

tions against Vietnam in 1994-95 presented agonizing questions of loyalty and identity to Vietnamese Americans is particularly impressive.

Reyes makes virtually no reference to other work in Asian American studies. She makes a strong argument for her focus on Vietnamese traumatic relocation, but the study is a bit insulated from related work. Without suggesting exact parallels, I wonder if she could have connected her study to similar work on Hmong, Cambodian, and Lao refugees; her section on the psychological toll of traumatic emigration could also have been linked to work on the Japanese American internment and its psychological effect on succeeding generations. Similarly, Reyes' terrific work on the Vietnamese American communities in New Jersey and California would benefit from some reference to recent work in Asian American studies on other Asian American communities, e.g., Chinatowns on the east and west coasts, or Timothy P. Fong's book on Monterey Park. Reyes' central point—that traumatic displacement raises specific issues—would not have been lost by connecting Vietnamese resettlement to the history of other Asian American communities (both voluntary and involuntary); if anything, it would have brought out important differences.

Still, this is a remarkable book, and a remarkably accessible one at that. It will certainly attract the attention of readers in Asian American studies, Asian studies, immigration studies, and of course music, and it makes the point—resoundingly—that expressive culture is an essential site for scholarship in Ethnic Studies.

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America Rodriguez. *Making Latino News: Race, Language, Class*. Thousand Oaks, California: Sage Publications, Inc., 1999. 168 pp., \$25.95 paper.

This is an excellent book. In the writing of this edition the author has left little to be criticized. The only criticism that

could be made is that most of her analysis focuses on Latino media in Los Angeles and Miami and glosses over other U.S. cities with large Latino populations, however she provides valid reasons for this.

Her research methodology, forty-two open ended interviews with Latino journalists, audience researchers, and marketers in various cities with large Latino communities, is appropriate for this study. Central to her analysis is the construction of the Latino audience. She points out that “Latino journalism is one of the consequences of Latino audience construction, and Latino journalism is one of the producers of the Latino audience”(5). In her effort to explain what this means, she does a masterful job of clearly and concisely analyzing the similarities and differences among the various U.S. Latino groups, i.e., in race, language, class, and historical background.

In the author’s description of the development of the “Hispanic audience” she has written one of the most lucid explanations for the evolution of the label Hispanic and a much more convincing reason for its implementation than other books on the subject. Most Latino histories, particularly those about the Chicanos, often credit the Nixon Administration with popularizing the term Hispanic. They also mention that broadcast and print media were quick to use it, but they seldom say why. Rodriguez’ book answers that question. Although past explanations for the development of the term Hispanic are usually political, Rodriguez, coming from a media studies perspective, offers us an economic explanation—to sell products to an Hispanic consumer market.

In the author’s description of the complex nature of the Latino community she covers what many non-Hispanics seldom understand in their haste to lump various Latino groups, the matter of class and how it is conflated with race in Latino communities in the U.S. Rodriguez uses data from a 1995 U.S. Bureau of Labor Statistics survey to show this.

Ironically most interesting is her analysis of the work of Hispanic audience researchers and marketers and their attempts to promote a panethnic Latino identity in order to “transform U.S. residents of Latin American descent into a viable commercial product”(8) in hopes that Hispanic print and

broadcast media will attract marketing dollars from U.S. corporations. Thus they too, for economic rather than political reasons, want to lump the various Latino groups together. This is an interesting turn of events. In the not too distant past the distinctiveness of each Latino group was emphasized. Now, to encourage consumerism among the various groups, they are promoting a panethnic Latino identity.

In the final analysis the author's discussion of Latino news-making chronicles the ethnic history of the various Latino groups that have immigrated to this country. As such the reader comes away not only with a detailed picture of the cultural and economic forces that shape Hispanic media production, but a more enhanced picture of the complexity of the Latino community in the United States. Rodriguez' book is "must reading", for anyone interested in Latino media. It should be required reading for Latino Studies classes as well.

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Eric Wertheimer. *Imagined Empires: Incas, Aztecs, and the New World of American Literature, 1771-1876.* Cambridge Studies in American Literature and Culture. New York: Cambridge University Press, 1999. xii, 243 pp., \$59.95.

Eric Wertheimer convincingly argues that inaccuracy and omission in historical narratives made an indelible mark on American identity in the eighteenth and nineteenth centuries. The ethnic diversity of America, even though sparingly portrayed in the historical writing of the time, also had an important effect on American identity. Wertheimer concludes that while American identity has a public concept, individuals determine the real meaning in private spheres. He examines five Anglo, male authors (Philip Freneau, Joel Barlow, William Prescott, Herman Melville, and Walt Whitman) to ascertain what they thought of as American history and who should be