

organizations, which is supported by extensive research of their training manuals. Koonz uses excerpts from Hitler's speeches, diary entries, and contemporary writings aimed to dehumanize Jews. Pictures of Hitler with children, images from films, humor magazines, and propaganda, allow Koonz to examine the sophisticated, persuasive techniques that forced ordinary Germans to marginalize Jews.

Specialists in the field will find the book intriguing and it is also easily accessible to upper division undergraduate students. The short, informative histories of important events and biographical information of the most prominent supporters of ethnic fundamentalism makes it suitable to anyone interested in the subject. Koonz makes a major contribution to our understanding of the social and ideological history of the Third Reich because she goes beyond Nazi Germany and Holocaust history. Her work demonstrates how everyday bureaucratic processes and academia made it possible to establish a community of moral obligation, that changed society's values to the point where ordinary Germans saw the oppression of Jews as acceptable.

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Curry Malott and Milagros Peña. *Punk Rockers' Revolution: A Pedagogy of Race, Class, and Gender*. New York: Peter Lang, 2004. Pp. 145. Paper \$32.95.

Dr. Curry Malott, Assistant Professor of Professional and Secondary Education at West Chester University, and Dr. Milagros Peña, Professor of Sociology and Women's Studies at the University of Florida, explore the influences of punk across different ethnic, social, economic, gender, and age groups. They define punk as an American youth counterculture that emerged in the late 1970s from white heterosexual working class men that passed onto subsequent generations of youth in the U.S. seeking resistance to oppres-

sion. The main argument is that while new forms of punk are evolving, the genre is still rooted in the hope of revolutionizing society. The authors support their argument by analyzing three major punk rock record labels, their respective bands, and fans based on racial and socio-economic criteria culled from census records.

Early on Malott and Peña explain that they grew up listening to punk rock due to its empowering message to resist oppression. The following chapters present class-based theories of popular culture and the history of selected subversive popular musical genres. These chapters demonstrate that popular music culture ignores substantive issues of minority groups and does not promote bands and artists who sing about these issues. The authors argue this correlates with the social institutions we encounter in our everyday lives, that provide direct and indirect messages that criminalize blacks, browns, rap music, and skater-punks, and legitimize exploiting and enslaving people. The rest of the book focuses on how in spite of punk's change in style and sound throughout the years, its core purpose, to empower oppressed youth through its lyrical messages, remains intact.

One sub-argument is that inquiries centered in youth counterculture and music in particular may interrelate and share a common goal. The influential punk band Black Flag illustrates how this happened in the 1980s; while the all-female homosexual punk band Tribe 8 was an example for the 1990s. When Black Flag write about rising above, their perspective represents the values of marginalized American youth, resonating across various identities. Also, when Tribe 8 sings about how "we are born with a chance," they are empowering an underrepresented group of young people, homosexuals and females, and asserting their place in the world. Although these two examples differ in time period and specific subject, in both these in-

stances their songs offer a reflection of youth culture, and illustrate how this can be a site of pedagogy and power.

*Punk Rocker's Revolution*, however, does not concentrate as much as it could have on nonwhite punk bands and their lyrics. For example, Quetzal, a Latino band out of Los Angeles, discussed at length in the Afterword, is the only example of a minority band in the book. Discussing more minority bands might have aided the authors' goal of demonstrating a pedagogy that more fully explores the intersections of race, class, and gender. They only mention an embodiment of this pedagogy once through a transcript of an interview with Leslie Mah (from Tribe 8) and two other Asian punk rockers in which Mah discusses being a Chinese Lesbian punk rocker. Incorporating punk's subcultures of veganism and straight-edge could have better demonstrated how punk offers far more diverse messages than popular music.

This study successfully demonstrates how youth identify themselves with punk through aspects of race, gender, and/or social class. Young individuals of diverse backgrounds find an answer and connection with punk music that they might not find elsewhere. This study is perfect for anyone interested in the discourse of the role of youth cultures in pedagogy, which is why it is also a great addition to the historiography of adolescence and punk rock.

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Barbara Krauthamer. *Black Slaves, Indian Masters: Slavery, Emancipation, and Citizenship in the Native American South*. Chapel Hill: The University of North Carolina Press, 2013. Pp. 232. Paper \$24.95.

Conventional belief holds that slavery in North America ended with the Thirteenth Amendment. Scholarship on the history of slavery helped disseminate this belief by produc-