

Nash Candelaria. *The Day the Cisco Kid Shot John Wayne*. (Tempe, AZ: Bilingual Press/Editorial Bilingue, 1988) 172 pp., \$10.00 paper.

Although Nash Candelaria has published quite a few short stories, it is in the field of the novel where his most outstanding contributions lie. *Memories of the Alhambra* (1977), *Not by the Sword* (1982), and *Inheritance of Strangers* (1985) form an historical trilogy of New Mexico that expresses the conflicts inherent in a society that is largely defined in terms of conquest. The first work takes a disturbing look at a "New" Mexican who wants to believe he is Spanish, while the other two depict the resiliency of the culture in crisis of the first book.

The twelve stories in this new collection are set in the Southwest--usually New Mexico or California--and are peopled by Chicanos. Eight are told in the first person, and in two of these the narrator is female. Three of the pieces are loosely connected as they are narrated by or feature members of the same family. Most deal with family situations in which a narrator presents conflicts, generational differences, cultural problems, sickness, and death, but some treat religious beliefs and cultural values that are common among Chicanos. The title piece is a memory of growing up in the 1940s and 1950s, an age when racial stereotypes in the motion pictures were even more common than today. The Chicano youths cheer for the Indians or Mexicans, and the only hero with which they identify is the Cisco Kid. "El Patron" focuses on a father and son whose notions of patriotism differ, but the author also portrays male/female relationships, and provides a brief history of the bravery of Mexican-Americans in wartime. The best story in the collection is also the longest. "Philomena" has dual protagonists--the mother of the title and the oldest daughter who cannot live with her. A family gathering triggers the daughter's memory of a family that was anything but homogeneous, with a long history of drunkenness, disputes, and homosexuality. Philomena, with all of her faults, is the glue that holds everything together.

Some of the stories are quite reflective. "Grace in Unexpected Places," for example, has a religious awakening taking place during a football game, while "Celebration" is a memory of a favorite relative's kindness. "Be-Bop Rock" is memory generated by death, this time of a troubled marriage and an illegitimate child. La Llorona, the weeping woman of Mexican and Chicano folklore, plays a prominent part in "Carnitas y huesitos," and "Tio Ignacio's Stigmata" is a spoof of the religious miracle. In this piece, Candelaria characterizes the strong family ties among Chicanos: "You think Anglo liberals are burdened with guilt. Just whip a Chicano with the words 'familia' and a thunderbolt shatters his soul like the first fall from grace in the Garden of Eden." A tale with the title "Affirmative Action" treats acculturation, the generation gap, discrimination, and stereotypes. A tough Irishwoman (married to a

Chicano) gets her job back with threats of affirmative action lawsuits, and in so doing earns the respect and admiration of her husband's grandmother.

In the selections in *The Day the Cisco Kid Shot John Wayne*, Nash Candelaria has sketched some real and complex people who are struggling to find their places within their own families, with their religion, and most of all, to find their place in the contemporary multi-cultural society of the United States. Some are funny, some are irreverent, and some are serious; all are a pleasure to read, as Candelaria proves here that he is as adept in his handling of short fiction as he is in the novel.

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Sheila Chamovitz. *Skokie: Rights or Wrong*. New Day Films, 22 Riverview Drive, Wayne, NJ 07470. 16mm film and VHS, 25 minutes. 1987. Rental \$50.00; purchase price \$450.00. film; \$250.00, video. (201) 633-0212.

Skokie is an Illinois suburb in which about 7,000 Jewish survivors of the European Holocaust live. In 1978, The National Socialist Party of American (NSPA) (known until 1970 as the American Nazi Party) wanted to demonstrate in Skokie, to publically speak about the NSPA's ultimate purpose, which is to "create an all-white [non-Jewish] America in our lifetime," via legal methods "hopefully." The NSPA's immediate goal in marching in Skokie was "to dramatize the fact that there is no free speech for National Socialists. . . a pressure move in order to force the system, the courts. . . to give [the NSPA] back [their] right to free speech." Frank Colin, the NSPA leader and spokesperson, parallels NSPA public assembly with demonstrations by blacks in "the heart of dixie" during the Civil Rights movement of the 1960s. Blacks were "Dramatiz[ing] their cause in an area where those concepts were most opposed," Colin says, just as his group was attempting to do. In other words, the intent of both groups was to demonstrate their constitutional right to free speech. The American Civil Liberties Union (ACLU) picked up Colin's NSPA case when Skokie went to great lengths to keep the NSPA from their community. As news of the planned march spread, community leaders began to receive telephone threats; the Nazis' ultimate plan seemed already to be working.

Sheila Chamovitz does not try to tell us how to feel about this issue, or try to move us toward particular horror, anger, or disgust at Nazism in her twenty-five minute documentary *Skokie: Rights or Wrong*. In this film released in 1987, there are no clips of concentration camps or Holocaust data interjected by a commentator. Each group tells its own