

Native Americans on Network TV: Stereotypes, Myths, and the “Good Indian.”
By Michael Ray FitzGerald. Lanham, MD: Rowman & Littlefield, 2014. 278 pages.
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Recent years have seen the publication of significant research on representations of Native Americans. Armando Jose Prats focuses on the Western film genre in *Invisible Natives*, Angela Aleiss's *Making the White Man's Indian* examines the historical progression of representations in Hollywood film, and S. Elizabeth Bird's *Dressing in Feathers* centers on the construction of Native identity in popular culture. Michael Ray FitzGerald's *Native Americans on Network TV* contributes to this growing body of knowledge with a detailed examination of the major Native characters throughout television history. FitzGerald's work considers aesthetics, genre, and political ideology in scripted prime-time programming, arguing that the “Good Indian” stereotype has dominated Native American representations.

The two major Native American stereotypes that circulate within United States popular culture are typically identified as the “Bloodthirsty Savage” and the “Noble Savage.” As FitzGerald argues, both of these stereotypes support the notion that Natives are “objects to be managed . . . either through force or acts of benevolence” (xii). The central focus of the book is apparently a particular version of the noble savage which the author identifies as the “Good Indian” or “Regulator.” In iteration after iteration, this character collaborates with white heroes, white law enforcement, and the institutions of a white government; he prioritizes alignment with dominant white culture over any perceived ties to Native community or heritage. This stereotype serves a political function: it circulates to soothe the anxieties associated with colonialism and the subjugation of indigenous people.

Chapter 1 offers a brief overview of related research on stereotypes related to race and ethnicity and outlines FitzGerald's methodology and goals. FitzGerald provides several tables that document his quantitative analysis of Native American television characters, demonstrating that major (starring) roles can overwhelmingly be categorized as “Good Indian” figures. Each of the next seven chapters focuses on a major Native American character in a particular series, proceeding in chronological order from Tonto in *The Lone Ranger* to Walker in *Walker, Texas Ranger*. The scope of FitzGerald's analysis of television's “Good Indian” is ambitious. Each analysis offers a narrative overview of the individual series, specific discussion of visual design elements, consideration of generic elements, and connections to the social and political context of production.

Central to the author's argument is that television representations have shaped the cultural imagination, and the prominence of the aesthetic analysis helps to build this case. Television aesthetics have long been ignored in academic work, perhaps due to assumptions regarding the medium's artistic legitimacy; historically, television production is distinct from film production because more time, money, and care have been put into the construction of individual shots. FitzGerald discusses design elements of each series in order to demonstrate how they thematically position major Native American characters in relation to white characters and the

surrounding environment. This emphasis on mise-en-scene is a particularly valuable facet of FitzGerald's work that sets the book apart from many historical studies of television.

Although the book discusses seven series in distinct chapters, one of the great strengths of the analysis is that each examination of a series is not a "stand-alone" discussion. It's clear that the author sees these series as a continuum of representations. In each discussion of a specific series the author draws comparisons to the others and notes progressive or distinct elements that encourage readers to consider the "big picture" of how television has represented Native characters over time. The chapter on *Hawk*, a short-lived series in which Burt Reynolds played an Iroquois police detective, draws connections with previous chapters on *Law of the Plainsman* and *Daniel Boone*, for example. The focus on connections is one reason that this book would work well in undergraduate courses on television representations of racial and ethnic identities.

Due to the book's ambitious scope, not all of the author's claims are completely effective. As FitzGerald places each series into its social and political context, some of his analytical connections warrant further evidence. The chapter on *Broken Arrow*, for example, claims that the series opposed racial prejudice and discrimination, and thus could be read as a commentary on the developing civil rights movement of the 1950s. Yet other than the timing of the series, which premiered two years after the Supreme Court's decision in *Brown v. The Board of Education*, there is no support for this contention. The series also appeared during the "termination" period of the 1950s, as Congress was breaking treaties and revoking the sovereign status of tribes across the country, and FitzGerald claims that 20th Century Fox produced *Broken Arrow* in service of a larger mandate to provide pro-government propaganda. In general, it would be reasonable for the author to follow this line of argument; previous studies have argued that Westerns were particularly popular during this period because stories from the past were addressing anxieties about the present. However, FitzGerald takes this argument further, arguing that archival evidence demonstrates that Daryl F. Zanuck had directly collaborated with the Eisenhower administration to support the administration's policies with propaganda (68). The related footnote cites archival holdings at two presidential libraries, but contains no further specific information on this collaboration, or on its relevance to television production. Although it's possible that 20th Century Fox established and followed a pro-government directive over the course of the decade that had a specific impact on the kinds of films and television shows the company made, further evidence is necessary to support that claim. Indeed, 20th Century Fox's film and television production operations had a clear separation in the 1960s, even though the television unit sometimes turned successful films into a series, as in the case of *Broken Arrow*.

Native Americans on Network TV is a valuable study because it names and analyzes the major representations of Native identity that have appeared on television since the inception of the medium. The author convincingly argues that major representations have almost wholly circulated the Noble Savage stereotype within the figure of the "Regulator." This character, appearing in series after series, is at least partially assimilated. The character's success in assimilating presents an argument in favor of the

values, morality, and general desirability of the dominant white culture. Although more could be said about the political motivations and implications of this kind of television storytelling, FitzGerald's work is an important beginning.

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Native Diasporas: Indigenous Identities and Settler Colonialism in the Americas. Edited by Gregory D. Smithers and Brooke N. Newman. Lincoln: University of Nebraska Press, 2014. 592 pages. \$45.00 paper; \$45.00 electronic.

The rhetoric surrounding indigenous peoples of the Americas is deeply ingrained with the idea that these nations still inhabit their original homelands. "Diaspora" is rarely associated with indigenous identities, and yet this perspective is timely in a field exploring the ramifications of settler colonialism. Keeping this in mind, *Native Diasporas: Indigenous Identities and Settler Colonialism in the Americas*, a recent anthology edited by Gregory D. Smithers and Brooke N. Newman, offers a broad arrangement of articles from academics working in a variety of disciplines that respond to the conversations surrounding indigenous identities and settler colonialism. This collection is not only about the dispersion of indigenous peoples from their homelands through European contact, relocation, and assimilation, but also the evolution of indigenous identities.

The concept of settler colonialism reflects a constant (re)formation of imperial power over indigenous resources, and therefore *Native Diasporas* seeks to unpack the (re)formation of identity within the context of contact and the ever-shifting indigenous interaction with settler colonialism. The anthology attempts to show that if indigenous identity is not connected to the idea of diaspora, the result is a lack of acknowledgment that indigenous people were ever displaced by settler colonialism. The wide spectrum of articles is organized into three sections that highlight the adaptation of identity, first covering colonial displacement, then the development of political identities within the Americas, and finally, the ever-present "pan-Indian" identity. The editors did a good job covering this broad perspective of indigenous experiences and research across the Americas; every turn of a page addresses a different issue of blood quantum, self-identification, nation building, and reciprocity, to name only a few. Many of the chapters could be used to address the current conversations in education regarding ethnic fraud and nation-building.

Overall the articles in the first section give adequate introduction to larger concepts and historical groundwork for the rest of the book. Throughout we are introduced to varying concepts of interdependence, not only between tribal nations, but also with Europeans. Part 1 opens with Rebecca Horn's solid historical look at colonial Spanish impact on the Caribbean, which establishes that "no simple 'Indian' identity emerged over the course of the colonial period" (64). Also in this section, the reader is offered candid introductions to Creek gender identities by Felicity Donahoe, who highlights