

Skin for Skin: Death and Life for Inuit and Innu. By Gerald M. Sider. Durham: Duke University Press, 2014. 312 pages. \$89.95 cloth; \$24.95 paper; \$107.95 electronic.

This is a very enjoyable book to read in spite of its difficult subject matter. Gerald M. Sider begins with a chilling portrait of the problem of gas-sniffing children in Davis Inlet, a story that many of us probably heard via mainstream news media. Then, unpacking ways in which Inuit and Innu are viewed by the dominant culture, the author goes back in time to examine the ways in which history led to this effect of racism and colonialism. The structure of Sider's book is helpful in coming to understand something as painful to behold as youngsters feeling so hopeless that they engage in gas-sniffing. Although "newsworthy" incidents in these communities are covered in the last chapter, in chapter 2 the author puts such incidents into the perspective of the legacy of historical violence that impacts these peoples. This approach is both important and welcome, since so many lack understanding of this legacy and its impacts. It is difficult to make sense of such destructive and self-destructive behavior, but we come to understand the ways in which this condition was created.

Sider explains how earlier, the colonists considered Indians "allies" and Eskimos "enemies," but this view changes when the politics and economics of these "disposable" peoples change (38). According to Sider's analysis, the process by which Inuit became "Eskimos" and Innu "Indians" originally began with Moravian missionaries and the Hudson's Bay Company. However, the author appropriately lays blame on Canada and Newfoundland for allowing this process to continue: the conditions that allow racism and imperialism to continue are alive and well under our present governments. Yet rather than presenting a legacy, this book describes the ways in which the present communities were created by processes of racism and imperialism. Eloquenty illustrating that history is written by the conqueror, the author provides several examples of original writings throughout the book, as well as vignettes describing ways of resistance that Inuit peoples have adopted—such as their response to the low-level supersonic bombing runs (204) and the ways they empty honey buckets onto the street (177)—responses which must be understood in a historical context of oppression.

The book provides several very interesting and helpful maps and photographs which offer visual context for such forthright descriptions as "life in a concentration village" (164). Overall, I very much appreciated the author's use of language, which throughout was consistent on behalf of the Native peoples while Sider's deconstruction and reconstruction also afforded openings to engage issues. For example, he provides much-needed historical perspective on land claims, a hot topic in Canada (206). He also sheds light on a very important perspective: the naming (*Sheshatshit*) and the meaning of this naming to the people, which sadly, is not often heard.

Sider gives us many important moments to ponder. As a psychologist, I was very interested in the way in which he relabeled PTSD as an ongoing, natural response to trauma rather than one that is "post" any event. As a researcher of domestic/family violence in the north, I was also particularly interested in the ways in which he was able to talk about this phenomenon as a natural occurrence of community trauma. My only critique is that although Sider identifies himself as a social activist and aligns

himself with the Native peoples, I would have liked the author to reveal more of himself. If you read this book in its entirety, you will understand, and have compassion for, the Native peoples who underwent and continue to experience the trauma of racism and imperialism. I highly recommend this book as a way to look at present-day trauma that is rooted in history and past abuses of Native peoples.

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Tribal Television: Viewing Native People in Sitcoms. By Dustin Tahmahkera. Chapel Hill: University of North Carolina Press, 2014. 262 pages. \$27.95 paper; \$22.99 electronic.

John F. Kennedy was neither sinner nor saint in regard to Native Americans. He listened to Native concerns, but he wanted Native votes. He seemed to care about Native people, but he also supported the Kinzua Dam construction, which violated a treaty and forced six hundred Senecas to relocate. His inauguration parade showcased Native/settler collaboration, but his first New Frontier speech praised pioneer roles in settler colonialism. Indeed, his imagery seemed fueled by Hollywood, and in turn, our mass media soaked up his age like a sponge. In his intriguing new book *Tribal Television*, Dustin Tahmahkera moves chronologically through six decades to examine the complex relationship between TV sitcoms and social, political, and cultural currents, and how they impacted Native representations. Tahmahkera is sensitive to the many nuances, making it a fascinating study.

Initially, Native depictions took their cue from slapstick movies featuring “violent and nonsensical Indians” (44). Typically, a Lucy Ricardo or Fred Flintstone might mistake an Indian actor for a reincarnated nineteenth-century warpath warrior. In the wake of Kennedy’s New Frontier, however, these TV Native/settler interactions were ambiguously reshaped. Natives might be likeable, but they were still coded “Indian” and ethnocentrism still governed narrative. In a riveting section, Tahmahkera deconstructs three different *Andy Griffith Show* episodes on the founding of Mayberry. In the 1961 “Beauty Contest,” Mayberry is a “promised land” claimed from a “savage wilderness” without any specific reference to Natives (53). In the 1964 “Pageant,” the founding now includes fleeting Native resistance that realigns into support of settler colonialism. The 1966 “Battle of Mayberry” features a *Rashomon*-like conflict regarding which Mayberry ancestor was the real hero in a battle against Native Americans. Tahmahkera tips his hat to an unexpected line of dialogue that breaks cultural ice: Opie wonders what the Native point of view might be. We are then treated to one, but the breakthrough is aborted when the Native voice proves just as subjective as the others. According to the author, the episode never questions the invasion of indigenous homelands, and instead papers over guilt by offering “New Frontier fictions of peace and nonviolence” as ideal audience aspirations (61).