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Luis Alvarez's *Chicanx Utopias: Pop Culture and the Politics of the Possible* is a comprehensive source on Chicanx popular culture. It examines how oppressive economic and political conditions are fought by means of the power of music, movies, television, and art in the said culture.

The book consists of five main chapters. In the first chapter Alvarez investigates the 1954 *Salt of the Earth* movie with Marxist undertones. He asserts that the movie makes it clear that not only the people involved in its production but labor organizers as well struggled to perform anti-racist and feminist utopias. Chapter 2, "Brown-Eyed Soul," takes the reader to 1960s and early 1970s Los Angeles and analyzes the impact of such Mexican American bands as Cannibal & the Headhunters and Thee Midniters on producing a "utopian soundtrack" for the Chicano movement back in those days (p. 14). Chapter 3, "Chico and Kotter," probes 1970s network television from an ethnoracial perspective. For this purpose, Alvarez analyzes two prime-time sitcoms, *Chico and the Man* and *Welcome Back, Kotter*. He purports that both shows promoted the resolution of racial conflict as an achievable goal. In the fourth chapter, "No Human Being Is Illegal," Alvarez examines poster art in the immigrant rights movement dating back to the 1980s. After extensive discussions, the author arrives at the conclusion that the said medium created at the time envisioned a future that is not necessarily utopian but where "no human being is illegal." "Coda: Ngātahi" concludes the book by way of analyzing the 2004 documentary film *Ngātahi: Know the Links*. As a "rapumentary," *Ngātahi* explores various forms of art through the eyes of Indigenous and marginalized communities. Alvarez notes that while the Chicanx community is not the central focus of the six-part documentary, it still shows that Chicanx pop culture and activism were part of a bigger, global Indigenous rights movement as well as other things.

As someone not closely following the Chicanx community, I found the book to be easy to read
and welcoming to newcomers. The language used throughout the book is commendable. The author clears any possible questions regarding terminology in the introduction, which I think is an excellent way to start. Also, every chapter begins with an introductory paragraph that gives the sociopolitical backdrop to the form of media to be analyzed. Alvarez explains the events that took place before or during a medium was produced in detail before he investigates the said medium. Following that, the author discusses thoroughly the utopian discourse produced in that media product, linking it to the Chicanx movement as a whole. The book seems to be resourceful both for those interested in Chicanx (pop) culture and politics as well as for those studying the general connection between the media and political discourse. Furthermore, the book not only is a well-researched academic source contributing to the relevant literature but also proves to be an easy-to-follow read for the more casual reader.

One point of criticism is a lack of images pertaining to the media, such as TV shows and documentaries. While Alvarez does make use of images in chapter 4, which takes poster art as its focus, to strengthen the points made, the same treatment could have been given to some of the other chapters involving visual products. It is understandable that the study does not depend solely on semiotic analyses. However, I think chapters 1 and 3 as well as the concluding part would have benefited immensely from visual supplementary material. That said, the book does what it aims to do on a satisfying level and might as well be followed up by a volume 2.

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