

William A. Schultze. *Urban Politics: A Political Economy Approach*. (Englewood Cliffs: Prentice-Hall, 1985) xiv, 241 pp., \$17.95 paper.

Two significant historical events have created a receptive climate for this scholarly look at the American city. In the global context, the advent of multinational capitalism has transformed the city, along with other segments of the American economy. On the domestic front, increasing numbers of American cities have faced fiscal crisis, and in some cases, insolvency, in the late 1970s and early 1980s.

Schultze, a San Diego State faculty member, offers no solutions, but rather, a set of analytical tools designed to enable the reader to more clearly comprehend the urban entity and its possible futures. The bulk of the work is devoted to explicating and evaluating the ethics, systematic theories, methodologies, and variations of three fundamentally different approaches to the politics of political economy. The Neoconservative, Liberal, and Radical positions are contrasted first in terms of the major proponents of each position. Following this, applications of each position to issues of the city environment, urban conflict and change, leadership, and performance evaluation are discussed. Definitions, tables, chapter summaries, and an index assist the reader, although there are some missing explanatory notes. For example, ethnic categories in selected cities sum to well over 100% with no clarifying comment.

Among the author's explicit goals are raising the general level of understanding of city politics by defining the major feature of urban political economy within an international ideological context. This presupposes the existence of continuing conflict, for ideologies, although purporting to be broadly explanatory and predictive, are nevertheless grounded as much in faith as on evidence. This formulation serves the useful purpose of presenting capitalism as one of a number of alternative systems, as well as allowing several perspectives to surface as explanations for contemporary issues in the social and political environments of the city.

The conflict model also allows actions on the political scene to be viewed as participation in strategic decision-making, with varied degrees of consciousness, as resources are allocated. Coalitions and adversarial relations become dynamic aspects of political and economic behavior, differently understood from each of the three fundamental perspectives offered. Within this context, the role of ethnic minority people becomes open to several interpretations. The author's explicit consideration of ethnicity is developed primarily within the radical perspective, as one of the concerns of cultural radicalism. Minority group access to urban political power is discussed in terms of representation and tactics. Institutionalized bias which excludes blacks in particular from propor-

tionate representation is presented as a systematic skewing unlikely to be redressed in the near future. The conservative position that discontented individuals have the option of relocation or protest is presented with relatively little consideration of the necessary resource base for the exercise of these options.

This absence of evaluative comment constitutes a significant weakness in an otherwise useful general text on the city. As an important arena wherein each generation can "take control of its destiny," city politics highlight the tendencies of the culture at large. The ascendancy of the neoconservative private city image in the 1970s and 1980s, the changing demographic composition of the city, and the general mobility of the American population add to the challenge of this undertaking. An academic description of uncertainty can clarify the options, but ultimately choices must be exercised by private citizens. These choices will be better informed as a result of Schultze's theoretical efforts.

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Jo Miles Schuman. *Art from Many Hands: Multicultural Art Projects for Home and School*. (Englewood Cliffs: Prentice-Hall, 1981) xv, 251 pp., \$10.95 paper.

Jo Miles Schuman's text is designed to help students develop an appreciation for one another's cultural heritage and to expand their knowledge of art. Both objectives are accomplished with considerable grace in this beautifully executed and illustrated celebration of craftsmanship. The author clearly values the creativity of a wide variety of peoples and the potential of art as a language of intercultural understanding.

The text is inclusive of a wide range of artistic traditions, with the intent of raising students' awareness of their inheritance as world citizens. A second, pedagogically sound principle incorporated in this broad-based approach has to do with the potential role of contemporary students in advancing various cultural traditions. By coming to understand something of the range of possible solutions to specific design problems, students are enabled to develop or regain a level of confidence in their own ability to create objects of beauty by hand.

The transition from the presentation of exquisite art objects to the directions for simple adaptations is accomplished with great care. An