

theme, or navigate the entries via an interactive map. Well-selected links take visitors to additional resources both within National Park Service webpages and beyond. Citations reference both primary sources and important secondary sources on each topic. While I might quibble with how some of the individual stories were organized by theme, each example is well constructed and together they argue compellingly that women built meaning in their ancestral or adopted homelands.

*Home and Homelands* introduces unfamiliar stories. We learn about a Latina dying of childbirth on an overland trail moving north rather than west, a Tsimshian woman homesteader on the U.S.-Canadian borderlands, an African-American homesteader near Los Angeles, and a female missionary who feels more at home in a Hawaiian royal daughter's traditional hale than in her American husband's western-style adobe house. Objects related to white settler women tell stories of displacement and longing for other homes rather than the self-sacrificing homemakers celebrated in popular memory.

Other objects tell stories not typically associated with western women. We learn about bohemian culture in Depression-Era San Francisco; the World War II Women's Overseas Shopping Service; Indigenous Chamorro women's wartime civilian incarceration in Saipan; and cultural persistence through kapa (bark cloth) making, language preservation, and oral tradition. Taken together, these object-based stories reveal the diversity of western women's experiences.

University of North Dakota

CYNTHIA C. PRESCOTT

*Performing Chinatown: Hollywood, Tourism, and the Making of a Chinese American Community.* By William Gow. (Stanford, Stanford University Press, 2024. 274 pp.)

*Performing Chinatown: Hollywood, Tourism, and the Making of a Chinese American Community* is a community history that provides an insider's perspective on the relationship between Los Angeles Chinatown and Hollywood film production during the exclusion era. The book argues that, beginning in the 1890s, Chinese American elites used artistic and creative performances to reshape popular perceptions of their community, significantly contributing to the inclusion of Asian American communities—arguably more so than the rapid geopolitical changes during World War II.

The author identifies the emergence of “Chinatown Pastiche” at the 1893 World’s Columbian Exposition as the beginning of a process through which Chinese American elites sought to change the negative image of Chinatowns and Chinese Americans. They did this primarily by distinguishing themselves from lower-class immigrants and portraying Chinatown as a site of tourism and entertainment for White visitors. This “fraught cultural form” (p. 16) encompasses all cultural production by Chinese American merchants and aligns with the values of American capitalism (Chapter 1).

Chinatown Pastiche became the guiding logic during the 1937 reconstruction of New Chinatown in Los Angeles, commissioned to White architects to make it more appealing to White consumers. In discussing New Chinatown’s competition with the China City project initiated by a White female investor, the book skillfully highlights how different factions within the Chinese American community navigated and influenced urban restructuring. While both projects had a theatrical quality shaped by White imagination of the Oriental other, New Chinatown emphasized the embrace of American values, including westward colonial expansion, at a time when Los Angeles was being reimaged as a suburban refuge for White middle classes (Chapter 2).

In Part II, the focus shifts from urban design to Hollywood productions and their impact on popular perceptions of Chinatowns and the self-perceptions of Chinese Americans. Contrary to common critical views, the author analyzes the 1937 film *The Good Earth*, adapted from Pearl S. Buck’s Pulitzer Prize-winning novel, as a groundbreaking work that depicted Chinese characters positively and provided economic opportunities for the Chinese American community during the Great Depression by using a predominantly Chinese American cast, except for the lead roles (Chapters 3 and 4).

This positive relationship with Hollywood strengthened during World War II when Chinese Americans began featuring prominently as Japanese villains. During this period, Chinese Americans sought to integrate with the American majority by differentiating themselves from Japanese Americans, even if it meant further marginalizing all people of Japanese descent in the United States (Chapter 5). This period of Chinese inclusion culminated in the 1938 Moon Festival, organized by the Chinese American community in cooperation with United China Relief to raise funds for China’s war effort. Although the festival widely utilized Orientalist tropes, it also featured the Mei Wah Girls’ Drum Corps, which defied these stereotypes by

representing Chinese American women in leading roles and challenging the traditional narratives of female subjugation in Chinese culture (Chapter 6).

As with the Mei Wah Girls' Drum Corps, there are instances in the book where the focus may seem narrow or the interpretation overly detailed. However, this does not diminish the book's value. Its appeal extends beyond academia, and will attract members of the Asian American community and enthusiasts of cinema, history, and urban studies. Readers will appreciate the fluid storytelling, compelling imagery, and the personal touch of the author.

Randolph College

SELDA ALTAN

*Waikiki Dreams: How California Appropriated Hawaiian Beach Culture.* By Patrick Moser. (Champaign, University of Illinois Press, 2024, 316 pp.)

Patrick Moser's *Waikiki Dreams: How California Appropriated Hawaiian Beach Culture* offers a well-researched examination of the intertwined histories of surfing in Hawai'i and California, illuminating the sport's cultural significance and the broader processes of colonization and appropriation that have shaped its evolution. Moser argues that this history can be traced back to "deep-seated cultural imperatives to both remove and replace Indigenous peoples" (p. 3)—a point he continuously underscores throughout the book. Moser adeptly traces the development of California's surf culture, grounding it in its Hawaiian origins and embedding his analysis within the larger framework of American imperialism and settler colonialism. He analyzes how surfing—a once-sacred Hawaiian practice—was appropriated, commodified, and transformed by white surfers, highlighting the complexities inherent in this cultural exchange.

The book is organized into three distinct sections—The Builders, The Beaches, The Dream—which offer a thematic structure to trace the development and transformation of California's surf culture, its contributors, and its world-renowned surf zones. Moser situates the transformation of California's surfing culture within the broader histories of colonization and cultural displacement, revealing the intricate connections between surfing's rise in popularity and the asymmetrical power dynamics at play in its development.

At the heart of Moser's argument is the pivotal role of colonization in shaping the surf culture now emblematic of California. He emphasizes the historical displacement of Indigenous peoples in both Hawai'i and California