

spots come fast and furious, perhaps a bit bewildering to those unschooled in the niceties of the field. But it also, to my mind, tends to come correct most of the time, demonstrating a solid grasp of current critical theory.

There is room for improvement, however. There are numerous deft turns of phrase — “a broader culture of physically aggressive masculinity involving drink, male sociability and predatory heterosexuality” (21) — but the narrative can slow at times, pinched I think by an unhappy over-use of subsections and distracting subheadings. In a work so devoted to space and place, furthermore, the absence of maps in the text is unfortunate.

That said, the work remains an important contribution. It is an impressively researched piece of informed and politically committed scholarship. *Crimes of Outrage* thus offers a useful and enlightening model for all those hoping to integrate solid historical research with broader theoretical concerns.

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Michael Dawson, *The Mountie: From Dime Novel to Disney* (Toronto: Between the Lines, 1998).

The Mountie has become the ubiquitous symbol of Canadianism at virtually every occasion from ball games to Remembrance Day commemorations. The image that the red-serged man on the horse currently portrays at these events has evolved out of a process of careful shaping and deliberate re-creating at various stages in the history of the Royal Canadian Mounted Police. Michael Dawson's *The Mountie: From Dime Novel to Disney*, is a provocative, highly entertaining, yet penetrating analysis of the changing images that the Force has presented to the public.

The first, and still lingering, image of the RCMP, according to Dawson, involved the stirring moments in the Force's past — the Great March West, the ending of the whiskey trade, the firm but fair treatment of the Native people, the helpful hand during the settlement period, the orderly conclusion of the Winnipeg General Strike, and the heroic polar voyage of the St. Roch. Reinforced by popular authors and Hollywood screenwriters, the Mountie emerged as a tall, lone rider, taciturn and uncomfortable around women, identified with British culture, and often in confrontation with scheming French Canadians, devious foreigners, and sullen aboriginals. Dawson argues that this image rose out of the anti-modern anxieties of a technological age. As such it became a perfect symbol for advertisers who could use it as a tool that reflected the longing for a return to a pre-industrial culture. Although the force itself sought to assure the public that it used the most modern techniques to

fight crime and international intrigue, the romantic Mountie, as symbol and as advertising gimmick, exploited the public's distrust of new technology. By 1970, the image, formed in the late nineteenth-century, prevailed and became standard fare in movies, stage productions, postcards, and public appearances.

Dawson demonstrates that a dramatic change in the RCMP concept occurred when the Force prepared itself for its supposed centennial. He suggests that because senior administrators believed the modern Mountie had outgrown his rustic setting, they began to search for a new narrative. Native rights advocacy, the feminist movement, bilingualism, multiculturalism, and anti-imperialist sentiments all challenged the accepted values that underpinned the old image. To help draft its new story, Dawson notes, the RCMP turned to advertising and public relations people. These experts renovated the Forces' obsolete history. Keeping the shiny features of the old image — honour, manliness, and duty — but discarding the outdated features — the storybook romanticism and imperial fervour — the new narrative incorporated multiculturalism and bilingualism, women, and eventually natives. The result, according to Dawson, was a seamless nation-building story, a peaceful evolution based on western liberal values of rationality and science. Forgotten in the new narrative, Dawson is quick to observe, were the unpleasant events such as the Native reserves, the Winnipeg General Strike, the Regina and Estevan riots, and illegal covert intelligence operations.

Devised by advertisers and public relations people, the new liberal Mountie, upholder of community values, defender of Canadian sovereignty, especially in the North, fit well into post-industrial society. The new age, dominated by the service and entertainment industries, readily accepted the picture of the liberal Mountie, set in the splendour of the Rocky Mountains, as quintessentially Canadian.

As Dawson demonstrates convincingly, the new Mountie was a powerful symbol for those marketing Canadian products abroad. Increasingly trade missions and foreign exhibitions came equipped with the requisite Mountie. Thus immersed in consumer culture, and forced to operate more penuriously within shrinking budgets, the RCMP found it but a small step to contract out image making and management to the Disney corporation. A year later, in 1996, the Force reduced its historical section and placed it under the Public Affairs Directorate. Clearly, Dawson observes wryly, the RCMP administration believes that history is publicity. Obviously, then, as Dawson's account makes clear, the image of the Mountie evolved within contemporary cultural and temporal settings. If not always explicitly stated, it is evident that the RCMP's leadership is as much a product of today's commercial consumerism as is the public ethos and, under the guidance of modern image promoters and managers, has created a fitting symbol for the times. To what extent, however, did yesterday's Mountie represent the values and aspirations of his late nineteenth and early twentieth century culture and society? And, to

what extent did the transformed images reflect society's changing historical interpretations and values. Perhaps, too, the difference between the old and new narratives may not be as totally different as Dawson asserts. Both the classic and the revised versions are still firmly rooted in the romantic veneer of the western settlement and Northern gold rush and exploration periods. As Dawson astutely observes, the new story is more concentrated and certainly more consciously tailored to late twentieth century tastes and biases, but nevertheless glories in the same nation-building myths.

Michael Dawson has produced a solidly researched, well-written study, its premise compelling and intriguing. But, by devoting an entire work to an admittedly important, ground-breaking topic, a misleading impression emerges — that mythology making pre-occupies the attention of the RCMP command. On the contrary, despite its flaws, the Force does play a valued role in maintaining the peace and prosperity that most Canadians enjoy. Moreover, as Dawson demonstrates so effectively, its mythology, however one-sided, narrow, and unbalanced, had its origins in reality and also in the values of the cultures that produced it. In other words, the latest Mountie image is a product of late twentieth century consumer culture. That is us.

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Campbell Craig, *Destroying the Village: Eisenhower and Nuclear War* (Ithaca: Columbia University Press, 1998).

*Destroying the Village* focuses primarily on Eisenhower's defence policy, framing it within discussions of the Truman administration and the legacy inherited by Kennedy in his first years as President. Craig takes his bearings from George F. Kennan's famous 1946 "Long Telegram" where he spelt out a view of Soviet political thinking (paranoid, brutally realistic, and sceptical towards the legality of international agreements) that was to inform U.S. defence policy for years. Craig argues that Truman's doctrine of massive retaliation was modified by Eisenhower under the conviction that the Soviets confronted crisis in a way fundamentally alien to the West. "We have no basis for thinking," he declared in 1956, "that they abhor destruction as we do." Craig pinpoints the preceding year as signalling a fundamental change in war planning when Eisenhower ordered the development of Inter-Continental Ballistic Missiles, a process accelerated after the launching in 1957 of the Sputnik satellite. With this new technology, Craig states, the "last bit of human volition in modern war disappeared." The main thrust of his study is to explain how Eisenhower's defence policy was designed to reduce the likelihood of nuclear war paradoxically by threatening the Soviets with its inevitability if