

Rock and Roll, which borrowed elements from all the other (contemporary) idioms. Except for her few remarks on the Motown sound (186-187), the only references to the music itself are Wilson Pickett's comments on Rhythm and Blues' musical roots (in the 12-bar phrase structure of Blues' tunes (46), and producer Artie Ertegun's description of Soul as a backlash against musical snobbery (76).

Hirshey also assumes, apparently, that her readers share a common understanding of all aspects of the musical styles she refers to and, further, all are familiar with the many song titles tossed about through the text—as a substitute for discussion of the music itself. The titles are legion and appear in endless sequence interlaced with names of singers, places, concerts, recording studios and producers. At best, the stream of names and titles creates a kind of retrospective review of intimate shared reminiscences. The end result, however, is a disjointed collection of superficial commentary, flippant remarks and slick prose, thinly disguising its author's self-complacency at being one of the "in" group, on first-name basis with the stars and privy to their personal lives.

Hirshey presumably had many opportunities to question her subjects about the music they and their contemporaries performed and to engage them in discussions of their performances and techniques. Unfortunately, she seems not to have taken advantage of them or chose not to include the answers or ensuing discussions in her text. Definition and description of Soul music is complicated by the simultaneous appearance of Gospel, Blues, Rhythm and Blues, Soul, Rock and Roll in popular music of the 1960s and 1970s. Nevertheless, clarity and coherency are not impossible, as Peter Guralnick (*Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*, 1986); Irwin Stambler (*Encyclopedia of Pop, Rock and Soul*, 1977); Robert Witmer and Paul Oliver (*The New Grove Dictionary of Music and Musicians*, 1980); and many others have demonstrated. One can only regret that this author did not fulfill the responsibility she assumed or the promise made in undertaking a "Story of Soul Music."

—Gloria Eive  
El Cerrito, California

**Jerrold Asao Hiura, ed. *The Hawk's Well: A Collection of Japanese American Art and Literature*. (San Jose: Asian American Art Projects, 1986) 200 pp., \$9.95 paper. Distributed by University of Hawaii Press.**

Given the paucity of Japanese-American art and literature in print, one can only welcome this collection of poetry, short fiction, black-and-

white prints and drawings, and calligraphy. The reader should be advised, however, that the title may seem to promise more than the book delivers; only five artists and five authors (poems by four and a short story by another) are included here. The volume thus does not provide a wide sampling of art or literature.

Of the four poets included—Zukin Hirasu, Jerrold Asao Hiura, Janice Mirikitani, and James Masao Mitsui—perhaps the most successful are Mirikitani and Mitsui. Mirikitani is especially effective in her sketches of people—sketches that are remarkable for their vividness and fresh language. These lines from “Generations of Women” illustrate:

Grandmother  
rests,  
rocking to ritual,  
the same sun fades  
the same blue dress  
covering her knees  
turned inward from weariness.  
The work is nothing.  
She holds up the day  
like sacks of meal,  
corn, barley.  
But sorrow wears like steady rain.  
She buried him yesterday  
incense still gathered  
in her knuckles  
knotted from the rubbings,  
the massage with nameless oils  
on his swollen gouted  
feet, his steel  
girded back, muscled from  
carrying calves and crippled plows,  
turning brutal rock.

Mitsui excels in poems that capture the mood and imagery of haiku. The following poem, “Shrike on Dead Tree,” was inspired by a painting by Miyamoto Musashi:

Steadfastly  
up the  
single  
brush stroke  
of its  
trunk

a worm  
crawls  
toward  
a butcher  
bird  
perched  
on

an upper  
barren  
branch.

The one gem in this collection is Yoshiko Uchida’s short story

“Something To Be Remembered By,” a poignant story of Mankichi Fujii, who returns to his native village in Japan following a forty-year sojourn in America. The story deals with old age, loneliness, and Fujii’s “larger worry”: the desperate desire of a man who has no family, few friends, and little wealth to leave some legacy to posterity. Uchida is a polished story teller, with a deft, vivid style. Readers may be familiar with her *Desert Exile* (1982), a beautifully written recollection of her family’s life at Topaz, one of the government-run concentration camps during World War II.

The art work in this volume—all in black and white—effectively complements the text. Particularly striking are the stylized prints by Tom Kamifuji. Also found throughout the book are photographs of historical interest.

—Victor N. Okada  
California State Polytechnic University, Pomona

**June Jordan. *On Call: Political Essays*. (Boston, South End Press, 1985) 157 pp., \$8.00 paper.**

With the publication of her second book of political essays, internationally acclaimed poet June Jordan has established herself as an important spokesperson for the “First World” viewpoint. Just as she reasonably insists on referring to the majority population as “First World” rather than the more familiar “Third World,” so she opens many common assumptions in cross-cultural and international relations to examination and re-evaluation.

The eighteen essays here collected represent the body of Jordan’s political work in the early 1980s. Although a number of them have appeared elsewhere, the author makes the point that censorship has prevented prior publication of others. Describing herself as a “dissident American poet and writer,” she recounts considerable resistance to the publication of her work, even as her awards and prestigious speaking engagements become more numerous. Defying easy categorization, her work has countered prevailing ideologies of the mainstream as well as of the left as she reports, with courage and clarity, the documentation of her “political efforts to coherently fathom [the] universe, and to arrive at a moral judgement that will determine . . . further political conduct” (2).

Wide ranging, touching upon events as historically removed as a slave girl’s purchase in 1761 and Election Day in 1984 and as geographically disparate as Lebanon and Nicaragua, the essays nevertheless have common themes. In an earlier era, these themes would have been termed populist: trust in individual experience; confidence in the “rightness” of