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“Indian” Stereotypes in TV Science Fiction: First Nations’ Voices Speak Out. By Sierra S. Adare.

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Kahnawaike, and J. R. Miller's *Lethal Legacy* are absent from the bibliography and their ideas and data are conspicuously absent from the content of the book. In other cases where she talks about the role and function of treaties, she fails to show the evolution of Native–newcomer relations and the successive phases of that relationship. How is it that initial dealings were generally in the commercial realm and the interactions, more or less, were cooperative and mutually beneficial? How is it that these interactions evolved into an adversarial, conflict relationship?

The content of the book mirrors the content of several articles the author published over the past fifteen years, which may explain the lack of currency in some of the material. The volume succeeds as a source of information about inequality between Indians and non-Indians. However, repetitiveness, lack of organization, and disjuncture between personal narrative and social science confuses many of the issues she raises. The material allows the book to be read as a narrative and is a compelling if ultimately tragic tale. It is the narrative that captures and conveys the tensions between Indians and non-Indians and between continuity and change that are central to the development of any community and the identity of its residents. At the same time, some of the essays are excellent and would make fine additions to course packs for undergraduate courses. To sum up, I view the contribution of *Indian Country* with ambivalence. There are many strengths in the essays but the repetitiveness, disorganization, and lack of focus seriously detract from the author's goal.

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“Indian” Stereotypes in TV Science Fiction: First Nations’ Voices Speak Out.
By Sierra S. Adare. Austin: University of Texas Press, 2005. 160 pages. \$45.00 cloth; \$19.95 paper.

Sierra S. Adare has focused on a unique genre of pop culture and creates an illuminating ethnography that both anthropologists and Hollywood professionals should read. Although the issue of stereotypes of Natives has been a common theme in recent publications, this book addresses the issue of First Nations in science fiction television. Her research points out how Hollywood has taken the creatively open world of the science fiction genre and manipulated it into the same old stereotypes that Natives have fought against for years.

In May and June of 2001, the author showed specific episodes from *My Favorite Martian* (1965), *Star Trek* (1968), *Star Trek: Voyager* (1995), *Quantum Leap* (1990), *The Adventures of Superman* (1954), and *Star Trek: The Next Generation* (1994) to an audience of Natives, and observed their physical and emotional reactions. Her ethnographic group was comprised of a group of Shoshone students ranging from age eighteen to forty-six with a gender difference of seven men and three women. Forty percent of the class considered themselves to be science fiction fans. Using a questionnaire, the author asked open-ended questions such as, “What did you like and/or dislike about this

episode's depiction of 'Indians'?" and "In what ways did/didn't the episode reinforce the dominant society's idea of 'Indians'?"

There are several weaknesses and organizational issues throughout the book. Large segments of the text are used strictly to describe the characters, story lines, and images that the students are observing. No photographs are provided in the book, which puts the burden of imagining the episode on the reader. Unless the reader has access to these episodes, it is difficult to see and understand exactly what the ethnographic group is seeing.

The focus is on Hollywood and its representations of Natives, but surprisingly there is little mention of the history of Hollywood's representations. Chapter 2 focuses on the portrayal of Natives throughout history in the press, but it doesn't coincide with how Natives are represented on television. The analysis does not flow logically, and the author bounces from the representation of Cherokees in the 1800s to Wampanoags in the 1600s to Mohawks in the 1700s. While these are examples of stereotypes being presented and consumed by the mainstream American public, they do not tell a comprehensive story as to how these stereotypes became a common problem in Hollywood screenwriting. It would make more sense to present this history, and examine how the television industry has changed and has not changed throughout the twentieth century. It also would have been more helpful to hear what these students proposed as solutions to the problem. Then this book would be more helpful in addressing racial and cultural issues in media studies, filmmaking and television production classes, and anthropology and Native studies classes.

Throughout the book, the author chose to quote many of the Native academic leaders who have published their thoughts on the subject of pop culture stereotypes and the effect they have on how non-Natives view Native people and communities. Authors such as Devon Mihesuah, Cornel Pewewardy, Oren Lyons, and even the controversial academic Ward Churchill are all quoted in the book. But one of the problems with the text is the excessive reiteration of what other scholars have been saying for years. While these direct quotes are helpful in deconstructing the issue of stereotypes, these are all ideas that can be found in other books, such as Mihesuah's *American Indians: Stereotypes and Realities* (1996) and Beverly Singer's *Wiping the War Paint Off the Lens: Native American Film and Video* (2001). It appears the author is lacking the independence and authority needed to state her own views on the topic.

The author uses the introduction to voice her personal concerns with stereotypes, but she almost purposely avoids offering her own analysis and opinions in the rest of the book. The basis of the study is that "First Nations' Voices Speak Out," and that means she has a right to give her viewpoint and put her students' opinions in the spotlight. Instead, Adare uses other people's arguments instead of her own, which results in numerous references to excellent quotes and commentaries from other authors. The title of the book creates an expectation that there are more Native student voices emerging and stating their opinions. Her students have this opportunity to present a unified voice as to what is racist, inappropriate, and inaccurate in the science fiction episodes under study. Unfortunately, while their quotes are scattered sparingly throughout each chapter, a full analysis of their comments is not provided.

Surprisingly, the Shoshone students were less offended by the costumes and images of the Native characters in the television shows, but were outraged by the misuse, disrespect, and blatant violent use of their spirituality and religion. In the era of the Native American Graves Protection and Repatriation Act (NAGPRA) and the resurgence of Native culture in communities, this is a major point that should be addressed in the text. While Hollywood tends to focus on the technical aspects of the representation of Natives (proper clothing, hairstyle, or possibly hiring an actual Native to portray the character), the industry is lazy when it comes to the actual story line, actions of Natives, or their interactions with non-Natives. Looking at the ethnographic data, the number of comments regarding this issue tops the list. The conclusion can be made that the image of the Native actor is not as important as the actions of the character. Yet the author does not fully address this point.

The commentaries by the Shoshone students reveal hope and optimism that Natives will be portrayed accurately and appropriately in television shows, as well as hurt, anger, and disappointment. Respect of elders, gender relations, diversity of tribes and traditions, the intelligence and creativeness of Natives, and the sanctity of their spiritual beliefs are all addressed in the students' commentaries. The content is here, but the ethnographic study deserves more analysis and research.

Real solutions that television professionals can take to heart are missing. The author points out that it appears that Hollywood does not even realize that Natives are watching these shows, but it stops short of suggesting how to fix the chasm that separates television professionals and tribes. There should be some discussion that Hollywood does not have a right to all spiritual traditions or to the portrayal of sacred ceremonies. It is suggested that hiring a Native as a consultant would prevent these situations from occurring, but there is little mention of how offensive some of the images and actions of these story lines are to Natives or why this is such a socially important issue. The book advocates hiring more Native actors to portray Native characters, but there is no mention of how important the actor's tribal affiliation is to the character he or she is playing. This book creates the opportunity to make real change in how television portrays Natives, but doesn't fully follow through in explaining how to change it.

It is as if the author and her interviewees have started an exciting conversation but haven't fully addressed the issues they bring to the table. While seeming half-finished, the strongest results of this project are the reactions and feelings of the Shoshone students, but not enough credence is given to what they have said. Their words are honest and their feelings and reactions should have been the core of this book, with history, analysis, and solutions supporting their opinions. However, too much time is given to the description of the scenes and other academics' views on stereotypes. The author and her students have every right to be the focus of this study and say what they really think. Sierra Adare's contemporary ethnography is a starting point for a very important cross-cultural conversation.

Stephanie Norton Joynes

National Museum of the American Indian: Resource Center

Keeping the Circle: American Indian Identity in Eastern North Carolina, 1885–2004. By Christopher Arris Oakley. Lincoln: University of Nebraska Press, 2005. 191 pages. \$50.00 cloth.

“Modern Native American identity is a dialectical process involving both internal and external factors,” writes historian Christopher Arris Oakley (147). This is a straightforward yet profound statement in a society that still discusses Indian identity in abstract, subjective terms such as *blood*, *tradition*, *homeland*, and *recognition*. Oakley explores and specifies these terms, using the social and political history of eastern North Carolina Indians as his backdrop. He examines the communal life of the state’s seven non–federally recognized tribes—Meherrin, Haliwa-Saponi, Sappony Indians of Person County, Occaneechi-Saponi, Lumbee, Waccamaw-Sioux, and Coharie—and places their stories within the context of mainstream Indian history.

Long assumed by scholars to be the exception rather than the rule, the North Carolina Indians in Oakley’s narrative contributed to every major trend of Indian history in the twentieth century, except citizenship (the state of North Carolina had considered these Indians citizens since the state’s founding). North Carolina Indians took part in the Indian New Deal, World War II service and mobilization, relocation, termination, pan-Indian movements, self-determination, and federal recognition. Like the communities described in Stephen Cornell’s *The Return of the Native*, Indians in North Carolina affirmed their tribal identities through political and social exchanges with the federal government and with other tribes. At the same time, they shared the experiences of many other Southerners, participating in the transition from agriculture to wage labor, confronting Jim Crow with their own segregated schools and churches, and gaining a political voice in the civil rights movement.

Oakley’s historiographic contribution is particularly significant because while it synthesizes the experiences of different tribes, readers do not lose the various threads of diverse tribal histories and cultures in eastern North Carolina. This book’s clear organization, accessible style, and important themes should attract attention across disciplines and with many audiences. It is a welcome addition to the published literature on eastern North Carolina Indians, most of which concerns the region’s largest tribe, the Lumbee. This publication is groundbreaking for the other tribes that have received far less attention but are no less significant to questions of Indian identity and history. The author includes a helpful section on additional reading, footnotes, and a bibliographic essay.

Oakley marshals evidence from published and unpublished secondary sources, federal reports, oral history, manuscript collections, and newspapers to engage with the literature on boundary maintenance as a part of ethnic identity formation. He argues that Indians responded to the economic and political changes of World War II by adding boundaries to their definition of Indian identity. Prior to the war, Indians “only needed to protect their identity within their own communities” (146). They marked their boundaries with kinship ties, Indian-only churches and schools, and geographic links