

ALL-INDIAN POW WOW

FLAGSTAFF, ARIZONA

JULY 4, 5, 6, 1968

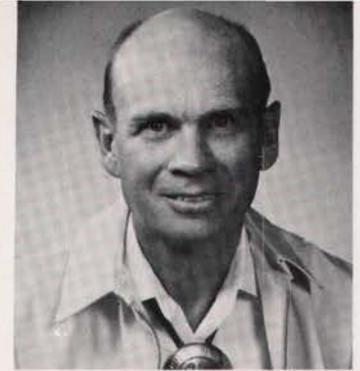
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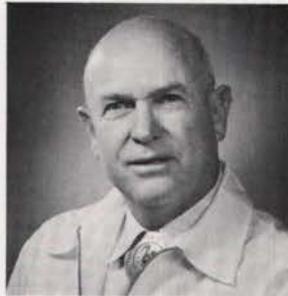


Leland McPherson
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40th Annual
Southwest

All-Indian Pow Wow

Sponsored by Pow Wow, Inc., Flagstaff, Arizona



T. M. Knoles Jr.



Andy Wolf

Pow Wow, Inc., Box 426, Flagstaff, Arizona 86001, is a non-profit organization, the sole function of which is the staging of the annual Southwest All-Indian Pow Wow in Flagstaff over the Fourth of July. Members of its Board of Directors serve without pay. The President is elected from the Board for a two-year term. Pow Wow Magazine is an official publication of Pow Wow, Inc., and is published annually on or about May 15. Pow Wow Magazine is printed by Northland Press, Flagstaff. All material herein was prepared by Pow Wow, Inc., unless otherwise indicated.



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TICKET INFORMATION

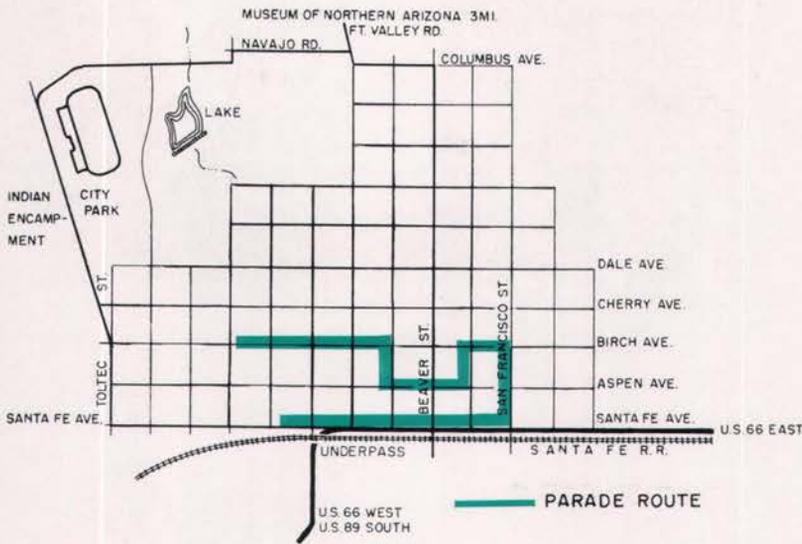
Tickets for all Pow Wow performances are on sale at the Flagstaff Chamber of Commerce, 101 West Santa Fe, until the morning of July 4 when the ticket office will open in front of the grandstand at the Pow Wow grounds at City Park. All grandstand and box seats are reserved. Tickets for bleacher seats go on sale two hours before each event.



Bill Hoyt



Earl Caniford



Pow Wow PROGRAM

Exciting Parades

The Pow Wow Parade starts promptly at 11 a.m. each day of the Pow Wow, forming at Santa Fe avenue (U.S. 66) at Sitgreaves street, and following the route shown on the map above. It is a brilliant spectacle with ceremonial dance teams performing at many points along the two-mile route; rodeo performers and brightly-dressed Indian beauties on horseback; the top All-Indian bands in the region; and scores of Navajo families, displaying their finest jewelry, rugs and blankets, riding in traditional, horse-drawn wagons. Only Indians participate in the parade; non-Indians are not allowed to perform in any Pow Wow event.

All-Indian Rodeo

The rodeo performances begin at 1:30 p.m. each day in the Pow Wow grounds arena at City Park (see map above). Indians, and only Indians, compete for thousands of dollars in cash prizes, as well as coveted silver Pow Wow belt buckles, in the full range of rodeo events, as well as in wagon races, wild horse and colt scrambles and other Pow Wow specialties. The rodeo is an amateur affair, however, giving working Indian cowboys a chance to perform, and thus providing more fun and more unscheduled thrills for spectators. The annual Pow Wow Beauty and Baby Contests are also held during the afternoon rodeo sessions.

Spectacular Ceremonials

Beginning at deep dusk each night of the Pow Wow, huge, pine-log bonfires flare in the hushed Pow Wow arena and the colorful, spectacular ceremonial dances get underway. Dancers from more than a dozen Indian tribes — from the Northwest, the Plains, and the Southwest — perform authentic rituals, some of which were ancient when Columbus set sail for the New World, in the flickering firelight. For a breathless time, the night is filled with whirling, prancing color, pulsing drum beats, hypnotic chanting and wild, savage shouts as the dancers and singers once again reaffirm age-old tribal traditions.

Colorful Encampment

The vanguard of thousands of Indians begins to arrive in Flagstaff days before the Pow Wow starts, and the Pow Wow encampment, one of the most interesting sights in the West, grows around the Pow Wow grounds and up the pine-forested slopes of Mars Hill. The scene is one of bewildering variety as the old and new ways of Indian life are blended around smoldering campfires. Nearer the Pow Wow grounds proper, many of the Indian visitors set up booths to show their unique arts and crafts work to potential buyers, Indian and non-Indian alike. The encampment is both a meeting place and a market place for many Indian peoples.



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Pow Wow IS INDIANS



Just when Indians first powwowed at Flagstaff is obscured by the misty distances of time. The how and why of the Southwest All-Indian Pow Wow, now in its 40th year, are much easier to explain.

For Flagstaff is located in the very heart of Indian country. More than 100,000 Indians—Navajo, Hopi, Apache, Hualapai, Havasupai, Yavapai and others—live in the immediate area, most of them on reservations sprawling in all directions around the city.

Flagstaff is, and has been for centuries, a place where Indians gather. The towering San Francisco Peaks just to the north, which today are prominent landmarks for tens of thousands of travelers, have been landmarks and much more to the Indians for

countless generations. The graceful summits play an important role in the ages-old legends and religious beliefs of many of these peoples. To the Hopi, for instance, they are the home of the kachinas, those mysterious, spiritual beings who guide Hopi destinies; to the Navajo, the Peaks are one of the four sacred mountain massifs that traditionally have marked the boundaries of their beautiful and beloved land.

Flagstaff has been regarded as a "good place," too, because there is water there flowing from clear springs fed by high mountain snows. Water, in the arid Southwest, means a meeting place and friends.

Thus the Southwest All-Indian Pow Wow is largely the Indians' own idea, although the annual celebration has now grown to such proportions that it is staged for the Indians by a non-profit corporation, Pow Wow, Inc., whose directors are all civic-minded white residents of Flagstaff.

Indians were reportedly on hand for the Fourth of July celebration in 1876 when a party of California-bound emigrants camped near a spring in what today is City Park and cut and trimmed a tall Ponderosa pine to fly the American flag to mark the nation's birthday. The flagstaff remained standing for years and gave the fledgling community its name.

Through the years, there were other July 4 celebrations, and by the 1920s, when the Elks Lodge was sponsoring what was called "The Days of '49," so many Indians were coming to town for the occasion that the idea of putting on an all-Indian show came naturally to a number of Flagstaff citizens. Late in the summer of 1928, they tried it, inviting all the Indians in the surrounding area to attend the event and join in the free barbecues, games, contests and dances. It proved to be a great success with Indians and whites alike, and the following year, 1929, it was moved to the Fourth of July weekend and given the general pattern that Pow Wows have had ever since.

During the early years of the Pow Wow, the program involved mainly Indian games and contests,

Eagle Dancers entrance crowd



favorites being wild horse racing, chicken pulls and tugs-of-war in which the Mohave women were usually the heavyweights. Everyone in town pitched in to help prepare lusty meals of beef, mutton, potatoes and beans for the Indians who, in turn, provided the entertainment for the white man—games in the afternoon, a few rituals in the evening and dancing all night.

It very soon developed into the West's biggest all-Indian show and, in 1934, Pow Wow Inc., was formed to handle the increasingly complex planning and coordination required to assure that each Pow Wow would be an enjoyable occasion for Indians and whites alike. While white directors run the show, they do so in consultation with Indian chiefs and headmen with whom they meet both formally and informally during the Pow Wow itself.

The sheer numbers of people at the Pow Wow—in recent years it has drawn up to 10,000 Indians and 90,000 non-Indians to Flagstaff—gradually necessitated some changes in the program, and suggestions by Indian leaders brought others. In place of meals, Indians participating were issued flour, meat, coffee, sugar, beans and—a favorite—watermelons, as well as hay for their horses and soda pop for their youngsters. Much of this is still done.

The afternoon games became a full-fledged all-Indian rodeo, today a fast-moving show which includes not only the regular rodeo events, but wagon races, wild horse scrambles (and colt scrambles for the Indian children), barrel races and Indian beauty and baby contests.

Old Glory opens the rodeos



Kiowas pause during parade

The City Park campground was turned over to the Indians for Pow Wow, and there they camp in colorful confusion, eating, sleeping, singing, dancing, meeting friends from other tribes, and trading or selling their distinctive arts and crafts.

The Night Ceremonials were expanded into a particularly impressive program and top tribal teams from all over the West were, and are invited to perform in the firelight of this most spectacular Pow Wow event. The all-night dancing, spontaneous and informal, is still part of the Pow Wow scene, however.

This year's Pow Wow, like Pow Wows of the past, presents a broad panorama of the Indians of the West—almost 40 tribes will be represented either as participants or as spectators. The annual celebration is one of the very few places in the United States where the character and customs, the ways of life of so many different groups can be seen at one time and in one place.

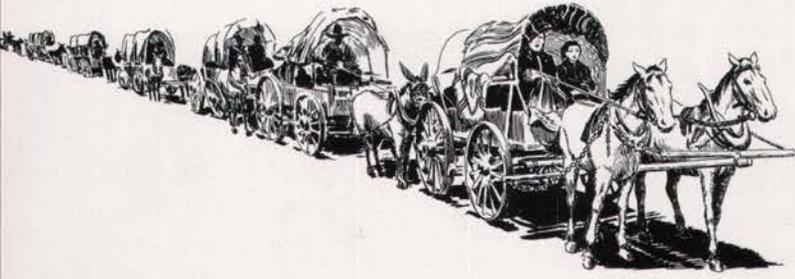
The Flagstaff visitor can learn a lot about Indians at the Pow Wow, and knowledge goes hand in hand with understanding. This is one of the main things the Pow Wow is all about.



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THE PEOPLES OF THE POW WOW



The people of the Southwest All-Indian Pow Wow, though they share a common heritage, the tragedy of conquest and the basic problems of enforced contact with an alien culture, are nonetheless peoples of infinite variety.

In recent years, the number of tribes represented in the various Pow Wow events alone has averaged 30, and at some Pow Wows more than 40 have been counted. They come from the Great Plains, the northern Rockies, the Pacific Northwest, California, the Great Basin and, of course, the Southwest.

In numbers of individual Indians at the Pow Wow, recently yearly estimates have ranged between 8,000 and 10,000 coming and going — far more, it may be noted, than General Custer saw, let alone dreamed of, in the Valley of the Little Big Horn.

Certainly most of the Indians come from Arizona, the state with the largest Indian population in the nation, running well ahead of Oklahoma in second place, and New Mexico in third. Arizona's 14 tribes include both the nation's largest and fastest-growing group, the Navajo, and one of the smallest, most static tribes, the Havasupai who have never numbered more than

300 since the white man first visited their home in remote Havasupai Canyon, a tributary of Grand Canyon, in the 17th Century.

The current estimate is that more than 100,000 Navajo live on their vast reservation which begins just a few miles north and east of Flagstaff and sprawls eastward across Arizona and well into New Mexico. Though they are increasingly assimilating the white man's ways, and particularly his political and economic institutions, many Navajo still follow more traditional patterns of life. Originally nomadic, the Navajo speak the Athabascan language of Canada and are believed to have migrated southward with their close relatives, the Apache, arriving in the Southwest sometime between A.D. 1200 and 1500.

The first Spanish in the area knew them as fierce warriors, given to raiding their pueblo neighbors. But today they are peaceful, their warlike activities ended by a treaty with the U.S. government signed 100 years ago this year at Ft. Summer, N.M., where some 8,000 were held in captivity for four years after Col. Kit Carson's effective punitive campaign in 1863-64.

The Navajos are famed as weavers and silversmiths.

Cheyennes come in all sizes



Indian beauty from the Plains



Their dress is more trader than traditional – the women in brightly-colored velveteen blouses and satin skirts popularized by white traders in the 19th Century, the men in store-bought cowboy and work shirts, denim pants, boots and tall-crowned, wide-brimmed hats. On the reservation, where most Navajo still live in the traditional hogans, silver-and-turquoise jewelry, and sheep, cattle and horses are significant measures of wealth.

The Hopi, who speak an Uto-Aztecan language, are another northern Arizona tribe very much in evidence at the Pow Wow. About 4,000 live in eleven villages on and around the three Hopi Mesas in the middle of the Navajo Reservation.

Like other pueblo peoples to the east and in the Rio Grande valley, they are deeply religious and have an elaborate ceremonial calendar which starts in December with the Soyal Dance and runs through late July to the Niman, or Home Dance. During the summer, these colorful, strangely-stirring rituals draw thousands to the Hopi villages to watch masked dancers impersonate the Kachinas, supernatural beings who are the Hopi's messengers to his gods.

The Hopi have a long tradition and almost certainly are direct descendants of the ancient Anasazi peoples who lived in northern Arizona and northwestern New Mexico 1,500 years ago and more. Some aspects of their life have changed little from ancient days and to visit a Hopi village today is to journey back through time.

The Hopi are renowned as artists and craftsmen, and their pottery, basketry, silver work and their skillfully hand-carved dolls are in great demand.

The Apache, who live on the San Carlos and Fort Apache Reservations southeast of Flagstaff and under the Mogollon (pronounced Mug-ee-own) or Tonto Rim, may be the happiest people of the Pow Wow. They are the jokesters and they love to laugh. Like their cousins, the Navajo, they came to the Southwest from the north and subsisted here in small wandering bands hunting and raiding the sedentary pueblos and later the Spanish settlements to the south. They were one of the last tribes to be subdued by the military power of the United States.

Today, the Apache are farmers, and to a greater degree, cattle ranchers, an activity for which their extensive reservations are better suited than most Indian lands.

Their ceremonial life is not as elaborate as other tribes, though their dances are among the most popular performed at the Pow Wow. The Mountain Spirits Dance, sometimes called the Crown Dance or, erroneously, the Devil Dance, is their principal cere-



Cochiti Pueblo Deer Dancers

Tall, stately Crow parade



ARIZONA PUBLIC SERVICE CO.
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The Apache clown clowning

monial and is performed by hooded dancers in strange headdresses who represent friendly Apache deities. It is given during the four-day ritual at which young Apache maidens are initiated into womanhood. The dancers' wooden swords symbolically fight the forces of evil. One of the dancers is a clown, typical of many Indian group dances, who alternately tantalizes and torments spectators at the dance.

The Havasupai and the Hualapai, the latter living on an extensive reservation west of Flagstaff and principally concerned with grazing and lumbering, round out the list of northern Arizona tribes at the Pow Wow.

From central and southern Arizona, there are the Pima (River Dwellers) and Papago (Bean People) Indians who are Uto-Aztecan speakers, and the small Maricopa tribe who have largely adopted Pima economy and borrowed Pima crafts. These groups live on the deserts in and south of the Gila River valley and close to the largest Anglo population centers of the state. Most of them today dress in modern western styles, have become Christianized and engage in irrigation farming. They, too, have long traditions and are descendants of the ancient Hohokam who built huge irrigation systems in the Salt and Gila River valleys 2,000 years ago.

Along the lower Colorado River and the western border of Arizona, the Mohave, Chemehuevi, Yuma and Cocopa, the latter numbering less than 100 people,

live on the Ft. Mohave and Colorado River Reservations and in communities along the river in California.

The Paiute, living in the remote Arizona Strip country north of the Grand Canyon, and the Yavapai, some of whom live with the Apache and others on small reservations in the Verde Valley south of Flagstaff, complete the Pow Wow roster of Arizona tribes.

The Indians of the New Mexico pueblos are a large contingent at the Pow Wow, and are particularly well represented at the night ceremonial dances. Their culture is quite similar to that of the Hopi, though their language is different. In fact, three basic languages are spoken in the Rio Grande drainage—Zuni, Keresan and Tanoan, with the latter having three variations, tiwa, tewa, and towa. The Zuni language is unique and differs from other American Indian languages as much as Chinese differs from English.

Pow Wow's

Pueblo groups at the Pow Wow include the Zuni, Jemez, San Juan, San Ildefonso, Laguna, Cochiti, Taos, Acoma, Isleta, Santo Domingo, and Santa Clara Indians.

The Kachina cult is also important in the pueblo ceremonials which, though similar from pueblo to pueblo, are usually given a distinctive twist by each separate group. Public social dances are characterized by highly-formalized, almost stately movements

Parader watches spectators



by the colorfully-dressed dancers, with the rhythm supplied by a drum and a chorus of chanters.

The Rio Grande Indians have roots in the prehistoric cultures of northern Arizona and the so-called Four Corners region of Arizona, Utah, Colorado and New Mexico, and the rise of their compact villages dates from the general, unexplained exodus of these ancient peopoles from the area to the south and east in the last half of the 13th Century.

The Plains Indians, the other large group at the Pow Wow, are probably the most familiar to the average Pow Wow visitor as they have provided the Indian stereotype for the white man in history books, western stories, movies and on television. They are generally larger and taller than Indians of the Southwest, and have sharper, more aquiline features.

PEOPLES...

Plains groups are represented at the Pow Wow by such well-known tribes as the Cheyenne, Sioux, Crow, Blackfoot, and Pawnee of the High Plains, and the Kiowa, Cherokee, Chickshaw, Choctaw, Creek and others from the southern Plains and the Indian country in and around Oklahoma. The Cherokee, Chickasaw, Choctaw and Creek are descendants of the "five civilized tribes" that lived in the present-day states of Tennessee, Alabama and Georgia in colonial times and were forcibly relocated west of the Mississippi in the 1820s and 1830s. The Cherokee speak an Iroquoian tongue, while the language stock of the other tribes of the group is Muskogean. The high Plains tribes speak either a Siouan or an Algonkian language.

The Plains tribes have many dances in common — War Dances, Lance and Shield Dances, Scalp Dances and others, and often one tribe will perform the dances of another. Most of the dances are characterized by wild physical movement, fast-beating tom-toms and fierce, exuberant whooping and shouting.

The Indians of the Plains today live in widely-varied situations both on and off reservations. Their economic condition ranges from outright poverty to considerable wealth, and generally they are less cohesive than Southwestern tribes.



Feathers, bells and beads

But, like all the Indians of the West, their way of life is gradually coming closer to that of the white man. In some cases, the adoption of Anglo ways is done willingly, in others reluctantly. In either case, there is bound to be a certain amount of cultural friction and distress.

To resolve this friction and distress has been the historical function of a "powwow" since the earliest colonial times. The late anthropologist Clark Wissler defined it thusly:

"A powwow, then, refers to an Indian community in action, trying to solve its current problems. During the periods of friction with the whites . . . (and) whenever a peace proposal was made to a village, a powwow was called. There would be speaking and discussion interspersed with praying, dancing and singing. These might be continued for days until a decision was reached . . . Any crisis or any major difficulty would be met in the same way. Sometimes this procedure was called a council, but whatever its name, it was basic in Indian government."



FLAGSTAFF WHOLESALE LIQUOR ASSOCIATION

THE Pow Wow by Day...



Thousands line Flagstaff streets for the Pow Wow parades



Indian beauty greets crowds

Zuni maidens draw applause



THE PARADES

The All-Indian Pow Wow parades, which step off promptly at 11 a.m. each day from West Santa Fe avenue, are undoubtedly the Southwest's biggest, most colorful free shows.

At each Pow Wow, up to 90,000 persons line Flagstaff's streets to watch this brilliant, restlessly-moving panorama of the American Indian wind through the downtown area in a kaleidoscopic preview of things to come. The Pow Wow parades set the pattern and program for the rest of each day's events.

Indian dance teams, brightly painted and garbed in ceremonial costumes, appear at intervals in the line of march, pausing frequently at intersections and other vantage points along the route to give spectators a sample of the rituals they will perform that night in the firelit Pow Wow arena, and, incidently, to provide photographers with their very best chance for pictures.

Indian cowboys, tough and happy-go-lucky, ride easily astride sleek Indian ponies, proudly wearing the Pow Wow number under which they will compete for thousands of dollars in prize money that afternoon at the Pow Wow rodeo.

Indian beauties and Indian sages, chieftains and headmen, some on horseback and some in open cars

as befits their status among their people, pass in review.

Marching music alternates with the insistent beat of tom-toms and the wild chants and shouts of the dancers, the martial tempo being provided by a half-dozen of the finest all-Indian brass bands in the West.

Interspersed through the parade are scores of traditional Navajo wagons with Navajo women, gaudy in velveteen blouses and satin skirts, impassively reining the horses while tall-hatted men keep casual hands on brake handles, and smiling, dark-eyed children peek at the crowds from beneath the canvas covers of wagon boxes laden with hay bales and watermelons.

Each passing year, the number of these colorful

The Rodeos

wagons is less as new highways are built on the reservation, making the modern pickup truck a more feasible and more popular means of transportation. But many wagons still come to the Pow Wow, some from remote, roadless areas hundreds of miles from Flagstaff, Wagons making the longest trek are awarded cash prizes.

After the parade and a quick lunch, the action moves to the Pow Wow arena at City Park where, starting at 1:30 p.m. daily, more than 300 Indian Cowboys ride, rope and "rassle" in the Pow Wow rodeo.



Colt scramble means action



What goes up must come down!

Regular rodeo events — bareback and saddle bronc riding, bulldogging, bull riding, calf roping and team tying — are part of each afternoon program. But the fast-paced schedule also includes such unusual Pow Wow events as wagon races, wild horse races, wild cow milking contests, colt scrambles for the youngsters and, particularly popular, barrel races for young Indian girls.

In addition to cash, the top Indian rodeo winners also receive highly-prized silver Pow Wow belt buckles, a coveted mark of achievement among Indian rodeo hands.

During the rodeo sessions, too, the most beautiful Indian child and the most beautiful Indian maiden at the Pow Wow are chosen — by the applause vote of the assembled crowd.

As many of the rodeo competitors are amateurs who try their hand at bronc riding or roping only at occasional reservation rodeos and once a year at the Pow Wow, the Pow Wow rodeo has been aptly described as being "unsurpassed in the unexpected." There has never been a Pow Wow rodeo go-round without at least a half-dozen hilarious unscheduled events.

Thus, the Pow Wow rodeo spectator is advised to watch closely. What's happening in the Pow Wow arena on a Pow Wow afternoon is not always on the program.

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THE POW WOW by Night...



Huge bonfires light dancers in ages-old rituals

The Plains dances are lively



CEREMONIALS

As the sun's last rays glint on the summit of the 12,600-foot San Francisco Peaks, hushed crowds gather in the darkening Pow Wow arena at Flagstaff's City Park. The evening air is pleasantly cool, but charged with an electric expectancy.

Then, as night obliterates the final shadows of the July dusk, huge, pinelog fires are set ablaze to pierce the darkness and provide an eerie, flickering backdrop against which dancers from more than a dozen American Indian tribes perform the authentic rituals of their peoples.

The Night Ceremonials are easily the most dramatic and impressive of all Pow Wow events. The brilliant, flashing color of feathered or spangled costumes, the now-soft-now-frenzied sounds of pulsing drums and chanting voices, the rhythmic jingling and clattering of bells and rattles, the pungent odor of pinewood smoke are not of the everyday world. The fires crackle, and occasionally a great log breaks, sending a shower of sparks starward and briefly lighting the painted, impassive faces of hundreds of Indians who are also watching the spectacle just beyond the edge of the firelight.

Some 20 different dances are performed each night and, because each dance is seldom repeated, more than 50 ceremonials are put on during the three nights of the Pow Wow.

Each program opens with a ceremonial blessing followed by the "Gathering of the Tribes," a panoramic profusion of color, motion and sound. A typical program might include the San Juan Deer Dance, Kiowa Blackfoot Society Dance, Navajo Corn, Feather Fire and Yei Bei Chei Dances, the Taos War Dance, the Zuni children's Willow Basket Dance, Jemez Eagle Dance, Cochiti Dog Dance, Hopi Butterfly Dance, Laguna Buffalo Dance, Cheyenne Scalp Dance, Crow Lance and Shield Dance and Apache Crown and War Dance. A wild, brilliant all-tribes Round Dance climaxes the evening.

Interspersed with the dances are performances by well-known Indian singers who carry the legends and traditions of their peoples in their memories and thus preserve them for succeeding generations. Indian songs may often sound strange to the white man, but they have meaning and the careful listener can find great beauty in many of them.

Some dances have deep religious significance for the Indians. Others have a social function and are danced at celebrations or to promote courtships or reaffirm tribal unity. Still others are frankly comic, for the Indian has a finely-developed sense of humor and



The Apache—Pow Wow highlight

Hopis in the Butterfly Dance



...by FIRELIGHT

thoroughly enjoys exhibiting his talent for mimicry and caricature by spoofing himself, other Indians, and the white man.

Indian dancing is characterized by a straight back and a bent knee, the dancer bending slightly at the waist. Footwork is often complicated, head movements subtle, though arms are seldom used.

Watching the Pow Wow Ceremonials, members of the audience should remember that some the rituals are of religious importance to the Indians, and should respect this fact. This is a major reason why flash photographs are not allowed during the Ceremonials, along with the fact that the flare of flashbulbs may disturb others who are enjoying the dances.



VALLEY NATIONAL BANK

Three offices in Flagstaff

The Hopi

For 35 years now, the Museum of Northern Arizona's annual Hopi Craftsman Show has had much to do with the preservation of the unique artistic and cultural heritage of the Hopi people.

The swelling tides of modern civilization have long washed the remote, rocky mesas where less than 4,000 members of this ancient Indian people dwell, slowly eroding the traditional Hopi way of life so that arts and crafts skillfully fashioned in the timeless styles become a bit more scarce each passing year.

That the Hopis, however, are holding their own is evident from the fact that these long-practiced arts and skills have not disappeared beneath the flood. There are still many exquisite examples of classic Hopi arts and crafts being produced today in the eleven Hopi villages a hundred and more miles north and east of Flagstaff. The Museum and its people, and the Hopi Craftsman Show, have had a hand in this happy situation.

Again this year, the Hopi Craftsman Show is being held in conjunction with the annual Southwest All-Indian Pow Wow. And again, between 1,500 and 2,000 distinctive items will be on view and on sale from 9 a.m. to 6 p.m. daily from Thursday, July 4, through Sunday, July 7.

Everyone is welcome. There is no admission charge, and no obligation to buy any of the items in the exhibit. They may be purchased, however, at prices set by the Hopi artisans who made them and who receive their asking price in return. Thus the Museum, in staging the show, merely provides a showcase and a market place for fine Hopi arts and crafts. Experts knowledgeable in Hopi styles and techniques judge each item in the show to further encourage the craftsmen to maintain the traditionally high quality of their work.

At the Hopi Craftsman Show, the Museum's cloistered patio is crowded with the finest basketry, pottery, weaving and embroidery that the best of the Hopi artisans have turned out in the past year. In the Museum itself and its special exhibits room, colorful hand-carved and hand-painted kachina dolls, shaped from the root of cottonwood, cover the walls in brilliant profusion. Display cases and tables are laden with the delicate, distinctive jewelry of the renowned Hopi silversmiths.

On the north side of the patio, with the 12,600-foot San Francisco Peaks as a backdrop, well-known Hopi craftsmen provide visitors with actual demonstrations of the traditional skills of their people, skills that were old before the white man discovered the New World. Just outside the patio is "Piki House," where rolled, wafer-thin "piki" bread, made from Hopi corn meal batter, is cooked on a flat stone grill, an unusual "snack" for visitors.



Treasure trove of Hopi artistry

Museum of Northern Arizona
July 4-7, 1968

CRAFTSMAN SHOW



The ancient art of making 'piki' bread

In late May and through most of June, members of the Museum staff visit the Hopi villages to collect fine examples of art and craftsmanship for the Hopi Show.

Artisans on each of the three Hopi Mesas specialize in particular forms. The women of First Mesa on the east, for instance, are best known for their beautifully decorated pottery made, as in ancient times, without the potter's wheel from coils of tempered clay shaped, smoothed, painted and finally hardened in the intense heat of open brush-and-dung fires. Heavy, coiled baskets of yucca fibre with grass cores are the specialty of Second Mesa, while Third Mesa to the west is noted for its gaudily-colored wicker basketry. The men are the weavers of fabric, carve the fascinating kachina dolls, fashion the silver-and-turquoise jewelry and embroider such items as the bright red, green, black and white sashes.

Hopi arts and crafts have great time depth. Basketry has been a Hopi craft since before A.D. 300, and pottery since about A.D. 600. By 900, the Hopis were weaving with cotton and, after sheep were introduced into the Southwest by the Spanish *Conquistadores*, applied their centuries-old techniques to wool. Silver-smithing, newest of the Hopi arts, was introduced less than a century ago by the neighboring Zuni of western New Mexico.



Many of the items have been created specially for the Hopi Craftsman Show which stirs artistic competition both among the Hopi villages and individual Hopi craftsmen. The show also has never failed to stir admiration in the visitor, professional collectors or laymen alike, for the unique artistry of the Hopi.



A Hopi silversmith at work



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NAVAJO CENTENNIAL 1868-1968



Soldiers stand guard over Navajo families in captivity at Bosque Redondo

LONG WAY FROM THE 'LONG WALK'

Time does not have the urgency for the American Indian that it has for the white man. Theirs is a far less insistent, less strident approach to life. Years, if they are remembered at all, are remembered usually because they mark the occurrence of some event of great significance or deep, emotional impact.

One hundred years ago this year, such an event occurred in the lives of the Navajo that has been engraved in the collective memory of The People, as they proudly call themselves.

For 1868 was the year of the last "long walk," the year the Navajo made the more-than-300-mile trek back from Ft. Sumner, New Mexico Territory, to their ruggedly-beautiful homeland and its four sacred mountains after four long years of hated, humiliating captivity.

On March 4, 1864, some 2,400 Navajo, rounded up in a punitive campaign by Col. Christopher (Kit) Carson and his New Mexico Volunteers, made the first "long walk" from Ft. Defiance, in what is now Northeastern Arizona, to Ft. Summer, or *Bosque Redondo* as it is also called, far southeast of Santa Fe.

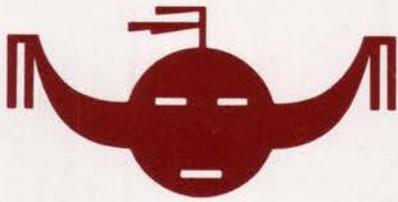
By April, another 3,500 had made the march, and eventually some 8,000 of The People, captured by Carson's troopers or forced to surrender by the syste-

matic devastation of their homes, crops and flocks, were under military guard and living on government rations. Only a few Navajo in the most remote areas held out through the relentless, methodical military conquest.

The *Bosque Redondo*, literally "round forest," was something of a hell for the Navajo. The government planned to have them settle there, plant crops, live peaceably and make it their new home. But The People have a long tradition of freedom and were restless, crops would not grow in the arid, semi-sterile soil, grass for grazing was scarce and, above all, they were terribly homesick for their own beloved land. Their exile on the banks of the Pecos River was a period of great suffering and privation.

On June 1, 1868, 29 Navajo headmen and 10 Army officers signed a Treaty of Peace between the Navajo and the U.S. government — a treaty subsequently ratified by the U.S. Senate and proclaimed on Aug. 12, 1868 by President Andrew Johnson. The People were allowed to go home — a final "long walk" back to a scorched land, denuded of flocks, plagued by a drought, but still the most sacred land to all Navajo.

Bosque Redondo and the "long walk" were traumatic experiences for the Navajo, together a major



calamity in the history of a people who, before and since, have known many hardships at the hands of both man and nature. To a great degree, *Bosque Redondo* and the "long walk" are to the Navajo what the Civil War and the Reconstruction are to the people of the American South.

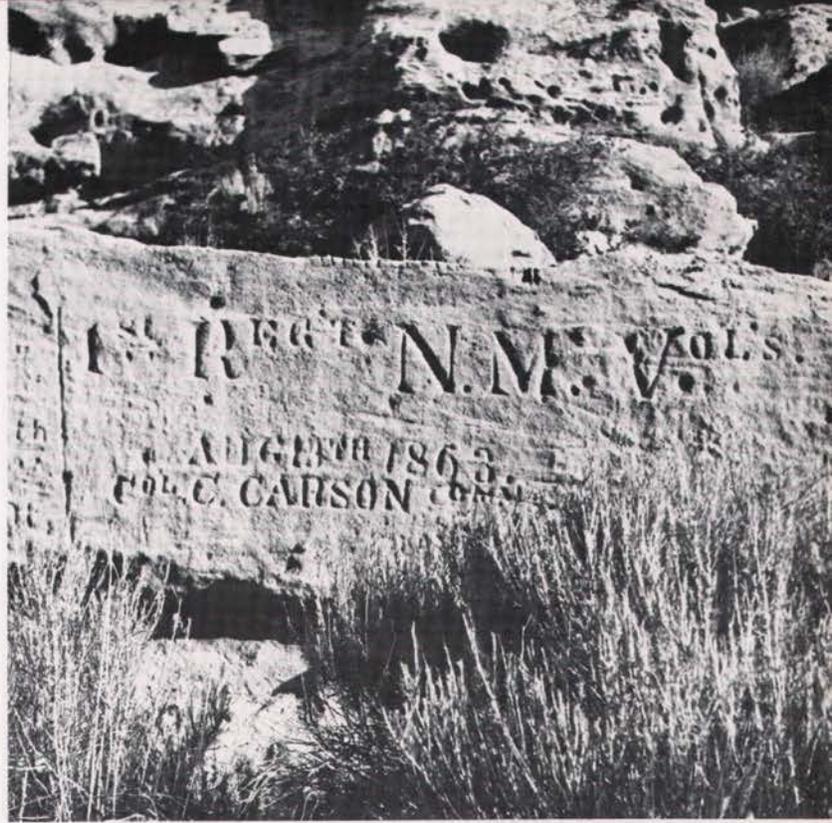
Back "home," The People had to start all over again, and there was widespread economic distress. Many Navajo families were forced to subsist for long periods on rations doled out by the government at Ft. Defiance and other reservation centers. Eventually, some degree of stability returned, bringing a brief era of relative prosperity and population growth. Still, exploitation by the expanding white population on the perimeter of their homeland, ignorance of or indifference to Navajo culture and customs, and often even outright corruption in the white administration of Navajo affairs continued to be the lot of The People well into the present century.

The struggles with the white man for land through the years has been a major source of discouragement and rancor. The Treaty of 1868 restricted The People to some 3,500,000 acres, a far smaller area than they had formerly roamed. And though this has grown to about 15,000,000 acres today, some of their choicest lands have been taken away, largely for railroads or white ranching operations, and Navajo rights to use others have been cast in doubt and subjected to complex litigation.

Only within the past four decades has the government adopted a generally sympathetic policy toward the Navajo and actively tried to make The People self-supporting on the vast, overpopulated, comparatively unproductive reservation. And even here, serious mistakes have been made, with some well-intentioned projects carried out with so little understanding of Navajo ways that they have hindered, rather than helped Navajo progress.

Still The People have come a long way, and can point with justifiable pride to many solid accomplishments.

Today, the number of Navajo has grown to an estimated 100,000, making them the largest single American Indian group with a population that almost equals that of all the other reservation tribes together. Their reservation, slightly larger than the combined areas of Connecticut, Massachusetts and New Hampshire, is the largest Indian reserve in the nation. Nearly inacces-



Mute evidence Kit Carson was here

sible in 1868, in this Navajo Centennial year it is criss-crossed with paved, all-weather highways, dotted with modern schools and hospitals, recreational community centers and even a modest, but growing system of tribal parks.

The tribe has also gained considerable control over its own destiny, too, as the result of the Indian Reorganization Act of 1934 and other forward-looking legislation. Its affairs are now largely in the hands of a tribal chairman and a 74-member Tribal Council which sets policies for a wide and expanding range of activities, including education, health, welfare and commercial and industrial development. There is a system of tribal courts and an efficient, well-trained Navajo Police force. Hundreds of Navajo youngsters are attending major colleges and universities on tribal scholarships; Navajos have distinguished themselves in many fields, including medicine and the fine arts; there are now Navajo members of the Legislatures of both Arizona and New Mexico.

In their Centennial year, the Navajo are consciously renewing their ties to their long heritage, recognizing the distance they have come since the "long walk," and dedicating themselves, in the words of Tribal Chairman Raymond Nakai, to "a continuing effort to bring greater progress in the future for all The People that each Navajo may live his life in our ways, a life bountiful with the blessings sacred to us."



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Pow Wow ENCAMPMENT

One of the most interesting features of a Southwest All-Indian Pow Wow is the big encampment — thousands of Indians living in tents, tepees, trailers or what have you among the cool pines on the sunrise slopes of Mars Hill, just west of the Pow Wow grounds.

The first Indians are in town as much as a week ahead of the start of the three-day celebration and as the Pow Wow approaches, more and more arrive in a swelling tide. Some travel in the traditional rubber-tired, horse-drawn wagons that through the years have proven so practical in the remote, roadless areas of the nearby Navajo Reservation. But most travel by car, or more often in pickup trucks, a favorite modern form of transportation for most Indian families today.

The contrast is typical of the huge encampment

where the Pow Wow visitor has an unparalleled opportunity to see for himself how the Indian has blended the old culture with the new, and how he is faring in his struggle to find the best of two vastly-different worlds.

Visitors are welcome in the encampment as they would be in a home, for the Indians not only live here, but many of them have brought the finest arts and crafts they have produced over the past year to the Pow Wow, and they are eager to do a brisk trade with other Indians and non-Indians alike.

Along the road in front of the Pow Wow grounds, many Indians erect temporary booths, with lumber provided by the Pow Wow, to display their handi-crafts for sale or barter. Bargaining with an Indian artisan can be a fascinating experience, but it may take a while. The Indian has a different concept of

Pow Wow encampment a busy shopping center





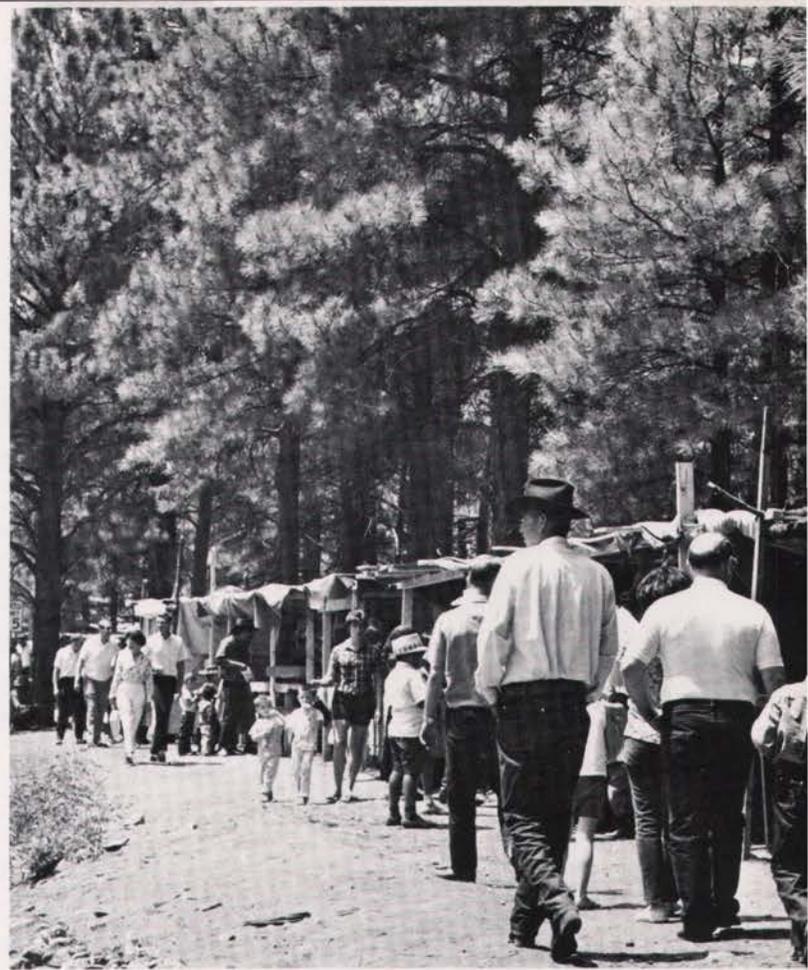
Indians buy Indian wares

time than the white man, and is seldom in a hurry.

During the Pow Wow itself, this unique trading center takes on the aspect of a busy oriental bazaar. It serves a Pow Wow function too, for it provides a major market outlet for the fine jewelry, paintings, basketry, pottery and weaving of many of the best Indian craftsmen. Artisans from various tribes carry on a friendly, but nevertheless keen competition for the favor of buyers, red-skinned and white. The Indians themselves are eager shoppers for there are items available of high value to the Indian that are not turned out on the white man's mechanized assembly lines.

By the night before the Pow Wow, Indians have crowded into every available space in the encampment and have overflowed into the City Park area east of the Pow Wow grounds. Every family unit will have its cooking fire, with steaming coffee perpetually bubbling in a smoke-smudged pot. The smoke from a thousand campfires is a pungent perfume in the air.

At any time of the day or night, there is something of interest to observe at the encampment. Indian children are especially delightful, and like children



'Window Shoppers' Pow Wow style

everywhere love the excitement of a big celebration. The Pow Wow for them is watermelons and soda pop, carnival rides and dancing — a rare treat coming all at once.

During the day, there are many interesting scenes to photograph, and the visitor may find that the Indians often have cameras, too, and are not above snapping the unsuspecting visitor. The height of achievement for the Indian shutterbug is to take a picture of a tourist taking a picture of an Indian.

The gathering of Indians at the Pow Wow encampment has many aspects of an Anglo family reunion, a Boy Scout Jamboree or an organizational convention. Indians like to have fun just like anybody else. Many old friendships are renewed, and new ties formed. Indian boy meets Indian girl, and Indian grandmother meets Indian grandchild. Brother meets brother again. Family reunions are warm and frequent at the Pow Wow, old arguments are settled and common problems reviewed.

Far into the night, the Indians visit together, talk, eat and perhaps chant and dance around their campfire. The sound of their singing echos across the town. And it is a happy sound.



PLAZA SHOPPING CENTER



*Brilliant
rugs and
blankets
have made
Navajo
weavers
famous*

The present patrons of Indian arts and crafts, in the Southwest at least, are an oddly-assorted lot.

In the main it is the tourist, with his consistent demand for the authentic and the exotic, who has kept Indian artisans working with traditional techniques and materials. The trader, a far less numerous breed, has helped immensely, too, by encouraging the Indian, by creating a market for the unique products of his mind and hands, and by providing the economic wherewithal that allows him to pursue the old, individualistic ways in a new, mass-production world.

The anthropologist and ethnologist for whom Indian arts and crafts are subjects for scholarly research, the museum curator concerned with displaying and preserving distinctive culture forms, and the art connoisseur have all also played a part.

The Indians of the Southwest, and most importantly the Navajo, Hopi and the pueblo peoples who live in the Rio Grande drainage of New Mexico, are probably the most artistic Indians in America. In no other area have the aesthetic aspects of Indian life been so highly developed or so thoroughly cultivated.

The potter's wheel was unknown in the New World, yet Southwestern pottery was a high art nearly 1,000 years ago. The advent of the white man's glass and metal containers led to considerable degeneration, yet today, with the 20th Century revival of interest in Indian crafts, pottery is being made that compares in quality with the ancient ware.

Pottery is almost exclusively a pueblo product now, and most groups produce their own distinctive type. Acoma pots, for instance, are intricately painted, geometrical designs of black-on-white; bowls and jars from Tesuque are gray with gaudy modern colors, even blues and oranges; Hopi pottery is usually pale yellow with black designs often taken from the pottery of their prehistoric forebears, the Anasazi. A new type of pottery, with dull black designs on a highly-polished black surface, has become increasingly popular since the 1920s and has brought fame to a potter

INDIAN ARTS AND CRAFTS

Hopi woman works on coiled basket





named Maria of San Ildefonso Pueblo and her followers there and at Santa Clara Pueblo.

Basketry, which predates pottery in the Southwest, has almost become a lost art. Only the Hopi among the pueblo peoples, and to a lesser degree the Apache and Pima of Arizona still make baskets. The Hopi, in particular, are noted for their coiled and wicker basket work.

Weaving was also a prehistoric art. In the pueblos, weaving is done by the men, and the finest contemporary examples come from Zuni and the Hopi villages. The best-known weavers, however, are the Navajo women whose colorful rugs and blankets are known throughout the world and who have turned their craft into a major industry for their tribe.

The nomadic Navajo probably learned weaving from the nearby pueblos in the early 1700s, and made it their specialty after the Spanish introduced sheep into the Southwest. During the 19th Century, the Navajo produced unusually fine blankets from yarn obtained by unraveling a Spanish woolen trade cloth known as *bayeta*. These now-rare rugs today are valuable collector's items.

The introduction of vegetable dyes in the early 1800s, a switch to rugs rather than blankets and ponchos in the 1870s, and the advent of brilliant, inexpensive aniline dyes in the 1880s led to the modern era of Navajo weaving. The early blankets and ponchos



Kachina dolls—there are more than 200 kinds

were simple, usually in two colors and with two broad stripes as decoration. Today's weaving is far more colorful and complex. Although the stylized designs usually have no particular meaning, certain designs such as "Two Gray Hills," or design elements such as the "pinon bug" are given names to identify them. In modern days, more bizarre designs, some irreverent and even commercial, but including copies of Navajo sand paintings, occasionally appear.

Silversmithing is a relatively new Southwestern Indian craft, though the prehistoric residents had a long tradition of making jewelry from turquoise, imported olivella shells and other materials. The art of working silver apparently reached the Navajo from Mexico about the middle of the last century. They, in turn, passed it on to the Zuni from whence it spread to the Hopi and other pueblo peoples.

At first, the silver came from American coins and the even purer Mexican pesos. Early designs were simple, the pieces often massive. By 1890, Southwestern silversmiths had learned to inlay turquoise and other stones, and designs, often taken from mythology, became more complex.

Within the past 30 years, techniques have been further refined so that some of today's Southwestern Indian silverwork, with its intricate mosaic patterns, can rank with the masterpieces of the jeweler's art.



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ANATOMY of A Pow Wow



Early Thursday morning, July 4, some 100 red men and white sit down together in a small banquet room not far from downtown Flagstaff to find out something about what each has learned of the other over the past year.

The unusual gathering is a major event of the annual Southwest All-Indian Pow Wow, although it passes unnoticed by most of the thousands who come to Flagstaff over the Fourth of July holiday to watch this oldest and largest of American Indian celebrations.

By 7:30 a.m., most of the chiefs and headmen of the nearly 40 tribes at the Pow Wow are there, colorfully dressed in the traditional garb of their peoples, to break their fast with members of the Pow Wow board of directors who are their hosts.

There is no peace pipe, nor is one needed, for the

atmosphere at these breakfasts has always been one of mutual respect and understanding.

Over the white man's traditional breakfast of bacon and eggs, toast and steaming coffee, old and rare friendships are renewed, new friendships form and there is much talk.

Much of the powwowing is in the white man's tongue, but there are lively conversations in Algonkian, Athabascan, Kiowan, Tanoan, Uto-Aztecan or a dozen other aboriginal languages still spoken by Indians from the high plains of Montana, Wyoming and the Dakotas to the high plateaus of New Mexico and Arizona.

The breakfast marks the beginning not only of this year's actual celebration, but of planning for next year's show. If there have been problems, they will be brought out and discussed. Usually, the Indian leaders have suggestions about the Pow Wow in particular and their relationships with the white man in general. There are a few brief speeches, and plenty of joke-telling. The Indian has a fine sense of humor and likes to laugh.

This meeting of minds of two broad, varied cultures is the essence of a Pow Wow. The 15 members of the Pow Wow board, though ordinary white citizens of Flagstaff with varied occupations and backgrounds, all have one thing in common — a deep and abiding interest in the Indian as a human being.

The board members, serving without pay, direct the non-profit corporation which is responsible for the Pow Wow, working with an average budget of around \$50,000 from ticket sales and rodeo entry fees. Almost all of this budget is returned to the participating Indians in the form of pay and travel expenses, gifts, awards, and rodeo prize money, with the balance going for other necessary expenses such as printing, supplies, promotional materials and the like. The Pow Wow is not subsidized by any governmental agency at any level.

It is, in fact, unique as a volunteer, community effort.

Both before and during the Pow Wow, various

Pow Wow emblem is Hohokam 'turkey'





*White-jacketed
Pow-Wowers
breakfast
with headmen
just before
Pow Wow
opens*

clubs and organizations — Rotary, Kiwanis, Lions, Optimists, Jaycees, Sheriff's Posse and others — pitch in both to promote the Pow Wow and to perform the innumerable services and tasks that such a large complex pageant requires. The Pow Wowettes, an organization of nearly 100 high school girls, serve as guides and usherettes at both rodeo and night ceremonial performances, again on a volunteer basis.

In all, more than 500 persons from all segments of the city are directly involved in the Pow Wow, making the celebration truly a community event.

An incredible number of small details must be taken care of, and coordinated to make the Pow Wow the smoothly-timed, enjoyable event it has always been for Indian participants and spectators alike.

To accomplish this, Pow Wow board members each have an area of prime responsibility, although each also helps to varying degrees in every phase of the Pow Wow. Reports are made, and assignments accepted at regular meetings which are held sporadically in the summer, fall and winter, and as often as once a week in the spring and coming up to the Pow Wow.

This year's Pow Wow president is Marshall Knoles, a Flagstaff elementary school teacher who for the past nine months has been teaching youngsters in Taipei, Formosa. Acting president during his absence, and in charge of all the preliminary work on this year's show, has been Coconino County Assessor Jeff Ferris. City Clerk Leland McPherson is treasurer.

Largest group of Pow Wow board members is concerned with the rodeo which involves more than 300 Indian cowboy entrants and prize money of more than \$15,000. It includes State Sen. T. M. Knoles Jr., who is well into his fourth decade as a Pow Wower; School Superintendent Sturgeon Cromer, Assistant Don Clark, high school instructor Roy Smith and City Public Works Director Ralph Barney.

Accountant Noel Miller, an old Pow Wow hand, and downtown merchant Howard Taft Sr. are in charge of the night ceremonials; attorney J. Michael Flournoy and insurance agent Harry Biller are concerned with traffic and crowd control and the Pow Wowettes; appraiser Earl Caniford takes care of tickets and seating; Andy Wolf, another three-decade-plus Pow Wow veteran, is the announcer at all events; and Bill Hoyt, Northern Arizona University public information staffer, handles publicity and public relations, as well as the editorial chores on the Pow Wow Magazine.

At the Pow Wow, Pow Wow board members are on hand to serve both participants and spectators. They can be identified by their distinctive bolo ties, belt buckles and white denim jackets emblazoned with the Pow Wow emblem — the stylized figure of a turkey taken from the decoration on ancient Indian pottery made by the now-vanished Hohokam people of the Valley of the Sun.



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THE ANCIENT ONES



The Indians were here first, of course — at least 4,000 years ago for sure, but probably even before then.

Crude, chipped stone hand-axes, choppers and scrapers not unlike those made by early man everywhere in the world have been found along the Little Colorado River north and east of Flagstaff. A certain type of primitive projectile point, known to archaeologists as a "Pinto" point and believed to date several thousand years before Christ, has also been found increasingly in recent years around Flagstaff.

Between 4,000 and 3,100 years ago by radioactive carbon dating, an unknown people visited northern Arizona. In caves deep in the Grand Canyon and at Walnut Canyon just east of Flagstaff, they left behind them toylike figurines fashioned by twisting a single, split willow wand into the stylized form of a deer. The animal effigies, incredibly preserved over 40 centuries, are assumed to have had a magical significance for the wandering hunters who made them.

Then, for more than a thousand years, the archaeological record is blank.

It picks up again in the earliest centuries of the

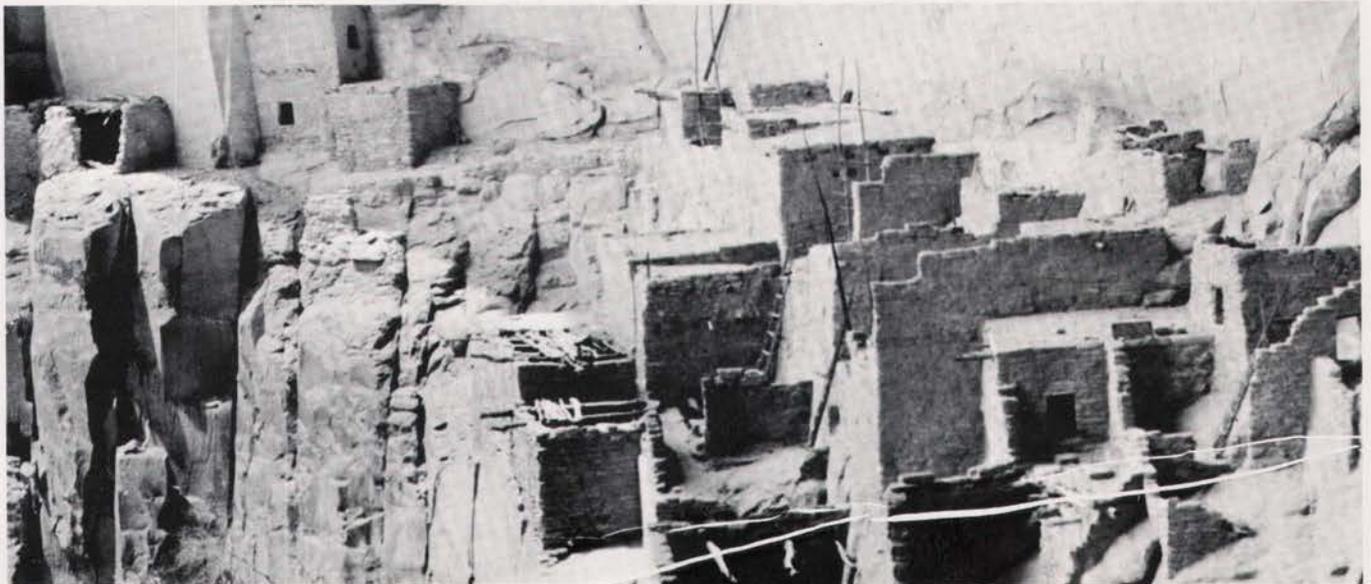
Christian era. While Rome decayed and barbaric hordes roamed Europe, a people the Navajo call the "Anasazi," or "The Ancient Ones," appear for the first time in northern Arizona prehistory. Where they came from is still an archaeological mystery.

Their earliest dwelling sites, marked by straw-lined pits and cysts and rock-edged hearths in dry caves or rock shelters, have been dated between A.D. 200 and 300. They hunted small game, ate roots, nuts, herbs and berries, and made baskets — hence their designation as "Basketmakers" in one of the archaeological classifications of prehistoric Southwestern cultures.

Sometime around A.D. 400, the Basketmakers learned to make pottery. Their first pots were crude, unfired and undecorated utility ware often molded in baskets. Techniques continually improved, however, and gradually developed into the magnificent ceramic art of the "Great Pueblo" period, roughly from A.D. 1000 to 1200, when Anasazi culture in the area reached its zenith.

During this developmental period, the Anasazi acquired corn, probably by trade from peoples far to the south, and established a corn-beans-and-squash

Deserted Betatakin sleeps in its silent cave



subsistence pattern still followed by traditional pueblo peoples even today — the Hopi are an example.

They also began building surface structures, probably for storage at first, then as dwellings. The early “wattle and daub” construction of sticks and adobe mortar gradually gave way to solid coursed masonry as these pueblo structures became more complex. Pithouses were not abandoned entirely, however, though their use was largely for ceremonial purposes — the “kiva” of today’s modern pueblo peoples.

As agriculture flourished, prehistoric populations grew, and villages developed into “towns,” with the ancient farmers and their families living in the huge, communal “apartment” dwellings and “cliff houses” of the Great Pueblo period, massive structures with as many as five stories and hundreds of rooms.

Largest of these in Arizona, and by far the best preserved, is Keet Seel, a classic structure of the Kayenta branch of the Anasazi of some 200 rooms, at Navajo National Monument north of Flagstaff. Nearby Beta-takin ruin and Inscription House are only slightly smaller. Late in the period, the Sinagua branch, centered in the Flagstaff area, built the spectacular red sandstone pueblo of more than 100 rooms at what is now Wupatki National Monument, just north of Flagstaff. Another massive, but unrestored Sinagua ruin is Elden Pueblo, just at the city limits. Post A.D. 1300 structures can be seen in the Verde Valley at Montezuma Castle and Tuzigoot National Monuments.

The Great Pueblo period was the peak of cultural achievement and prosperity for the various Anasazi branches which by this time were spread across northern Arizona into northwestern New Mexico, southern Utah and southwestern Colorado. They carried on a vigorous trade among themselves and with surrounding peoples — the Mogollon culture to the southeast, the Hohokam to the south and the Patayan peoples to the west. Prehistoric imports included shells from the California coasts, parrots and copper bells from Mexico, salt from the Verde Valley, turquoise from New Mexico and new techniques and ideas from everywhere.

The Flagstaff area, toward the end of the Great Pueblo period, became a major population and trade center, largely as the result of a singular event — the eruption, dated at A.D. 1064-65, of Sunset Crater northeast of Flagstaff. The black cinders and ash strewn over the area by the volcano acted as a natural mulch for crops and sparked an agricultural boom, drawing Indian farmers here from many other areas of the Southwest.

For a brief period and until most of the volcanic



Wukoki—a lonely outpost



Tuzigoot in the Verde Valley

debris eroded away, the Flagstaff area was a prehistoric cosmopolis, with an estimated population of over 8,000. The Hohokam from the Salt and Gila River Valleys, for instance, established a considerable colony in the rich “black sand” area east of the modern city and introducing the “ball court” and a basketball-like game once popular with the Aztecs.

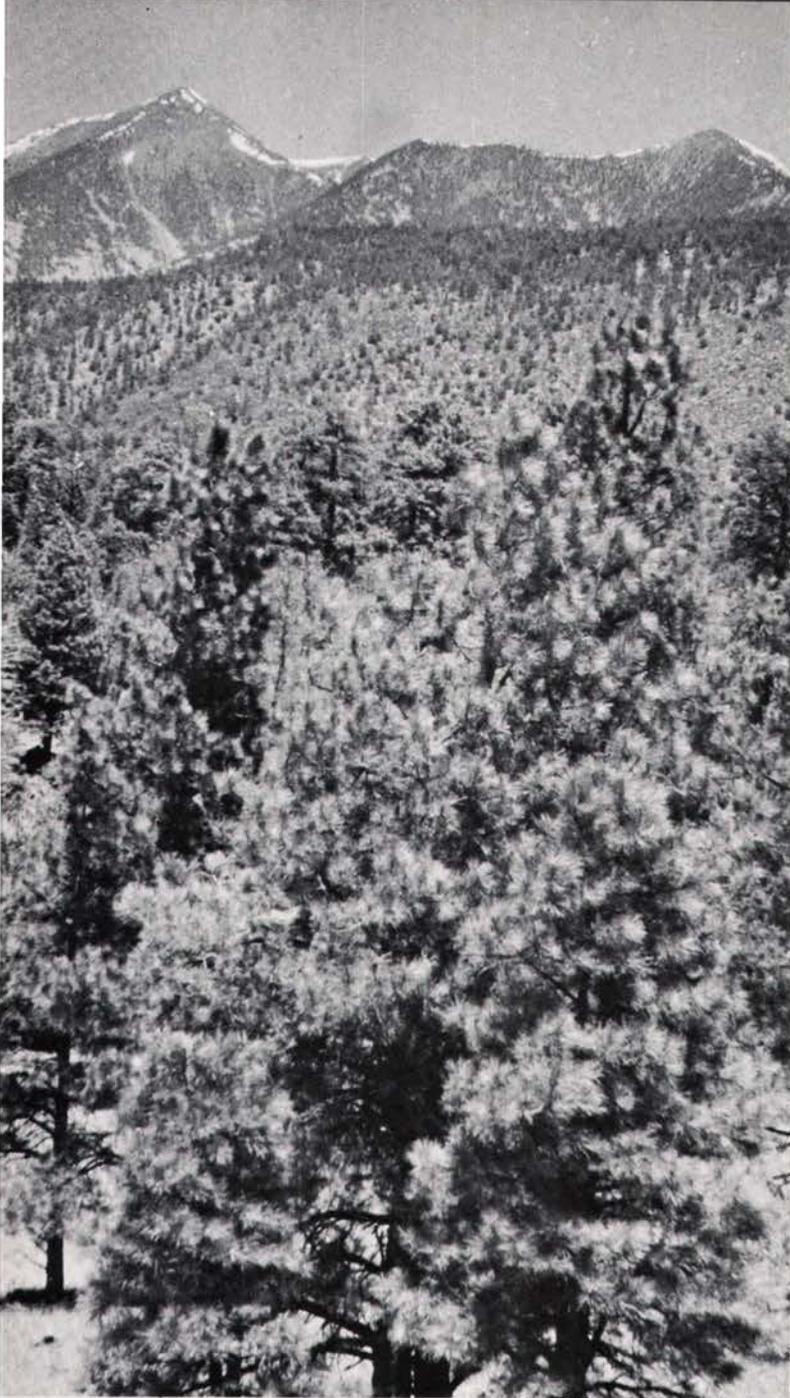
Then, between A.D. 1250 and 1300, something, or several somethings happened and the entire northern Arizona area became virtually depopulated. Archaeologists are still not sure just why. A drought which began at the time probably had something to do with the mass exodus. It has also been suggested that the sedentary, farming peoples of the region came under attack from hostile, but never identified peoples from the east or north. But neither explanation seems to fit all the available evidence.

When the Spanish arrived after 1539, they found the small New Mexico pueblos strung along the Rio Grande and west to Zuni, a few thousand Hopi on their high mesas north of Flagstaff, the wandering Navajo, and crumbling, silent ruins that bespeak a great past.



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The Peaks and the forest

ARIZONA'S WONDROUS NORTHLAND

There are few, if any, areas of the world where the beauty and variety of the land compares with that of northern Arizona.

As a land of wondrous contrasts, Arizona's northland is unsurpassed.

At Flagstaff, the ancient Pleistocene era volcano that is the San Francisco Peaks towers 12,600 feet to Arizona's highest point, its upper slopes supporting an Alpine flora and fauna.

Just 84 miles to the north, the Grand Canyon of the Colorado River is an awesome, mile-deep gash in the multi-colored rocks of the Colorado Plateau, and plants and animals typical of the searing Sonoran deserts of northern Mexico thrive in its depths.

Monument Valley, along the northern edge of the area, is all sand and rock, its stark monoliths sculptured by wild winds, a vivid panorama of bright reds, oranges, yellows and browns.

West and east of Flagstaff and southeast in a broad belt along the 3,000-foot escarpment of the Mogollon Rim, the predominant color is green from a forest that is the largest single stand of the majestic Ponderosa (Yellow) pine in the world. Patches of blue in this green vista are lakes or fast-flowing streams reflecting the sky.

Cool, quiet canyons — Oak Creek, Sycamore, Clear Creek — cut the Mogollon Rim and have both a beauty of their own, and a function. The streams that carved them carry precious water from the high country to the arid deserts to the south, for the area is Arizona's prime watershed.

To inventory all the attractions of northern Arizona is a major task. There are five national forests for instance — the Kaibab, Coconino, Tonto, Sitgreaves and Apache running roughly eastward from west of Williams. Each contains many recreation areas, camping and picnic grounds and facilities for boating, hiking and other outdoor activities.

There are two national parks — Grand Canyon to the north of Flagstaff and Painted Desert-Petrified Forest to the east, near Holbrook.

There are 11 national monuments within a few hours' drive of Flagstaff. Some, such as Sunset Crater 18 miles northeast, display unusual geologic features. The quiescent volcano erupted in A.D. 1064-65. Pipe Springs National Monument, in the Arizona Strip country north of the Grand Canyon, is concerned with history and preserves a pioneer Mormon outpost. The ruins of the northland's prehistory can be seen closest to Flagstaff at Walnut Canyon Monument just east of the city, or at Wupatki, 40 miles to the north. At such monuments as Navajo in Tsegi Canyon to the north, or Canyon de Chelly to the northeast, both on the Navajo Reservation, visitors can see both ancient and living Indian cultures as well as two of the most brilliantly colorful parts of northern Arizona.

But national parks, forests and monuments are just the start.

Meteor Crater, a scar on the earth 570 feet deep and 4150 feet from rim to rim, is a privately-owned,



Awesome Grand Canyon, a northern Arizona wonder

publicly-accessible wonder between Flagstaff and Winslow known throughout the world. Because the crater is similar to the craters of the moon, America's astronauts get part of their scientific training there, as well as on the many smaller volcanic cones scattered over the 800-square-mile San Francisco Volcanic Field.

The Grand Falls of the Little Colorado River on the Navajo Reservation 30 miles northeast of Flagstaff are a spectacular sight when they are flowing. The silt-laden river then is dark reddish-brown so that the falls have been called the "Chocolate Niagara." They compare with Niagara in height and water flow as well.

The azure-green waterfalls in Havasupai Canyon, a tributary of the Grand Canyon, are an unique experience, and thousands have made the exciting, 11-mile hike down into the canyon to swim or wade in the tepid pools of terraced travertine that skirt them. The remote lovely canyon also is the home of the some 200 members of the small Havasupai Indian tribe.

Both nature and man combined to create the north-

land's newest attraction – mighty Glen Canyon Dam on the Colorado River at Page and the graceful, steel arch bridge that spans the sheer, 700-foot gorge just downstream – the highest bridge of its type in the world. Dazzling Lake Powell backs up the Colorado and San Juan Rivers far into the canyonlands of Utah, providing a paradise for boaters, fishermen and sight-seers.

To the west of Flagstaff, and north of Kingman, Lake Mead sparkles behind Boulder Dam and, since the mid-1930s, has been a major mecca for vacationers and sportsmen from all over the West.

South of Flagstaff and along the Rim, many smaller lakes beckon the boater, fishermen and aesthete. The Lakes Mary are just eight miles from Flagstaff and a little farther to the southeast are Ashurst and Kinnikinnick Lakes. White Horse Lake, Cataract Lake and other forest lakes fringe Williams to the west of Flagstaff.

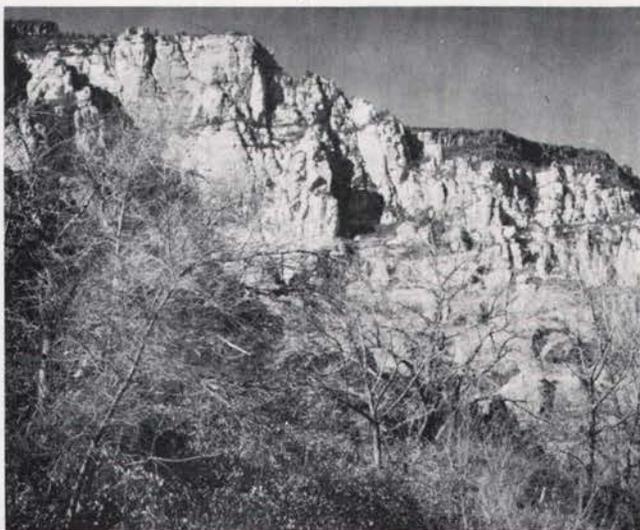
The visitor to Arizona's Northland should make a point to see the Navajo and Hopi Reservations north



SOUTHWEST FOREST INDUSTRIES, INC.



World-famed Rainbow Bridge



Oak Creek Canyon (above); Lake Powell (below)



and east of Flagstaff. Much of life in the eleven Hopi villages on their three rocky mesas is lived as it was centuries before the white man came to the New World. The Third Mesa village of Old Oraibi is believed to be the oldest continuously-occupied community in America, its origin dating back to the 12th Century.

The Navajo Tribe has a growing system of tribal parks scattered across their ruggedly-beautiful reservation which is roughly the size of the state of West Virginia. These provide picnic or camping facilities at many unique scenic vantage points. Much of the reservation is now accessible on all-weather roads, most of which have been completed only in the last 10 years. Some areas can still only be reached by dirt roads and travelers using these roads should check on the weather before starting out, as sudden and violent flash flooding can occasionally occur.

In Flagstaff itself, there are many points of interest for the visitor.

For one thing, the city is a major center for scientific research in a wide variety of disciplines. Its location at an elevation of 7,000 feet, its clear air and dark night skies, make it ideal for astronomical work, and it is thus the site of no less than three important observatories.

The surrounding Colorado Plateau, incredibly rich in geology and paleontology, means the city serves as a base for much research in the earth sciences. The mountain massif of the San Francisco Peaks, rising in lonely grandeur, provides a perfect "micro-climate" for meteorologists and geophysicists to study fundamental atmospheric phenomena.

All seven of the Merriam "life zones" are found near the city, from the Alpine zone on the upper Peaks to the Lower Sonoran zone deep in Grand Canyon, and thus biologists, zoologists, ornithologists and ecologists find the area a natural laboratory. Flagstaff is also in the heart of the Southwestern Indian country, both prehistoric and modern, and is a major headquarters for archaeologists, anthropologists and ethnologists.

Astronomical activity is carried out at world-famed Lowell Observatory on Mars Hill on the western edge of the city, at the U.S. Naval Observatory's Flagstaff station, five miles to the west, and at the U.S. Geological Survey's Astrogeology Center on McMillan Heights in the center of the city.

Lowell, founded in 1894 by the late Percival Lowell of the historic New England family, is perhaps best known to the general public for the fact that the planet Pluto was discovered there in 1930.

But through the years, Lowell scientists have made other important contributions. The observatory is particularly renowned for its studies of the solar system and Mars. Lowell, in fact, now operates with National Aeronautics and Space Administration (NASA) support a Planetary Research Center for the western hemisphere, one of two such centers in the world where all available data on the planets is concentrated to facilitate research in a phase of astronomy that has

become highly active since the advent of the space age.

Lowell operates eight major telescopes, including the 72-inch Perkins reflector of Ohio Wesleyan and The Ohio State Universities which is located on Anderson Mesa, 12 miles southeast of Flagstaff.

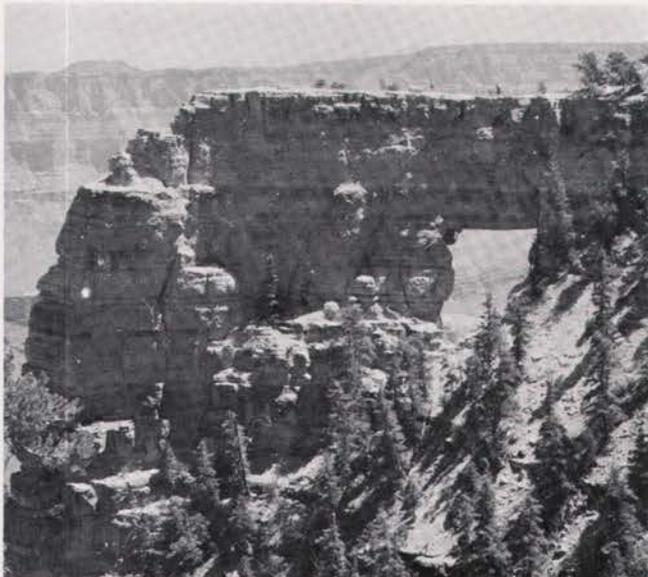
The observatory is open to the public weekdays from 1:30 to 2:30 p.m. and, during the summer months, holds an open house on alternate Friday nights with lectures by Lowell staff members and tours of its fine 24-inch refracting telescope.

The USGS Astrogeology Center's 31-inch reflector is also on Anderson Mesa and is used primarily for making geologic maps of the moon and in studies of Mars and Venus. The Center is closely connected with the nation's space program and has not only participated in the successful Ranger, Surveyor and Lunar Orbiter programs, but will share in the scientific aspects of the upcoming Apollo man-on-the-moon project. The Center's astrogeologists also instruct U.S. astronauts in geology. Exhibits relating to the new space age science of astrology can be viewed weekdays from 9 a.m. to 4 p.m. in the center's lobby.

The U.S. Naval Observatory west of Flagstaff has two large reflecting telescopes, a 40-inch apochromatic moved here from Washington, D.C. more than a decade ago, and the new 61-inch astrometric reflector, an exceptionally precise instrument used primarily to make parallax measurements to determine the distance of nearby stars. Visitors should contact the Naval Observatory for hours when these telescopes may be seen.

A major research facility in Flagstaff is the Museum

Spectacular vistas abound



Lowell Telescope

of Northern Arizona which operates an extensive research center concerned with archaeology, anthropology, ethnology, biology, botany, geology, paleontology and many related fields. An adjunct is the Fleishmann Atmospheric Sciences Research Center of the State University of New York.

The Museum itself, just two miles north of downtown Flagstaff on Ft. Valley road (U.S. 180), contains much to interest the visitor. Comprehensive exhibits clearly and understandably explain most of what is known about northern Arizona, its people and its past. In addition, the Museum's permanent art collection is outstanding, and includes some of the finest examples of southwestern art by major artists from all over the world. The Museum is open to the public from 9 a.m. to noon and from 1 to 5 p.m. on weekdays, and from 1:30 to 5 p.m. on Sundays.

For those interested in the lore of the Old West and of the pioneers in the area, there is the Pioneers' Historical Museum, also north on Ft. Valley road, which is open daily during the summer.

A popular attraction with many is Buffalo Park, an unique open air zoo with a Wild West decor where buffalo, elk, deer and other animals indigenous to the area can be seen. The park, located on Cedar road on McMillan Heights, is open daily. An admission charge helps support the facility.



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Concerts, Exhibits, July 24 - Aug. 11
(Courtesy of Tommy Knoles, Andy Wolf)



PICTURE POINTERS

Here are a few tips from professionals to help you make a photographic record of all the exciting events at the Pow Wow . . .

NO FLASH shots are allowed during the night ceremonial dances, a rule designed to preserve the unique setting of the dances, and to allow maximum enjoyment by everyone. But good stills are still possible by using Anscochrome or hi-speed Ektachrome film at 1/50th at f.2 when the dancers are well lighted by floods or fires.

MOVIES of the Parade are best taken at intersections where the Indians normally pause briefly to dance. You will get smoother action at 24 frames per second. Night movies at the ceremonials are possible by using Kodachrome Type A film at a setting of f.1.9 and 16 frames a second. Again, shoot when the dancers are well-lighted.

CLOSE-UPS often prove far more interesting than general scenes, particularly if they are well composed. Watch your backgrounds. They will look better without distracting poles, wires or signs. Exposures will depend on the weather. A meter, or advice from an experienced photographer will help. Remember, that sun is bright!

HUMAN INTEREST pictures abound in the Indian encampment, just before and after the Parades and, in fact, almost anytime around the Pow Wow grounds. Often, it is polite to ask permission before taking some shots and, if permission is granted, it is not bad taste to pay a little something for the privilege.

RODEO ACTION generally requires faster shutter speeds — 200th of a second or more — and a telephoto lens will bring you some truly memorable pictures. Remember, a strict rule requires that you stay out of the arena itself, and this rule is for your own protection. A Pow Wow official may be able to help you find a good camera angle.

CAREFUL! Don't let your excitement at the Parades, the Rodeos or the Night Ceremonials spoil your good pictures. Remember to check your camera settings before every shot, and be sure to roll your film to the next frame after each shot. If in doubt, ask someone! There are plenty of knowledgeable camera enthusiasts at the Pow Wow.

PICTURE CREDITS

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