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ward goal of humanitarian service to native people, other ends were accomplished. Such measures furthered the removal and reduction of native groups from their homelands at a time when removal was strategically advantageous for the expanding United States. Zealous faith was the balm and accomplice in this process, since a belief in Christianity was inseparable from a belief in Western culture's moral ascendancy. Armstrong asks that we remember Edward Smith for his heart and his good intentions, rather than for his mistakes of judgment. He also asks us not to judge a different generation by our current perspectives. Although judgment of the past using contemporary hindsight may be ineffective in containing and understanding the past, historians should not be precluded from asking harder questions.

The biography effectively conveys, through the life of one man, the ideals and difficulties of a marriage of faith and service in the hearts and minds of the men and women involved in nineteenth-century humanitarian work. Most importantly, the biography illuminates a key figure in Grant's administration of Indian affairs. In this way, Armstrong's work adds further dimension to prior work in the genre such as Francis Paul Prucha's *American Indian Policy in Crisis: Christian Reformers and the Indian, 1865-1900* (University of Oklahoma Press, 1976) and Robert Keller's *American Protestantism and U.S. Indian Policy, 1869-1882* (University of Nebraska Press, 1983). For those interested in reading more about Protestantism and expansion, some suggestions are *Redeemer Nation: The Idea of America's Millennial Role* by Ernest Tuveson (University of Chicago Press, 1968) and Reginald Horsemans's *Race and Manifest Destiny: The Origins of American Racial Anglo-Saxonism* (Harvard University Press, 1981).

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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. 182 pages. \$21.95 cloth.

Willie Boy lusted after fourteen-year-old Lolita Boniface. He was a trouble-prone Paiute; she was a Chemehuevi who dreamed

about going to school. On September 26, 1909, Willie Boy finally decided he would have his way. First he drank half a suitcase full of liquor, which stripped away his civilized veneer. Reverting to his true savage nature, he then stole a rifle, traveled to the Boniface camp, and murdered Lolita's father in his sleep. Capturing his "bride" Paiute-style, he forced Lolita to flee with him on foot into the desert. A white posse was formed, and with the assistance of two Indian trackers, it relentlessly pursued Willie Boy. In his wake, they discovered evidence proving Lolita had been beaten and raped. At night they could even hear her whimpering not far ahead. One day they discovered a message she had written in the mud. It read, "My heart is almost gone I will be dead soon" (p. 39). The words were prophetic: Feeling pressured by the posse, Willie Boy increasingly perceived Lolita as a weight that was slowing him down. Then, on September 30, white posseman Charlie Reche came across Lolita's murdered body. A week later—after a six-hundred-mile chase—Willie inexplicably returned to the site of his second murder. Here he ambushed the posse, shooting out the horses beneath each man and wounding Reche. Because of the danger, they had to wait until night before attempting to rescue Reche. As they were doing so, they heard one final shot. "That's the end of Willie Boy," a posseman concluded. And, indeed, the posse had triumphed; worn down from the chase and short on bullets, Willie Boy had chosen suicide.

According to Sandos and Burgess, the Willie Boy incident has been told in print at least thirty-four times between 1926 and 1991. During the 1960s in particular, the story impinged upon our national consciousness as it was turned first into a popular book by Harry Lawton and then into a Hollywood film with Robert Redford and Robert Blake. Unfortunately, as Sandos and Burgess have discovered, much of the Willie Boy legend collapses under close scrutiny.

The Hunt for Willie Boy is an extremely useful and accessible book that admirably accomplishes three things: It deconstructs a single historical moment, exposing its biased foundation; it provides a working model of contemporary historiography; and it encourages the reader to develop a more critical (and flexible) attitude toward history in general.

The problem with most versions of the Willie Boy legend is that they are based almost entirely on newspaper accounts and/or the reminiscences of posse members. Both these sources were filtered

through what Herman Melville called the "metaphysics of Indian-hating." As a result, the authors conclude, the Willie Boy incident was turned into a cautionary tale "to teach others about the law and justice of the West. . . . The posse . . . became the agents of 'civilization' bringing the evil and unruly savage Indian to justice" (pp. 8–9).

To understand why this happened, the authors establish the story's context: There had been a long history of friction between whites and Indians near Banning, California. When the Morongo Reservation was established in 1888, several white families had to be evicted from their homes, including the de Crevecoeur family. Ben de Crevecoeur later participated in the posse and became the key source of information on the Willie Boy events. Thus the story was shaped by a man who typified the Melvillian "Indian-hater *par excellence*" (p. 11), combining his community's overall negative attitude toward Indians with his own private grievance.

De Crevecoeur also used the story as a means of personal advancement, promoting himself straight into a regular appointment with the Bureau of Indian Affairs the next year. His apparent inventions include the alcohol abuse angle, Lolita's whimpering at night, her message scrawled in the mud, and the link between Willie Boy's actions and Paiute culture.

The local and national press, meanwhile, was all too willing to exploit these sensational aspects in order to play to their target market. One headline in the *San Bernardino Daily Sun* read "Temperance Lesson in Blood, Drink Fest Is Cause of All the Trouble Brought on by Fugitive Indian" (p. 30).

To move closer to the truth, Sandos and Burgess advocate a three-part historiography. This includes (1) a more careful analysis of the white point of view; (2) an integration of Native American points of view (which requires an appreciation of Native American culture and spirituality); and (3) "a willingness to allow a worldview in which alternative explanation is possible" (p. 10). Ultimately, they employ what James T. Kloppenberg has described as a "pragmatic hermeneutics," in which hypotheses "can be checked against all available evidence" (p. 7).

The ingenious structure of this book moves the reader through the various stages of the authors' inquiry—from an analysis of the initial newspaper coverage through Lawton's book and the film and on to Native American points of view. In researching the white perspective, Sandos and Burgess analyzed materials such

as the local coroner's report, records from the Bureau of Indian Affairs, early drafts of the screenplay, and research collected but not utilized by Harry Lawton that had never been integrated into any version of the Willie Boy story. Their ethnographic research was equally rigorous and included recovering the perspectives of both the Boniface and Willie Boy families.

Their discoveries are most enlightening. Willie Boy in actuality had a reputation in the white world as a self-sufficient, hard worker who tended to shun liquor. In addition, he was only part Paiute (a culture that did not incorporate wife abduction) and was actually more shaped by Chemehuevi culture and the teachings of Wovoka. Carlota (a.k.a. Lolita) Boniface, meanwhile, was sixteen and not a victim but an active participant: She and Willie Boy had run off together several months earlier. (It is inconceivable that she left any messages in the mud since she was illiterate and the Chemehuevi had no written language.) Her father's objections were based on the fact that Carlota and Willie Boy were distantly related and that cultural tradition blocked marriage between relatives. The first murder apparently took place after a face-to-face quarrel, and, in the book's most startling revelation, Carlota's murder was not committed by Willie Boy at all.

Throughout, the authors manage to hook the reader with a compelling detective story while simultaneously stimulating a greater interest in both Chemehuevi culture and historiography. They demonstrate clearly how history is shaped by the cultural and ethnocentric biases of its historians and that human conflict is often far more complex and ambiguous than drama or "history" will permit. This is a valuable lesson to learn, and, with the succinct model it provides, the book should inspire new historical inquiries.

The Hunt for Willie Boy does have shortcomings. It is not surprising that, with a background in history, the authors provide a limited analysis of the film *Tell Them Willie Boy Is Here*. They incorporate none of the theoretical approaches that have dominated feminist film criticism over the past twenty years and that have moved into critical discourse on minority depiction as well. (Patricia Erens's anthology *Issues in Feminist Film Criticism* provides a useful introduction to these concerns.) Instead, they turn to old-school critics like Pauline Kael, whose perspective mirrors their own, while disregarding others like Jenni Calder who discover more dimensions in the film. (One could argue that Sandos

and Burgess are not unlike Lawton in ignoring material not consistent with their thesis.)

In addition, their dismissal of cinematic Indian depiction is too pat and reveals a limited knowledge of film history. (For example, they offer the following blanket dismissal: "The stereotypical Hollywood Indians that have emerged over the past eighty years have been insults to all Native Americans" [p.55]) And while they convincingly argue that the film is historically inaccurate, they are less persuasive in proving another claim—that the film is marred by "the bias of Indian-hating" (p. 55). Nonetheless, there are a number good insights in this section, including the observation that female characters function as reactionary forces in both the white and Native American couples depicted in the film.

The authors also choose to use an impressionistic approach in the ethnography chapter, alternating narrative excerpts from their fieldwork with information from published and unpublished sources. Although the authors claim that they used this approach to make the material more accessible, the fragmentation is frustrating and disrupts one of the most intriguing sections of the book. Readers might have preferred a much lengthier chapter, in which the ethnographic process is painstakingly retraced, step by step.

These minor reservations aside, *The Hunt for Willie Boy* remains a fascinating and valuable book with almost unlimited potential as a supplementary textbook. Possibilities include courses on Native Americans; general cultural studies; an introductory unit within a basic history course (where it would help explore the nature of history itself and whether "objective" history is possible); advanced seminars in history or ethnography where fieldwork is required (here it could serve as a model); film and literature courses within English (to be used in conjunction with the Lawton book and the Polansky film); documentary courses in mass communications that incorporate theory and practice; and advanced scriptwriting or scriptwriting analysis courses within film studies (used with Lawton and Polansky). Unfortunately, the \$21.95 price may discourage such creative uses of this book. Accordingly, an inexpensive paperback edition is urged to open up options.

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