

Nicolas Kanellos and Jorge A. Huerta, eds. *Nuevos Pasos: Chicano and Puerto Rican Drama*. (Houston: Arte Público Press, 1989) ix, 204 pp., \$12.50 paper.

The major weakness of this text is that it is a reprint of a 1979 special edition of *Revista Chicano-Riqueña*. Unfortunately, both the overall introduction (a history of Spanish American, Chicano, and New York Puerto Rican theater), as well as introductions to each play (which contain biographical data, analysis, and practical suggestions for staging) does not extend beyond 1979. Also, although most illustrations are excellent, the pictorial centerfold is a crowded and confusing collage.

All the plays are bilingual, although Miguel Algarin's and Tato Laviera's *Olú Clemente* is almost entirely in Spanish. Sincere and heartfelt, this "ritualistic eulogy" now unfortunately reads as pretentious and hollow, unlike its subject, Roberto Clemente, "the heroic baseball player who met a tragic death while bringing relief to earthquake victims in Nicaragua."

Also included in the anthology are comedies by Ron Arias and Estela Portillo-Trambley and a tragedy by Miguel Piñero (the author of *Short Eyes*). In my opinion, however, Carlos Morton's satiric *Rancho Hollywood*, Rubén Sierra's tragic, powerful *Manolo*, and Jaime Carrero's riveting *The FM Safe* best stand the test of time. "Manolo" is the name of a Vietnam veteran who returns to the barrio "a tecato," addicted to cocaine. Although the "agitprop" elements of the play predominate, the genuinely close and loving relationship between Manolo, his fiancée, Teresa, and his best friend, Domingo, Teresa's brother, steal the show. But it is *Rancho Hollywood*, Morton's 1979 play, a sardonic commentary on European American Colonialism in the form of "a parody of the Hollywood vision of the Latins, blacks and North Americans in this society" which, in my opinion, holds up best of all.

For those readers who teach Chicano studies or multi-ethnic literature courses and whose syllabi do not yet include any plays, I recommend these two plays above, including *FM Safe*, which contains two very contemporary characters, Vidal, a former marine, and Marcelina. The latter is not merely a "victim" of harsh externality as are Vidal and Manolo, the literal soldiers who lost heart, but a "soldier" of the spirit:

You know, like taking a stand, like a soldier. They push me that far or you so far and that's as far as we will go. A stand. Like running all the time and then you decide to stop running. Like you say to yourself: No more backing off. . . . And when you get to that point there's nothing in the world that will force you to continue running. . . . The whole pattern of life is new. You remember yourself walking very close to the walls, like protecting yourself. And then you say SHIT! No more of that; THIS IS MY STAND. I'll walk right through the middle of the sidewalk and I'll let everybody know that I'm through with running.

Next semester, I intend to use the anthology, to include the above play in my syllabus, as well as *Manolo, Rancho Hollywood*, and perhaps Piñero's raw and brutal *The Sun Always Shines for the Cool*.

— Phillipa Kafka
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Choong Soon Kim. *Faithful Endurance: An Ethnography of Korean Family Dispersal*. (Tucson: University of Arizona Press, 1988) 181 pp., \$17.95.

My first reading of Kim's work left my yearning for academic interpretation unfulfilled. However, as I came to the last paragraph of his book my search for intellectual underpinnings did not seem so relevant. He states in this final paragraph:

In this book I have tried to maintain a balance between the "compassion" of being a native anthropologist doing field work with "my own people" and the "detachment" of being a "scientist". . . . It was painful to complete this book. Nonetheless, as Miller Richardson once asked, "If the anthropologist does not tell the human myth, then who will?"

My second reading led me to conclude that Kim has met the objective posed by Richardson.

Kim's book evidences his ability to present well substantiated data using a storytelling perspective. His work is well grounded. Thirty-six pages (one fifth of the book) provide notes and bibliographic information. However, the reading is light. It is as if through his research he has prepared a fairly complex cross-cultural perspective ready for easy consumption. Again, he provides "an interpretation," but I would not call it an academic interpretation. His strength (personal familiarity with the culture being studied) is also a weakness (a predisposed bias).

Kim does not deny this bias, however. It is when the reader accepts the existence of this predisposition that one can thoroughly enjoy the ethnic experience conveyed by the author. The simple fact that a researcher's perspective is partially subjective does not mean his/her perspective is inaccurate. Similarly, a purely "objective" perspective is not necessarily accurate. Choong Soon Kim tells us of his being born and raised in Korea and of his attachment to it. This is periodically reiterated.

Faithful Endurance describes the separation of Korean families after the dividing of Korea as a result of World War II and the Korean War. Over five million Koreans were separated from their families for over thirty-five years. Kim speculates that this dispersal of over five million Koreans, and the millions who were reunited, was more damaging to Korean society than the fighting that caused the dispersal. The book specifically focuses on a "reunion telethon" produced by the Korean Broadcasting System in the summer of 1983. During this telethon, held in downtown Seoul, thousands of Koreans registered to appear