

forces and government policies. *Reconstructing Chinatown* is a significant contribution to the literatures on globalization, urban political economy, and Asian American communities. More important, it is a milestone in the recent trend of investigating ethnic community change within broad parameters.

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**Chon A. Noriega. *Shot in America: Television, the State, and the Rise of Chicano Cinema.* (Minneapolis and London: University of Minnesota Press, 2000). Xi, 328 pp., \$19.95 paper.**

*Shot in America* provides the reader with a complex historical examination of the representation and exclusion of Chicano filmmakers within the American film and television industry. This comprehensive study covers a forty-year period of political activism by Chicano media makers. Noriega's powerful analysis begins with the relationship between Chicano "poetic consciousness" and social movements, the state, and mass media; follows the protests against the Frito Bandito commercials in the 1960s, the media reform movement, the emergence and decline of Chino public affairs programming, and the rise of Chicano professionalism within the independent sector; and concludes with a brief overview of the effects of the digital revolution and the global media on contemporary Chicano media. The detailed descriptions of the strategies used by Chicano media activists and the subsequent methods employed by the mainstream industry to regulate their level of participation greatly contribute to our understanding of "cultural politics," racial and ethnic identity, the civil rights movement, and the wider social policy implications of exclusionary tactics and stereotypes within the entertainment industries.

Of special interest within the field of race and ethnic studies are the third and fourth chapters in which the author examines the effects of negative media portrayals and stereotypes on racial discrimination and increasing social unrest during the 1960s and 1970s. Noriega insightfully illustrates the link

between the Kerner Commission's *Report of the National Advisory Commission on Civil Disorders* (1968) and the protests that were initiated by Chicano groups in Los Angeles, Washington D.C., and San Antonio. Of significance is the fact that the Kerner Commission's "critique of stereotypes exposed a set of power relations reinforced by and existing within mass communication"(29). Consequently government could no longer ignore what Chicano groups and others had been pointing out for years. Of equal importance are his analysis of inter and intragroup relations within the context of the state and his discussion of the role of women in independent film and video.

The inclusion of notes, photos, filmography, and an extensive bibliography, makes this book informative and useful for students. Noriega's work makes major contributions to the history of race relations, media studies, and race and ethnic studies. My only recommendation is that the conclusion could have included a brief summary of the author's findings and a discussion of lessons learned and possible courses of action in the future. These are important because they would serve the purpose of helping the reader tie issues and themes together at the end and more importantly, give the audience a sense of other areas that need further study, lessons to be gleaned from past Chicano media activism, and the author's thoughts on where we go from here.

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**Stewart E. Tolnay. *The Bottom Rung: African American Family Life on Southern Farms.* (Chicago: University of Illinois Press, 1999). 232 pp, \$19.95 paper**

Stewart E. Tolnay has a message to deliver. In his excellent historical treatise on the family life of African American sharecroppers he counters current belief that rural Southern blacks who migrated North brought with them a dysfunctional family structure, a view espoused today by scholars as politically disparate as the liberal Daniel Patrick Moynihan and the