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THE HUNT FOR WILLIE BOY: INDIAN HATING AND POPULAR CULTURE. By James A. Sandos and Larry E. Burgess. Norman: University of Oklahoma Press, 1994. 182pp. Hardbound, \$21.95.

In a world becoming increasingly specialized and factionalized, the detailed analysis in this book offers a way to gain powerful insights from highly focused investigations of the past. The authors' examination of the hunt for Willie Boy forces the reader to confront the much broader racism and hate that permeate American Indian/non-Indian relations, especially as depicted in popular media.

The usual telling of the story is that on September 26, 1909, a drunk Paiute named Willie Boy killed a Chemehuevi, William Mike, in Banning, California, and then kidnapped Mike's fourteen-year-old daughter, Carlota. They were pursued into the desert of Southern California by a posse of local whites and Indian trackers from the Morongo Reservation. Willie Boy then killed the girl because she slowed his flight. After fleeing into the desert, however, he returned to the scene of the crime and ambushed another posse at Ruby Mountain. As the posse took their wounded comrade away, they heard a single shot which a later posse determined was from Willie Boy's committing suicide.

The most accessible versions of the story have been Harry Lawton's 1960 nonfiction novel *Willie Boy: A Desert Manhunt*—written from the perspective of the posse—and A.L. Polonsky's movie *Tell Them Willie Boy Is Here*, based on Lawton's novel and starring Robert Redford. These tellings elevated the Willie Boy story from something of local interest to a part of our national popular myth about the West. Neither one is particularly accurate, but both reveal the depth of Indian-hating in American cultures.

In the preface and first chapter, Sandos and Burgess lay out the goals, methods, and difficulties behind the book. They want to create historical ethnography with a greater Indian voice by moving the story of Willie Boy to the center of inquiries into Indian/non-Indian history. According to Sandos and Burgess, "Indians have told us their version of events explicitly to correct prevailing white views that to them are wrong....[They] want their story told in the white world; they know it involves telling the story in a white or Western way" (6). The authors employ Kloppenberg's "pragmatic hermeneutics," in which hypothetical historical interpretations are critically evaluated against evidence from multiple sources, including those of both whites and Indians.

Sandos and Burgess proceed to tell and retell the story using different sources (newspapers, a movie, ethnography, a novel, written documents, and oral histories). They are extremely careful in each telling to specify and to evaluate their sources of information. This book repre-

sents the forefront of works about the American West in which authors refuse to divorce the past from the present or themselves from their subject matter. Yet, by clearly specifying and evaluating their sources, including themselves, they maintain an objective stance.

In the newspapers of the time, what would normally have been a local story received national attention because it coincided with President Taft's visit to Southern California and the possible threat to him that Willie Boy posed in the vivid imagination of reporters and the public. The reporters drew their information predominantly from white informants, although one reporter, Randolph Madison, attempted to relate Willie Boy's behavior to his supposed Paiute culture, deriving much of his information from the Indian trackers. Still, Madison's writings, like those of the other journalists, "focused on the posse's hard work in supposedly wearing Willie Boy down to his last bullet...driving him to the desperation of suicide" (34). After reviewing the many newspaper accounts, Sandos and Burgess raise some questions that remain unanswered, including, How did a drunk manage to kill a man, kidnap his daughter, evade her family, and flee? How had William Mike died? How could a man on foot outrun a posse on horses? Why would Willie Boy kill the woman he loved? Why would he return to the scene of the crime if he knew that she were dead?

Sandos and Burgess strive to take the reader into Willie Boy's world through a careful analysis of the available sources enhanced by further discussions with Chemehuevi elders and a careful review of ethnographic material. From the Chemehuevi the authors learn that Willie Boy was actually Chemehuevi and a trained runner who participated in Ghost Dances. William Mike's objections to Willie Boy's marriage to his daughter arose from the fact that the couple was related. The authors learn too that Chemehuevi learn about critical resources within their territory through hereditary songs. Willie Boy's song was the Ghost Dance, which encouraged him to leave his community. By living for a while in proximity to whites, he would acquire new knowledge, without necessarily giving up the old or becoming acculturated. From these insights, a totally new story emerges. Willie Boy and his cousin Carlota wanted to marry. Her family separated them because they were too closely related. Willie Boy returned with a rifle and killed Carlota's father in an argument. They ran away again, but were chased by Indians and others. Carlota hid in a wash while Willie Boy ran for food. She died before he returned, so he then ambushed the posse. He shot their horses so they would also have to run. Willie Boy had the posse pinned down but chose to kill himself so that he could rejoin Carlota. He died surrounded by supplies and was not the desperate Indian described in earlier accounts.

This retelling empowers the Chemehuevis without romanticizing their

history and stresses the interrelations between the cultures that comprise the American West. Incorporating and evaluating many sources of evidence creates a much stronger and richer history. The book's greatest weakness, common to many ethnographies and histories, is insufficient attention to the archaeological evidence. Recent investigations of the Little Bighorn battlefield and of the 1879 Northern Cheyenne Outbreak provide excellent examples of how archaeology can enrich historical studies. Archaeological evidence becomes even more critical as we move back to earlier eras when oral and written sources about Indians are unavailable.

My comments do not negate the many insights generated by this book. The title and topic mask a rich case study that while specific in focus tends to unify and cut across many disciplinary boundaries. I have learned much from reading and thinking about this book and believe that this book has much to offer each of us.

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**HER EXCELLENCY: AN ORAL HISTORY OF AMERICAN WOMEN AMBASSADORS.** By Ann Miller Morin. New York: Twayne, 1995. 316 pp. Hardbound, \$ 27.95; Softbound, \$ 16.95.

Ann Miller Morin has interviewed thirty-four of the forty-four women who have served as ministers ("chiefs of mission") or ambassadors for the United States since President Roosevelt first appointed a woman minister in 1933 and President Truman first appointed a woman ambassador in 1949. Morin includes fifteen of their oral histories in this anthology. Her selection criteria provide a focused, representative sample of the larger group, including the testimonies of both political appointees and careerists. She also sought to reflect a diversity of experiences, cultural backgrounds, and life situations. Her subjects thus include the first African American and the first Hispanic American women ambassadors, Mabel Murphy Smythe Haith and Mari Luci Jaramillo, as well as diplomats who are single, married, in dual diplomatic career couples, and who have children.

Between 1984 and 1993, Morin conducted face-to-face interviews with the ministers and ambassadors. The interviews were recorded and later transcribed. Transcriptions are available at the Foreign Affairs Oral History Program at Lauinger Library, Georgetown University, and at