

# Pinal NUGGET

September 2016  
Volume 9 Number 11

**FREE**

Carla Keaton's  
'sharecropper  
stories',  
pages 4-5



Photo by Cat Brown



**GLOBE  
MURDER  
MYSTERY**  
pages 8-10



**TRADITION**

Apache Crown Dancers perform at Apache Jii in Globe. The traditional dancers will be performing again this year.

# Globe's annual Apache Day set for October 15

**The downtown corridor of historic Globe will be a pageant of color and sound on Saturday, Oct. 15, 2016 as the 33rd annual Apache Jii (Day) celebration gets under way.**

A full day of entertainment, arts and crafts booths and savory foods is planned for the event, which will held in front of the historic courthouse in downtown Globe. Tribal royalty in full traditional dress and native entertainers from flute players to hoop dancers will be on hand for a day packed with activities. This year, we are working on a live art event where painters will be on a time deadline to finish large scale pieces.

The day begins in the courthouse square at the corner of Broad and Oak, one block east of the US 60 Highway in Globe. Opening ceremonies feature a traditional Apache prayer, followed with the national anthem sung in Apache.

Booths featuring jewelry, painting, beading, wood and stone carving and more are planned for the street fair. Entertainment, including crown dancers, hoop dancers and native flute players, is planned throughout the day and no one will go hungry if they stop by the food booths which will feature everything from delicious Apache fry bread and Indian tacos to more traditional dishes like acorn stew.

There is no admission charge for Apache Jii; the festival has grown every year and offers a unique chance for visitors to

## NUGGET

*Covering the Copper Corridor Communities of Globe, Miami, Superior, Kearny, Hayden, Winkelman, Dudleyville, Aravaipa, Mammoth, San Manuel, Oracle, SaddleBrooke and Catalina.*

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— Anne Murray

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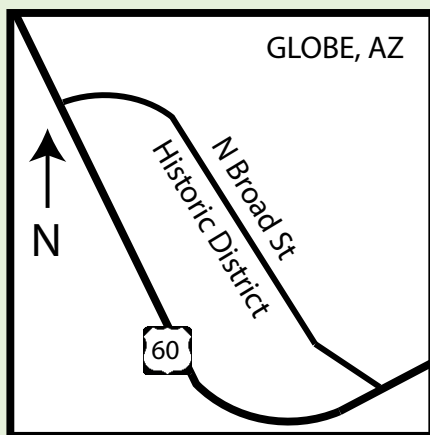




talk one-on-one with Native Americans from throughout the Southwest. There is nothing like choosing a piece of jewelry or artwork after visiting with the artist who designed it.

Apache Jii is hosted by the Globe-Miami Chamber of Commerce in conjunction with Apache Gold Casino and Resort, Hensley Beverage Distributors, APS and the city of Globe.

For information on Apache Jii, call the Globe-Miami Chamber of Commerce at 928-425-4495.



**DIRECTIONS**

From Tucson, head north on SR 77 then west on U.S. Hwy 60/70. From Phoenix, head east on U.S. Hwy 60. Follow the signs when you arrive in Globe.

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**Saturday, October 15, 2016 - Southern Arizona Symphony Orchestra - 7:30pm. Linus Lerner, Music Director. Arturo Marquez:** *Conga del Fuego*; *Danzon No. 2*. **George Gershwin:** Piano Concerto, guest artist **James Dick**, piano. **William Levi Dawson:** *Negro Folk Symphony*. \$24 in advance, \$25 door.



**Saturday, October 22, 2016—Unforgettable Too 7:30pm Produced by TAD Management.** Join **Chelsea Faulds**, along with an incredible eight piece band perform spectacular arrangements of some of the greatest songs ever written, as they were performed by the great **Nat King Cole and his daughter Natalie Cole**. \$30 in advance, \$35 door.



**Saturday, November 12, 2016 - Tucson Jazz Institute Ellington Band - 7:30pm. TJI Ellington Band** has been featured on the Jerry Lewis MDA Telethon, The New Orleans Jazz & Heritage Festival, The Telluride Jazz Festival and all the major European Jazz Festivals in 2006, 2011, and 2014. Under Doug Tidaback's direction the TJI Ellington Band was named the #1 Community High School Band and 2013-2014 the 1st Place High School Band at the Essentially Ellington Competition. This led to performances at the Lincoln Center in New York in May 2010-2016. \$30 in advance, \$35 door.



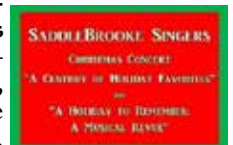
**Saturday, November 19, 2016 - Southern Arizona Symphony Orchestra - 7:30pm. Linus Lerner, Music Director. Gioacchino Rossini:** Overture to *The Barber of Seville*. **Carl Nielsen:** Flute Concerto, guest artist **Carol Wincenc**, flute. **Ludwig van Beethoven:** Symphony No. 5. \$24 in advance, \$25 door.



**Saturday, November 26, 2016 - ARTRAGEOUS! 3pm & 7:30pm.** Watch a team of artists bring giant artworks to life with amazing speed right before your eyes unveiling larger than life icons and masterpieces in just moments. Have it accompanied by amazing vocals, creative choreography, high energy, live music and unforgettable audience interaction that will attract your attention and delight your senses with energy, spirit and action. A show for the entire family! \$40 in advance, \$45 door.



**Friday, December 2 and Sunday December 4, 2016 - SaddleBrooke Singers Christmas Concert 7:30pm & 4pm.** Your friends and neighbors, bring you this double-barreled Holiday Treat! **A Century of Holiday Favorites**, which includes a holiday song from each decade of the 20th Century. Next, a multi-traditional Choral Celebration, **A Holiday to Remember: A Musical Revue**, complete with musical instruments, dancers, and, of course, the great choral sound of the SaddleBrooke Singers! Directed by **Tanya Elias-Graf**, Musical Director. \$18 in advance, \$20 door.



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"I love history. I love other people's stories. I love telling people's stories."

**BY CAT BROWN**  
PINAL NUGGET

## Carla Keaton: telling the sharecroppers' stories

**In the town of Superior, Arizona at the base of the mountains surrounding Apache Leap, there is a row of small shops that line Main Street. Inside one of these shops, Smokey's Mercantile, you will find Artist Carla Keaton in her gallery Keaton Fine Art & Global Encounters. When you walk into Carla's gallery, the first thing you notice are the beautiful paintings hanging on the wall.**

Carla Keaton did not grow up aspiring to be an artist; she came from working class parents and grew up in a time when she says, "There was not as much support for artists." Art was considered something you did only as a hobby. Carla loved to draw and was always drawing as a kid, but it wasn't until she was in high school

that she started thinking seriously about pursuing a career as an artist.

Born in Chicago, Carla grew up in Minneapolis. At age 26 she moved to Arizona where she went to the University of Arizona for illustration and then later headed to Arizona State University to study Fine Art. While in college,

she started painting. She was drawn to beautiful paintings and was looking for a new challenge since she felt she had mastered the art of drawing. She started painting with dry pastels and then moved into working with acrylics until she eventually learned how to paint with oils. Now she paints mainly in oils.

She loves both drawing and painting, and her choice of medium depends entirely on her mood. She picks up a pencil to draw when she says, "I want to labor over something for hours. There is something therapeutic about working with a pencil."

The subjects in Carla's artwork range from young

children to adults. One of the paintings that stands out in the gallery space is of an older man with a young boy on his lap. It is a reproduction of an artist Carla loves, Henry Ossawa Tanner. She loved the original painting so much she wanted to paint it, but she changed things in her version to make the painting more her own. One of those changes – in the original painting called “The

Banjo Lesson” – the boy has a banjo in his lap; but in Carla’s version there is a mp3 player in the boy’s hand.

On another wall, you will find four pieces from a series of paintings Carla did depicting single moms. Carla is a single mom herself. When asked what her favorite piece is in the gallery, Carla motions to the painting of a woman and a young girl sitting across a table

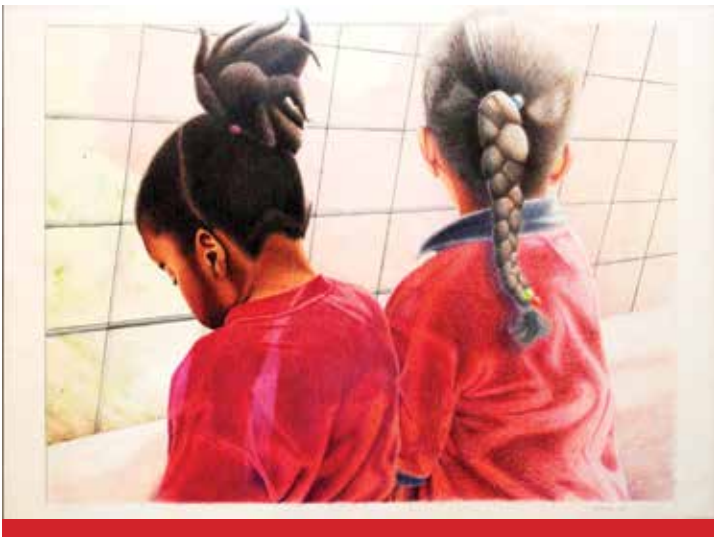
from each other. The woman in the painting is Carla, and the young girl is her daughter. Carla says the painting was done during a period when she was having a rough time as a single mom. The piece is called “The Dinner Table.” The empty surface is symbolic rather than literal.

Carla has spent a lot of time recently doing commission work creating portraits. The work helps pay the bills, but all the commission work hasn’t left her much time to spend on her own work. But that’s about to change. She is going to stop taking commissions, and she’s going to devote all her time to a new project. Last year Carla put in for a grant from the Arizona Commission on the Arts to do a project about sharecropping in the South. This year she was awarded the grant, just one of 10 grant recipients selected out of the 150 that applied.

The idea for the sharecropping project came about because of Carla’s dual degree in Fine Art and Physical Anthropology. When she first came to Arizona, Carla volunteered her time with Southwest Archaeology Team. One of the things the group does is go out and help restore historical buildings. It was on her first journey out with this group that Carla visited the old school house in Eloy, Arizona. Carla didn’t know much about the history of Arizona, and she was surprised to learn that this particular school house was used to teach the children of the migrant workers that were picking cotton in the Eloy cotton fields back in the 1930’s. Even more surprising—many of those migrant workers were African American.

Carla’s father was a sharecropper in Mississippi. It was during a visit to the old Eloy school house that her

Continued on page 14



**↑ AMAZING TEXTURE**

Carla Keaton’s ‘The Day at the Zoo’ is rendered in colored pencil.



**↑ THE DINNER TABLE**

Carla Keaton painted this piece when she was having a rough time as a single mother.

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**BY GARY EVERY**  
**PINAL NUGGET**

# The ruins at **Fortaleza**

**We park beside an old corral. Near the corral, stands a ramada with a thatched roof made of ocotillo sticks. These ocotillo ramadas are a definitive cultural trait of the O'odham, descendants of the Hohokam.**



Some archeologists believe Fortleza was built to protect trade routes for the valuable resources this arid landscape had to offer, obsidian, seashells, and especially salt.

The wooden gates of the corral are adorned with a skinned javelina hide, skull still smiling inside. The dead javelina is draped across the wooden post closest to the gate. I hesitate, not sure if this gruesome omen is a warning to keep intruders away. As soon as we drop out of sight of the road there is a sweat lodge. We are approaching an ancient place which still holds spiritual value for the Native American neighbors who live near by.

Fortaleza is typical of Hohokam settlements in this region. The name Fortaleza translates from the Spanish as “hilltop fortress” which describes this site perfectly. The village is perched atop the mountain. Two sides of the butte are sheer and

impenetrable. Two sides of the butte funnel up steep narrow canyons and reach the top at the same place. There is a large stone wall which runs the entire width of the mesa. Nearly all of the cities from this period of the Hohokam culture were large hilltop structures. Some archeologists believe Fortaleza was built to protect trade routes for the valuable resources this arid landscape had to offer, obsidian, seashells, and especially salt. Fortaleza may have been built mainly to protect the salt trade. Other archeologists are skeptical, noting there are no signs of warfare at any of these hilltop sites. They state that the lack of water may have made them indefensible for very long. These archeologists believe



## ← SWEAT LODGE

An ancient place which still holds spiritual value for the Native American neighbors.



## ↑ PERMISSION NEEDED

Hikers must gain the permission of the San Lucy District before hiking Fortaleza.

the hilltop fortresses may have been palaces for the elite.

J. Cameron Greenleaf was part of an excavation in the 1960s (reconstructing most of the rooms) and noted the similarities of Fortaleza with Hohokam sites in the Tucson area. Greenleaf believed that migrants from the Tucson area built Fortaleza, placing themselves high on the mesa top, perhaps to protect themselves from the Yuman peoples who were just then moving eastward from the Colorado River.

Our hike to the ruins is flat. We stroll through a field of dead desert willows and tamarisks, none of these trees more than skinny saplings. This arboreal cemetery is the remnants of a gigantic flood in 1993. The floodwaters backed up from the Painted Rocks Dam far and wide for miles. Painted Rocks Dam was intended to create a revenue generating recreational site for boaters and fisherman. Instead the water was found to be highly polluted. The 1993 flood unintentionally filled a vast area behind the dam which the desert willow and tamarisks quickly took advantage of, roots taking hold everywhere as the trees dreamed of establishing a forest. The vast shallow

lake slowly dried up, leaving behind expansive mud flats and a sapling graveyard of young trees all the same age.

We cross the dry riverbed, bursting through a wall of tumbleweeds lining the riverbanks. It is sad to walk the dry sandy bed of a river which once ran to the sea. In 1697 Conquistador Juan Mateo Manje described the Gila River as a navigable waterway. When archeologist J. Cameron Greenleaf excavated Fortaleza they found among the trash pile, the vertebrae of squawfish. Squawfish can grow up to sixty pounds and any river which could support a fish that big had plenty of water. This area is filled with prehistoric canals and farms. George Webb in his book, *A Pima Remembers*, writes of the Gila River he remembered from his youth, “The red wing blackbirds would sing in the trees and fly down to look for bugs along the ditches. Their song always means that there is water close by as they will not sing if there is not water splashing somewhere. The green of those Pima fields spread along the river for many miles in the old days when there was plenty of water. Now the river is an

empty bed full of sand. Now you can stand in the same place and see the wind tearing pieces of bark off the cottonwood trees along the dry ditches. The dead trees stand like white bones. The red wing blackbirds have gone somewhere else.”

We scramble up the soft sand of the riverbank, bursting through another dry, brittle layer of tumbleweeds. We are directly beneath the volcanic butte which hosts Fortaleza. Even beneath a weak January sun, the black rock shimmers warmly. We search for a route up the cliffs as scattered rock writings appear. At the base of one extensive petroglyph panel we find a pair of hammer stones. Were these stones used to etch the petroglyph images into this boulder?

The route up the mesa is steep and winding. Whoever was living on top could have lobbed large heavy stones on those approaching from below. Near the top of the ravine, the first ruins appear, stone walls perched precariously on the precipice. There are three ruins, each of them a single room building, stone walls standing waist high. The buildings would be in



The murder of Joseph Ludwig was never solved nor was the death of Richard Vecklund.

BY JOHN HERNANDEZ  
PINAL NUGGET

# The Globe International Murder Mystery...the plot thickens

**In the early 1900s, the International Lodging House in Globe, Arizona was the scene of not one, but two suspicious deaths that left officials struggling to solve.**

In October of 1906 the International Lodging House was the scene of what the *Daily Arizona Silver Belt* newspaper called the “worst murder in Globe history.” The article began, “What is believed to be the most horrible and mysterious murder in the annals of Gila County history was disclosed Sunday afternoon when the body of Joseph Ludwig, a miner most recently employed at the Big Johnny mine, was found in a canyon leading into the foothills about a mile from the city and several hundred yards south of Bohse’s Laundry.”

The article went on to tell the story of the murder and what was known so far. The

body had been found by H.C. Houser, an employee of the Arizona Silver Belt. He had been out hunting with two small boys, Glenn Schuck and Warren Davies. Houser immediately reported the finding to the Sheriff’s office. After viewing the murder scene authorities took the body to the undertaking establishment of F.L. Jones & Son. Within a few days a \$350 reward was offered for information leading to the capture and conviction of the perpetrator or perpetrators.

Thirteen months after Ludwig’s murder another incident at the International Lodging House brought the unsolved

case to the public’s attention again. Some of the circumstances of the incident in a way added to the mystery of the Ludwig murder. On Sunday afternoon, Nov. 17, 1907, the body of Richard Vecklund was found in room #18 of the International Lodging House. The November 19th issue of the *Arizona Silver Belt* reported that “Hattie Jackson, the colored woman who does the chamber work, discovered the remains at 2 o’clock and notified the authorities. A post mortem examination held Sunday evening showed that Vecklund came to his death by poisoning. The stomach will be sent to San Francisco



for chemical analysis.”

The article went on to recall the tale of the Ludwig murder and the perhaps coincidental connection with circumstances in Vecklund’s death. “For the second time in 13 months Room 18 in the International hotel on Lower Broad Street has become involved in a murder mystery and, although the latest crime is not so puzzling, there is something so uncanny about it that already there has been traced a possible connection between the two. Could the musty walls of Room 18 talk, two tales of crime that would rival many of the Lecoq and Holmes style would probably be told.” The referral was to Monsieur Lecoq a policeman in detective novels by French writer Emile Gaboriau and of course Sherlock Holmes by Sir Arthur Conan Doyle. The books were popular in the late 1800s and early 1900s.

On Saturday night close to midnight, officers Floyd Blevins and Pollard Pearson came upon a man who appeared to be passed out lying in front of a house in the “red light district.” The two officers attempted to awaken the man but were unable to and determined that he had been drugged. As they attempted to lift him he opened his eyes. The officers asked him where he lived. In a weak voice he said “Room 18, International.” The officers took him to the International and placed him in the bed in room 18.

It was reported by the *Silver Belt*, “But the uncanny as well as most mysterious feature of the affair is that Vecklund did not room in ‘Room 18, International,’ three of his friends who had been with him earlier in the evening testifying at the

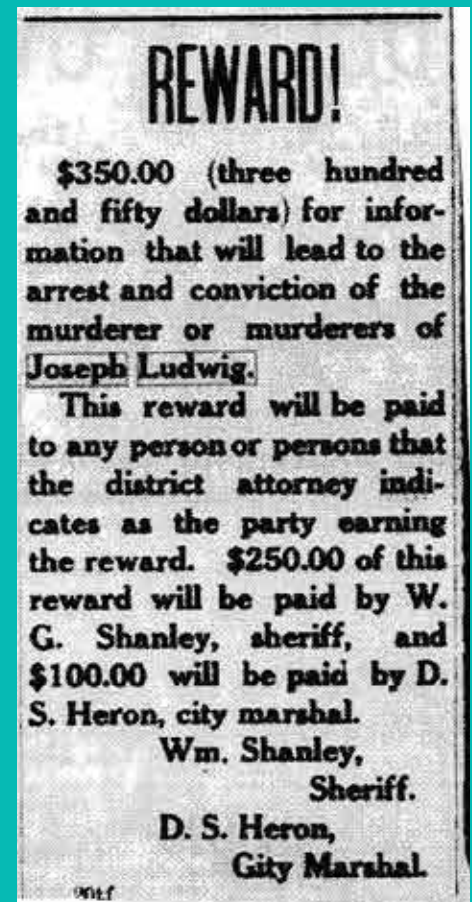
coroner’s inquest yesterday morning that the deceased during his short stay in Globe roomed at the Central house, on Broad street, near Cedar, four blocks from the International, and so far as they knew had never taken a room at the latter.”

What made Vecklund say Room 18? The newspapers asked, “Was Vecklund in some mysterious manner involved in the Ludwig crime and did he in his drugged condition give that answer because the effect of the drug brought back to his benumbed brain recollection of that crime?” They also pointed out the Hattie Jackson connection. Jackson had testified that she had seen Ludwig walk out of the International with something around his neck even though four prominent physicians said that Ludwig would not have been able to leave the room without assistance if at all. Now she had found the body of Vecklund, himself a victim of murder.

On the night of the crime, Vecklund, along with three of his friends, Felix Hendrickson, John Hoffman and Victor Hargulin, had gone to the “tenderloin district” looking for a good time. The friends testified at the inquest that they last saw him around 9:30 and that he had \$100 on him. The police officers said that he did not have any money on him when they found him. It was believed he had been given “knock out drops” by one of the prostitutes who worked the area.

Vecklund was 25 years old and a native of Finland. He had been in the United States for 10 years and had lived in Globe for the past two years. He had worked as a miner

Continued on page 10



**↑ REWARD**

An ad for a reward leading to the arrest and conviction of the murderers of Joseph Ludwig appeared in the Arizona Silver Belt newspaper.

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## Murder Mystery

Continued from page 9

on Lower Pinto Creek and was a member of the Pinto Creek Miner's Union. His latest job was at Power's Gulch.

The *Silver Belt* reported on November 20th that three people had been arrested for suspicion of the murder of Vecklund. Ada Berry, colored; Elena Mendoza and George Young, colored, were "charged with complicity in causing the death of Richard Vecklund by use of drugs." They were bound for the grand jury. It was alleged that Mendoza had been overheard talking to someone about drugging Vecklund. The witness said that she had pointed to the passed out Vecklund and told the "negro" she had been talking to, "Do you see that guy there? Well he had a big roll when he came here and it took four bottles to get it away from him." Ada Berry had been overheard arguing with a man. He had been telling her to give him back the money she had taken from him. George Young lived with Berry and was believed to be

her pimp. The newspaper said, "All of the suspects are confirmed dope fiends."

On November 21st the *Silver Belt* reported that Pasqual Nigro the owner of the International had complained that the publicity that his rooming house had received over the murder of Vecklund had "greatly injured the business of the place." He threatened to bring charges against the officers that took Vecklund to the International.

"Mr. Nigro claims that the officers took Vecklund to the International without authority because it was nearby, and unlocked the door of Room 18 with their own keys and put Vecklund to bed there without authority from him, although they knew where he could be found. He states that the room has been unoccupied for over a month and had been kept locked, it being only through accident that Vecklund's body was discovered. Mr. Nigro claims that the officers knew that the young miner had

been drugged and that they should have seen that he secured medical attendance." Pasquale Nigro would die on Jan. 4, 1908 from injuries he suffered after being thrown from his buggy.

At the grand jury hearing, Elena Mendoza was indicted for the murder of Vecklund. Ada Berry and George Young were released. On December 14, 1907 Mendoza was given her freedom when the results of the chemical tests came back from San Francisco. The test showed there were no traces of poison in Vecklund's stomach. Because the indictment had said the death was caused by poisoning, charges had to be dropped.

The murder of Joseph Ludwig was never solved nor was the death of Richard Vecklund. Perhaps their spirits still roam the building which is alleged to be haunted, searching for justice.

Missed the first half of the story? Read it online at <http://bit.ly/2c03XTS>.

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ORACLE	SAN MANUEL	ORACLE	SAN MANUEL	ORACLE
 <b>1700 Calle Valencia</b> – 2bd/2ba, laundry room, workshop, covered porches. <b>\$40,000</b>	 <b>610 Webb Dr.</b> – 3bd/1ba fenced. Do a little work & save a lot of money. Priced to sell. <b>\$40,000</b>	 <b>Campo Bonito</b> – Vacant 20 ac. Great location, out of town. Stick or manufactured. <b>\$30,000</b>	 <b>615 6th Ave.</b> – 3bd/1ba nice home and fenced yard. Storage shed & carport. <b>\$35,000</b>	 <b>On Viento</b> – 1.71 ac buildable parcel. Septic req/utilities at street. Beautiful. Make offer. <b>\$95,000</b>

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## Fortaleza

Continued from page 7

perfect position to defend the mesa. Or is it simply prehistoric urban sprawl?

At the top of the mesa we see many stone buildings. Some small stone buildings stand alone and other times a cluster of eight or nine buildings link together in a daisy chain. There were maybe twenty buildings on the lower part of the mesa and then came the wall. I had heard about the wall but seeing it in person was something else. A stone wall runs across the mesa, dividing it in two, a lower and upper village. The stone wall runs about seven feet high and one hundred twenty paces. On the highest part of the mesa, beyond the wall, there are forty more rooms. Was this another aspect of defense or an example of class stratification, an elite group of priestly rulers who were somehow more special than everyone else, even others who lived atop the mesa? The view from the top was tremendous, gazing across the vast flat mud plain of the Gila River all the way to the horizon where jagged volcanic mountains erupt from the earth.

On the edge of the precipice there are a series of small grinding holes used to process mesquite beans. Standing at the very edge, we realize that one of the larger boulders is adorned with petroglyphs, rock art which can only be seen from the mesa summit. A little out from the butte the desert earth is scraped smooth and flat, creating a perfect circle. Someone has made a dance floor/ prayer ring with breaks in the circle, at each of the four directions. Someone is still performing ceremonies here. Is it the same people who built the sweat lodge and ocotillo ramada? Did the same person who made the dance circle also leave the javelina hide atop the corral fence post? My friend and I sit for a moment, soaking up the ambience of Fortaleza, pondering ancient places and rivers which used to run all the way to the sea.

Those who wish to hike must obtain permits from the San Lucy District Office of the Tohono O'odham Nation at (520) 683-6515.



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# Sharecroppers

Continued from page 5

father mentioned how much the school house looked like the one he went to as a child. His comment made Carla wonder what the differences were between her father's experience picking cotton in Mississippi and those of the migrate workers in Eloy.

Uncovering stories that don't make it into the history books is a passion for Carla. It's what inspires her paintings and drawings.

"I love history," Carla said. "I love other people's stories. I love telling people's stories."

For The Sharecropper project, Carla will be collecting oral histories from those Eloy migrant workers. She will also be gathering stories from sharecroppers in the South. She will use the stories as inspirations for a series of 20 paintings. As Carla dives farther into the Project, she plans to share some of the stories she gathers and the artwork she creates with the *Pinal Nugget* readers.



## ↑ PORTRAITS

Even Carla Keaton's portraits tell amazing stories.

You can find Carla's artwork at her gallery in Superior: Keaton Fine Art & Global Encounters, 161 W. Main Street, Superior, AZ 85173 or Online [www.keatonfinearts.com](http://www.keatonfinearts.com)

You can follow the progress of The Sharecropper Project on Facebook (<http://bit.ly/2bpUHGU>).



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