

The illustrations are very helpful in capturing the non-verbal aspects of newspaper image-making. In a country where many non-Indians were illiterate thence immune to journalists' pronouncements the engravings which often graced periodicals conveyed powerful messages. Some of these are printed in *The Newspaper Indian* along with political cartoons and photos of major figures of the time.

Most appealing to the scholar of Native American Studies is the wealth of notes following each chapter. The extent of Coward's research is evidenced by the generous number of primary sources he cites. This gives the researcher interested in areas as diverse as "celebrity journalism" (Sitting Bull) or the growth of "wire services" (the singular power of the Associated Press in portraying American Indians as early as the 1850s), for example, a variety of directions to pursue. Coward's discussion of the role played by personal letters that were often used as the basis for news articles demonstrates how little value was placed on objectivity in the 19th century.

The Newspaper Indian is a valuable addition to libraries interested in providing resources for ethnic studies.

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Eric Greene. *Planet of the Apes as American Myth: Race, Politics, and Popular Culture*. Hanover, NH: Wesleyan University Press, 1999. 248 pp., \$17.95 paper.

Planet of the Apes (1968) was such a hit movie that it spawned several sequels. They included *Beneath the Planet of the Apes* (1970), *Escape from the Planet of the Apes* (1971), *Conquest of the Planet of the Apes* (1972), and *Battle for the Planet of the Apes* (1973). In the 1974 television season CBS broadcast the series "Planet of the Apes." NBC followed with the animated Saturday morning series (September, 1975-September, 1976), "Return to the Planet of the Apes." Eric Greene clearly demonstrates that the *Apes* saga is little more

than the support of the American myth of triumphalism: "the conquest of 'savage' and 'primitive' non-Whites by advanced and civilized Whites" (84).

Greene's criticisms, combining political plus racial and sexual interpretations of ape films, are not new. Thomas Cripps in his book *Slow Fade to Black* noted that the movie *King Kong* (1933) had been billed in Germany as *King Kong und die Weisse Frau*-King Kong and the white woman. Whites kidnapped a mindless black brute from his jungle home and he dies because of his obsessive love of a white woman. *Son of Kong* (1933) and *Mighty Joe Young* (1949) continued that tradition. James Snead in *White Screens/Black Images*, for instance, informs us that *Mighty Joe Young* is the story of a white girl who barter for an ape and raises it to a giant. Joe is always under the control of his mistress who is not only white but also pretty. He barely escapes a lynch mob after destroying a nightclub, rescues a white child, and returns to an uncivilized Africa. Race is symbolically figured in these and similar films, including the Apes series.

Ed Guerrero in his book, *Framing Blackness: The African American Image in Film*, has also commented on *The Planet of the Apes* quintet. To him they demonstrate "the struggles and reversals between futuristic apes and humans for a sustained allegory not only for slavery but also the burdens of racial exploitation, the civil rights movement, and the black rebellion that followed it" (43).

Eric Greene, using scripts, interviews of the actors, writers, directors, photographs, and other material, is able to do more than merely support his thesis. In a rather chilling photograph in the book, a white supremacist is holding a sign that reads: "NAACP-Planet of the Apes" (177) It is obvious that the sign carrier had interpreted the Apes films "as prophetic fiction warning of racial revolution...should the United States not change its path" (72-73). In another part of the book, Greene quotes *Conquest* screenwriter Paul Dehn who said, "It's a very curious thing that the *Apes* series has always been tremendously popular with Negroes who identify themselves with the apes. They are Black Power just as the apes are Ape Power and they enjoy it greatly" (82). Some associated with the films, then, clearly understood their racial content, constructed

through cultural codes (stereotypes). Greene has presented an important scholarly discourse on racialist content in the Apes series, strongly confirming intentionality.

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References

Cripps, Thomas. *Slow Fade to Black: The Negro in American Film, 1900-1942*. Oxford: Oxford University Press, 1993

Guerrero, Ed. *Framing Blackness: The African American Image in Film (Culture and the Moving Image)*. Philadelphia: Temple University Press, 1993

Snead, James, et al. *White Screen/Black Images: Hollywood from the Dark Side*. New York: Routledge, 1994

Wendy S. Hesford. *Framing Identities: Autobiography and the Politics of Pedagogy*. (Minneapolis: University of Minnesota Press, 1999). xxviii, 207pp., \$49.95 cloth, \$19.9 paper.

Drawing on her experiences as a teacher of writing for six years at Oberlin College, Wendy S. Hesford in *Framing Identities: Autobiography and the Politics of Pedagogy* addresses important and timely questions, such as “How do historically marginalized groups expose the partiality and presumptions of institutional histories and truths through autobiographical acts?”(xx)

Hesford adopts Mary Louise Pratt’s definition of the “contact zone” and applies it to sites of unequal interaction in the academy, ranging from composition classrooms to struggles over sexual offense policies, student activism, and professional conferences, among others. In the case of each of these contact zones, Hesford explores how autobiographical acts can be used by members of oppressed or marginalized groups