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Nota di contenuto	Contents; List of Photographs; Acknowledgments; Introduction: The Bronze Screen: Looking at Us Looking; 1 Actos of ""Imaginative Re-discovery""; 2 Intertextuality and Cultural Identity in Zoot Suit (1981) and La Bamba (1987); 3 Humor as Subversive De-construction: Born in East L.A. (1987); 4 From Il(l)egal to Legal Subject: Border Construction and Re-construction; 5 Nepantla in Gendered Subjectivity; 6 Conclusion: Eastside Story Re-visited; Notes; Index
Sommario/riassunto	Explores Chicana and Chicano popular culture through contemporary representations in both Hollywood commercial and independent cinema. Rosa Linda Fregoso's The Bronze Screen opens the way for international debate on the new critical field of Chicano/a cinema. Fregoso provides an incisive articulation of the ways in which narrative codes in film can telescope complex versions of Mexican and American culture and history. The often violent impact of 'first' (U.S.) and 'third' (Mexico) world cultures and geographies is channeled through the very term Chicano/a as well as its cin