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The Cherokee Kid: Will Rogers, Tribal Identity, and the Making of an American Icon. By Amy M. Ware.

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for further discussion of events essential to the development and growth of the TCU movement. While this critique is quite minor, it does deserve brief mention. First, although Boyer does discuss much of the significant legislation relevant to the successful development of TCUs, he doesn't mention the crucial passage of the 1975 Indian Education and Self-Determination Act or the conferring of land grant status to TCUs in 1994. Additionally, while he does discuss at some length the development and purpose of the American Indian Higher Education Consortium (AIHEC), he limits consideration of the American Indian College Fund (AICF) to a few sentences in one chapter. Inclusion of the direct impacts these influential achievements have had on the ultimate success of TCUs could have further benefited readers' understanding of historical and contemporary events, especially those with little to no prior knowledge of TCUs.

Without question, *Capturing Education: Envisioning and Building the First Tribal Colleges* is a critically needed and valuable addition to a small, but growing body of literature on TCUs. The personal narratives woven throughout this book bring the timeline of the TCU movement to life in a way that can only be done through first-person accounts of those who helped to spearhead many of its initial grassroots efforts. Readers are given the opportunity to examine TCUs as the unique institutions that they are on a deeper, more personal level. The result is an eye-opening account of the struggles faced and successes achieved by these innovative institutions of higher education, developed by Indian country for Indian country. The stories shared in this book build a sense of respect and appreciation for all TCUs and their presidents, faculty, staff, students, and advocates, past, present, and future.

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The Cherokee Kid: Will Rogers, Tribal Identity, and the Making of an American Icon. By Amy M. Ware. Lawrence: University Press of Kansas, 2015. 328 pages. \$39.95 cloth.

Amy H. Ware has produced an ambitious reexamination of beloved American humorist, movie star, and writer Will Rogers. First and foremost, she reminds her readers that Will Rogers was a *Cherokee-American* entertainer, and that his cultural influences defined and shaped not only his words and style, but that of future American celebrities, politicians, and writers. Ware's study reveals a complex man whose somewhat privileged upbringing in the Cherokee Nation in Oklahoma Territory shaped his perceptions on race relations with blacks, other Cherokee, other Native nations, and the dominant white culture he worked in most of his adult years. The author contends that Will Rogers's Cherokee identity fundamentally informed his public persona and world perspective. Consequently, Rogers acted as a vehicle of cultural influence, as his Cherokee identity and culture found itself forever imbued within American popular culture and identity.

In perhaps her finest chapter, the author explores Will Rogers's family and Native nation's history after their relocation to Indian Territory before the infamous "Trail of Tears" in 1838. Using a theoretical framework of hegemony and identity within colonialism and colonization, Ware shows how Cherokee identity was never a homogenous reality. The divisions within the Cherokee Nation increased and solidified after removal and the subsequent events of the American Civil War. Will Rogers was born into an elite Cherokee family of former slave-owning plantation farmers who owned significant tracts of land and employed their former slaves as ranch workers. It was in this mixed milieu of colonial, racial, and economic realities that Will Rogers formed his rigid sense of racial hierarchy, and it was that perception that Rogers took with him as he left Oklahoma and began his career in entertainment.

Chapter 2, "From Cherokee Kid to Oklahoma Cowboy," examines the early career Rogers carved for himself in Wild West shows, vaudeville, and the Ziegfeld Follies through the late 1910s. Ironically, Rogers presented himself as a cowboy in these early performances, which largely obscured his Native identity as an "Indian." Rogers's early life working on his family's ranch, and his relationship with the freedmen family his father employed, provided clear direction for his public persona. Yet at the same time this persona limited Rogers's Cherokee heritage from becoming widely known and accepted. Chapter 3, "The Ropin' Fool and the Escrow Indians of Southern California," examines Rogers's move to the movie screen, first in silent films and later in talkies. The author reveals that in some movies, especially the ones he wrote or produced, Rogers used his platform as a star to engage with Native realities and issues of the time in an effort to reshape that reality. Rogers's humor, both written and on-screen, showed a man deeply engaged with contemporary issues and well aware of the American perception of Native Americans and how they were supposed to behave.

The next chapter delves deeply into Rogers's journalistic career as a columnist for newspapers such as the *New York Times* after 1923. It explores how Rogers's unique writing and speaking style derived from contemporary Native writers in Oklahoma Territory. These nineteenth-century and early-twentieth-century writers who published Native nation newspapers wrote in a style designed to unmake the American misconception of "Indian speak." This writing style is later said to have heavily influenced the speaking styles of future presidents such as Ronald Reagan and his "wise fool" style of speech.

Ware's final chapter looks at Will Rogers's radio appearances. Marked by their spontaneity, these radio addresses often shocked his listeners with his forthright commentary on Native issues and past treatment. Especially poignant were his cutting jokes about the Pilgrims, such as wondering if the roles were reversed whether the Pilgrims would have allowed the Natives to land on the shore. However, his use of a pejorative term for black Americans—four times in one radio address—almost led to a boycott of Gulf Refining Company, a sponsor of NBC radio. Rogers defended himself by saying it was a common term in Oklahoma and the South, revealing both his and his nation's complex and sometimes-strained relationship with Cherokee Freedmen. A consistent theme throughout the book is the examination of how Will Rogers engaged with modernity. Ware references Phil Deloria's seminal work on Native

engagement with “unexpected places” and on several occasions utilizes this intellectual framework brilliantly.

The author’s conclusion for the most part emphasizes the important role Will Rogers played in connecting Cherokee and other Native nations’ issues with the larger American audience and notes his influence through the decades that followed—especially the career of Rogers’s son William Vann Rogers, or Will Jr., which Ware traces from his graduation from Stanford in 1935 through the 1980s. Will Jr. became a devoted Native activist, politician, federal official, and writer who made significant contributions to Indian policy. Also noted are the influences he had on future Native leaders and intellectuals such as Vine Deloria, Jr. and Wilma Mankiller. Ware then notes, correctly, that Will Rogers’s memory now fits within what Renato Rosaldo calls “imperialist nostalgia.” As the United States claimed Will Rogers’s memory as its own in a fond, innocent manner, it concomitantly minimized or obliterated the racial inequality that existed, and still exists, between American colonizers and the Native nations that have been colonized.

Ware concludes by calling for more personal studies on notable Native Americans, or distinct tribal studies that would reveal more clearly those people and their tribes’ influences in American culture. In this I would caution against scholars seeking such revelations unless they can avoid the pitfalls of engaging in intertribal competition over such “influences,” and in positioning Native nations as mere “contributors” to the colonizing and hegemonically dominant culture of the United States. Nonetheless, *The Cherokee Kid: Will Rogers, Tribal Identity, and the Making of an American Icon* is a welcome contribution to a growing collection of studies on Native identity, decolonization, and modernity.

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Critical Indigenous Studies: Engagements in First World Locations. Edited by Aileen Moreton-Robinson. Tucson: University of Arizona Press, 2016. 200 pages. \$34.95 paper.

Critical Indigenous Studies: Engagements in First World Locations is a timely and necessary articulation of the aims of the developing field of critical indigenous studies (CIS). As Standing Rock has spectacularly demonstrated, indigenous organizing has pushed indigenous politics to the forefront of the First World nations in which they are embedded and can no longer be ignored. These political actions are grounded in indigenous knowledges, while the work of indigenous scholars is tapping into these knowledges simultaneously. Scholarship, knowledge, and action have shown the limitations of institutions and their incapacity for meaningful decolonization. Nevertheless, a field like critical indigenous studies, which addresses these challenges, is necessary for sharing methods and theories for dismantling the system that devalues and undermines indigenous resurgences.