

, "demonstrates a strong and direct link between minority appeals through political protest and federal action" (p. 148).

his work is often illuminating and his examination of the Supreme Court's responses to minority protests is innovative. However, Gillion does not provide an in-depth justification for how his nine indicators of political salience of his measures apply more aptly than to political protests, and he does not distinguish between these two distinct phenomena. Riots are arguably not political events but spontaneous outbursts of people's anger with their daily lives, usually lack a clear agenda, and cannot be planned and controlled by movement leaders. Gillion contributes to the confusion by focusing his most extensive study on the Los Angeles riot of

1968. He urges minority leaders to sponsor more protests. However, according to his work, the optimal strategy for protest organization would be to incite a riot by hundreds of armed persons to provoke a police response, arrests, property damage, injury, and loss of life, thus scoring a high mark on Gillion's salience scale. In addition, his statistical results do not always carry the weight of his argument. The effects of protest, even when statistically significant, are often small in magnitude and far outweighed by other factors such as the actions of legislators and presidents. In the 1960s, he is unable to show a clear way of federal initiatives that have advanced minority rights and oppor-

unities. This work will be of more interest to political scientists than historians. It requires faith in complex statistical procedures that provide no new information or insights about protest movements. Nonetheless, *Statistical Power of Protest* represents the most rigorous and sophisticated analysis to date of the relationship between citizen activism and protest in recent American history.

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*Blessed: A History of the American Prosperity Gospel.* By Kate Bowler. (New York: Oxford University Press, 2013. xii, 337 pp. \$34.95.)

Perhaps no religious movement of the past century has been more influential, yet less understood and appreciated, than the prosperity movement undergirding many of the megachurches that sprang up in the four decades since 1970. Kate Bowler's *Blessed* provides the first serious academic treatment of the complex series of theological assumptions and institutions that changed the face of modern American Christianity, ultimately prompting the belief system of "millions of American Christians [who] came to see money, health, and good fortune as divine" (p. 7).

Bowler traces the prosperity impulse to the New Thought of late nineteenth-century American Protestantism—specifically to the pastor and evangelist E. W. Kenyon. Kenyon's focus on the power of the mind to claim tangible blessings via faith inspired a number of evangelists within the early pentecostal revival and set the stage for the dramatic faith claims of post-World War II healing revivals. This New Thought "amalgam of metaphysics and Protestantism" combined with the growth of Pentecostalism and themes of individualism and optimism within American culture to provide a palpable set of concepts suited to thrive in the growing nondenominational church world of the late twentieth century (p. 11).

With the widespread growth of the charismatic movement beginning in the 1960s, the prosperity message became an increasingly important part of the evangelical Christian community. This concept ultimately found its strongest expression in the work of a host of evangelists inspired by Oral Roberts—most notably Kenneth Hagin and the Word of Faith movement. Hagin and those who followed in his wake merged Kenyon's New Thought theology into a set of religious principles that claimed access to "spiritual laws" whereby believers could speak the words that would appropriate blessings already provided through God's creative handiwork.

The prosperity message was enhanced by larger themes in American society, especially the positive thinking and creativity of religious leaders such as Norman Vincent Peale

and Robert Schuller. Never captured within a single denomination or organization, the prosperity gospel articulated concerns that were particularly seductive during the economic ups and downs of the 1960s, 1970s, and 1980s. Believers were ultimately presented with a God who provides for the specific needs and desires of physical and spiritual well-being. Shaken but not destroyed by the televangelist scandals of the late 1980s, the prosperity message emerged in the 1990s with a smoother, more subtle message. Biracial from the beginning, it now saw even larger gains among black American Christians, sparking the phenomenal rise and popularity of evangelists such as T. D. Jakes.

Bowler manages to analyze the complicated history of the prosperity gospel without the condescension that sometimes emerges in academic portrayals of middle-class religious movements at odds with the dominant secular culture. Incisively, she manages to mix in a number of personal experiences and perceptions born from research trips and interviews within the amorphous worshipping world of the prosperity gospel. Bold, authoritative, and brilliantly written, her book promises to change how historians evaluate the story of recent American Protestantism.

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*Black Power TV.* By Devorah Heitner. (Durham: Duke University Press, 2013. xiv, 190 pp. Cloth, \$79.95. Paper, \$22.95.)

Devorah Heitner's *Black Power TV* examines black public affairs television from 1968 through the early 1970s, focusing on two local programs, New York's *Inside Bedford-Stuyvesant* and Boston's *Say Brother*, and two national programs, *Black Journal* and *Soull*. Heitner demonstrates how these shows brought internal debates in black communities on issues such as cultural nationalism, community policing, and economic self-help to wider audiences, and how the programs' hosts and guests challenged acceptable

television fashion by wearing afros, dashikis, and jewelry. These programs, Heitner argues,

offered a sharp contrast to mainstream television programming, which marginalized, maligned, or ignored African American communities and pathologized Black cultures and Black families, answering the desires African American spectators felt for a chance to see themselves and their communities represented on television. (p. 4)

Drawing on archived television programs, oral history interviews with people who worked on the shows, viewer mail, and other sources, *Black Power TV* is deeply researched and well written. While Heitner builds on the work of scholars of race and television, such as Aniko Bodroghkozy, Steve Classen, and Herman Gray, *Black Power TV* will also be of interest more broadly to scholars of African American history and U.S. culture and politics in the 1960s and 1970s.

*Black Power TV* highlights how public affairs shows discussed and framed issues in innovative and radical ways. *Inside Bedford-Stuyvesant* was regularly filmed outside, challenging depictions of the neighborhood as a "ghetto" and foregrounding a diverse range of political opinions and definitions of expertise. *Say Brother's* ninety-minute special report in 1970 on uprisings in New Bedford, Massachusetts, which featured extended shots of residents describing economic and social oppression in their city, stood in stark contrast to television news coverage of urban "riots." *Black Journal* produced a documentary on black servicemen in the Vietnam War, focusing on their experiences of antiblack racism at home and in the military. *Soull!* brought together a wide range of black artists, intellectuals, and political figures, including Muhammad Ali, James Baldwin, Amiri Baraka, Miriam Makeba, and regular guest-host Nikki Giovanni. Heitner depicts these productions as vibrant but tenuous. Each program engaged in frequent negotiations for power with their respective stations, and by the mid-1970s, most black public affairs programs had declined in resources and influence.

*Black Power TV* is an innovative, nuanced, and tightly focused book. In teaching the text, I found it would have been helpful if Heitner had said more about how these public affairs

shows relate to representations of black communities and entertainers in other television genres in the 1960s and 1970s, and how the history of these television programs complements and complicates the history of black politics and culture in this era. These suggestions aside, *Black Power TV* is a lively read and brings to light an important and understudied period in television history.

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*Chicana/o Struggles for Education: Activism in the Community.* By Guadalupe San Miguel Jr. (College Station: Texas A&M University Press, 2013. xiv, 240 pp. \$40.00.)

Over the past three decades Guadalupe San Miguel Jr. has established himself as one of the foremost experts on Mexican American education in the United States. His published works, especially *Let All of Them Take Heed* (1987) and *Brown, Not White* (2005), are now the standard accounts of the segregation of Mexican-origin children in public education and the concomitant battles to integrate and equalize schools. To a growing body of scholarship San Miguel now adds *Chicana/o Struggles for Education*, an excellent study of Mexican American activism in the U.S. educational arena. In five compact chapters he explores a variety of interrelated topics, including changing educational patterns that affected Chicana/os, legal advocacy, protest activism, and private school formation.

San Miguel opens the book with a short treatise on the segregation of Mexican American school children. "Between 1900 and 1960," he writes, "school officials provided Mexican Americans with limited, substandard, and inferior public educational opportunities because of their subordinate status in the society and their cultural and linguistic characteristics" (p. 7). This sentence greatly informs the rest of the book. He traces substandard education but also devotes more attention to the ways that people of Mexican origin demanded a culturally inclusive and linguistically di-