

ALL-INDIAN POW WOW

FLAGSTAFF, ARIZONA

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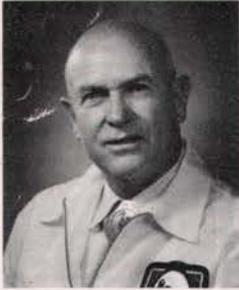
41ST ANNUAL SOUTHWEST All-INDIAN Pow Wow



Harry Biller
President

Sponsored by Pow Wow, Inc., Flagstaff, Arizona

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 the Board of Directors serve without pay. The president is elected from the board for a two-year term. The Pow Wow Souvenir Magazine is an official publication of Pow Wow, Inc., and is published annually on or about May 15. The Pow Wow Souvenir Magazine is printed by the Northland Press, Flagstaff, Arizona. All material herein was prepared by Pow Wow, Inc., unless otherwise indicated.



T. M. Knoles, Jr.



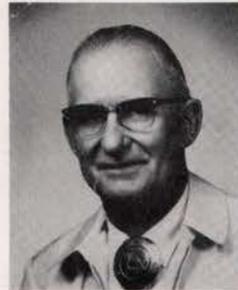
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Sturgeon Cromer



Ralph Barney



Don Clark



Marshall Knoles



Howard Taft, Sr.



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Earl Caniford

TICKET INFORMATION

Tickets for all afternoon rodeo and night ceremonial performances at the Southwest All-Indian Pow Wow are on sale at the Flagstaff Chamber of Commerce, 101 West Santa Fe Avenue, until the morning of July 3, the opening day of the Pow Wow, 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. The Pow Wow Souvenir Magazine is distributed to newsstands throughout northern Arizona through the courtesy of the Kearney News Service. Copies may also be obtained during the Pow Wow from members of the Flagstaff Little League, and the Grand Canyon Boy Scout Council.



Jim Hendrix



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 page 11. 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 page 11). 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

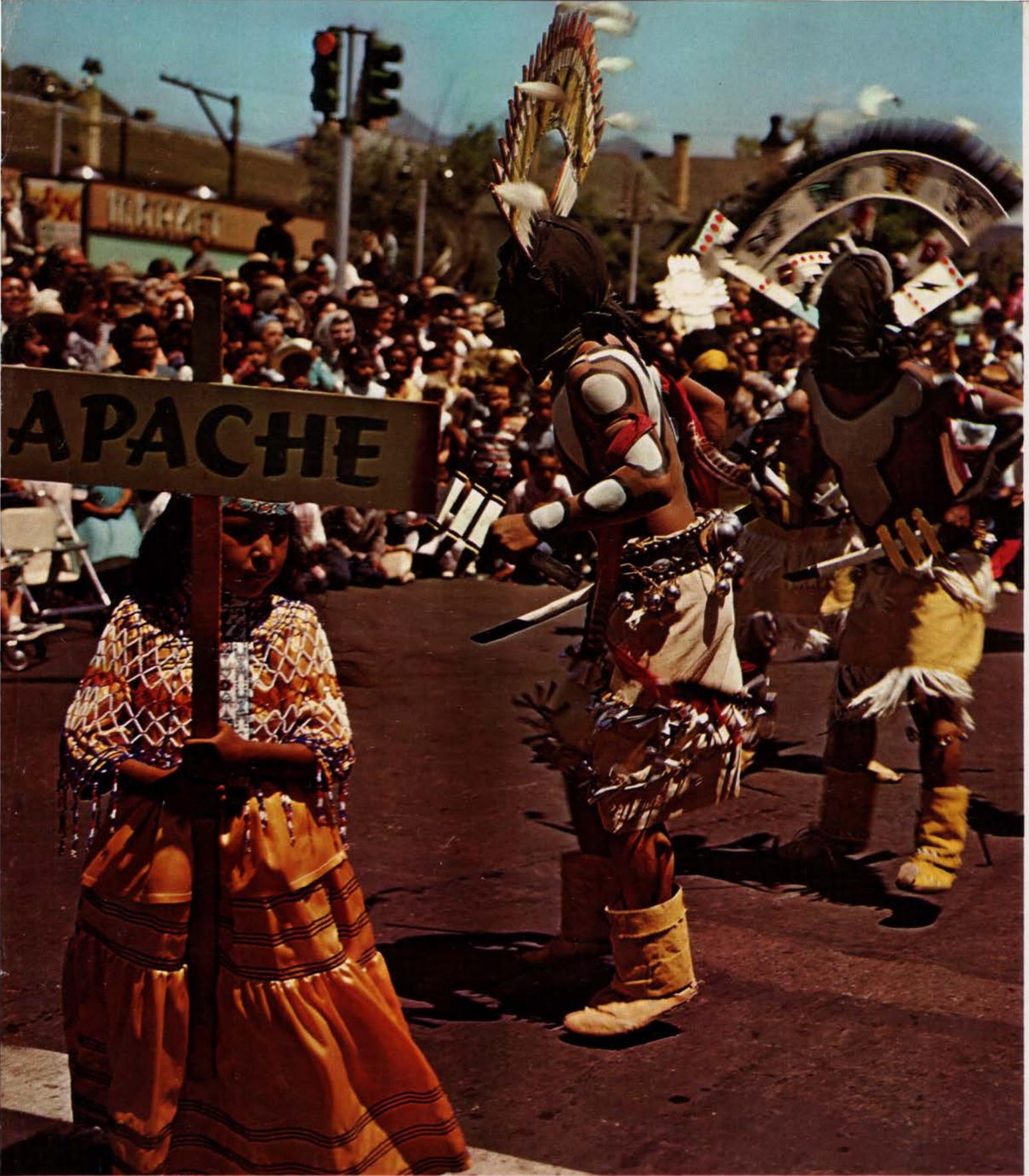
Beginning at deep dusk each night of the Pow Wow, huge, pinellog bonfires flare in the hushed Pow Wow arena and the colorful, spectacular ceremonial dances get underway. Dancers from more than a dozen Indian tribes – from the Northwest, the Plains, and the Southwest – perform authentic rituals, some 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.



FLAGSTAFF WHOLESAL
LIQUOR ASSOCIATION



THE POW WOW AND ITS PEOPLES

A Pow Wow, of course, is people—all kinds of people with different backgrounds, different customs and beliefs, different attitudes and different outlooks on life.

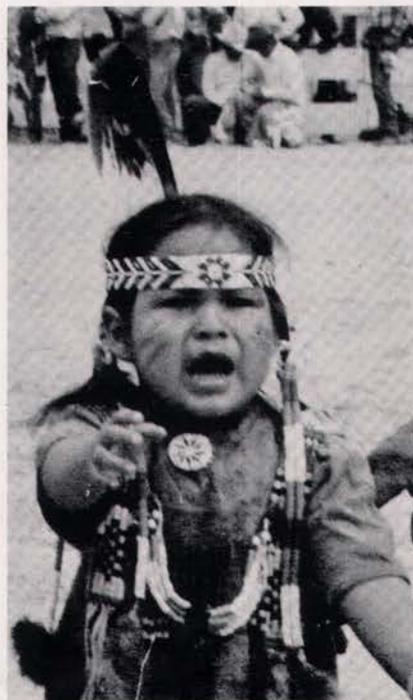
It is also a celebration, a convention, a reunion, a congress, a circus and a grand extravaganza, all in one. Its serious purpose—the resolving of specific problems of American Indian groups and the promotion of a better understanding of their ways of life—is quietly pursued amid the colorful, convivial atmosphere of a festive, intercultural carnival.

From small beginnings 41 years ago, the Southwest All-Indian Pow Wow at Flagstaff has grown through the years into the largest event of its kind in the nation. Traditionally, it is held over the Fourth of July holiday. The complex planning and coordination required for staging a Pow Wow is handled by a group of Flagstaff citizens who serve voluntarily and without remuneration on the board of directors of Pow Wow, Inc.

In recent years, the number of tribes represented at the Pow Wow has ranged between 30 and 40, and estimates of the number of indi-

vidual Indians attending fall between 8,000 and 10,000. Non-Indians, who can participate only as spectators, have consistently numbered more than 90,000, and more than 40,000 persons watched the Pow Wow's various events July 4 last year alone.

Most of the Indians, of course, come from Arizona, the state with



the largest Indian population in the nation, running well ahead of Oklahoma and New Mexico. 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 much over 300 since the white man first visited their remote home in Supai Canyon, a tributary of the Grand Canyon, in the 17th Century.

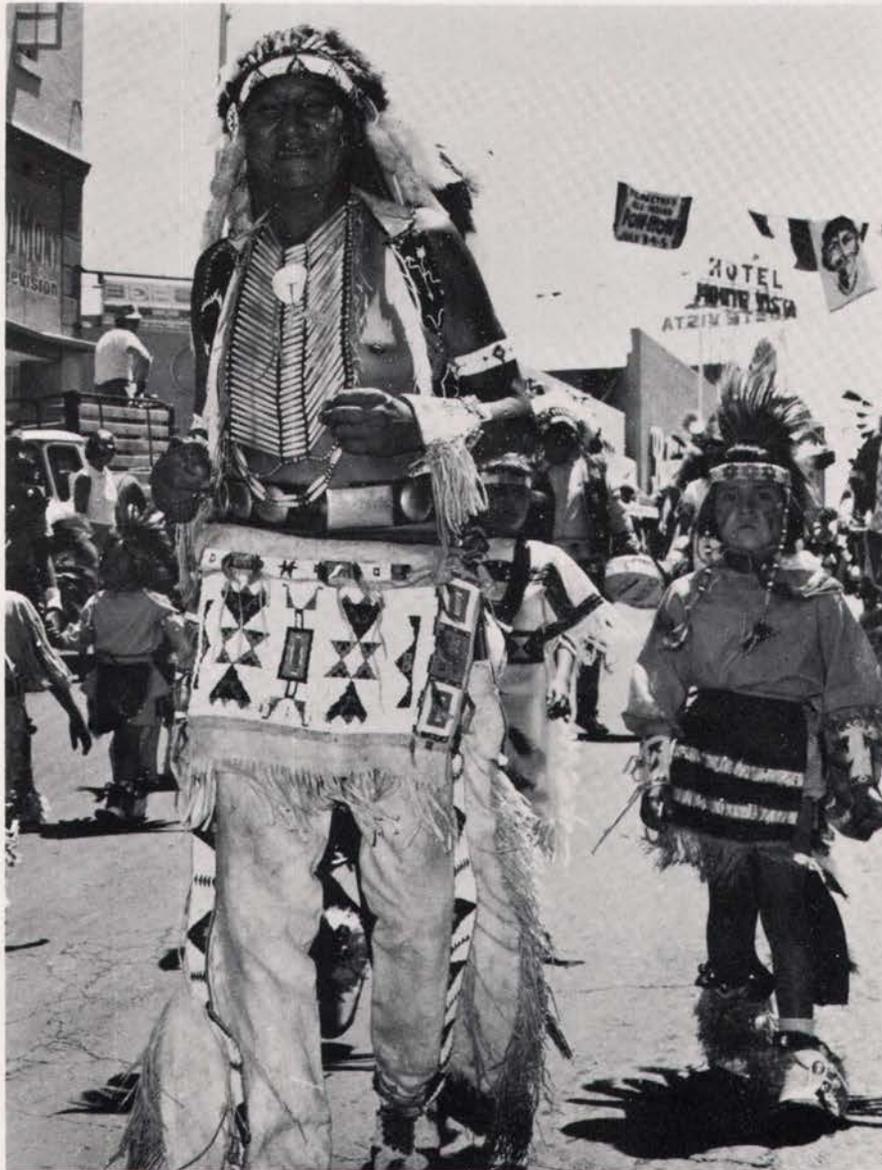
More than 100,000 Navajo live on their vast reservation which begins a few miles north and east of Flagstaff and sprawls eastward across Arizona and well into New Mexico. Though increasingly they are adopting the white man's ways, and particularly his political and economic institutions, many Navajo 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.



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Always First Quality



Cheyennes from the Plains are old hands

But today they are peaceful, their warlike activities ended by a treaty with the U.S. government signed 100 years ago last year. The Navajo are famed as weavers and silversmiths. 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 or work shirts, denim pants, boots and tall-crowned, wide-brimmed hats. On the reservation, where many Navajo still live in traditional hogans, silver-and-turquoise jewelry, and sheep, cattle and horses are the significant measures of wealth.

The Hopi, who speak a Uto-Aztec language, are another northern Arizona tribe much in evidence at the Pow Wow. Some 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 the gods.

The Hopi have a long tradition and almost certainly are direct descendants of the ancient Anasazi—"The Ancient Ones" in Navajo—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 a visit to a Hopi village today is a journey back through time.

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

The Apaches, who live on the San Carlos and Fort Apache reservations southeast of Flagstaff and under the Mogollon (pronounced Mug-ee-own) Rim, may be the happiest people at the Pow Wow. They are the jokesters and they love to laugh. Like the Navajo, they came to the Southwest from the north and subsisted here in small wandering bands by 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, although 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 ceremonial 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 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-Aztec 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 from the New Mexico pueblos are a large contingent at the Pow Wow, and are particularly well represented at the night ceremonials. Their culture is quite similar to that of the Hopi, although 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, towa and tewa. The Zuni language is unique and differs from other American Indian languages as much as Chinese differs from English.

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 group. Public



Indian beauty



Brilliant Aztecs back this year



PLAZA SHOPPING CENTER



Pueblo dancers from Rio Grande in parade

social dances are characterized by highly-formalized, almost stately movements by the colorfully-dressed dancers, with rhythm supplied by a drum or rasps, 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 a general, unexplained exodus of these ancients from the area and to the south and east in the last half of the 13th Century.

The Plains Indians, the other larger and taller than Indians of

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.

Plains groups at the Pow Wow include such well-known tribes as the Cheyenne, Sioux, Crow, Blackfoot and Pawnee of the High Plains, and the Kiowa, Cherokee, Chickasaw, Choctaw, Creek and others from the southern Plains and the Indian country in and around Oklahoma. The Cherokee, Chickasaw, Choctaw and Creek are de-

scendants of the "five civilized tribes" that lived in the present states of Tennessee, Alabama and Georgia in colonial times and who 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 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, Buffalo 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. Plains Indians today live in widely-varied economic situations both on and off reservations. Their economic condition ranges from outright poverty to considerable wealth. Generally, they are less cohesive than Southwestern tribes.

Last but not least, mention should be made of the brilliant Aztecs who will be returning to this year's Pow Wow after a hiatus of several years. These stately Indians, gorgeously garbed in bright plumes and egret feathers, are considered by many to be the most colorful Indians ever to appear at a Pow Wow. They are, of course, descendants of that once great Aztec people who built a great pre-Columbian civilization in the high Valley of Mexico, a civilization near its peak when Hernando Cortez and his conquistadores discovered it and destroyed it early in the 16th Century. The Aztecs have not fared well in the centuries since this conquest, but they have managed to preserve many of their ancient ceremonials and rituals. Their performances at the Pow Wow in the past have always been received with great acclaim.

These are some of the peoples at the Pow Wow. There are others—Winnebagos, Nez Perce, Shoshones, Arapahoes, Flatheads, representatives of all the tribes of Lo. Their way of life each year comes a little bit closer to that of the white man. In some cases, their adoption of Anglo ways is willing; in others it is reluctant. 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 historic role of the "pow wow" since earliest colonial times. The late Clark Wissler, an



Eagle Dance perennially popular

intense student of the American Indian, defined it thusly:

"A pow wow, then, refers to an Indian community in action, trying to solve its current problems. During periods of friction with the whites . . . (and) whenever a peace proposal was made to a village, a pow wow was called. There would

be speaking and discussion, interspersed with praying, singing and dancing . . . These might be continued for days until a decision was reached . . . Any crisis would be met in the same way. Sometimes this procedure was called a council, but whatever its name, it was basic in Indian government."



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HERE COMES THE POW WOW PARADE!

The most colorful free show in the entire Southwest!

Through the years, hundreds of thousands of Pow Wow visitors have rendered that verdict on the annual All-Indian Pow Wow parades which step off promptly at 11 a.m. each day of the three-day celebration from West Santa Fe Avenue and wind for some two miles through the crowd-lined streets of downtown Flagstaff.

At each Pow Wow, up to 90,000 persons view this brilliant, restlessly-moving panorama of the American Indian as it dances and prances, chants and shouts its way through the city, providing a kaleidoscopic preview of exciting things to come. For the daily parades set the pattern, the program, the convivial tone for all the other Pow Wow events.

Indian dance teams, brightly painted and garbed in traditional costumes, highlight the line of march, with each team pausing frequently at street intersections and other vantage points to give spectators a sample

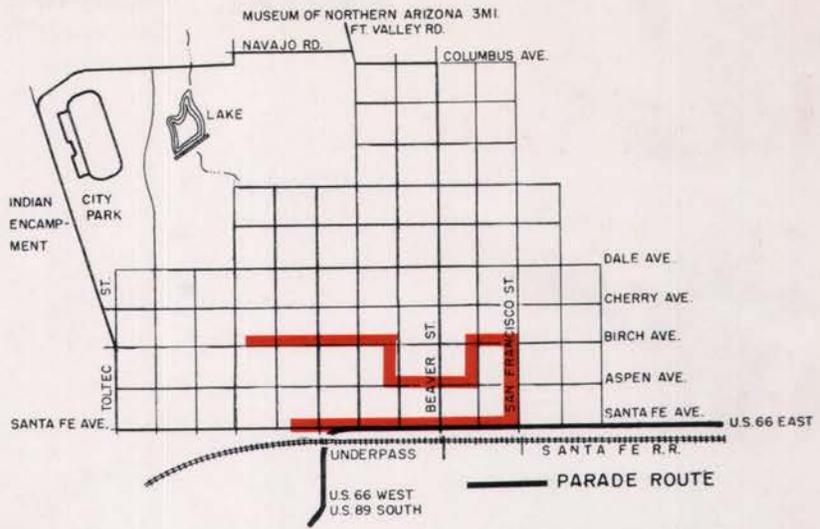
of the rituals they will perform that evening at the Pow Wow night ceremonial dances and, incidentally, to provide photographers with a prime opportunity for pictures.

Interspersed among the dance groups are ranks of tough, happy-go-lucky Indian cowboys sitting nonchalantly astride their sleek ponies and proudly displaying the numbers under which they will compete for thousands of dollars in prize money, as well as prestige among their comrades, at the Pow Wow's afternoon All-Indian Rodeos.

From out of the not-too-distant past come scores of colorful Navajo wagons with Navajo women, gaudy in velveteen blouses and satin skirts, impassively reining their horses while tall-hatted men keep casual hands on brake handles, and smiling, bright-eyed youngsters peek back at the crowds from beneath the canvas covers of wagon boxes laden with watermelons and bales of hay.

Marching Zuni maidens concentrate on balance



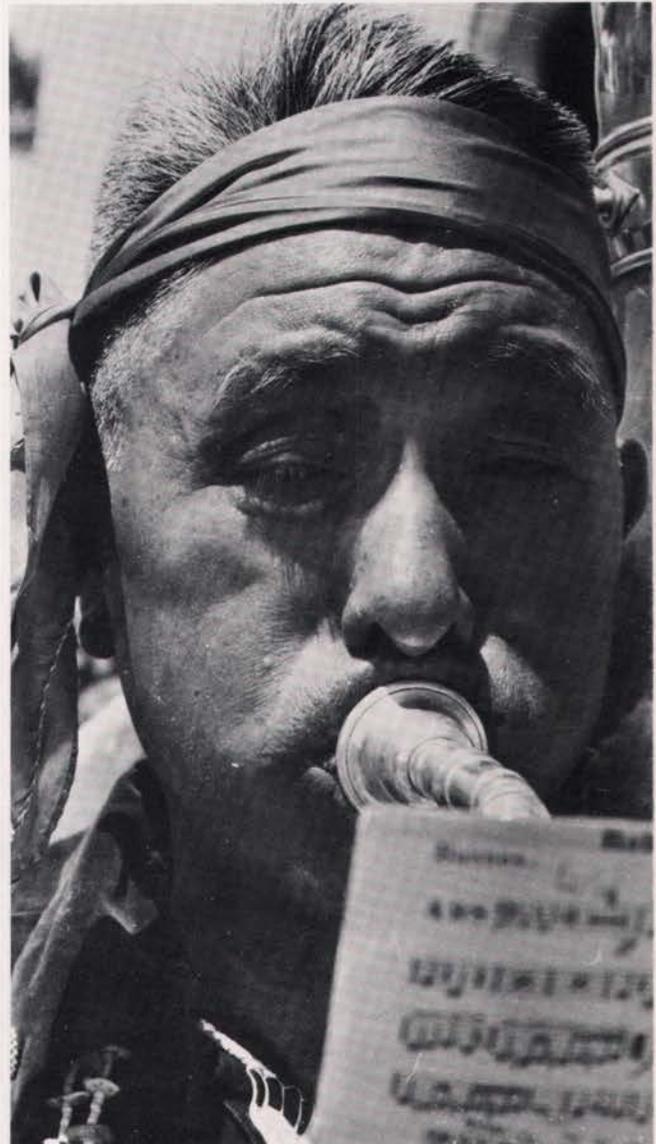


No parade, of course, is a parade without a band, and in the Pow Wow parades, the insistent beat of tom-toms and wild yells of war dancers alternate with martial music played by the finest All-Indian brass bands in the West.

As befits a Fourth of July celebration, a color guard bearing the American flag leads off the line of march, drawing a reverent salute from the thousands of watchers as it passes by.

And, following the flag, the nation's loveliest Indian maidens, including Miss Indian America and Miss Indian Arizona and the Pow Wow's own beautiful and talented princess, add unusual beauty to the show. Venerable Indian sages, chieftains and headmen, some on horseback and some in open cars, pass in stately review, waving a dignified "welcome to the Pow Wow" to applauding crowds.

When the word goes 'round, "Here comes the parade!" the Southwest All-Indian Pow Wow is on!



Classic face in headband



Classic face in feathers



Transamerica Title Insurance

Ride 'Em, Cowboy! Ride 'Em

Ask an old Flagstaff hand what to expect at the Pow Wow's All-Indian rodeo, and he'll tell you to expect the unexpected.

For the rodeo sessions that begin each afternoon of the celebration at 1:30 p.m. in the City Park Pow Wow arena are unusual, to say the least, in that they combine some good solid riding, roping and "cow-rassling" with the thrills, suspense, surprise and laughter of a three-ring circus.

A good majority of the more than 325 Indian cowboys who compete in the Pow Wow rodeo go-rounds annually are amateurs who know something of the skills involved in punching cows, but who usually aren't making their living riding the range. The Pow Wow rodeos, thus, give a lot of Indian cowpokes a chance to keep their hand in at cowboyin' and to win some money and prizes to boot.

Also, the Pow Wow rodeos not only offer the usual competitions in bronc riding, bulldogging, steer riding, calf roping and team tying, but such exciting events as wagon races, wild cow milking contests for Indian squaws, wild horse races, colt scrambles for Indian youngsters and, particularly popular in recent years, barrel races for young Indian horsewomen.

There is even a "bull-fight" of sorts on the program. During each rodeo show, a frisky young range bull is turned loose in the arena with a \$50 bill impaled on one of his horns. The money belongs to the cowboy who can get it and in the resulting scramble, many of the Indian rodeoers reveal unsuspected

talents as matadors, though they flourish broad-brimmed hats or bright Navajo saddle blankets instead of the traditional cape.

In recent years, some \$15,000 in prize money has been up for grabs in the rodeo competition and it is not unusual for an Indian cowpoke to win \$1,000 or more in "day money" and for his overall Pow Wow point score. In addition, winners of the regular rodeo events receive coveted Pow Wow silver belt buckles, and the Pow Wow's "all-around cowboy" also wins himself a handsome hand-tooled saddle presented by Flagstaff's The Westerner-Western Wear Store. Many other prizes and gift certificates, contributed by local business people, are awarded each afternoon, and the Indian cowpoke who loses



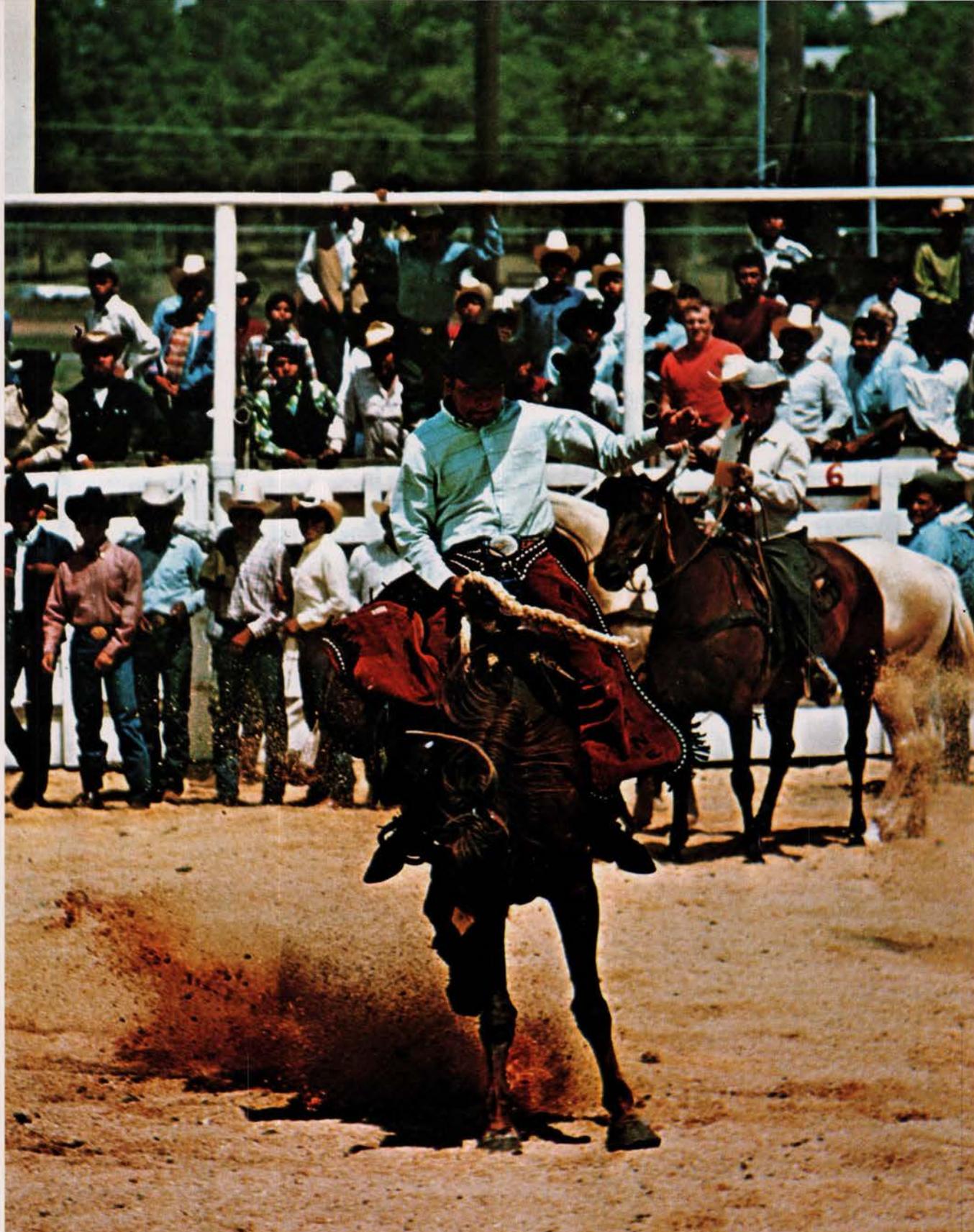
despite a determined effort and a fine performance often finds himself a winner anyway.

Highlights of the Pow Wow rodeo sessions also include contests to select the most beautiful Indian maiden, and the most beautiful Indian baby at the Pow Wow—choices that are made not by Pow Wow officials but by the crowd in the Pow Wow arena through their applause for their favorite entries.

The rodeo go-rounds are essentially amateur affairs, though they are fast-paced and professionally run by experienced Pow Wow officials and arena hands. But because of the nature of things, unscheduled events, usually hilarious, are the rule, and the spectator is advised to pay close attention to the proceedings. What's happening in the Pow Wow arena in the course of a Pow Wow rodeo isn't always on the program.

The largest group of Indian cowboys participating in the rodeo come from the nearby Navajo and Apache Reservations, but more than 30 tribes, from as far away as Washington and Oregon, Montana, the Dakotas and Oklahoma, are represented on the roster of contestants.

Because of the number of entrants in recent years, a special bonus event has been scheduled for Pow Wow rodeo fans. These are the morning rodeos which are open to the public free and which are held to complete the preceding day's go-rounds and to assure that every Indian contestant gets a fair chance to ride and rope for the prize money.



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Pow Wowin' Under The Stars...

The mounting excitement of a day at the annual Southwest All-Indian Pow Wow takes on an added aura of mystery as the brilliant July sun dips below the brow of Flagstaff's Mars Hill and the soft shadows of night begin to embrace the Pow Wow arena.

It is time now, in the cool of the evening, for the Night Ceremonial Dances, and hushed thousands, murmuring in quiet anticipation, begin to gather at the darkening Pow Wow grounds to witness something unique, something that can only be seen at a Pow Wow in Flagstaff. The air is charged with an electric expectancy.

Then, when night has finally obliterated day, a spark flashes in the arena, and the restless rustling of the crowd fades into silence as tiny flames quickly grow

into huge, pinelog bonfires, lifting the curtain of darkness on the timeless, yet ever-changing show.

The great fires provide an eerie, flickering backdrop for the best dancers from more than a dozen American Indian tribes as they perform the authentic rituals of their peoples—rituals which in some cases were already ancient when Columbus set sail for the New World.

The Night Ceremonial Dances are the most dramatic and impressive of all Pow Wow events. The brilliant flashing color of feathers and spangles, 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, even for the Indians. The Pow Wow is one of those rare occasions for a reverent, joyous reaffirmation of the ways of life and the traditions of a long past. The fires crackle, and now and then a log breaks and falls, sending a shower of sparks starward and briefly lighting the painted, impassive faces of the hundreds of Indians who are also watching the spectacle just beyond the edge of the firelight.

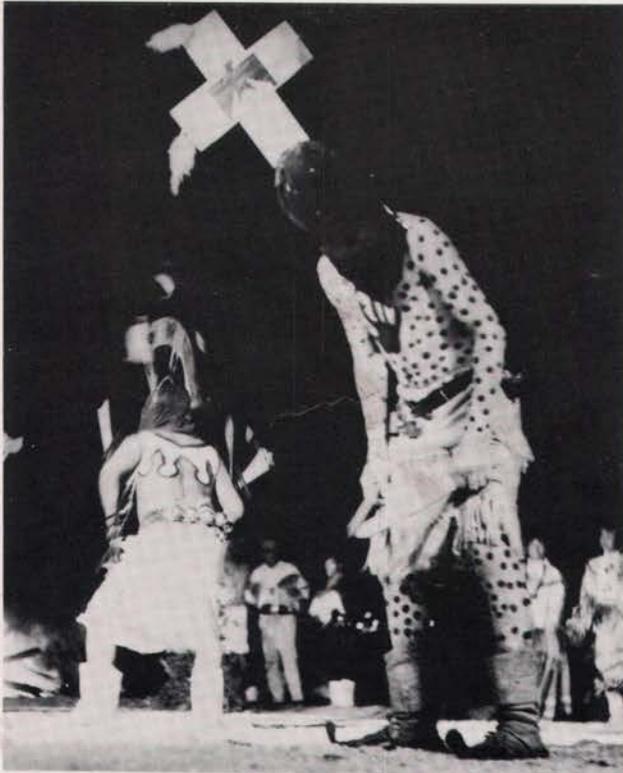
Each night of the Pow Wow, starting just after dusk, the ceremonials begin. Some 20 different rituals and dances are performed each night of the Pow Wow and, because a dance is seldom repeated, nearly 60 ceremonials are danced during the three nights of the celebration.

Each night's program opens with a ceremonial blessing, given by a prominent shaman or medicine man. This is followed by the "Gathering of the Tribes," a panoramic profusion of color, motion and sound as the dancers parade into the arena to take their places around the fire-lighted dance area. Introduction of the various tribes is made by veteran Pow Wow board member and announcer Andy Wolf who also provides a quiet, tasteful commentary backgrounding the particular dances or rituals being performed during the evening's program.

A wide variety of dances and ritual will be presented. A typical Night Ceremonial program, for instance, might include a San Juan Deer Dance, a Kiowa Blackfoot Society Dance, the Navajo Corn, Feather, Fire and Yei-Bei-Chei Dances, a Taos War Dance, the Zuni Children's Willow Basket Dance, a Jemez Eagle

Feathers, rattles and bells





Dance, a Hopi Butterfly Dance, a Laguna Buffalo Dance, the Cheyenne Scalp Dance, the Zuni Maidens, a Crow Lance and Shield Dance and the Apache Crown and War Dances. Every night, the program ends with a wild, joyous social Round Dance with all the Pow Wow tribes participating, and all spectators invited to join in.

Interspersed with the various rituals and dances are performances by renowned Indian singers who carry the legends and traditions of their peoples in their prodigious memories and thus perpetuate them through generations. Their role of preserving the history, customs and rituals of their peoples in their minds is an absolutely essential one for Indian societies which, of course, have no written language.

The Indian songs will very probably sound strange to white listeners at the Pow Wow, but this because Indian music is in a different mode than the more familiar music of Beethoven or the Beatles, just as, for instance, Chinese music is in a different mode. Indian songs have meaning, and often profound thoughts and ideas are expressed in words of simple eloquence. The careful listener will not only find they have form, but a strange, almost hypnotic beauty.

The overall impression given by the ceremonials is kaleidoscopic, yet each dance will be seen to be dis-

tinct by the attentive observer. Some dances have a deep religious significance for the Indians as they represent the "public" aspects of complex, largely secret rituals requiring many days to perform in their entirety. Others have a definite social function and these are the dances most frequently seen by the white man. They are often performed at celebrations and within Indian communities to promote courtships, cement social relationships, reaffirm tribal unity, or just for the sheer fun of dancing. Still other dances are frankly satirical and comic, for the American Indian has a finely-developed sense of humor and thoroughly enjoys exhibiting his talent for mimicry and caricature by spoofing the white man, other Indians and himself. In many such dances, a clown is very much in evidence, dispensing the broad humor of the natural comedian that is universally understood by mankind; and hilariously harassing dancers and spectators alike.

At the Pow Wow Night Ceremonials, those in the audience should remember that some of the ritual they are seeing are of religious importance to the Indians, and should respect this fact. This is the major reason why flash photographs are not allowed during the Night Ceremonials, along with the fact that the flare of flashbulbs may interfere with others' enjoyment of the dances.

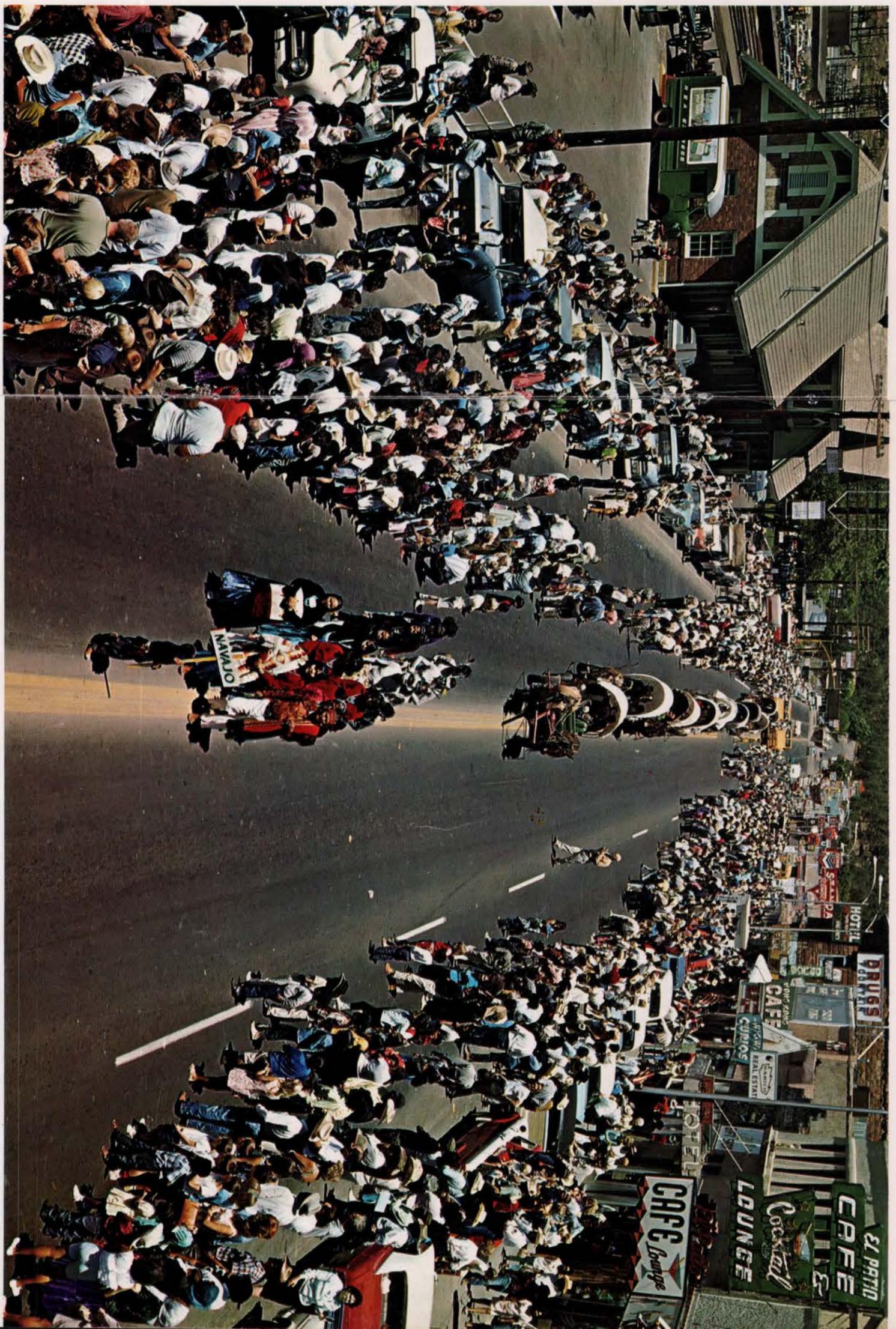
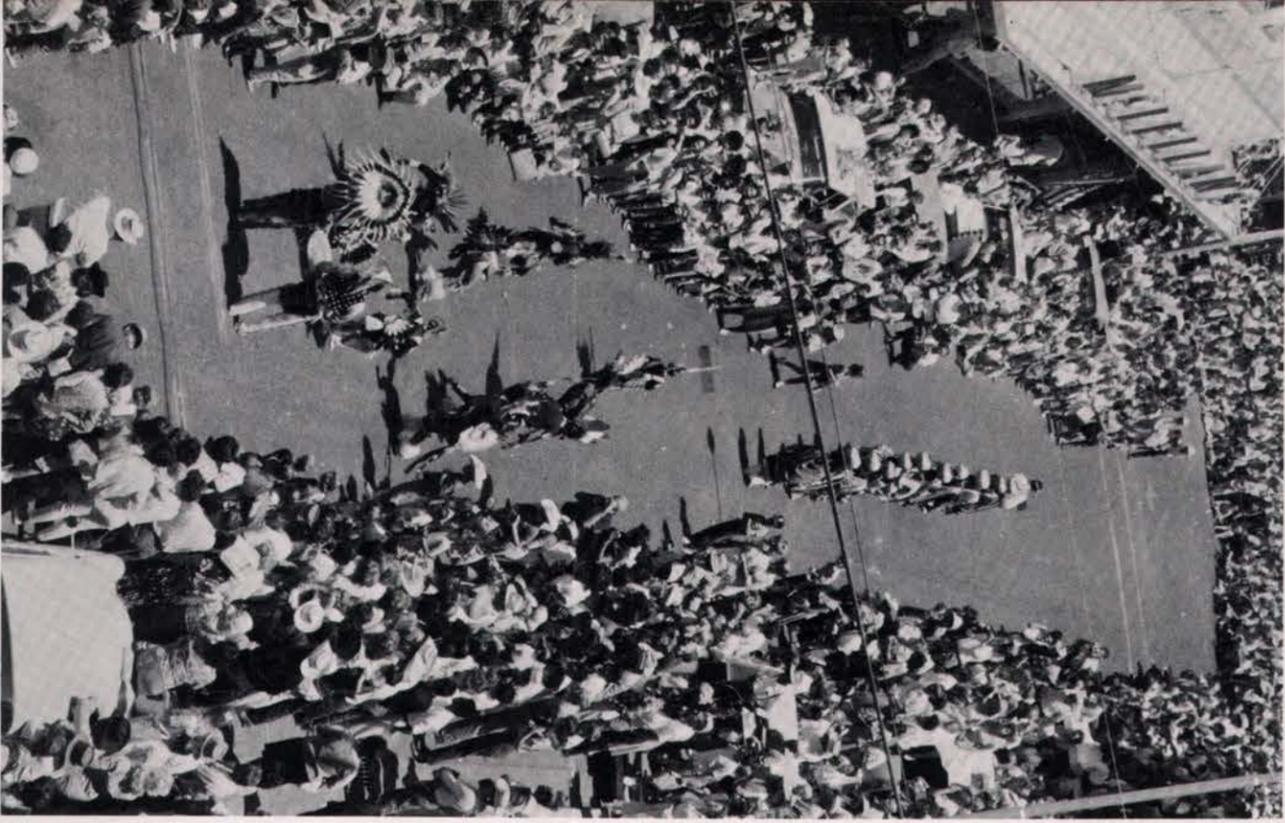
Generally, the guidelines of conduct and good taste that serve in one's own place of worship are good ones to follow at the Night Ceremonials, or at ceremonial dances performed at other times during the summer at Indian villages on the Navajo, Hopi and Apache and other nearby Indian reservations.

A prayer for rain and corn



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POW WOW!



There's plenty of people at the Pow Wow Parade—all two miles of it!



VALLEY NATIONAL BANK
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JOHN WESLEY POWELL: STUDENT, FRIEND OF THE INDIAN

"When I stand before the sacred fire in an Indian village and listen to the red man's philosophy, no anger stirs my blood. I love him as one of my kind . . ."

The words are those of Major John Wesley Powell—soldier, explorer and, above all, scientist—who 100 years ago this year rode the tumultuous Colorado River through the awesome depths of the Grand Canyon for the first time.

A major national observance, centered at the Canyon and in northern Arizona, is underway this summer to mark the centennial of this epic voyage which filled in so many blank spaces on the map of

the American West. But the year 1969 also marks another, lesser known anniversary in Powell's remarkable career, and one which has particular significance in the study of the American Indian.

For 90 years ago, the Bureau of American Ethnology came into being within the Smithsonian Institution with the approval of a Powell-inspired \$20,000 appropriation buried in a routine Sundry Civil Expenses bill which cleared Congress on March 3, 1879. Powell that spring became the new bureau's first director, and held the post for 23 years until his death in 1902.

Although Powell gained his

greatest fame as an explorer, and his scientific renown primarily as a geologist, he was an ethnologist all his life. His first direct contact with western Indians came during his first trip to the Colorado Rockies in 1867, and in his final, ailing years at his summer home in Maine, he studied the shell middens on the coast left by vanished Indian peoples. During his explorations of the Colorado River, he eagerly seized every opportunity to learn the social and religious customs and beliefs of the various tribes he encountered, and acquired the first detailed knowledge of the Shoshonean dialects of Ute, Paiute and Hopi.

Powell's way of dealing with Indians was in itself unusual for the period which is better known for the massacres and repeated clashes between U.S. Cavalry troops and Indian "war parties" that culminated in Custer's debacle on the Little Big Horn.

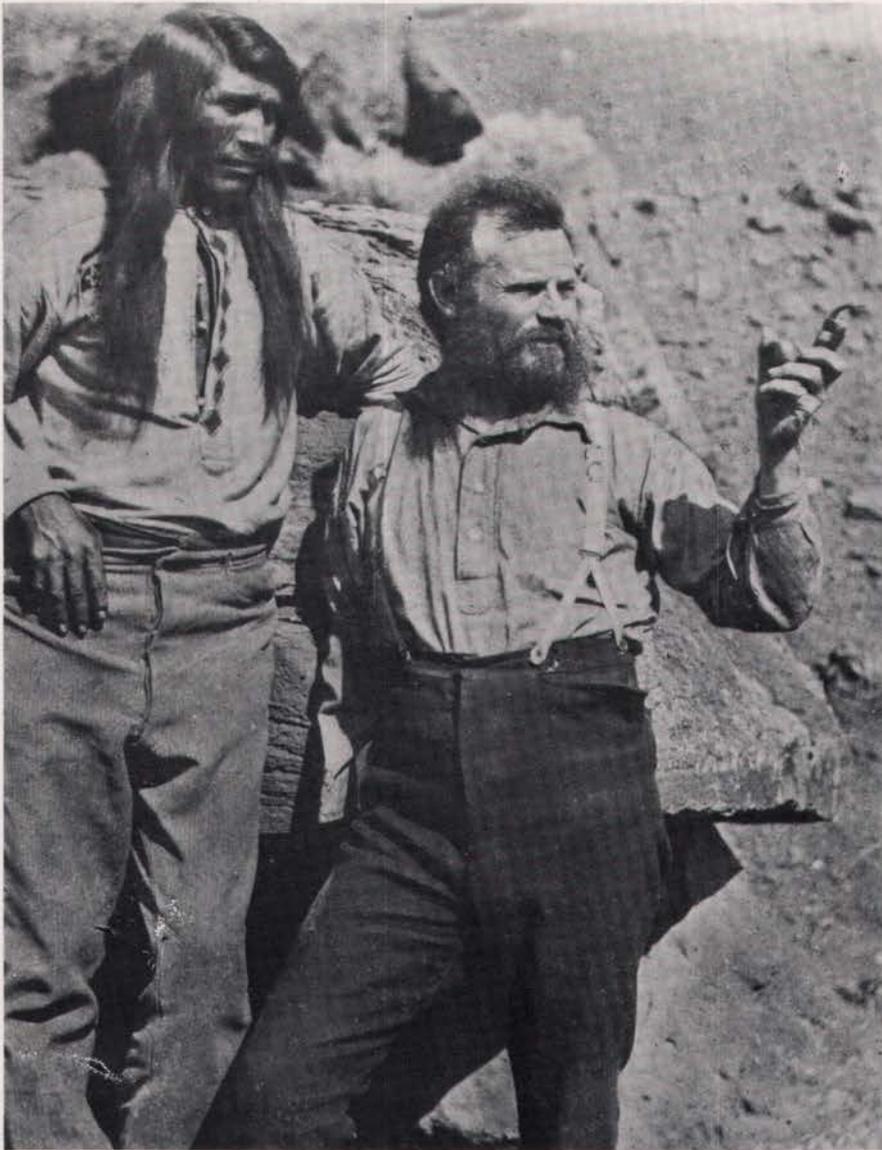
"I have worked in Indian country since 1867, and I had no military escort with me," he later wrote. "I can get along with the Indians by peaceable methods much better than by military methods. If I should go into that country with a body of troops, I would then take a hostile attitude and would be compelled to fight my way among them, but in all that country, I can go alone with one or two men."

That his ways with Indians were ethnologically effective is also evident.

"Their lore consists in a mass of traditions, or mythology," he noted. "It is very difficult to induce them

Major Powell and Paiute chief





The explorer with an Indian friend

to tell it to white men . . . But in a confidential way, while you are alone, or when you are admitted to their campfire on a winter night, you will hear the stories of their mythology. I believe the greatest mark of friendship, or confidence that an Indian can give, is to tell you his religion. After one has so talked to me, I should ever trust him . . .”

Powell was a perceptive field

worker, and gathered much valuable new cultural data on Indian peoples, but his greatest service to the science of anthropology, or the study of man, was as an organizer and systematizer.

Until the founding of the Bureau of American Ethnology, the scientific study of the dwindling Indian population of the nation had been on a piecemeal basis, with significant work recorded by only a

handful of men. Knowledge of these aboriginal cultures was fragmentary, and often inextricably imbedded in the vast body of myth and superstition that had grown up around the Indian since the white man first invaded the New World. There was even confusion about the various Indian languages and the identities of individual tribes.

As director of the new bureau, Powell set about to create order out of this chaos by organizing the existing body of knowledge, and by encouraging ethnologists to systematically plug the gaps in this knowledge with new data, and to make the whole more precise, and scientifically sound.

He did not live to see the first major result of this long effort, for the bureau's *Handbook of American Indians*, two thick volumes of organized and classified data that has proven indispensable to successive generations of anthropologists, was not published until 1907. But it was his plan, and his restless, inquiring mind that had set it on its way.

How well Powell served the bureau and the science of anthropology is perhaps best summarized by his immediate successor as director, William Henry Holmes.

“The Bureau of Ethnology is peculiarly his, the lines of research initiated by him being in the main those that must be followed as long as the bureau lasts—in fact as long as the human race remains a subject for study,” he wrote. “It was a fortuitous circumstance that his energies were directed to a field little encumbered by the forms, methods and determinations of earlier students, since it enabled him to conduct his investigations on new lines, and thus to raise the science to a higher plane.”

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Pow Wow TRADITION: THE ENCAMPMENT

During the Pow Wow, up to 10,000 Indians temporarily swell the population of Flagstaff, and most of them pitch their tepees, tents and house trailers at the huge Pow Wow encampment that sprawls around the City Park Pow Wow grounds and up the wooded, sunrise slopes of Mars Hill.

The earliest arrivals begin setting up their camps as much as two and three weeks before the scheduled start of the celebration and, by Pow Wow time, as someone phrased it long ago, "the woods are full of Indians."

Some of them travel to the Pow Wow in traditional, horse-drawn wagons that through the years have proven so practical for getting around in the remote, roadless areas of the vast Navajo Reservation north and east of Flagstaff. But most get to the Pow Wow by car, or more specifically by pickup truck, the favorite form of transportation for most Indian families today everywhere in the American West. Some come from more than 1,000 miles away.

The contrast between the traditional and the modern is typical of a Pow Wow encampment where visitors have an unparalleled chance to see first hand how the Indian has blended his old culture with the white man's new ways, and how he is faring in his struggle to find the best of two vastly-different worlds.

Visitors are generally welcome in the encampment, although they should take care not to intrude on the privacy of Indian families and observe the common, neighborly courtesies. They are particularly welcomed by those Indians who have brought examples of their native arts and crafts to the Pow Wow and who are eager to engage in a brisk trade with other Indians and non-Indians alike.

To this end, many artisans build temporary booths, with lumber and other materials supplied by the Pow Wow, along the road to the west of the Pow Wow

grounds to display their handicrafts for sale or barter. During the Pow Wow, this colorful trading center takes on all the aspects of a bustling oriental bazaar and in fact it serves a somewhat similar function. For it provides a major, once-a-year outlet for Indian artists and craftsmen who ordinarily have few enough markets available to them, while providing a prime source of authentic Indian jewelry, rugs, basketry, pottery and weaving for the non-Indian connoisseur. Competition between the artisans is friendly but nevertheless keen. The Indians themselves are avid shoppers for there are finely-fashioned items available at the Pow Wow of high value to the Indian that are not turned out on the white man's mechanized assembly lines. For the non-Indian shopper, bargaining with an Indian artist can be a fascinating experience, but it may take quite awhile. The Indian has a different concept of time than the white man, and is seldom in a hurry.

By the time the Pow Wow is underway, the visiting Indians have crowded into all available areas of the big encampment and have overflowed into the City Park area east of the Pow Wow grounds. Each family unit in the encampment will have its campfire, with a pot of steaming, scalding coffee perpetually bubbling on a smoke-blackened rock.

The Pow Wow's Indian campment is a family reunion, a jamboree, a convention and a celebration all rolled into one. Indians like to have fun just like everybody else. Many old friendships are renewed, and new ties are formed. Indian boy meets Indian girl, and Indian grandmother meets Indian grandchild.

The formal Pow Wow program is over each day when the final ceremonial dance has ended in the Pow Wow arena and the once-great fires have burned to embers. But at the encampment, the Pow Wow continues far into the night.



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THE ONES WHO HAVE GONE BEFORE...

The Indians were here first, of course—at least 4,000 years ago for sure.

Crude, chipped-stone handaxes, choppers and scrapers not unlike those made by early man everywhere in the world have been found along the Little Colorado River northeast of Flagstaff. A certain type of 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 east of Flagstaff, they left behind toylike figurines fashioned by twisting a single, split willow wand into the stylized form of a deer. The 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 when the people the Navajo call the “Anasazi,” or “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 cists and rock-edged hearths in dry caves and 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 archaeological classification of prehistoric Southwestern cultures.

Sometime around A.D. 400, the Basketmakers learned to make pottery. Their first pots were crude, unfired, undecorated utility ware, often modeled in baskets. Techniques continually improved, how-

Wupatki's masonry built to last 700 years



ever, and gradually developed into the magnificent ceramic art of the "Great Pueblo" period, roughly from A.D. 1000 to 1200, when Anasazi culture 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-squash subsistence pattern still followed by traditional pueblo peoples today—the Hopi are an example.

(As agriculture flourished, prehistoric populations grew, and villages developed into "towns" with the ancient farmers and their families living in huge, communal "apartment" structures and "cliff houses" of the Great Pueblo period, massive buildings with up to five storeys and hundreds of rooms.

Largest of these in Arizona, and by far the best preserved, is Keet Seel, a classic structure of the Anasazi's Kayenta Branch with some 200 rooms, at Navajo National Monument north of Flagstaff. Nearby Betatakin ruin and Inscription House are only slightly smaller. Late in the period, the Sinagua Branch, centered in Flagstaff, built the spectacular red sandstone pueblo of more than 100 rooms at what is now Wupatki National Monument, just north of Flagstaff.

The Flagstaff area, toward the end of the Great Pueblo period, became a major population and trade center, largely as a result of a singular event—the eruption, dated at A.D. 1064-65, of Sunset Crater north 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 from many areas of the Southwest.

For a brief period and until much of the volcanic debris eroded



At Tuzigoot, the ancients built on a hill

away, the Flagstaff area was a prehistoric cosmopolis, with an estimated population of more than 8,000. The Hohokam from the Salt and Gila River valleys to the south, for instance, established a thriving colony in the rich "black sand" area east of the modern city.

Then, between A.D. 1250 and 1300, something, or several somethings happened and northern Arizona became virtually depopulated. A prolonged drought, or an

invasion by hostile Indians are among the reasons advanced for this great exodus, but archaeologists still are not just sure why it occurred.

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



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ONE POW WOW DOESN'T MAKE A SUMMER...

The Southwest All-Indian Pow Wow is not only Flagstaff's, but Arizona's biggest single summertime event. But in the days and weeks of July and August that follow the Pow Wow, there are many other interesting and entertaining things for the visitor to see and do in the Flagstaff area.

Perhaps the major midsummer event is the Flagstaff Summer Festival, set from July 24 through Aug. 10, a cultural potpourri which brings together world-famous

musical performers, a full, professional symphony orchestra, chamber music ensembles, classical ballet, and prominent artists and sculptors of the nation and the Southwest.

The Festival, now in its fourth year, will again have Izler Solomon, much-acclaimed conductor of the Indianapolis Symphony, as musical director and conductor of the 90-member Festival Symphony. Renowned concert pianist Abbey Simon will be this year's featured soloist. Other musical offerings include the fine Indianapolis Symphony Woodwind Quintet, and operatic tenor Ray Arbizu. As a climax, on Aug. 9 and 10, Solomon and the Festival Symphony will salute Grand Canyon National Park's 50th anniversary by presenting the American composer Ferde Grofe in person, and playing some of his works, including the ever-popular "Grand Canyon Suite."

Early in the Festival, on July 27 and 28, the prestigious Ballet West company will present fully-staged productions of well-known ballets. No less than four art galleries will open Festival exhibits on each of the first four days of the event, with the Flagstaff Art Barn marking the Grand Canyon's semi-centennial with a special exhibit of the paintings of Jimmy Swinerton, one of the best known interpreters of the Canyon's colorful and varied moods. Other exhibits will be in the Northern Arizona University Gallery, the university's Student Art Center, and at the Northland Press Gallery. Southwestern art and artists will predominate. Also on the Festival schedule are a series of showings of top film classics, and a special chamber music and lecture program at The Lowell Observatory.

Coinciding with the Festival will be the annual Navajo Craftsman Show at the Museum of Northern Arizona, running from July 27 through Aug. 3. This unique exhibit and sale features the finest recent work of renowned Navajo weavers, silversmiths and other artisans, and draws connoisseurs of Indian arts and crafts from all parts of the nation. The show is free and open to all Festival-goers.

An unusual treat for summer visitors are the bi-weekly open houses at famed Lowell Observatory, to be held this summer on June 13 and 27, July 11 and 25 and Aug. 8 and 22—all Friday evenings and all at

Navajo Show a treasury of fine rugs



Comin' Up...

Flagstaff Summer Festival
July 24-August 10.

Navajo Craftsman Show at
Museum of Northern Arizona
July 27-August 3.

Lowell Observatory "open
houses" at 8 p.m., June 13, 27,
July 11, 25, and August 8, 22.

Mountaineers Square Dance
Festival August 1-2.

Coconino County Fair, Ft.
Tuthill Fairgrounds, August 22-
24.

Sheriff's Posse Roundup, Ft.
Tuthill, July 20.

Arizona Quarter Horse Show,
Ft. Tuthill, August 2-3.

Tri-State Appaloosa Horse
Show, Ft. Tuthill, August 9-10.



Northland's biggest attraction—the Grand Canyon

8 p.m. The programs include an informative lecture by members of Lowell's staff, and a chance to look at the stars and planets through Lowell's fine 24-inch refracting telescope.

An annual event in Flagstaff that attracts more than 1,000 "do-see-do'ers" is the Mountaineers' Square Dance Festival to be held Aug. 1-2 this summer. Out-of-town visitors interested in the area from a depth standpoint can get a broad view of its life and work at the annual Coconino County Fair, Aug. 22-24, this year at the Ft. Tuthill Fairgrounds just south of the city. County Fair horseracing is available July 4-6 and 13 at the Tuthill race course.

For those interested in fine horses and horsemanship, there are a number of key events scheduled during July and August, starting with the annual state-wide Sheriff's Posse Roundup on July 20, with competition for posses from all over Arizona. On Aug. 2-3, the annual Arizona Quarter Horse Show will be held, sponsored by the Flagstaff Sheriff's Posse, and on Aug. 9-10, the annual tri-state Appaloosa Horse Show is set. All three events will be at the Ft. Tuthill Fairgrounds.

During July, there are Indian dances at the various Hopi pueblos north and east of Flagstaff, most notably the interesting Niman, or Home Dance usually held

late in July. In August, usually about the third or fourth weekend, the famed Hopi Snake Dances take place at one or two villages on the Hopi Mesas. The Snake priests do not announce the exact dates and locations of the dances until the nine-day ceremonial gets underway. Local news media in northern Arizona, however, will announce the dates and places of the dances as soon as they are known.

Finally, all through the summer, a host of events, some major and some minor, are scheduled in connection with the 50th anniversary of the establishment of Grand Canyon National Park, and the 100th anniversary of Major John Wesley Powell's daring first exploration of the gorges of the turbulent Colorado River.

Special exhibits will be on view at Page, site of Glen Canyon Dam, north of Flagstaff, and ceremonies are set early in August at the new Powell Museum there. Celebrations are also set at the Grand Canyon for the weekend of Aug. 16, coinciding with the date 100 years ago when Powell reached Bright Angel Creek.

These are still only a few of the things going on in Flagstaff and northern Arizona this summer. So, after you have enjoyed the Pow Wow, stay around Arizona's Northland for awhile and join in the fun!



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A UNIQUE LAND: ARIZONA'S HIGH, NORTH COUNTRY

Few, if any, area of the world can compare with northern Arizona in the sheer beauty, the incredible contrasts of the land.

At Flagstaff, the ancient volcano that is the San Francisco Peaks towers 12,600 feet, the highest point in all Arizona, and its cindered slopes support a flora and fauna that is wholly Alpine.

Just 80 miles to the north, the Grand Canyon of the Colorado River is an awesome, mile-deep gash in the multi-colored rocks of the sprawling Colorado Plateau, and plants and animals typical of the searing Sonoran deserts of Mexico thrive in its depths.

Monument Valley, along Arizona's northern border, is all sand and rock, its stark monoliths sculptured by abrasive winds into phantasmagoric shapes that challenge the imagination. West and east along northern Arizona's southern edge, everything is green from a vast forest of Ponderosa pine which stretches in a broad belt along the 3,000-foot escarpment of the Mogollon (pronounced "Mug-ee-own") Rim. The patches of soft blue in this verdant vista are lakes and fast-flowing streams reflecting the Northland's clear skies.

Cool, quiet canyons—Oak Creek, Sycamore, Clear Creek—cut the Mogollon Rim and have both beauty and function. The streams that dance through their depths carry precious water from the surrounding high country to the arid deserts to the south.

To inventory all the attractions of northern Arizona is a major task. There are, for instance, five major

national forests, running from west to east, the Kaibab, the Coconino, the Tonto, the Sitgreaves and the Apache. Each contains many prime recreation areas, camping and picnic grounds and facilities for boating, fishing, hiking, horseback-riding and other outdoor activities.

city, display unique or unusual geologic features of the land. Others, such as the Pipe Springs National Monument in the "Arizona Strip" north of Grand Canyon, are concerned with the early history of the area. Still others preserve the Northland's rich and varied prehistory. Walnut Canyon, just east of the city, and Wupatki National Monument, 40 miles to the north, are the nearest of these monuments to Flagstaff. At such monuments as Navajo in Tsegi Canyon to the north, or Canyon de Chelly (pronounced "Shay") to the northeast, visitors can see both ancient and living Indian cultures as well as two of the most brilliantly colorful areas of northern Arizona.

But national forests, parks and monuments are only a part of northern Arizona's infinite variety.

Meteor Crater, a scar on the earth 570 feet deep and 4,150 feet from rim to rim, is easily accessible between Flagstaff and Winslow to the east. Because the crater is similar to the craters on the moon, America's astronauts receive part of their scientific training there, as well as on the great San Francisco Peaks Volcanic Field which blankets the area around Flagstaff for 800 square miles.

Both nature and man combined to create the Northland's newest wonder—mighty Glen Canyon Dam on the Colorado River at Page. Behind the graceful dam, dazzling Lake Powell stretches up the gorges of the Colorado and San Juan Rivers far into the canyonlands of Utah, providing a paradise for boaters, fishermen and sightseers.

From Flag...

Grand Canyon is 80 miles north; take U.S. 180, or U.S. 89 to Cameron and State Route 64.

Petrified Forest is 120 miles east on Interstate 40.

Oak Creek Canyon is 12 miles south on U.S. 89A.

Sunset Crater National Monument is 18 miles northeast on U.S. 89.

Montezuma's Castle is 65 miles south on Interstate 17.

Navajo National Monument is 145 miles north; take U.S. 89 to State Route 64 (to Tuba City and Kayenta).

Tuzigoot National Monument is 65 miles southwest on U.S. 89A.

Walnut Canyon National Monument is 11 miles east on Interstate 40.

Glen Canyon Dam is 135 miles north on U.S. 89.

Meteor Crater is 50 miles east on Interstate 40.

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 all within a few hours' drive of Flagstaff. Some, such as Sunset Crater 18 miles northeast of the

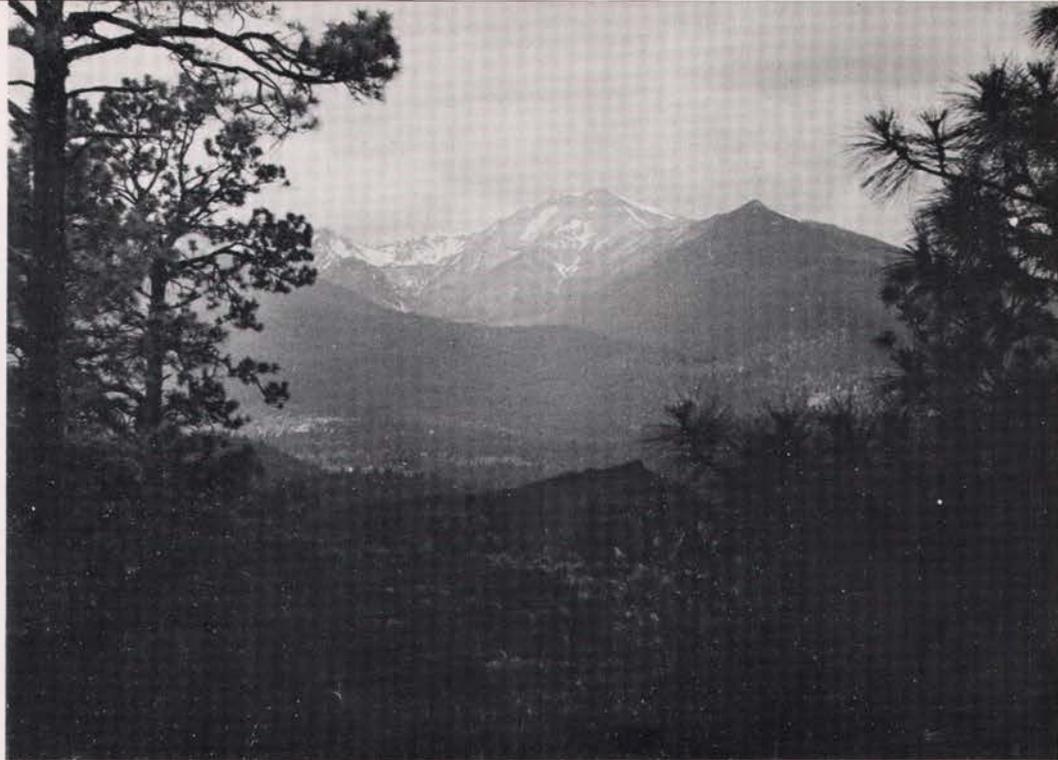
To the west of Flagstaff and north of Kingman, Lake Mead sparkles behind Boulder Dam and, since the mid-1930s, has been a major mecca for vacationers and sportsmen from all over the West.

South of Flagstaff and along the Rim, many smaller lakes beckon the sports enthusiast and the aesthete. The Lakes Mary are just eight miles from Flagstaff, and a little farther to the southeast are Ashurst and Kinnikinick Lakes, also prime fishing holes. White Horse Lake, Cataract Lake and other forest lakes fringe Williams to the west of Flagstaff.

The visitor to Northern Arizona, whether during the Pow Wow or any other time, should make it a point to see the Navajo and Hopi Reservations which sprawl north and east of Flagstaff all the way to the New Mexico border.

Much of the life in the eleven Hopi villages perched precipitously on the three rocky Hopi Mesas is lived as it was centuries before the white man came to the New World. The Third Mesa village of Oraibi, a pleasant three-hour drive from Flagstaff, is believed to be the oldest continuously-occupied community in America, its origins dating back to the 12th Century.

The Navajo Tribe, the nation's largest by far, has a growing system of tribal parks scattered across the 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, but some areas can still be reached only by dirt roads or tracks, and travelers using such roads should check on the weather before starting out, as sudden and violent flash floods can occasionally occur.



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Pow Wow Highlight: The Hopi Show

Traditions abound at the Southwest All-Indian Pow Wow and one of the greatest is the Museum of Northern Arizona's annual Hopi Craftsman Show which provides visitors with a unique opportunity to see the finest arts and crafts of a vibrant Indian people whose roots extend far back into the dim mists of prehistory.

This year's Hopi Show will be the 36th, and will be open to everyone from 9 a.m. to 6 p.m. Thursday through Sunday, July 3-6, at the museum which is located on the west side of Flagstaff's Fort Valley Road (U.S. 180) some two miles north of the city.

The show, Museum director Dr. Edward B. Danson explains, has a very specific purpose over and above the exposure of the exquisite work of Hopi artisans to thousands of northern Arizona visitors. Primarily, it is designed to encourage the Hopi to continue to produce their classic arts and crafts, and thus to preserve and perpetuate the distinctive styles and skillful tech-

Hopi dolls and things



niques that were already ancient when the white man first entered the American Southwest.

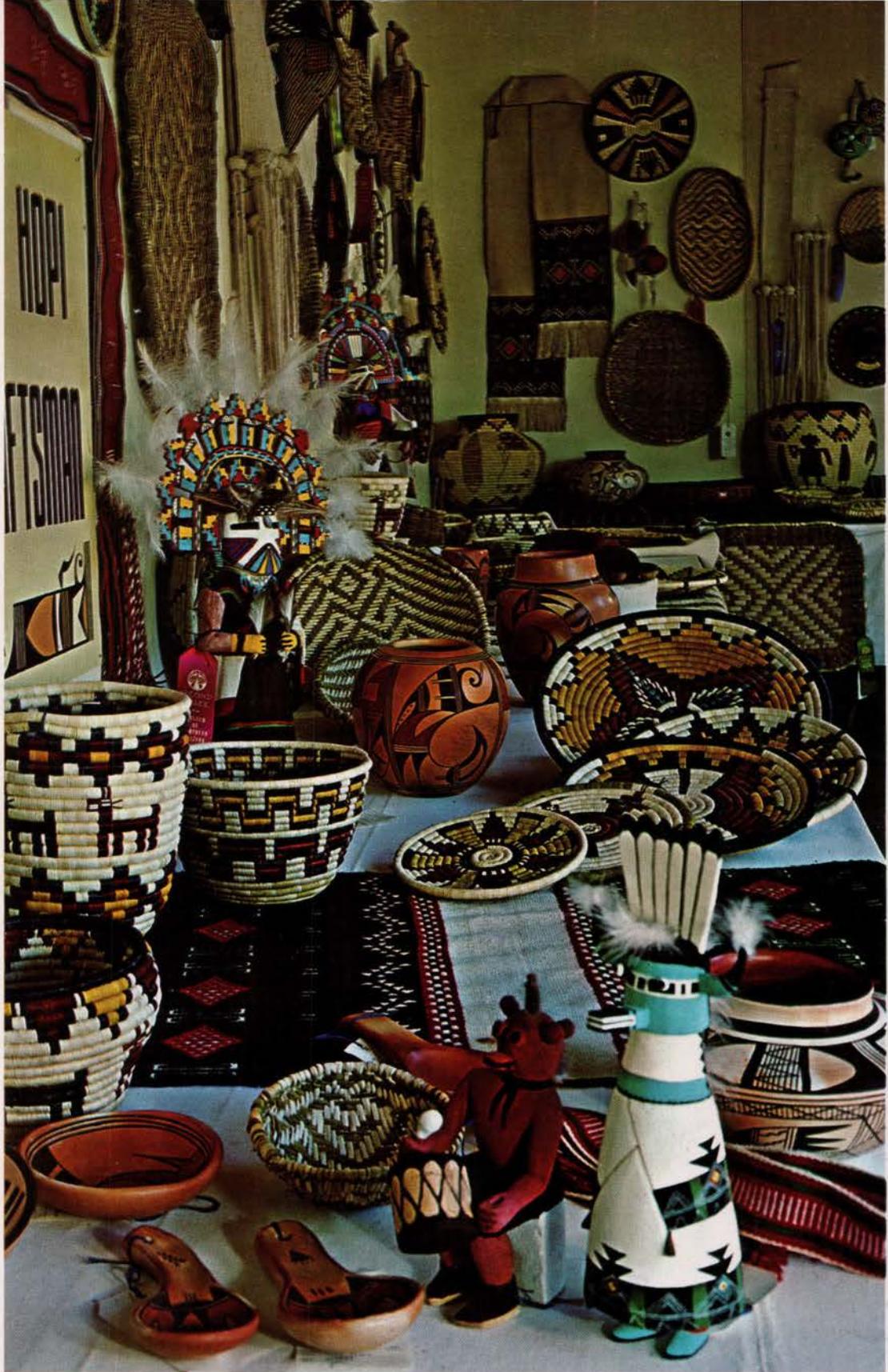
Modern civilization has made its inroads upon the three remote Hopi mesas northeast of Flagstaff, as it has on all of the nation's Indian peoples. Still, Museum curator Barton A. Wright points out, the Hopi, perhaps more than any other Indian group, have held to their traditional ways and thus have kept their centuries-old cultural heritage intact.

More than 1,500 items will be on display and on sale at this year's Hopi Show. Everyone is welcome and there is no admission charge for the show, and no obligation to buy any of the items on exhibit. Prices for each item are determined by the Hopi artisans themselves and the museum, thus, simply provides the showcase and the market place for the products of their skilled hands. Experts knowledgeable in Hopi styles and techniques judge each entry in the show, thus providing additional encouragement to the craftsmen to maintain the high quality of their work.

The visitor to the Hopi Show will find the museum's cloistered patio crowded with the finest basketry, pottery, weaving and embroidery that the best of the Hopi artisans have produced during the past year. In the museum itself and its special exhibits room, colorful, hand-carved and hand-painted kachina dolls, shaped from cottonwood roots, cover the walls in brilliant profusion. Display cases and tables are bright with the delicate, distinctive jewelry of the renowned Hopi silversmiths. On the north side of the patio, with the San Francisco Peaks as a backdrop, well-known Hopi craftsmen demonstrate the traditional skills of their people preserved through the ages.

Just outside the patio is "Piki House" where rolled, wafer-thin "piki" bread, made from Hopi corn meal, is prepared and grilled on a hot, flat rock to provide an unusual "snack" for museum visitors.

The arts and crafts in the Hopi Show are gathered during late May and June by teams of museum staff members who visit artisans in each of the 11 Hopi villages. The best of these Hopi artists and craftsmen have been participating in the museum's Hopi Show for many years and have made it their practice to save the very finest examples of their work for the annual event.



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