

enlightened views of the Plains Indians, a dimension lacking in many early works. The authors have clearly tried to present the evolution of Custer's reputation so that the reader can understand major trends and how they came about. In this they have succeeded.

Louise Barnett  
Rutgers University

**Native Americans in the Movies: Portrayals from Silent Films to the Present.** By Michael Hilger. Lanham, MD: Rowman & Littlefield, 2016. 464 pages. \$95.00 cloth.

Hilger's timely work appears just as the winter of 2015–16 sees the release of two major westerns, Quentin Tarantino's *The Hateful Eight*, and Alejandro Iñárritu's *The Revenant*, both successful in differing degrees. Also notably, as of February 2016 the controversial Adam Sandler film *The Ridiculous Six* held a rare zero-percent rating on the *Rotten Tomatoes* website while reportedly enjoying the even rarer status of being Netflix's most-watched movie ever. The Western is alive and well—and where there are cowboys, we can expect to find Indians. The expansive *Native Americans in the Movies: Portrayals from Silent Films to the Present* does most of the searching for us, offering an excellent filmography of more than a century of non-Native- and Native-made cinema. Although the work includes more than this catalogue, previous essay collections by Native scholars offer similar close readings and critiques of Native American portrayals in film, such as 1980's seminal *The Pretend Indians*, the excellent 1998 *Hollywood's Indian*, and 2013's *Seeing Red: Hollywood's Pixeled Skins*.

Hilger's introduction, "Traditional Images of Native Americans," is an excellent primer on encoding, editing, and cinematography for film beginners. This section also provides a discussion on the creation and effect of cinematic tropes and stereotypes of American Indians in Hollywood production. The second chapter, "Representative Movies from Silent Films to the Present," discusses early essays and reactions to the equally racist extremes of representation: "The Savage" and "The Noble Red Man." It also gives a primary source for plot summaries from films produced between 1907–1927, the height of the Silent Era, and provides suggestions for further reading in relation to the work of D. W. Griffith. Hilger then moves into the Early Sound Era (1931–1949), describing the disappearance of "The Noble Red Man" and the beginning predominance of "The Savage." As the chapter continues into "Movies of the 1950s," Hilger gives much space to Hollywood's attempts at reconciliation with its portrayal of Native characters, or at least of historical leaders such as Cochise, Osceola, and Sitting Bull (Ṭhatḥaṇka Iyotḥaṇka). Hollywood ultimately failed to do so. The author points out that to achieve what he calls "the kind of orderly closure standard in 1950s westerns," it was necessary for Hollywood to manipulate history (31). In this chapter is also a brief look at 1957's *Run of the Arrow*. As many have noted, *Dances with Wolves* is its direct descendant, and it is worthwhile to compare these films to highlight two distinct eras in filmmaking.

"Images of Contemporary Native Americans" rounds out the descriptive and analytical chronology of *Native Americans in the Movies*, which readers might assume will conclude with a survey of largely Native-made contemporary film of the 2010s. Given that the first entry is more than forty years old, these "contemporary" selections will strike Native cinema audiences as unusual. Hilger's sense of "contemporary" Native American images begins with *House Made of Dawn* (1972) and *Three Warriors* (1977), continues with *Harold of Orange* (1984) and *Powwow Highway* (1988), and concludes with the Chris Eyre production *Imprint* (2007). This is not a case of establishing a conceptual boundary of "contemporary" by giving passing examples; rather, the bulk of this chapter is devoted to changed and rehabilitated characters by close readings and analysis of films from three and four decades ago. This is not to say that critiques of those productions are unwelcome, but to expand the selection of films or at least the working definition of "contemporary" would have enhanced the usefulness of the text.

Hilger's detailed catalogue is an outstanding reference resource and the most valuable part of this work. A list of the hundreds and hundreds of films examined, alphabetically ordered by title, the catalogue lists year of release, director, writer, cast (actor/character—extremely helpful), specs, availability by medium, nation represented, image portrayed, summary, and critical response. Such a comprehensive collection is welcome enough, but the author expands his compilation with four appendices: (1) "Films by Nations" lists feature films that identified the nation purported to be represented, while noting that some films didn't acknowledge any nations at all; (2) "Image Portrayals of Native Americans," includes First Nations and lists the films by trope, such as "Attack on a Fort," "Wise Elder," and "Drunkenness"; (3) "Television Films lists "made-for-tv" productions in the same style as the features; and (4) "Films in Chronological Order" lists feature films by year and studio/production house. A bibliography, general index, and a title index end the volume.

Ultimately, *Native Americans in the Movies: Portrayals from Silent Films to the Present* is a welcome and valuable addition to both film and Native studies libraries. The encyclopedic structure and content of this book are of greatest use to instructors, students, and aficionados of "Indian Westerns." They will find its introductory analysis and description of the portrayals of Native Americans in US cinema, together with its easily used indices, appendices, and fairly exhaustive list of films, to be a valuable research resource. Native critical concerns and lenses, as with the portrayal of contemporary American Indian characters and stories, will come largely from Native writers and creators themselves. Perhaps an as-yet-unwritten Native collection will be just what Hollywood needs to further educate both itself, and its ever-watching audiences.

Theodore C. Van Alst, Jr.  
University of Montana