

For readers wishing to further their understanding of Apache relations with Spaniards and Mexicans, Jack D. Forbes's *Apaches, Navajo, and Spaniard* (1960) remains the seminal work. William B. Griffen has probably produced the most scholarship on the subject, contributing several key articles and books over the years. One of the most important studies, and which is crucial for understanding Babcock's critique of earlier work on Apaches in the Southwest and northern Mexico, is Griffen's *Apaches at War and Peace: The Janos Presidio, 1750–1858* (1988). Babcock's work will take its place alongside these volumes on the shelf of any serious student of Apache history and culture.

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**Badger Creek** [documentary short subject]. Written and directed by Randy Vasquez and Jonathan Skurnick. Skurnick Productions and High Valley Productions, 2016 (Newburgh, NY: New Day Films). 27 minutes.

*Badger Creek* is the second short film documentary by Randy Vasquez and Jonathan Skurnick. Like their first subject, *The Thick Dark Fog* (2011), *Badger Creek* explores the experiences of contemporary American Indian peoples, but unlike the first, the general style, delivery, and content of this short biography of the Momberg family is a quintessential example of the day-in-the-life genre. Cleverly crafting a multidimensional view of Montana life and the Blackfeet reservation community, the film follows the seasons, opening up with winter; the content of each "season" reflects nicely with the way we might interpret winter, spring, summer, and fall. "Winter" holds the most historic information; laying the groundwork for how the Momberg family sees themselves within the larger Pikunni community. The seasonal layout is a perfect reflection of not only a ranching family, but an indigenous community living from the earth. Overall, the film embraces a contemporary American Indian reservation life lived from a perspective of resiliency and positivity.

Unlike a typical documentary film of indigenous communities of North America, *Badger Creek* is replete with first-person narrative and non-Native voices are completely absent. This is not to say that the short is completely absent of non-Native world-views—in fact, the filmmakers are non-Native—but rather to appreciate that the film simply showcases the family views of life on a reservation ranch as any other Americans might categorize their life in a rural area.

The film is a breath of fresh air from the "drive-by" documentaries typically produced about reservation life. *Badger Creek* is nothing like Diane Sawyer's "Hidden America: Children of the Plains" (2011) in which Ms. Sawyer, an outside observer, narrates the despair and poverty of the reservation. "Hidden America" also focuses on the Pine Ridge Reservation. There is an abundance of films about Pine Ridge, but little to none about the Blackfeet Reservation. Even the title "Badger Creek" solidifies the relational value the Pikunni (Blackfeet) communities put on the land as opposed to the

“poverty porn” titles usually given to reservation life stories such as “Poverty on Pine Ridge” (2012), or “We Live to Survive” (2012), or “The Forgotten Americans” (2017). *Badger Creek* counters those narratives about the Northern Plains; the film demands the audience to have some knowledge of reservation life. Without bombarding the viewer through a deficit model, the documentary does a good job at showcasing the wide breadth of challenges and knowledges reservation life carries. The film frames contemporary experience with historic information, presenting these aspects simply.

It is important to see the difference within tribal communities and *Badger Creek* does speak to the differences in the Northern Plains people. Unlike the similar documentaries produced previously about the reservation, *Badger Creek* strives to highlight the Pikunni voice. The Momberg family gives the audience a multigenerational view of reservation life. Michael Momberg is a standout character, an everyday man who connects us to the larger narrative of the documentary. A very strong academic voice also lends the film gravity, that of the late Darrell Kipp, whose son was an executive producer. Darrell Kipp founded the Piegan Institute, a language program in Montana, as well as the Cuts the Wood Immersion School. In an excellent moment of appreciation caught by the filmmakers, Mr. Kipp states that a hand-drawn children’s book in the Pikunni language is more valuable than anything the dominant culture has to offer. He declares, “in our world this [the Pikunni children’s book] is a best seller,” and the creator, Michael Momberg, “didn’t have to make it up, that is who he is.” Spoken by members of the Momberg family in a variety of ways, “don’t you ever be ashamed of being an Indian” is a major theme, especially when spoken by an elder Momberg family member on a hunting trip.

The Pikunni experts in the film are not only elders or academics, but also the youth: one of the younger family members introduces himself in Pikunni and speaks about the importance of family and culture. As he participates in the larger non-Native society, the audience can understand the many nuances of being a contemporary indigenous person. For teaching purposes, the voice of this young Pikunni might be one of the most impactful for junior high or high school classrooms. This film would be a great classroom tool for any lesson plan focusing on contemporary American Indian peoples. It is a step away from the typical documentary about reservation life. An American Indian audience can view this film as a message of resiliency, cultural revitalization, and the power of family.

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**The Borderland of Fear: Vincennes, Prophetstown, and the Invasion of the Miami Homeland.** By Patrick Bottiger. Lincoln: University of Nebraska Press, 2016. 244 pages. \$50.00 cloth and electronic.

Violent clashes on the borderlands of early America were never as simple as contests of settlers against Indians—not even between the starkly divided communities of