

Story^{the} Catcher

A publication of the Mari Sandoz Heritage Society

The Nature of Native Stories and Sandoz

Editor's note: Norma Wilson was a presenter at the 2012 Sandoz Society Symposium; excerpts are presented here. Her source list can be found on page 7.

By Norma C. Wilson

When I first heard stories told by people indigenous to America, I began to know what it means to belong to a place, and to understand why throughout my life, I have felt at home in the natural world. In the Native tradition, stories are told, not just to pass the time, but as examples of how to live.

After many generations, these stories have become etched into the consciousness and outlook of America's indigenous people. Traditionally they were the primary means of educating younger generations to prepare them for living in good relationship, not just to other human beings, but to everything that lives.

Historically, Native people were close to the source of their livelihood, relying on plants, animals and water sources surrounding them for their sustenance and shelter. The respect for nature that is essential for human survival was transmitted to children through stories told by grandparents, parents and a larger circle of relatives.

A story told face-to-face is different from one that is written, and even different from a story that can be seen on a screen or heard in a recording. When you've watched and heard in person a master storyteller like Vine Deloria, Jr., Birgil Kills Straight,

or Charlotte Black Elk, the experience is profound in itself and unforgettable.

The told story is alive and creative in each telling; not something to talk about, so much as an experience to shape one's perspective. And the most skillful writers of stories have learned from other oral narratives

Most contemporary Native short stories in the written tradition have their roots in the land, in the oral tradition and in history.

Native authors of our time re-imagine the oral stories in their writing, continuing the tradition by drawing from cultural memory the words and images that have sustained their people. Their references to traditional oral literature are more than literary allusions—they embody thousands of years on this land.

Many Native writers wanted to record memorable stories of their people so they would not be lost.

Mari Sandoz was also influenced by the oral tradition. Sandoz began learning to write stories from listening to those she heard as a child when Lakota neighbors came to visit her home or when she visited theirs.

Some stories in her book, *Hostiles and Friendlies*, such as *The Far Looker*, with their conciseness, precise message and emphasis on courage, have the characteristics of a traditional Native story.

continued page 2



Artwork by Lakota Phillips

In many Lakota stories, Iktomi is a trickster spirit and shapeshifter, but he is most often depicted as a human man in many Sioux stories.

The StoryCatcher

The "StoryCatcher" is the title of a book by Mari Sandoz and it is the title of Helen Winter Stauffer's biography of Mari, *Mari Sandoz: The Story Catcher of the Plains*.

The StoryCatcher is published four times a year by the Mari Sandoz Heritage Society, a 501(c)(3) nonprofit organization.

The vision of the Mari Sandoz Heritage Society is to perpetuate and foster an understanding of the literary and historical works of Mari Sandoz; and to honor the land and the people about which she wrote: Native Americans, ranchers, farmers and the people who settled the High Plains country.

The Society hosts an annual symposium, the Pilster Great Plains Lecture Series and presents a writer's workshop.

Additionally, the society provides collections on loan to the Mari Sandoz High Plains Heritage Center at Chadron State College.

Address changes should be mailed to 2301 NW 50th Street, Lincoln, NE 68524.

Contributions to the Mari Sandoz Heritage Society are tax-deductible. To join the Society, fill out and mail the form on the back of this newsletter. For more information, e-mail: marisandoz_society@windstream.net or visit www.marisandoz.com.

Mari Sandoz

The feats, the passions, and the distinctive speech of the West come alive in the writings of Mari Sandoz (1896-1966).

As the author of 23 books, including *Old Jules*, *Cheyenne Autumn*, and *Crazy Horse*, the *Strange Man of the Oglalas*, she was a tireless researcher, a true storyteller and an artist passionately dedicated to the land.

With her vivid stories of the last days of the American frontier, Mari Sandoz has achieved a secure place as one of the finest authors in American literature and one of Nebraska's most important writers.

As a historian and as a novelist, Sandoz was inducted into the Nebraska Hall of Fame in 1976 and posthumously received the coveted Wrangler Award from the Hall of Great Westerners.

Nature of Native Stories (cont.)

In this hero story, a boy, who is blind, ventures forth in the dead of night and uses his other senses to find the enemy, capture their ponies, and save his tribe from attack.

The story teaches an important lesson, that a physical disability or imperfection does not necessarily prevent an individual from greatly benefitting his or her community.

In fact, from the beginning of the story Sandoz makes it clear that the Lakota understand that those born without the ability to hear or see have special gifts. This story showing how "No Eyes" became "The Far Looker" through his own courage, insights and gifts shows how the tiyospaye's respect for the young man freed him to utilize these gifts.

Lakota and other Native stories are about maintaining a balanced relationship between human beings, their community, the other living beings and the cosmos.

The indigenous literary tradition looks far ahead—at least seven generations, to determine how best to survive in this world. The Native way of life was a model for Sandoz, whose stories focus on the shaping of character and ethical ways of being, whether they are about Native or non-Native characters. The Native storytelling tradition continues to offer an outlook for survival from which those of all cultural backgrounds can benefit.

*The Native storytelling tradition
continues to offer an outlook for survival...*

Norma Wilson

From childhood she had learned storytelling from the masters; and her story of Crazy Horse's life is unsurpassed.

In *Cheyenne Autumn*, her epic story of the 1878-79 struggle of the Cheyennes to return to the Yellowstone country, Sandoz succeeded in making her reader feel the pain of their flight from the U.S. Cavalry and also their strong determination to survive as a culture.

Not only native storytellers and fiction writers, but authors like Joe Starita and Kimberly Lee are continuing the effort to depict Native people accurately.

With his book *The Dull Knives of Pine Ridge*, Starita continues the story of the Cheyenne and Oglala, taking us on a journey that shows their kinship during the past two centuries.

His careful research into the cultural and personal history of the Dull Knife family allows him to accentuate their personal suffering and their triumph over adversity.

Such a book shatters stereotypes as it describes the lives of Guy Dull Knife, Sr., his son, Guy Dull Knife, Jr., and other members of their family and community.

continued page 3

The Nature of Native Stories (cont.)

Kimberli Lee's book *I Do Not Apologize for the Length of this Letter* is a collection of Mari Sandoz's letters which exemplify Sandoz's advocacy for Native American rights. Dr. Lee's discussion of Sandoz's manner of storytelling is also an important contribution to the interpretation of Sandoz's work as conveyed in this excerpt:

"... the oral histories she heard as a youngster were told by men and women who had lived them; those she judged to have validity, if not documentation.

For Sandoz, the truth was in the stories, and that philosophy never really left her. She knew and drew on a wide array of literacies for her writing and research.

Perhaps this is why, in some ways, Sandoz's writing could be termed 'genre fusion,' 'genre defiant,' or 'hybrid text,' as she often blended the real and imagined in her work.

It is clear that it stood apart from the accepted literary categorization in its day, and in many respects still stands apart today."

Lee's perceptive description of Sandoz's work also applies to the stories told and written by Native authors to this day.

I hesitate to say that Sandoz was ahead of her time, because she wrote stories that many people of her own time read and appreciated.

But I will say that her stories have stood the test of time and continue to speak to contemporary readers because, like the Native stories, they tell the deeper truth of life on this planet.

Native American stories are an essential component of cultures which draw sustenance and meaning from the entire cosmos of which each element is understood as essential and sacred.

Mari Sandoz was well aware of the Native way of relating to the world. She respected Native cultures and their world views; and her stories, like theirs, were inspired by a determination to seek the truths universal to us all.

Norma Wilson, Ph.D. was introduced to the Native storytelling tradition as a student at the University of Oklahoma. Her dissertation topic was "The Spirit of Place in Contemporary American Indian Poetry." She is the author of many works of poetry and lives in Vermillion, So. Dak.



Norma Wilson

Wilson's references of Native story tellers can be found on page 7. ✨

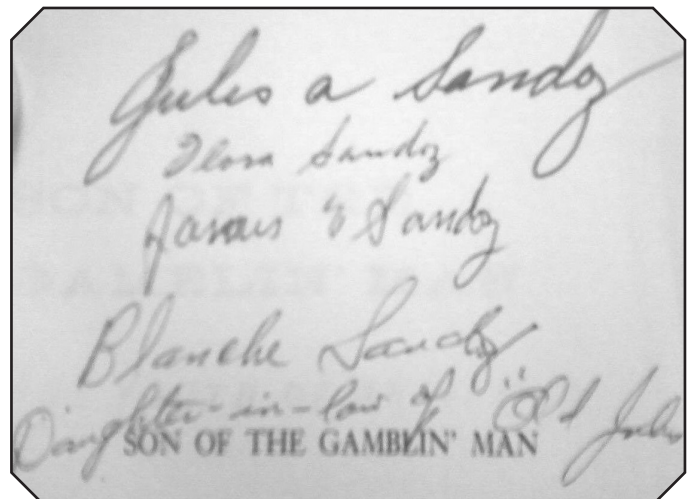
Son of the Gambler's Man Available with Sandoz Siblings' Signatures

Teresa Jones hopes to sell a copy of *Son of the Gambler's Man* by Mari Sandoz (Copyright 1960) signed by three of Sandoz's siblings and a sister-in-law to raise money for her son to attend a conference in December.

Signatures included:

Jules A Sandoz Flora Sandoz
James Sandoz Blanche Sandoz (Wife of Fritz)

Anyone who is interested in the book can email Jones at countryhome2008@windstream.net or leave a message at 402-416-9089.



A photo of the signatures that are in the book, *Son of the Gambler's Man*, by Mari Sandoz.

Two Join the Sandoz Heritage Society Board

By David Nesheim

My first real recollection of reading Mari Sandoz was in graduate school in Arizona. Old Jules struck a chord, personally as the story echoed aspects of my family's history, and professionally as a budding environmental historian intrigued by the agricultural networks that allowed for Jules' orchard.

As I looked into her writings, her commitment to the Great Plains and her sense of a complicated and interconnected past encouraged me to specialize on the Great Plains in my doctoral program. Though I came to her writings late in life, Mari Sandoz still managed to shape my development.

Born on the East Coast, I consider myself a third-generation Plains resident and received my bachelor degree from Black Hills State University in Spearfish, So. Dak. My parents were both raised in western South Dakota.

My grandparents both came to South Dakota in the 1910s and spent their lives living and working on ranches and holding other jobs in between. My mother's maternal grandfather was a harness maker in Philip who later transitioned into shoes when the harness business tapered due to an increased reliance on automobiles.

I received my PhD from University of Nebraska – Lincoln under the direction of John Wunder with an emphasis in Great Plains Studies and accepted a tenure-track position at Chadron State College in January of 2012.

My main professional identification is as environmental historian of the Great Plains and I have written on bison, ducks, fish, and chinch bugs and I am thrilled to make a home in the place I study.

Native American history is one of my focus areas and I have studied Oglalas, Yanktons, and Omahas.

I am looking forward to building a strong working relationship with the Sandoz Center and bringing

students into the center for research starting in the spring of 2013.

Likewise, I see Chadron State's new emphasis on interdisciplinary studies a natural fit for increased engagement with the Sandoz Center. It is a great time to involved with the Mari Sandoz Heritage Society.



David Nesheim

Renee Laegreid

Renee Martini Laegreid is an Associate Professor of History at the University of Wyoming in Cheyenne. Her research focuses on the 20th century, centering on women/gender, the West and immigration.

As the author of *Riding Pretty: Rodeo Royalty in the American West* (University of Nebraska Press, 2006), an examination of the origins of the rodeo queen phenomena from the late 1800s through the 1960s, she emphasizes the changing concepts of gender relations in the U.S. in a specifically Western venue of rodeo.



Renee Laegreid

Laegreid is co-editor for a collection of essays entitled *Women's Experiences on the North American Plains* (Texas Tech University Press, 2011), that explores various combinations of place, space and people that created specific experiences in the Great Plains region.

In this volume, her essay examines the lives of rural, Native American and Fourth Wave immigrant women on the Central Plains from the 1930s to the present. Her current research projects examine the role of the media in constructing and shaping the popular image of the cowgirl.

She is also researching the transnational nature of American and Italian cowboy culture.

In 2010, Laegreid became general editor of the series, *Women, Gender and the West*, with Texas Tech University Press. ✨

John Wunder Receives Sandoz Spirit Award

John Wunder of Lincoln, Neb. became the ninth recipient of the “In the Spirit of Mari Sandoz Award” during the Mari Sandoz Heritage Society’s annual symposium at Chadron State College in September.

Wunder retired in 2011 after teaching history at the University of Nebraska for 25 years. He also has received the Lifetime Achievement Award from Native American Scholars.

Ron Hull introduced John Wunder at the ceremony...

“We live our lives in the present moment... now...that “nowness” is vivid reality, but to bring us understanding of our history, who we are, where we came from, where we are headed, we turn to the humanities and to great teachers, scholars and writers.

For nearly twenty-five years the people of the state of Nebraska, in a literal sense, have turned to teacher/scholar/writer John Wunder, Ph.D. to better understand Nebraska history and the people who settled this land of the High Plains: the Native Americans, the farmers, the ranchers, adventurers and others.

Dr. Wunder’s scholarly influence and active life with myriad educational institutions and organizations throughout Nebraska has earned him an enviable, respected reputation

I have seen him in action as he has taken his knowledge of Nebraska history, his extraordinary gifts as a teacher and lecturer to the cities and hamlets of Nebraska.

He participates in many national and regional conferences and in each case you will see that he always has a group of students in tow, making sure they are not missing anything.

John is an inspired teacher who understands, in the “Land Grant” college tradition, the necessity to share education, history and the Humanities with people throughout the state and beyond.

This he has done tirelessly.

Dr. Wunder is an accomplished administrator and negotiator. He is a leader having served as director for the Center for Great Plains Studies and president of the Mari Sandoz Heritage Society.

Most recently, he was elected the first scholar from the state of Nebraska to be chosen as president of the 1300-member Western History Association.

Importantly, he has also been honored with the Lifetime Achievement Award from Native American Scholars.

John has the ability to capture the imagination of people of all ages through his teaching and community participation and the extension of his work through his writing.”

Previous recipients of the honor are Helen Winter Stauffer, Kearney; Ron Hull, Lincoln; Don Green, Orlando, FL; Sybil Malmberg Berndt, Gordon; Michael Cartwright, Chadron; Judy McDonald, Bemidji, Minn.; T.R. Hughes, Crawford; and Diane Quantic, Wichita, Kan. ✨



Lynn Roper holds the crystal trophy John Wunder (l) received as the recipient of the “In the Spirit of Mari Sandoz” at the Mari Sandoz Heritage Society’s annual meet at Chadron State College last week. With Ron Hull (r).

Mari's Niobrara: Lifeblood of the Northern Prairie

By Keith Ochsner

“The gash cut by the Niobrara sank deep between sandstone and magnesia-white bluffs; the grass was longer, yellower, less washed by the winter snows.

Because the bluffs crowded close to the stream the homesteader kept out of the valley, only descending into it for water and wood. The washed ruts of the army trail leading west to Fort Robinson did not interest him.

There would be less game along the trail and less freedom on land within sight of troops.”

Mari Sandoz (Old Jules, Spring)

Literate travelers who appreciate not just Mari Sandoz, but “all things Sandoz,” could do worse than trace a path beside the meandering Niobrara River in Nebraska.

The Niobrara, or Ponca word for “running water,” flows 570 miles from its source to the Missouri at the town of Niobrara, Neb.

The river begins humbly, a trickling stream falling out of the “hard-land country” of Wyoming. Gathering strength from up-welling springs, snowmelt and rain, the rivulet swells.

By-and-by it straddles the Nebraska-South Dakota line and gurgles past the Agate Fossil Beds National Monument in the northwest, south of Harrison, Neb.

The Niobrara system, which sits atop the massive Ogallala aquifer, eventually courses fully fledged through the northern Sandhills, a world entire for the Jules Sandoz clan.

The Swiss immigrant, Jules Sandoz, first sojourned near Verdigre, Neb., twelve miles south of the Niobrara at its mouth. His soon vacated homestead lies largely unmarked two miles south of town. Just as well. He didn't stay long.



*Confluence of the Niobrara and Missouri Rivers at Niobrara, Neb.
“Mari's Niobrara is the metaphorical lifeblood pulsating through the veins of immigrant homesteaders seeking renewal on land.”*

Restlessly unhappy, Jules uprooted and headed west along the shoulder of the river past Valentine (one can easily imagine Jules refreshing himself at the 70-foot Smith Falls situated some distance east of the city before a baptism of another kind in the saloons in town) toward the, then, unorganized Sheridan County.

South of Hay Springs, Jules saw fit to settle. He eventually married again (four times in all) and raised a brood—Mari being the eldest.

Though it might charitably be said that Jules Sandoz was no one's notion of the ideal husband or father, his life wresting a living from the land in the last of America's great frontiers was remarkable.

In Mari's book, *Old Jules*, from page one onward, references to the Niobrara become constant in her remarks about Sandhills country and its denizens.

In “Spring,” the very first chapter, the river is raised in the second paragraph and again in the third.

The Niobrara goes on to be either explicitly named or alluded to over a dozen times.

continued page 8

Caroline Pifer Honored with Memorial in Chadron

The Mari Sandoz Heritage Society and Sandoz High Plains Heritage Center are moving forward with plans to honor Caroline Sandoz Pifer.

This photo, in color and retouched, will be used as part of the memorial to honor Mari Sandoz's youngest sister who was instrumental in preserving much of Mari Sandoz's legacy.

The photo, which shows Mari and Caroline as adults, will be hung in the Mari Sandoz Center at Chadron State College with an appropriate tribute to Pifer.

Thanks to these contributors to the memorial:

- ♦ Emilia Larson \$25
- ♦ John Wunder \$50
- ♦ Grace Faw \$20
- ♦ Donald Olson \$30



Mari Sandoz (r) shown with her youngest sister, Caroline Sandoz Pifer.

Native Storytellers Whose Works were Presented by Norma Wilson

1. Bruchac, Joseph. *Survival This Way: Interviews with American Indian Poets*. Tucson: Univ. of Arizona Press, 1987.
2. Cook-Lynn, Elizabeth. 1) *Then Badger Said This*. New York: Vantage Press, 1977. 2) *The Power of Horses and Other Stories*. New York: Arcade Publishing, 1990.
3. Evers, Larry. "A Conversation with N. Scott Momaday." *Sun Tracks*, 2, 2 (Spring 1976): 18-21.
4. Deloria, Ella Cara. 1) *Dakota Texts*. Vermillion: Dakota Press, 1978. 2) *Waterlily*. Lincoln: Univ. of Nebraska Press, 1988.
5. Lee, Kimberli A. "I Do Not apologize for the Length of This Letter": *The Mari Sandoz Letters on Native American Rights, 1940-1965*. Lubbock: Texas Tech Univ. Press, 2009.
6. Marshall, Joseph M. III. 1) *The Journey of Crazy Horse*. New York: Penguin, 2004. 2) *The Lakota Way*. New York: Penguin, 2002.
7. Momaday, N. Scott. 1) *The Man Made of Words: Essays, Stories, Passages*. New York: St. Martin's Press, 1997. 2) *The Way to Rainy Mountain*. Albuquerque: Univ. of New Mexico Press, 1969.
8. Red Shirt, Delphine. *Bead on an Anthill: A Lakota Childhood*. Lincoln: Univ. of Nebraska Press, 1998.
9. Sandoz, Mari. 1) *Crazy Horse: The Strange Man of the Oglalas, A Biography*. New York: Hastings House, 1942. 2) *Hostiles and Friendlies*. Lincoln: Univ. of Nebraska Press, 1992.
10. Sneve, Virginia Driving Hawk. 1) *Completing the Circle*. Lincoln: Univ. of Nebraska Press, 1995. 2) *The Trickster and the Troll*. Lincoln: Univ. of Nebraska Press, 1997.
11. Starita, Joe. *The Dull Knives of Pine Ridge: A Lakota Odyssey*. New York: Berkley Books, 1996.
12. Wilson, Norma. 1) "Elizabeth Cook-Lynn." *The Columbia Companion to the Twentieth Century American Short Story*. Ed. Blanche Gelfant. New York: Columbia Univ. Press, 2000: 211-15. 2) *The Nature of Native American Poetry*. Albuquerque: Univ. of New Mexico Press, 2001.
13. Zitkala-Sa. 1) *American Indian Stories*. Lincoln: Univ. of Nebraska Press, 1979. 2) *Old Indian Legends*. Lincoln: Univ. of Nebraska Press, 1985. ✂

Mari's Niobrara: Lifeblood of the Prairie (cont)

Elsewhere throughout her writing, Mari and her playmates repeatedly drink from it, draw from it, bathe in it, wade in it or cross it on horseback or by drawn wagon.

Truly, Mari's Niobrara is the metaphorical lifeblood pulsating through the veins of immigrant homesteaders seeking renewal on land at once coveted by the rootless trapper, ruthless rancher and roving Indian.

Many scenes recounted in Mari's books about her father and others can be visited in a day, but getting there may require another day.

Keith Ochsner, a retired teacher, was born in Wahoo, Nebraska. His parents and their parents before them were Nebraska born and bred. He was raised in Wayne before his family moved to the upper Midwest.

Keith and his wife, Michele, enjoy many leisure pursuits including reading, traveling and visiting with children and grandchildren.

Well-thumbed books by Mari Sandoz sit prominently upon the shelves as do other Nebraska classics by the likes of Cather, Kooser and Neihardt.

Last fall Keith poked around Sandoz country during hunting season and he loved every minute of it. ❀

Keith Ochsner has developed a suggested tour of Sandoz Country through Nebraska:

Day One: Nebraska State Highways 12 (officially designated *The Outlaw Trail Byway*) and 20 approximate Jules' route. Start early from the northwest by crossing the Standing Bear bridge spanning the Missouri at Niobrara, Neb., on South Dakota State Highway 37. Views from the bridge are worth a photo stop.

This is the ancestral homeland of Ponca Chief Standing Bear, whose "Am I Not a Man?" speech before the United States Supreme Court altered the course of jurisprudence.

Drop south (Highway 14) to Verdigre for a look at the site of Jules' early homestead and return to Highway 12 and proceed west, through the Santee Sioux reservation, Niobrara State Park and the Niobrara National Scenic River. Santee and

Ponca Tribal headquarters and welcome centers are easy to spot in Niobrara.

Butte, sixty miles west of Niobrara, gives travelers at once a last glimpse of the river (for a while) and a suggestion of what pioneer settlements looked like when

Nebraskans like young Mari came of age.

To this point the river has been cutting a swath roughly parallel to the road, if drifting slightly southward; the gap widens, narrows, then widens again at Valentine.

The highway (now 20, the Bridges to Buttes Scenic Byway) skirts the undulating landscape for another 150 miles through mixed cottonwoods and rolling farm land.

Once in Chadron, consider spending the night (or two) at the Olde Main Street Inn, located at the northern end of the historic business district. Ask for the three-room Mari Sandoz suite. It's charming.

Mari once left behind a fox stole while visiting relatives of the owner; it's now on display in the suite's parlor. Innkeeper Jeanne Goetzinger will pour refreshments while imparting the droll anecdote of the relic.

The inn is stocked with Mari's books and period items of general historical interest. Breakfast comes with the room. Get some rest. Tomorrow's first stop, the Sandoz Heritage Center, is at the extreme southern end of Main Street on the Chadron State College campus; it opens at 8:00 a.m. Monday-Friday, Saturdays at 9:00 a.m.

Day Two: Mari Sandoz High Plains Heritage Center Director Sarah Polak is passionate about her mission. She coordinates workshops and conferences in the Center's sprawling atrium,



Marker on the "Old Jules" trail near Sacred Heart Catholic Church and cemetery south on Mirage Flats south of Hay Springs, NE.

continued page 9

Mari's Niobrara (cont)

promotes education outreach, facilitates access to research materials and presides over a dedicated staff of interns who maintain arresting, colorful exhibits and teaches classes at Chadron State College.

Sandoz and other books and quality souvenirs are available in the gift shop. Sign the register; join the fun. Polak encourages membership in the Mari Sandoz Heritage Society and can handle applications on the spot.

The Center also dispenses brochures and guide maps—especially a Sandoz tour map, initially issued by the Sheridan County Visitor's Bureau. Take it; you will be glad you did.

From the Center, backtrack on Highway 20 as far as Hay Springs, Rushville or Gordon. From each travelers can acquaint themselves with the touchstones of Jules and Mari Sandoz's past. Open the guide and take note: all south-bound routes intersect quickly with the environs of the Niobrara.

South of Hay Springs is "The River Place," where Mari and her siblings were raised. South of Gordon are the Sandoz Orchard and Mari Sandoz Gravesite, soberly situated on a hill near her state historical marker.

At a bend near the river is the well site where Jules fell crippled; ah, Walgren Lake (with its demonic reputation); Sacred Heart Catholic Church and cemetery; the Old Spade Ranch Store and more.

The "Old Jules Trail," the "Mari Sandoz Trail," and a number of other historic routes are clearly identified in the guide. Stops are well marked with iron markers set like sign posts along the roadways. State and county roads intermix; travelers should prepare to progress some distance on gravel.

Picnic spots dot the route. Bring sandwiches, sodas and sunscreen; you'll want to get out of the vehicle often for closer inspection. Finish back in Chadron at the Museum to the Fur Trade, a period well documented by Mari in *The Beaver Men*, open seasonally.

Day Three: If Chadron is a hub and its intersecting highways spokes, cardinal alternatives offer either to wrap up or continue a Sandoz-flavored literary tour.

Mark your calendar for the next
Story Catcher Writing Workshop
May 28 to June 1, 2013

More information in the January
StoryCatcher newsletter.



The Niobrara, looking East from a bridge south of Hay Springs. This is where Jules and Henriette, his second wife, first moved from Mirage Flats. Photo by Englishman, Alan Wilkinson, <http://www.old-jules-trail.com/about.html>.

To the north of Chadron on US Highway 385 are the wide open spaces of Oglala National Grasslands, traditional hunting grounds as described in Mari's *These Were the Sioux*.

Certainly there is more to see traipsing around on the other designated trails in Sheridan County to the east on Highway 20. For instance "The Sheridan Trail" leads to sites central to the surrender of Crazy Horse as chronicled in Mari's *Crazy Horse: The Strange Man of the Oglalas*.

Day Four: On US Highway 385 (Gold Rush Trail Scenic Byway), south of Chadron, you can drive to Alliance for a taste of modern-day cowboy society. Jules died in hospital here, in 1928; his grave marker is in Greenwood Cemetery.

And finally to the west of Chadron on Highway 20, Fort Robinson State Park, near Crawford, beckons. The fort crops up in Mari's histories of Red Cloud Agency, the demise of Crazy Horse, and the woeful, desperate breakout in *Cheyenne Autumn*.

One way or another, history is a beating heart in Mari's beloved land—the blessed Sandhills, the lofty buttes, the high plains under starry skies—all of them soothingly served by the winding Niobrara River. ✨

2011-12 Mari Sandoz Heritage Society Board Members

OFFICERS:

Lynn Roper, president, Lincoln

John Wunder, 2nd vice president,
Lincoln

Brian Rockey, 1st vice president,
Treasurer, Lincoln

Karen Kelley, secretary, Denver, C.O.

Diana Hoffmann, Finance &
Awards, Gordon

Dan Kusek, Member-at-large,
Alliance

Ron Hull, president emeritus,
Lincoln

BOARD MEMBERS:

Katherine Bahr, Chadron

Sybil Berndt, Chadron

Holly Boomer, Rapid City, S.D.

Christy Chamberlin, Las Cruces, N.M.

Matt Evertson, Chadron

Renee Laegreid, Cheyenne, W.Y.

Craig Larson, Scottsbluff

Kim Lee, Tahlequah, Okla

Dan McGlynn, Omaha

David Nesheim, Chadron

Wally Seiler, Alliance

Micheal Smith, Lincoln

Shannon Smith, Boulder, Colo.

Bob Wickersham, Lincoln

EX OFFICIO:

Cindy Evert Christ,
newsletter editor/membership
coordinator, Lincoln

Sarah Polak, director,
Mari Sandoz High Plains Heritage
Center, Chadron

www.marisandoz.org

Mari Sandoz Heritage Society
2301 NW 50th Street
Lincoln, NE 68524.
marisandoz_society@windstream.net
www.marisandoz.org

NONPROFIT ORG
US POSTAGE
PAID
LINCOLN, NE
PERMIT NO. 140

Join the society or renew your membership at www.marisandoz.org

Mari Sandoz Heritage Society Membership Form

Yes! I would like to support the work of the Mari Sandoz Heritage Society. I have enclosed \$_____ Date: _____

Your membership payment/gift is tax deductible according to IRS guidelines. We will provide a receipt for tax purposes. To join, mail this form with your check, payable to the Mari Sandoz Heritage Society, to Mari Sandoz Heritage Society, 2301 NW 50th St., Lincoln, NE 68524.

Type of Membership: Renewal New Gift Membership

Please list my/our name(s) as: _____

Address City State Zip Code

Telephone E-mail

If student, name of institution attending: _____

Organization/Library/Corporation/School contact person: _____

Name/address for person giving gift membership: _____

Please check level of support.

\$10 - Student

\$30 - Individual

\$40 - Family/Library

\$100 - Corporations/Schools

\$200-\$10,000 - Patron Level