

have been happy to know that he had done something worthwhile for his country.

Yeo suggests that the twenty stories contained in the volume be read for pleasure, and he hoped that readers would have more than a hazy impression of the Asean region as a result of the book. For the most part, it is not a chore to read the book, and the reading is pleasurable. But the book does nothing to clarify where and what the Asean region is. A map of the individual countries or the region would have helped the reader to clarify location.

In addition to the lack of clarity of location, one must wonder about the translations. Nearly all of the stories have been translated into English from a number of languages—Tamil, Visayan, Bahasa Indonesia, Thai, Bahasa Malaysia, Mandarin, Malay, and Tagalog. In Archin Panjaphan's "The Last Laugh" (translated from Thai), the translation reads: "Uncle had ordered it built like that so people had to walk Indian file" (230). Indian file? Someone has seen too many Hollywood westerns or read too many "dime novels" of the nineteenth century.

The biographical sketches of the writers suggest that they are prolific in their own countries and their own languages. Yeo is to be commended for gathering this diverse group of writers together in one volume, but the subtleties of language and cultural expressions impose a hardship on the reader unfamiliar with the context of the stories.

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Barbara Bryant, Producer. *Just an Overnight Guest.* (New York: Phoenix/BFA Films and Video, Inc., 1983). 16mm, 30 minutes, color, rental fee \$60.00, purchase price \$575.00 (Available in 1/2" or 3/4" videotape, \$340.00).

Based on Eleanora E. Tate's book, *Just An Overnight Guest* tells the story of a family faced with an unexpected "guest." Rosalind Cash and Richard Roundtree portray the parents of ten-year old Margie who cannot understand why her mother has brought home a ragged six-year-old to live with them. The mother, a teacher, recognizes that little Ethel has been neglected and lacks any semblance of middle-class manners, but her impulse is to help the child. As it turns out, Ethel has not only been neglected but also mistreated as the marks on her back bear out. The two girls fight and are miserable together, but eventually Margie begins

to understand that not all children have had the loving environment she takes for granted.

This film is short and to the point, almost too short. It poses more questions than it answers, making it excellent for use with classes and community groups interested in foster care and adoption. This film would make an excellent training film for volunteers in community agencies dealing with children or family conflicts. The conflicts within the family are the focal point, but the film also treats opposing values in its examination of the differing life styles of the two girls. Although racial issues are not emphasized, it is significant that the family is black and Ethel is described as interracial. In fact, her home environment and her features suggest she might be Hispanic, adding another dimension to any discussion about the film. The social worker is white, as is the janitor who seems prepared to give Ethel a beating early in the film. But this is not a film of racial conflict, for it is clear that the filmmakers are looking to reaffirm a positive attitude toward children and family no matter what the racial background.

I have viewed this film with two audiences, and in each case the reaction was positive. The Des Moines (Iowa) Public Library premiered the film in 1983. The producer, Barbara Bryant; the author of the book, Eleanora E. Tate; and one of the stars, Richard Roundtree, were there. The large audience was excited by the success of former Des Moines resident Tate and the appearance of those involved in the filming, but they also responded positively to the film. On another occasion, I saw the film with participants at the Conference on Ethnic and Minority Studies in 1984. Mostly academics, they raised many questions about similarities to the book, the open-ended conclusions, and the "authenticity" of the situation. Still, in the final analysis, the film was deemed worth showing in a number of academic situations. I liked the film and found it thought-provoking. It provided a realistic look into the difficulties of ensuring every child a stable family life.

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