

society's role in its treatment of minorities both in this country and around the world. All of these writers use their vision in order to write as close to the truth as possible.

The interviews are very rich with insight, humor, and social commentary. This would be an excellent supplementary work for any courses offered in multicultural or minority literature and education, as well as literature of the Southwest. The writers who are interviewed have much to offer any reader and, to quote Joy Harjo, "this literature is part of who you are and part of you. This is not some foreign exotic literature. . .if you are living in this country. . .this is American literature, this is part of who you are."

—Jennifer L. Scoutten
Arizona State University

Roger Daniels. *Asian America: Chinese and Japanese in the United States Since 1850*. (Seattle: University of Washington Press, 1989) xviii, 384 pp., \$24.95.

Roger Daniels is one of the premier scholars of Asian American history and has previously done pathbreaking research on the anti-Japanese movement in California and the World War II internment of Japanese Americans. Now, in *Asian America*, Daniels presents an interpretive account of the Chinese and Japanese in the U.S. In doing so, he attempts to show that these groups are an integral part of the immigration and ethnic history of America, especially by stressing parallels in the experiences of Asian and European immigrants. Daniels further argues that, because of a number of factors, there are differences as well as similarities in the experiences of Chinese and Japanese Americans.

Daniels begins by examining Chinese immigration, the anti-Chinese movement, and Chinese settlement up to World War II and then he covers the same areas for the Japanese. This is followed by a discussion of both groups during the war, a chapter on the Cold War era, and an epilogue on happenings from 1960 to the 1980s.

Throughout this well-researched book, Daniels' detailed knowledge of Asian Americans and Western history is very much in evidence as is his willingness to draw broad conclusions and suggest new points of view—even some that may provoke disagreement or stimulate further research. Each chapter contains a rich and highly readable mix of description and analysis. Daniels gives a lot of coverage to some topics that usually do not receive the attention they deserve, for example Chinese communities outside of California and Japanese American resistance during the wartime internment.

Daniels makes insightful comparisons of Chinese and Japanese

Americans. He also points out many similarities between Asian and European immigrants, although this perspective unfortunately deemphasizes significant economic, legal/political, and social differences due to the racial discrimination and hostility directed against Asians. Daniels' discussion of the past three decades could have been more extensive. This period deserves more than an "epilogue" if for no other reason than it encompasses the coming of age of new native-born generations (Sansei and Yonsei among the Japanese) and the development of different patterns of family, community, and economic life. In addition, Daniels' discussion here only begins to touch upon the experiences of recent Chinese immigrants, the emergence of social and political activism, the current socioeconomic status of Chinese and Japanese Americans, and contemporary social problems and issues.

The preceding critical comments notwithstanding, *Asian America* is an impressive, landmark work. Daniels expresses the hope that his book will help scholars and others understand and appreciate the significance of the Asian experience in the U.S. for American history and society. I have no doubt this will happen.

—Russell Endo
University of Colorado

Diego Echevarria (Producer/Director), and Fernando Moreno (Associate Producer). *Los Sures*. The Cinema Guild, 1697 Broadway, Room 802, New York, NY 10019. Color, 16mm film/video, 58 minutes (1984). Rental: \$100. Purchase price: \$895, 16mm film; \$595, video. 212-246-5522.

Perhaps one of the more perplexing, yet also intriguing aspects of Diego Echevarria's film, *Los Sures*, is the illusion that he creates of isolation and disconnection from the larger world that shapes and engulfs his subject—a Puerto Rican community in the Williamsburg section of Brooklyn, New York. The way Echevarria presents the *Los Sures* community gives one the sense that it sits alone and apart in a land of unknown origin. Yet it is located only a stone's throw away from one of the most affluent urban centers in the world. Not even the Hasidic Jews, who share the larger community with Puerto Ricans, African Americans and others are allowed to intrude into this filmic portrayal of a Puerto Rican community cut off in the midst of urban America.

Despite this Buñuel-like illusion of isolation and some of the problems I will mention, *Los Sures* holds up as an interesting film, worthy of our attention and use in the ethnic studies curriculum. The film's tone and point of view allow the filmmaker to get many important points across, but which might have been better served by the addition of a continuous