

I wish LaBelle and Ward had made a more forceful defense of the presence of both ethnic studies and the multicultural project. Each has its role to play; and each can be complementary. Ethnic studies must be seen as an emerging paradigm shift in the social sciences and humanities. As such ethnic studies must continue to probe, construct, and advance new vistas of knowledge about the experiences of ethnic groups and especially people of color in the United States. This is a project which by its very nature will be confrontational and controversial. This tension is healthy in the academy. It forces us—including ethnic studies disciplinarians—to reexamine our own bases of knowledge, understanding, and practice.

On this point, this book raises some crucially important questions emanating out of the national discourse regarding ethnic studies, multiculturalism, and diversity. Some of these questions concern multiculturalism; what are its instructional objectives? Does the concept provide cover for those hostile to ethnic studies? Is multiculturalism ethnic studies? Is ethnic studies multiculturalism? These are some of the questions with which scholars in both ethnic studies and multicultural and diversity projects must grapple, and preferably together.

This book serves importantly as the catalyst for raising these questions; this book challenges us to do some serious introspection and planning with regard to determining the relationships between ethnic studies and multiculturalism as important dimensions of a national and international diversity project. Therein rests the value of *Ethnic Studies and Multiculturalism*.

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David-R. Maciel and Isidro D. Ortiz, eds. *Chicanas/Chicanos at the Crossroads: Social, Economic, and Political Change*. (Tucson: The University of Arizona Press, 1996). 258 pp., \$16.95 paper, \$40.00 cloth.

Judging from the concerns shared by a majority of its contributing authors, the dominant theme throughout this four-part interdisciplinary anthology is the relatively few gains for Chicanas/os since the Brown Power Movement of the 1960s and 1970s. A central theme in Part I concerns the recent influx of Latin American immigrants, a rise among the foreign-born, and the continuing concentration of Chicanos/as amongst the unemployed, the underpaid, and the destitute despite their

high labor force participation. Aggravating these trends are recent nativistic measures to restrict housing, schooling, and citizenship prospects for Latin American immigrants and xenophobic media depictions of Chicanas/os. Some of the recommendations offered to combat a growing Chicana/o underclass include expanding educational and social programs for young children/teenagers, assisting poor families, retraining workers, and developing a progressive immigrant policy that acknowledges the economic contributions of migrant workers.

A number of essays on Chicana/o politics in Part II reveal the troubling persistence of political powerlessness, educational exclusion, and language discrimination. The popularization of a pan-ethnic Latino/Hispanic identity has empowered some Chicanos/as but has also fueled attacks against Latin American immigrants and U.S.-born Spanish speakers. Denied funding by conservative administrations in the 1980s, the leading Chicana/o advocacy groups (e.g., LULAC, NCLR) were compelled to seek corporate grants requiring them to articulate "within the minority community. . .the good will and material achievements of the corporation" (pp. 118-9). Another significant development during the post-1970 years was the growing efforts on the part of Mexican régimes to protect Mexican immigrants and to promote Mexican culture abroad, as well as to court Chicano/a political and business leaders.

In Part III, the historians Guadalupe San Miguel and Ignacio García examine the present conservative trend in *el movimiento*, its demphasis of *indigenismo*, and the rise of moderate middle-class activists. While San Miguel acknowledges their commitment to fighting assimilation and discrimination, Garcia laments their alleged disregard for the founding premises of *el Plan de Santa Barbara*. Although García concedes the institutional barriers under which Chicano/a Studies programs, faculty, and students operate, he weakens his call for revitalizing the field by over-generalizing, stating that that older scholars, students, ethnic studies faculty, neo-marxists, and radical feminists have only a weak grasp of, or a token commitment to, Chicanismo.

The final part of the book concludes with two insightful essays focusing on recent scholarship on Mexicanas and Chicanas. A major conceptual advance in Chicana Studies, as noted by Adelaida R. del Castillo, has been the shift from studying traditional families and ideal sex-roles to the adoption of gender, ethnic and class theories. She challenges scholars to re-examine the simplistic binary framework *machismo-marianismo* in view of the cultural flexibility that drives gendered relations in Mexican and Chicana/o culture. Beatriz M. Pesquera and Denise A. Segura surveyed the attitudes of Chicana faculty and graduate students toward the Women's Movement. Not surprisingly, they found that Chicanas considered it insensitive to ethnic/racial/class biases and unwilling to address the sources of inequality and exploitation. As a result of continuing under-representation in the women studies ranks, where

their work is often seen as divisive, the authors conclude, Chicanas and other women of color face increasing difficulties in seeking vital mentoring and research opportunities.

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Chon Noriega and Ana M. Lopez, eds. *The Ethnic Eye: Latino Media Arts*. (Minneapolis: University of Minnesota Press, 1996). xxii, 289 pp., \$19.95.

In recent years, there has been an increased interest in the relationship between the media arts and the Latino communities of the United States. A number of important books and essays have been published on the subject, most notably Chon Noriega, ed. *Chicanos and Film: Representation and Resistance* (Minneapolis: University of Minnesota Press, 1992), George Hadley-Garcia, *Hispanic Hollywood: The Latins in Motion Pictures* (New York: Carol Publishing, 1993), and Gary D. Keller, *Hispanics and United States Film: An Overview and Handbook* (Tempe, Arizona: Bilingual Press, 1994). In fact, there have been so many books, edited collections, and essays published on the subject in recent years that they are beginning to bump into each other in dramatic ways. A very recent example of this is the re-publication in Clara E. Rodriguez, ed. *Latin Looks*: (Boulder, Colorado: Westview Press, 1997) of Lillian Jimenez's 1993 essay "Moving from the Margin to the Center: Puerto Rican Cinema in New York," which also appears in this excellent, slightly earlier collection of essays edited by Chon Noriega and Ana M. Lopez.

The Ethnic Eye: Latino Media Arts is in fact limited mostly to a discussion of film and video. The volume is divided into two sections: "Critical Mappings" and "Close readings." As the editors note, the first section "provides thematic histories" for Chicano, Puerto Rican, and Cuban cinema, and for Latino gay and lesbian independent film and video, while the second section "provides a series of close readings of individual texts, drawing upon diverse critical discourses and historical sources"(p. xiii).

There are a number of fine essays in this collection, most notably Chon Noriega's own essay "Imagined Borders: Locating Chicano Cinema in America/America" and Frances Negron-Muntaner's "Drama Queens: Latino Gay and Lesbian Independent Film/Video," which, as the title suggests, cuts across Latino sub-national categories to focus on Latino gender and sexuality. Also quite valuable are the "close readings" of the films, multimedia and videos, such as "Stand and Deliver"