

extensive symbolic work done by these men as they attempt to distance themselves from unfavorable stereotypes of truckers as vagabonds with questionable morality and cleanliness and construct meaningful identities as good husbands, fathers, and workers.

In a number of ways the symbolic work done by these truckers mirrors that done by truckers who do not identify as Christian. Upton's analysis, which draws on a wide range of literature on gender, work, and religion, is best when she draws specific contrasts between the Christian-identifying truckers she studied and the symbolic work of other truckers facing similar challenges. In fact, more extensive and systematic comparisons of Christian-identifying and other truckers could have been particularly useful, not just to understand the import of the fascinating symbolic work of Christian truckers, but issues of community as well. In my own observations of the diverse workforce that is truckers, I often noted that Christian truckers had greater opportunities to socialize than other truckers—no other identity seemed as distinct and prevalent on the road or served as a means for easy and meaningful engagement. The road is a lonely, lonely place where drivers often suffer in the absence of loved ones, and a community like that of Christian truckers likely has great benefit.

Deregulation and deunionization have degraded working conditions and pay and diminished the symbolic capital of less-skilled men in many industries, but none more than in trucking. In fact, the free-wheeling cowboy trucker of old is no more—if, indeed, he ever roamed. Today truckers are micro-managed by satellite and their work is scheduled for them to the minute. They live out of the machine they operate for weeks at a time, often working for less than minimum wage. Many are isolated and often powerless to address the many grievances they have. Under these conditions, the faith of religious truckers helps them to negotiate what is often an untenable situation for many. Upton's account of these truckers allows us to understand the complex cultural responses to an occupation that blurs the lines between home and work, a phenomenon of growing importance for many. *Negotiating Work,*

Family, and Identity among Long-Haul Christian Truck Drivers will be notable for those interested in the intersection of work, gender, and religion.

Reel Inequality: Hollywood Actors and Racism, by **Nancy Wang Yuen**. New Brunswick, NJ: Rutgers University Press, 2017. 208 pp. \$22.95 paper. ISBN: 9780813586298.

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No shortage of research has tackled on-screen stereotypes that typecast actors from U.S. racial minority groups into a limited range of roles. Nancy Wang Yuen's *Reel Inequality: Hollywood Actors and Racism* moves beyond the customary analyses of stereotypical depictions to detail the processes behind stereotypes, a shift that prioritizes the making and management of stereotypes over the images themselves. Therefore, what appears on-screen—the well-known problematic treatment of actors of color who are overrepresented playing stereotypes, often as supporting cast or in bit roles—is just a small portion of the entire stereotyping apparatus that reaches from the gatekeepers who control story and casting decisions to the manifold ways the stereotyped roles linger in the emotional psyche of actors long after the roles have ended.

For Yuen, the parameters of Hollywood encompass the universe of major and minor film and television studios and the production companies they fund. The book aims to show how Hollywood's racism in job exclusion and limited roles affects working actors, whom Yuen describes as average actors with modest or often relatively unstable incomes. The core of her data is a rich collection of interviews with working actors supplemented by press interviews of famous actors and analysis of industry statistics. The view of racism in Hollywood from the actors' perspective brings a unique social scientific lens to understanding racial inequality in the popular culture workplace setting.

The first part of the book describes the structural terrain of inequality within

Hollywood, with respect to roles available to actors of color and colorblind rationales that guide industry decision-making and operations. Actors' vivid quotes divulge the process of stereotyping. In the beginning of their efforts to work in Hollywood, the ethnocentric storytelling of predominantly white males limits roles for racial and ethnic minorities, giving rise to a vicious cycle of few opportunities available to aspiring actors of color and a foreclosure on their prospects of becoming bankable stars.

Meanwhile, casting directors and talent agents act as gatekeepers and decide who auditions for or obtains certain roles. Throughout, colorblind racism is used to justify inequality and deny the role of race in employment disparities—for instance, by blaming the talent for a small pipeline and lack of skills or by blaming the naïveté of whites in the experience of writing for people of color. To this point, Yuen references a clever analogy—since, as she puts it, whites presumably do not have personal experience with aliens or serial killers but still write those parts in screenplays—to emphasize that lack of knowledge does not justify exclusion.

The latter part of the book, rather than focusing on institutional ideologies or roles, is devoted to the interiority of the actors. Playing stereotypes is an emotional experience, though one that actors deem necessary for competing financial, career, familial, and moral obligations. Yuen unveils the emotional struggles of working actors who audition for, embody, and/or reject stereotyped roles. Actors develop various coping strategies to survive the racially hostile, antagonistic work environment in Hollywood. At times, they neutralize negative stereotypes—by highlighting the positive elements of a role, or alternately by appreciating the nuanced satire and humor in a particular role or across different characters within a creative project. In other instances, they embrace stereotypes as a reflection of an unsightly reality.

For most working actors who identify as racial minorities, the act of playing stereotypes involves identity negotiation and management of emotions. One African American actor's story highlighting the reverberating trauma of being beguiled into playing the

victim of a lynching stood out as an example of the lingering, debilitating effects that Hollywood's racism imposes as a daily aspect of work. Perhaps further connections could be drawn to the social psychology of race and racism to offer a theoretical assessment on the long-term impacts of racial stereotyping. Yet the narratives alone reveal how the process of stereotyping lives within actors' memories and is embodied in their everyday consciousness beyond the on-screen portrayals.

In the concluding chapter, Yuen proposes both moral and economic imperatives for diversifying Hollywood, advocating for inclusive hiring and content. An activist pulse drives her recommendations for the film industry to overhaul racist ideology and improve formal mentoring and networking opportunities for actors of color. Government, too, can better regulate equal opportunity employment and incentivize compliance to standards of equality. Besides institutional efforts by studios, guilds, and government, she calls on actors to join advocacy organizations and urges audiences to watch diverse films, express discontent through boycotting, and promote and protest using social media.

For aspiring actors, Yuen provides resources, including a list of advocacy organizations and websites, to help navigate Hollywood. She highlights their agency, as social actors who are not powerless and who do not uniformly concede to stereotypes, despite their predicament. In her view, actors as activists can and do challenge Hollywood, both within and outside the industry. Some make slight alterations to speech, dialogue, names, or accents to regain power while working within the system, to the extent that this is possible. Others reject roles they find unsatisfactory and move to independent or digital arenas to pursue untold stories.

Simultaneously accessible and engrossing, *Reel Inequality* is an apt text for undergraduate students, particularly in racial and ethnic, media, and film studies courses. Its inextricable ties to popular culture and recent events like the #OscarsSoWhite controversy seamlessly bridge the often expansive gap between popular debates and scholarly discourse.