

Improvement Association. None of the foregoing is dealt with in this book. For Wintz, the Harlem Renaissance was essentially about the activities of a number of major black writers in the period beginning in the mid 1920s through the mid 1930s, "each approaching the problem of black literature from a personal perspective." Further, the Harlem Renaissance concerned "a loose coalition of writers, joined by patrons and supporters, who shared only a commitment to black literature and the feeling that they were all participating in a major literary event."

Strangely, the "major literary event" according to Wintz "did not produce any great works of literature," and again "no literary masterpieces were produced." In sum, then, the author characterizes the Harlem Renaissance as simply a "declaraton of independence to which every Renaissance writer could subscribe."

In viewing the Renaissance much too narrowly, Wintz asserts that the movement "did not survive the 1930s." How then can one account for the Texas white primary cases which began in 1924 and continued up to 1953 when Negroes finally regained the right to vote in Southern states by order of the U.S. Supreme Court? What of the dramatic political shift away from the Republican party to the Democrats in this era? Did not this development make eventually for a black mayor of New York City in 1989 and a black Chief of Tammany Hall in 1964? Certainly! And undoubtedly, the Harlem Renaissance writers laid the ground work for the expanded horizons of contemporary African American literature.

Wintz's book can be recommended for the student who wishes to know something of the major writers of the Harlem Renaissance. The student, however, should be warned that the title is misleading and that there are a number of older and finer works in the college library.

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Allen L. Woll and Randall M. Miller. *Ethnic and Racial Images in American Film and Television: Historical Essays and Bibliography.* (New York: Garland Publishing, 1987) xv, 408 pp., \$39.95.

Allen Woll and Randall Miller in *Ethnic and Racial Images in American Film and Television* have compiled in one volume the writings about the images of ethnic and racial groups in American television and film. Woll and Miller state in their Introduction that the purpose of their book was to "attempt to unite the work (the nature and importance of mass media stereotypes and their effects on society) from a wide variety of disciplines, languages and fields of study in order to expand the vistas of scholarly research in this area." *Ethnic and Racial Images* is divided into twelve chapters, with each considering specific ethnic or racial

groups: (in alphabetical order) Afro-Americans, Arabs, Asians, East Europeans and Russians, Germans, Hispanic Americans, Irish, Italians, Jews, and Native Americans. The first chapter is a general overview of the subject of racial and ethnic images and the final chapter is a kind of miscellaneous section entitled "Others" which includes Africans, Armenians, Dutch, East Indians, Greeks, Hawaiians, Louisiana Cajuns, Norwegians, Swedes, and Turks.

The compilation is unrestrictive in its sources in that it not only includes books and articles in scholarly journals by well-known scholars, but also listings of dissertations and master's theses by students. In addition to the chapters divided by ethnic and racial groups, *Ethnic and Racial Images* has an author index, film and television show index, and subject index which would make locating specific films and television shows much easier.

Their historical essays are helpful in that they give a comprehensive critical analysis of articles, books, and reports written about the images of ethnic and racial groups as far back as the 1900s. Woll and Miller realize that each ethnic and racial group has circumstances unique to it, but they note that scholars have yet to completely explore "the cultural or social antecedents of group image in film" and television. For example, they note that Garth Jowett's analysis of the American film industry and the social science literature on and about the movies in *Film: The Democratic Art* (1976) appreciates the importance of African American (the great American enslavement, or slavery), Asian (World War II propaganda), and German (World War I propaganda) images as indices of Hollywood's sociological development and social currents, but they observe that he still does not explore the cultural or social antecedents of these group images in film.

However, Woll and Miller are not entirely negative about the film and television criticism written and published thus far, because they tactfully applaud those scholars who have attempted to explore more interdisciplinary directions in this area.

Ethnic and Racial Images in American Film and Television definitely relates to the ethnic experience in America because it calls attention to an area of popular culture that is sometimes written off as unimportant: images transmitted through film and television. This compilation offers ethnic studies scholars a guide to see where we have come from and to see where we need to go.

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