

Clara E. Rodriguez, ed. *Latin Looks: Images of Latinas and Latinos in the U.S. Media*. (Boulder, CO: Westview Press, 1997). 288 pp., \$21.00 paper.

The anthology *Latin Looks* is an important contribution to the literature on Latinos and their relationship to the mass media in the United States. It builds on the earlier work by Rosa Linda Fregoso, George Hadley-Garcia, Chon Noriega, Luis Reyes, Peter Rubie, Allen Woll, and others. The book focuses primarily on television and film; however, there is no discussion of the films produced in other countries, or the Spanish language films produced in the United States. The images that are developed in music, literature, or magazines are also not discussed, although there is an admission that these are an important sources which require analysis.

The book is organized with endnotes, index and references into four parts: Part 1, "Latinos on Television and in the News;" Part 2, "The Silver Screen: Stories and Stereotypes;" Part 3, "Creating Alternative Images: 'The Others' Present Themselves;" and Part 4, "Strategies for Change." This last part is particularly interesting because of its focus on the materials and techniques that can be used to promote analytical and critical viewing of ethnic and racial stereotypes among students and the lay public. This section also contains a chapter by Professor Rodriguez that focuses on the political strategies that Latinos can adopt to overcome discrimination and racist typecasting in the media. These include support for specific anti-discriminatory legislation, support for increased government and corporate funding of programs that deal with Hispanic issues, and support for the development of training and career paths for Latinos in television and film, among others.

As would be expected, Professor Rodriguez concludes that Latinos are "underrepresented and misrepresented in the media," that "the underrepresentation in itself leads to misrepresentations," that "Latin looks are to a considerable extent determined by political, economic, and historical contexts," and that "the images themselves are often at variance" with the realities that are experienced by Latinos in their daily lives (1,5). Professor Rodriguez also has an answer for the new assimilationists who would ask why Latinos insist on being called Latinos instead of calling themselves "American?" According to Rodriguez, "Latinos who are U.S. citizens, whether or not they speak with an accent, are often met with the query, 'So what are you?'" Thus, Rodriguez argues, that Latinos with "Latin looks" should indeed focus on themselves as a group because, despite the claims of Dinesh D'Souza and others, the term "American does not suffice" (4).

Overall, this is a valuable collection of essays that will remain useful to students and the lay public for years to come. There is, however, a relatively minor but significant complaint. The editorial work by Westview Press should have been much more careful. The introduction, for ex-

ample, tends to be repetitious. An extreme example of this occurs when the following appears twice on pages 6 and 7—word for word!

“ . . . t(H)his does not mean that the images have been unchanging. Nor does it mean that there is total agreement on exactly what these images have been (see on this point, Chapter 6 by Berg). Last, it does not mean that only Latinos had negative images.”

Gabriel Haslip-Viera
Hunter College

Jacqueline Jones Royster, ed. *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells, 1892-1900.* (Boston: Bedford Books, 1997). 228 pp, \$19.95 paper.

Ida B. Wells (Barnett) was the first writer to document the lynchings of African Americans. Born in 1862, at age sixteen she had to raise her four brothers and sisters after the 1878 deaths of her parents. Still, she managed to attend Rust College and Fisk University. While teaching school in Memphis, Wells first began writing articles for a church newspaper and then contributed to other Baptist newspapers. She used the pen name of “Iola,” and the popularity of her articles led to her becoming co-owner of the Memphis *Free Speech and Headlight* in 1889. It was the lynching of three of her friends that caused her to question the lies surrounding lynchings of African Americans—that African American males were punished for raping white women. On March 9, 1892, she published the editorial “Eight Men Lynched” in the *Free Speech* that would force her to leave Memphis.

The search for the truth surrounding the deaths of friends Thomas Moss, Calvin McDowell, and Wil Stewart angered many whites in Memphis insofar as they destroyed the office of the *Free Speech*. Wells moved to New York and wrote for the *New York Age*, continuing her crusade. She published three pamphlets: *Southern Horrors: Lynch Law in all its Phases* (1892), *A Red Record* (1895), and *Mob Rule in New Orleans* (1900) to demonstrate that lynchings were no more than murders of chiefly African American men. Many of them were fighting for their human rights. Wells traveled to England in 1892 and 1894, making speeches and writing articles against lynchings. While there she organized the Anti-Lynching Society of England. Between 1892 and 1931, the NAACP calculated that 3,318 African American men, women, and children were lynched by “parties unknown.”

Using newspaper articles and other sources, Wells revealed that instead of Negroes assaulting white women, whites targeted them for being “sassy,” “uppity,” “saucy,” independent, or exhibiting other supposedly offensive behaviors. In the case of Moss, McDowell, and Stewart,