

# ALL INDIAN POW-WOW

JULY 4-5-6, 1947

FLAGSTAFF, ARIZONA



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# FUN . . .

## AT "THE-PLACE-OF-SNOWS-WHERE-THE-THUNDER-SLEEPS"

Last summer, a tourist nearly one hundred miles inside Navajo land halted a Navajo on the road. Pointing toward the white-capped heights of the San Francisco Peaks which were visible in the bright crystal air, he asked their name.

The Navajo, grinning widely, answered: "That is Dogo'ahsleet, the place of the snows where the Thunder sleeps. It is near there the Great Nahohi takes place." (Nahohi — 'chicken pull,' meaning celebration or show.)

Every Indian in the Southwest and beyond knows about this place where the Thunder sleeps. For to them it has come to mean much more. Flagstaff is situated on a big shelf of the San Francisco Peaks and it is here that once a year thousands of Indians gather for the greatest of all American Indian celebrations.

The San Francisco mountains are sacred to nearly every Indian tribe in the Southwest. They are so to the Hopi, who established a sacred prayer altar somewhere on them that has never been viewed by white man, and where annually sacrifices are deposited.

To the Havasupai in remote Havasu canyon, the "Land of Sky Blue Water" the San Francisco mountains are the "place-once-covered-by-water" and the Navajo term for Flagstaff "Klinthlonda" means "Many Houses."

Aside from legendary and religious significance, this place of great interest to the Indians has come to mean even more, for here occurs annually the Southwest All-Indian Pow-Wow.

The July celebration was established a good many decades ago, but not until 1929 was it given over exclusively to the manifold interests of the Indians. Since that time it has been solely the Indians' celebration.

They produce the three big rodeos held during the afternoons of the three-day celebration, and most spectacular and interesting of all, the night ceremonial shows, which are held each evening.

Whites are welcomed as spectators and as friends.

Production of the Pow-Wow costs approximately \$15,000 to \$20,000. Practically all of this is paid directly to the Indians taking part.

*RIGHT — A Hopi Indian dance team performing one of their beautiful ceremonials at the Pow-Wow at Flagstaff.*

# Souvenir Magazine

Of the 19th Annual

## SOUTHWEST All-Indian

FLAGSTAFF, ARIZONA

## POW-WOW

THE POW-WOW is sponsored each year by a board of directors comprised of Flagstaff businessmen who work in cooperation with the Indians in making this the biggest event of the year in Indian Land.

The POW-WOW board is a non-profit organization devoted to the preservation of native American Indian customs. Members of the 1947 organization include:

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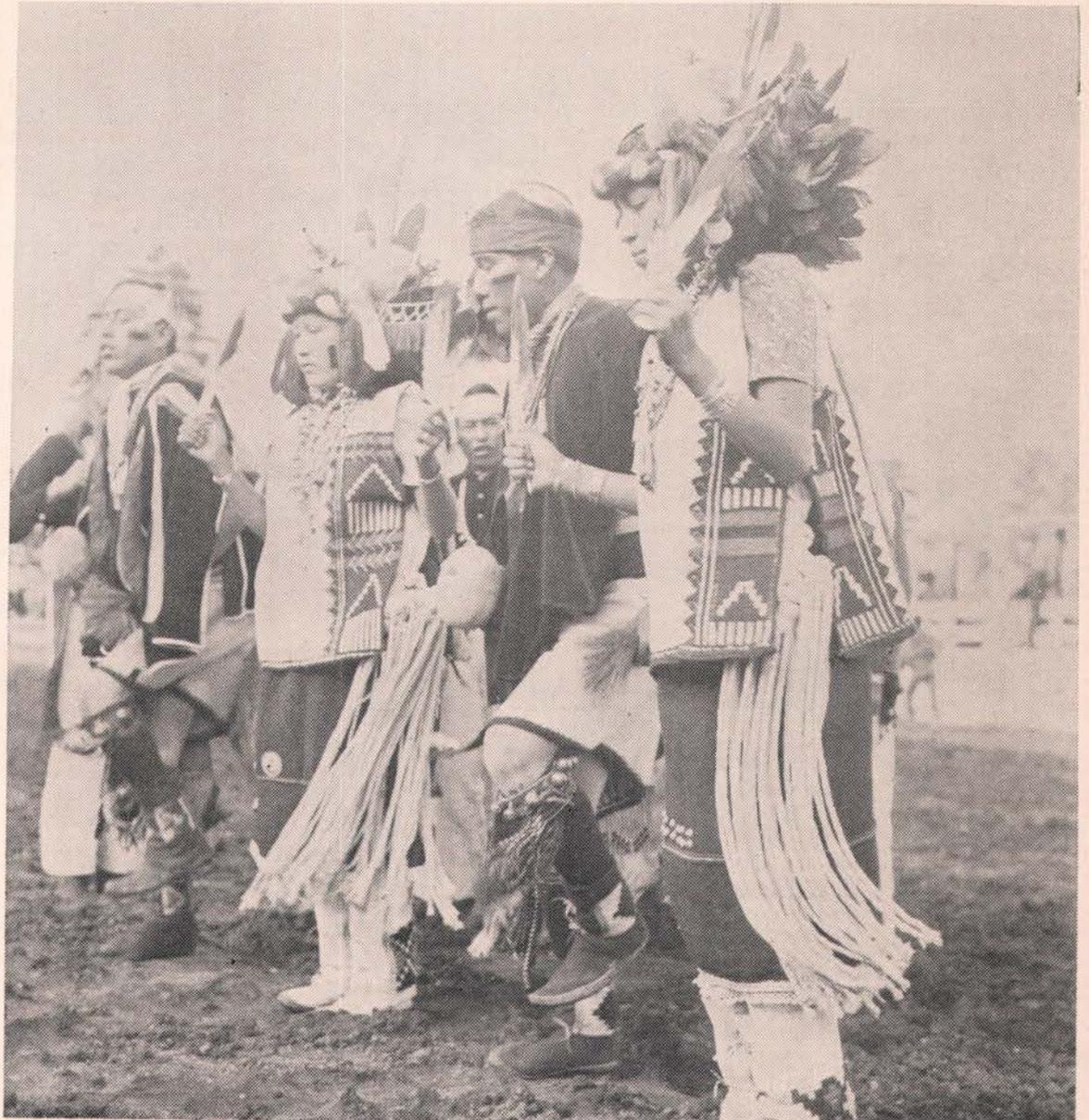
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# A Few of the Tribes at THE POW-WOW

THE INDIAN tribes of northern Arizona are "primitive."

This is a technical distinction, and means only that they do not write their own language.

While they are well aware that there are other ways of living than their own, they still live every much as their ancestors did hundreds and hundreds of years before the westward expansion of the United States crowded them into reservations.

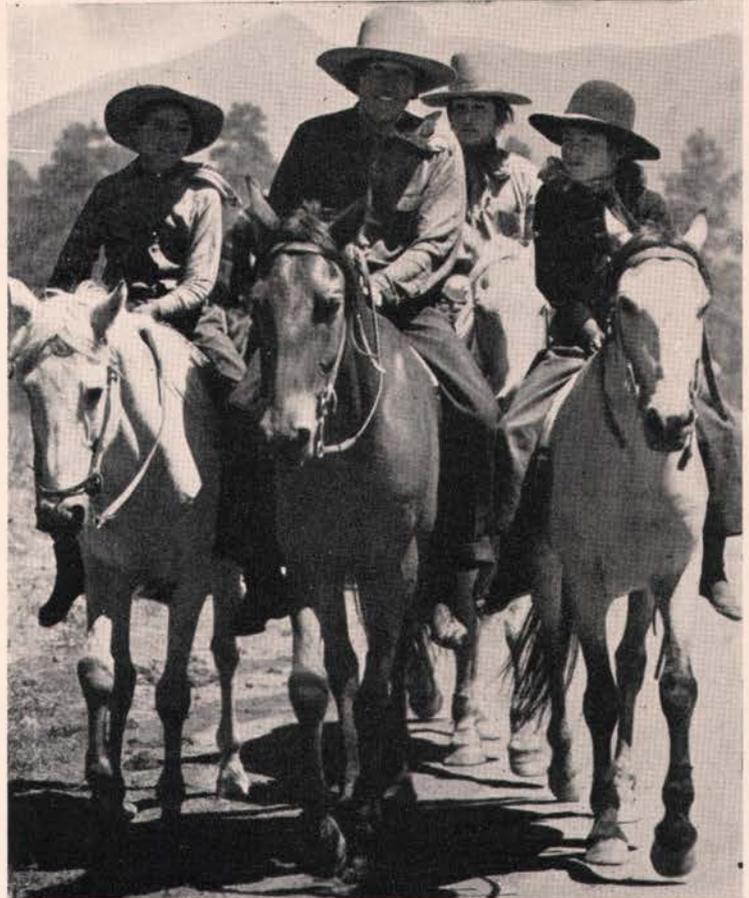
They are in more or less constant touch with the White Man's manner of living, and have adopted some of the good things from his manner of living—such as denim overalls, big hats, calico, etc.—and some of the bad—such as liquor.

In general, however, they are convinced that their own way of doing things is the best, and that their way of living is best.

This is true even at a period such as the present, when livestock on the reservations has been reduced by the government to a very low point in order to control erosion, and the Indians are in many localities not too far from complete poverty and in some cases starvation.

## THE HOPI

The nine villages of the Hopi are located on three high rocky mesas northeast of Flagstaff. The Hopi are dry farmers. Their



farms are located at some distance from their villages. Corn is the principal crop. Beans, squash, chili, onions, melons and some peaches and apricots are also raised. The hoe and digging stick are used to loosen the soil, a hole is dug with the digging stick, and the corn is planted at intervals of about five paces. Planting is done at intervals from the middle of April to the middle of June. Hopi farming must be seen to be appreciated for it represents much hard work under adverse conditions.

(See next page)

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When the Indians come to Flagstaff for the three-day celebration, they come for fun. The children, mother and father, the grandparents and all pack up and come prepared for the biggest event of the year. One of the most interesting features of the Pow-Wow is the Indian camp, where the white spectators can wander about at will, seeing Indians "at home." They visit, feast, game, laugh, recount adventures of previous Pow-Wows, and have a good time. One of the biggest sources of entertainment to the Indians is the whites—those funny, crazy-acting whites with such strange customs!



## The Tribes . . .

The Hopi house is built of stone and adobe and consists of a front room, which is the living room, and a store room.

Sleeping accommodations are similar to those of other tribes, as a rule, with the bedding rolled against the wall during the day, and rolled out on the living room floor at night.

A few of the old women still wear the womens' dress of black woven wool with the red belt. However, cotton dresses are more common. The married women wear their hair in two braids hanging in front of the shoulders. Bobbed hair for men, except in the back, which part grows long and is tied in a knot, is the usual custom. Most of the men wear bright colored kerchiefs around their heads. Cotton shirts and blue denim trousers are usually worn by the men. The moccasins have cowhide soles and red dyed buckskin tops.

Both men and women wear turquoise and silver jewelry—earrings, necklaces, bracelets and belts.

Corn meal is ground on metates until of desired fineness and may be made into pike (Hopi wafer-like bread) baked in corn husks, boiled in corn leaves, mixed with meat and baked, or boiled in small pellets. Dome shaped ovens of adobe and stone are used for baking white bread.

Excellent pottery is made by the women on First Mesa. Coiled baskets and plaques are made by the women on Second Mesa. All weaving is done by the men. They weave for themselves and supply  
(Please turn page)

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# THE TRIBES *Get Together*

ceremonial garments for the Pueblos of the Rio Grande area. Beautiful examples of Hopi arts and crafts may be seen at the Museum of Northern Arizona, a short distance north of Flagstaff.

Each village is built around a rectangular plaza in which village ceremonials occur. In addition to the house, there are underground rooms, called kivas, serving as club rooms for the men and used for ceremonies, most of which are secret.

Kachinas are masked gods who come to the village dancing and singing for the people, bringing presents, rain, and prosperity. The home of the Kachinas is in the San Francisco Peaks where they stay half the year. The Kachina dances are colorful, and are not seen off the reservation.

## THE WALAPAI

The Hualpai Indian Reservation occupies an area of almost a million acres in northwestern Arizona. The Walapai number only about five hundred, and many of them live off the reservation.

They have about six thousand head of cattle and raise corn, beans, squash, melons, and a few peaches. A substantial part of the tribe's resources is to be found in some thirty thousand acres of yellow pine.

Corn is planted in holes about eight inches deep and eighteen inches apart in loosened but unploughed soil. The harvested corn is parched and ground on the metate and eaten dry, as mush, as soup (with meat), or baked as a corn bread.

Houses now are built of lumber, tin, and canvas. The Federal Administration is encouraging the people to build with lumber from their own forest.

Like the Havasupai, bedding is generally spread on the floor, the heads of the sleepers pointing east, and is rolled against the wall in the day time.

The women, usually of medium height and inclined toward stoutness, wear voluminous skirted dresses of bright colors. A colored handkerchief is tied loosely about the shoulders, and a plaid shawl is worn in cooler weather. The hair cut is similar to that of the Havasupai women. Shoes are worn. The men's dress is similar to that of the Havasupai men on ordinary occasions, with blue serge trousers and bright silk shirts for special dress.

Basket making is practiced to some extent, and "tourist business" has brought about an emphasis on trays and bowls made from willow and squawbush.

The mourning ceremony in July is the one general ceremony of the year, and occupies a day and a night. It not only commemorates the deaths of the year by song and dance but also is a social occasion.

Card games, baseball, horse racing and other sports have replaced shinny, ring and pin, hidden ball, hoop and pole. However, stick dice wisto played with fifty small stones placed in a circle and three wooden dice (about four inches long, convex on one side and flat on the other) is still played.

## THE HAVASUPAI

The Havasupai Indians live in Havasu Canyon. Here the climate is almost semi-tropical. Here will be found a number of waterfalls. The largest, Mooney Falls, is almost two hundred feet high. The Havasu Creek ranges in color from light blue to turquoise. Father

Garces visited the tribe in 1776 and reported the number of Indians to be almost the same as at the present time.

In addition to the staple agricultural products of corn, beans, and squash, the Havasupai raise and enjoy peaches, nectarines, apricots and figs. The fields are plowed with a one horse walking plow, and planting is done by use of a planting stick about an inch wide and a foot and a half long.

Green corn, roasted in the husks, is usually eaten by breaking off



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# at the POW-WOW

the kernels with the thumb nail, catching them in the palm of the same hand, and pouring the handful into the mouth. Corn is ground and prepared in a number of other ways, for instance, boiled with green pumpkin, baked corn meal balls, or boiled with squash blossoms.

The Havasupai house may be built of willow brush, conical shape; like a tent with a horizontal ridge pole; or straight brush walls with a dirt and thatch roof.

The Havasupai men ordinarily wear levis or corduroy trousers, blue shirts, cowboy hats, and shoes. The women wear long, wide skirted dresses of bright colored print requiring about ten yards of material. Their hair is cut shoulder length at the back and has very long bangs over the forehead.

There is no taboo as to parents-in-law. However, neither husband nor wife addresses the parents-in-law by name. Actually the wife has no relationship term to apply to them.

Havasupai basketry is made both by the twining and coiling techniques. Acacia twigs are usually used, but cottonwood and willow are also used. The coiled trays and bowls are especially artistic.

Horse racing, to a point and return, is very popular. Wrestling, swimming and climbing are enjoyed likewise.

The Peach Dance is the one general dance of the year. It occurs about the first of September and utilizes several days and nights. It is predominately social but is also a prayer for rain and well-being.

## THE NAVAJO

Navajo life may be said to center around herds of sheep and goats and supplemented by horticulture. Their mode of life makes villages impractical. They live in hogans, made of logs and mud for winter use and of brush for summer shelter.

Mutton is a staple food and is generally boiled, roasted, or used with corn in a stew. Naturally, white flour has supplanted corn in many Navajo family meals.

Buckskin moccasins and jewelry are of their own make. A large cowboy hat or a silk handkerchief graces the head, of the cotton shirt, blue denim trouser clad man. Around the waist a belt of large silver conchos, around the neck strings of shell, coral, turquoise, and silver, and on the ears turquoise pendants will probably be worn. The women wear a costume consisting of a long sleeved velvet shirt ornamented with silver buttons and a skirt which is often twelve to fifteen feet wide. They also wear moccasins. Around their shoulders will be found a bright colored Pendleton blanket. The amount of jewelry is usually limited only by the family wealth.

All weaving is done by the women and involves much hard work in preparing the wool as well as doing the weaving under primitive conditions.

The Navajo silversmiths make beautiful necklaces, rings, bracelets, and belts.

Under present day conditions the medicine men chanters or singers have great prestige. Among the best known chants are the Night Chant, the Mountain Chant, the Feather Chant, the Wind Chant, and the Hail Chant.

## THE APACHE

The Apache lives in a mountainous area, roughly, a hundred miles square. There is some pine timber on the reservation, but the land



is chiefly useful for grazing.

In the early days, in fact until 1886, the Apache was warlike. Geronimo was a famous leader who was shrewd and a very formidable foe of the white man.

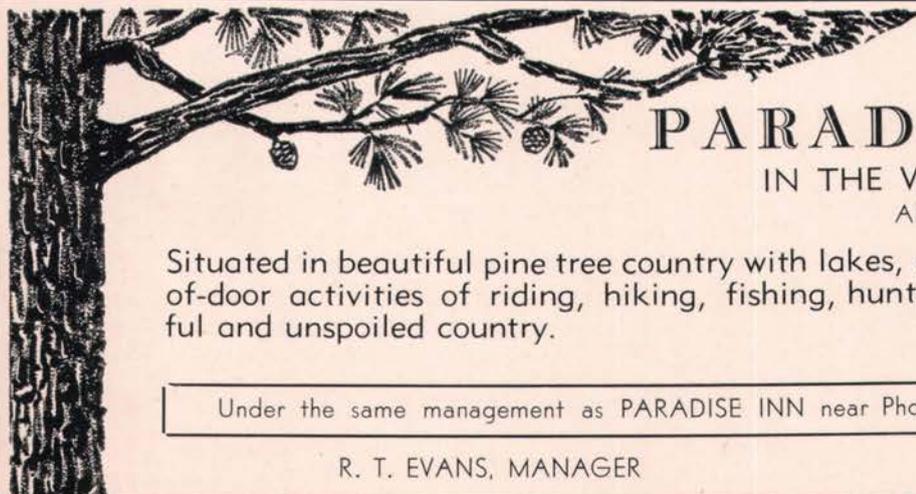
The Apache ordinary lives in a wickiup. This consists of poles with the tops drawn together and securely fastened and the framework covered with grass or bundles of straw, the thatch being secured by canvas.

The women wear a full skirt, requiring about eighteen yards of sateen or percale and made with a deep flounce. The blouse hangs to the hips, is high necked, and is not belted. The hair hangs free, and foot covering is usually moccasins. The men wear levis and blue cotton shirts for every day, but show a flair for color on dress-up occasions by wearing bright satin shirts. The cowboy hat is worn.

The tortilla is the favorite form of bread. Most of the cooking is done over the open fire, and the Dutch oven is rather standard cooking equipment. Since the Apaches own about forty-five to fifty thousand sheep, valued at about a million and a half dollars, meat constitutes the main item of food, but recent cash payments for labor have expanded the diet to include most of the traders' offerings.

Apache basketry has a well deserved reputation. The women use both the twining and the coiling techniques. Materials used in the twining technique are principally squawberry, sumac, and mulberry. Coiled ware is usually made of willow and cottonwood. Trays, bowls, baskets, and flat objects generally are made by the coiling technique.

There are many ceremonies and several of these have dances as a part of the ceremony. Included among these are the lightning ceremony, curative ceremony, and the puberty ceremony.



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# The JAP KILLING Sickness

(EDITOR'S NOTE:—The following article, one of the strangest, weirdest stories to come out of the Indian country in many years, was written by one of the Southwest's outstanding authorities on Indian ways and customs, Gladwell (Toney) Richardson of Flagstaff, noted both in England and the United States as a writer. This article is reprinted from TRUE Magazine, copyright 1947 by Fawcett Publications, Inc., and special permission has been granted by that firm for its republication herein.)

By GLADWELL RICHARDSON

THE GUNS of the far Pacific have been stilled. Bombs no longer rain from the sky. And most of the Indians of the southwest who served in the armed forces against an enemy they called "slant eyes" have come home.

But a good many of our southwestern Indians were killed on Pacific islands. And their number is nothing compared with the returned Indian veterans who may now die as a result of that fighting. For there is a disease incubating here in the southwest of which medical science knows nothing.

Its dangerousness came home to me fully on a recent sunny morning, when I expected to do nothing but loaf. There was a ringing of the doorbell, a loud clatter and then a frightened guttural voice.

In some alarm I got to my feet. When a Navajo, especially a medicine man, gets excited there is something badly wrong. And Hathali Nez's voice was urgent, scared and held all the ring of a desperate man grasping at a last straw.

At sight of me he broke into Navajo so fast I had no chance of understanding him. I got him to a chair, and quieted him down. Hathali Nez is a big man, six feet tall, his hair just turning gray. As a medicine man he is supreme in his district. Yet now his face actually looked white.

"You must get me some part of the body of a Japanese!" he cried.

It was my turn to become agitated. I could only gasp, "What?"

"I am holding Endah. Tomorrow morning we shoot the spirit, and now I discover that I do not have any part of the body of the enemy!"

The Navajo ceremony "Endah" is a war dance, known as the "Squaw Dance" to white men. It works this way: Navajo warriors who return from battle where they have slain an enemy halt near the hogans. They paint their faces black, and do not approach closer until the cleansing ceremony begins. The medicine man on the last day of the rite buries some part of the body of the enemy. Mounted warriors then ride up and shoot at this with a sacred bow and arrow,



Above, Pete Price, one of the most famous of Navajo Indian medicine men. The medicine man among the Southwestern Indians has a very high place in society—he is not only "doctor" but magician, authority on the tribal customs and usages, and "twebeen-ni-man" with the supernatural powers. Writer Richardson's article on this page tells of an Indian medicine man and his efforts to combat a "magic" sickness.

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and "kill" the spirit of the enemy. Unless this is done, according to Navajo religious belief, the spirit of that slain enemy has the power to enter the body of the living warrior, sicken him and make him die.

"I have held Endah for every veteran in my district," he said. "Even for those who did not slay an enemy. This is because those we did not at first hold Endah for, began to sicken and waste away."

The spirits of those dead Japs, whether killed by them or not, began to enter the bodies of the veterans. Hathali Nez assured me of this, and he wasn't fooling. Yet even he did not pay much attention to it until two young men died. Then he set to work to right things.

It is a well known fact that when and if a Navajo decides he is going to die, he will lie down and do so. Therefore when the returned

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Flagstaff, Arizona

veterans became despondent and felt ill without there being any cause for it they could understand, it was the Jap killing sickness. No more, no less.

"I have been working night and day," Hathali Nez told me. He did look worn out. "I am doing everything in my power to combat this slant-eye killing sickness and make those people well.

"You must help me, for now this slant-eye sickness has spread from the returned warriors to the men, women and even little children who have never been off the reservation in their lives!"

This astounding development did not exactly amaze me, though its possibilities of chaos in human misery brought full realization of what could happen if all 50,000 Navajo's decided they had the Jap killing sickness.

"I have four patients," he informed me sadly. "Unless I can obtain some part of the enemy's body, they will be dead in less than one week."

"I have come to you for help, my younger brother," Hathali Nez pleaded with tears in his eyes. "Unless you aid me now the death of four men, who are also friends of yours, will be charged against you."

That was putting it up to me the hard way. The telephone looked like my only hope; so I started calling my ex-service friends. A couple of them, not quite grasping my hurried explanations, apparently thought I'd gone crazy. Others were out of town. One had brought back a couple of Jap ears, but had sold them in Los Angeles. Hathali Nez was beginning to feel lower than the polish on the floor, and I wasn't any too cheerful myself. I started picking names out of the directory.

On one page the name of Russel Cheves, local plumbing contractor and gas man, leaped to my eyes. Cheves had been a Chief Petty Officer in the Seabees. While I hadn't been in the part of the Navy, as one ex-Chief to another—well, it was worth a try.

"I haven't got any Jap scalps," Cheves said, and then he added: "But I got one lone tooth from Bougainville."

My warwhoop brought Hathali Nez into some imitation of life.

We drove beyond the speed limit to Cheves' office, and behold; there was one yellowed Jap jaw tooth, looking like a mountain. It was big enough to be broken into four pieces; one particle for each of the ailing patients.

Hathali Nez wouldn't touch it with his hands. Cheves put it in an envelope for him, and was thanked ten times with ten handshakes. Outside, Hathali Nez shook my hand fourteen times.

Yet almost at once his face went gloomy again. This would be the necessary medicine for the four present patients, but what about those others to come?

To a white man this sickness of the spirit may seem ludicrous. But before he laughs he should remember that even the white man is best with sickness, even disease, of the mind and the spirit. Psychologists and M.D.'s combat it every day.

The Japanese killing sickness, brought back by the veterans who slew enemies in battle, is spreading so dangerously that the medicine men are worried. They must have some part of an enemy to overcome it. And with the little material expended already that was brought back by veteran Navajos, I hardly know how the medicine men will acquire more.

It would be extremely dangerous for any Japanese to wander into Navajo country right now!



One of the most interesting attractions at the Pow-Wow for the white visitor is the opportunity to see real American Indians — thousands of them — as they really are. When they come to the Pow-Wow, they bring the whole family. Above, young Navajo mother and child.

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*Each day of the Pow-Wow, the celebration opens with a parade through the downtown streets of Flagstaff. Here is a marvelous opportunity for the amateur (and professional) photographer. Scores of Southwestern American Indian tribes, dressed in their best, and authentic, tribal costumes, will march to the music of Indian bands. Navajo, Hopi, Zuni, Havasupai, Walapi, Apache, and dozens and dozens of others—here they march together in good fellowship and friendliness, tribes which only a few short years ago were on the warpath for each other. Never anywhere else will you have the opportunity to see so many different tribes and such a profusion of authentic Indian costumes.*

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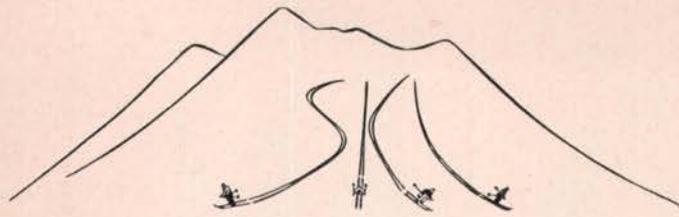
*The parade is fun, and one of the most thrilling spectacles you have ever witnessed. But to see the Indians "at home," laughing and playing, visiting and gossiping, acting just as people do among friends the world over, visit the Indian camp near the city park. Here you will see mothers and children, fathers and grandfathers lounging in the shade or playing one of the intricate Indian games of chance. Visit the Indian camp for a real look at native America!*

**Harry G. Moore**  
**WHOLESALE**

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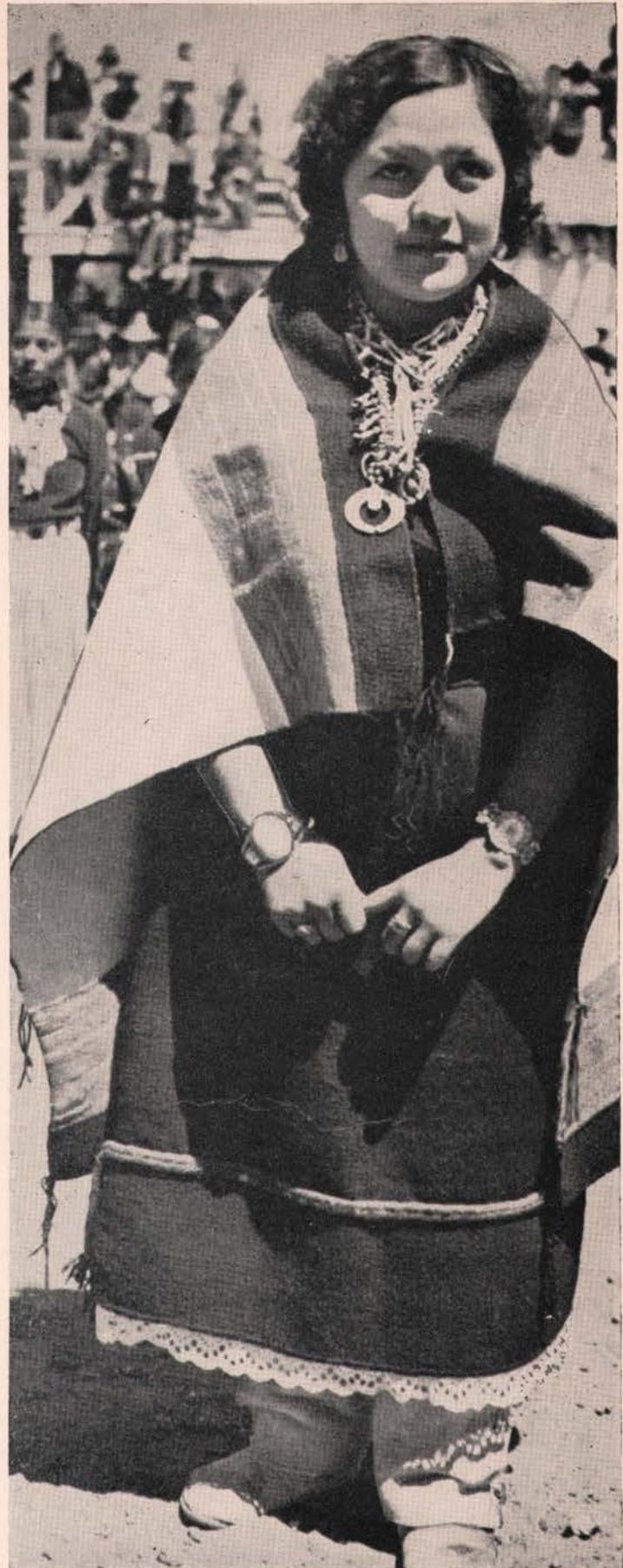
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*Above, an Indian beauty, winner of the beauty contest at one of the Pow-Wows in years past. While the Indian's idea of beauty differs somewhat from that of his white brother, the girls entered in the Indian beauty contest at the Pow-Wow are unusually attractive young women who will draw admiring glances in any surroundings.*



# Red RUINS and Black CINDERS

By DAVID J. JONES

(Custodian, Wupatki and Sunset Crater  
National Monuments)

**L**AND RUSHES are common in the history of man, but the only one in the United States to have been caused by the eruption of a volcano was in the vicinity of Flagstaff, Arizona.

Nine hundred years ago a heretofore barren plateau was converted into a veritable garden, attracting prehistoric Indian farmers from over the Southwest. Villages sprang up and the area supported one of the most dense populations of northern Arizona at that time.

But to understand this rare occurrence it is necessary to go back into prehistory with the archaeologist to a time before the land rush.

Under normal conditions there is a vast area from the San Francisco Peaks to the Little Colorado River which is not habitable by farmers because of a lack of moisture in the soil. Evidence at hand indicates that until the latter part of the ninth century there was only a small population in this arid region, and they were confined mostly to small clearings along the base of the San Francisco Peaks.

Here there was sufficient rainfall to raise crops of corn, beans, and squash. An "island" in the desert where one was isolated from his fellow men in other parts of the Southwest. In the scattered earth lodges which were partially beneath the surface the Indian families lived, eking out a living from the soil. The growing season was short; the winters long and accompanied by heavy snows.

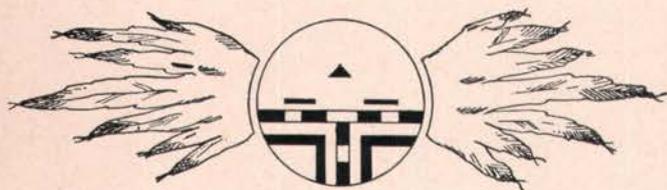
Then came the eruption of Sunset Crater. Apparently there were ominous rumbling and earthquakes for some time before the actual eruption, for all the earth lodges or pithouses in the immediate vicinity were abandoned. Finally there came a violent explosion in which the molten lava from the earth's interior was shattered and splattered



View of one of the Wupatki ruins. (Photo by Milton Snow, courtesy National Park Service.)

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by the expanding gases; thus producing cinders which were scattered far and wide. Out of cracks at the base of the crater poured hot, liquid lava, but it was confined, for the most part, to a small basin formed by the surrounding hills. The cinder, however, was carried by strong southwestern winds off toward the Painted Desert, covering an area of more than 800 square miles. Fortunate indeed were those who had moved, as their pithouses were buried in the cinder. The people living nearer the Peaks were not affected. It is a question as to how long the volcano was active, but even after the worst of it was over hot steam and gas escaped from the vent, producing the bright red and yellow colors at the summit for which the crater is named. In any event, the Indians regarded this display of nature with awe, and not unlikely considered it a great catastrophe.

Then some enterprising Indian farmer found that it was possible to raise corn in the cinders where it had previously shriveled and

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# A Prehistoric Arizona LAND RUSH

died from lack of moisture. The fine layer of cinder acted as a mulch which absorbed and held the scanty moisture from rain and snow.

News of this new farming area soon spread over the Southwest and the land rush started. Indian families deserted their fields to seek a better living in the "promised land."

Here truly was a melting pot of people with Indians coming from all directions. It is one place in the Southwest where all four of the cultural groups recognized by the archaeologist are present. In the rubbish heaps of the earlier villages the spade of the archaeologist brings to light the differences between the inhabitants, for even at that time different customs were practiced by the various tribes just as today.

One group disposed of their dead by inhumation, another by cremation. Each had his own ideas as to how pottery should be made and decorated. Their houses also tended to indicate to what group the owner belonged.

The stone masonry apartment house—a new idea in the annals of the architects of that time—became popular, although the most conservative still clung to the pithouse. Large pueblos which were located near a source of drinking water varied in size from ten to more than 100 rooms. Small one or two-room structures were built near the fields for use in the summertime. The largest pueblo and probably the longest inhabited of any in the cinder country was Wupatki Ruin, forty miles northeast of Flagstaff. Located at the base of a black, lava mesa overlooking the Painted Desert, its imposing walls of red sandstone are still in an amazing state of preservation.

Standing in the shadow of a massive wall today, one can, with little difficulty, visualize life as it must have been eight centuries ago. Wupatki (pronounced Woo-paht'-kee) was the center of activities for a large village, its small rooms sheltering a hundred or more Indian farmers and their families. Below, in the valley, were neat patches of corn, tended all day by the men and children. Here on the housetops and in the patios, the women gathered to gossip while performing the daily tasks. Many would be grinding corn for the next meal, while others fashioned pottery, baskets, or mended clothing. Brilliantly colored parrots sunned themselves. Dogs followed the children about, or lay panting in the shade. With the help of his neighbors a man might be adding another room to the pueblo, because of the need for additional storage space or to accommodate a newly acquired wife. Young girls could be seen in the early morning returning along the pottery strewn trail from the spring, intricately decorated water jugs balanced on their heads. On gala occasions colorful ceremonies were held in the amphitheatre, and crowds gathered on the rooftops to watch the dancers or listen to the music of flute and chanting. When time permitted, exciting games were played in the nearby game court, an innovation brought by the Indian migrants from the south. This was life in one of the more important cities of northern Arizona four hundred years before Columbus discovered America. Profound had been the influences of the eruption.

The cinder area now supported one of the most dense populations of northern Arizona at that time. Wupatki was only one of the many pueblos. The Citadel—a fortress apartment house—was located near  
*(Please turn page)*



*Ceremonials performed at the Pow-Wow are unquestionably nearly identical with those performed in the area a thousand years ago by the inhabitants of ancient Wupatki.*

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# Red RUINS and Black CINDERS

(Continued from previous page)

a peculiar sink hole in which there must have been water for drinking purposes, and within a square mile of the sink were more than two hundred small sites. Further to the east villages dotted every hilltop. Thus had the people come together in the villages. With such close contact and even intermarriage between members of the various tribes the differences apparent in the lower levels of the rubbish heaps became less and less distinct.

Rapidly this region developed into an important center. No longer were the people isolated by the natural barriers formed by desert and mountain. "Trade lanes" were diverted into the cinder country bringing supplies in demand by the people — shells from the Pacific coast, turquoise and other stones for ornament from the south and east, cotton for textiles. This prehistoric trade is interesting. In spite of the fact that there was no means of transportation, articles would often travel several hundred miles. A trader would visit a nearby village to barter for objects from villages even farther away. An unusual discovery at Wupatki during the excavation was the remains of the red, yellow, and blue military macaws or parrots. Apparently they were regarded as sacred birds just as the eagle is among the Hopi today; and they could be obtained only in northern Mexico. From village to village they were brought to the north. One can easily imagine the price of a parrot after it had been traded through numerous hands for a distance of more than 500 miles and with each person making a profit.

Yet even during the "hey-day" of the cinder country natural forces were slowly, insidiously working to destroy the attainment of the Indians and in the late 1100's they became pronounced. Growing discontent appeared among the people. Yields from the fields were not as abundant as before. Droughts became more frequent and prolonged. High winds sweeping the cinders into deep dunes left many fields bare of this moisture conserving layer. Along with these troubles arose the social evils bred by discontent — arguments over the better



farming lands, over water, and a multitude of petty details in everyday life. A life made possible by the eruption of the volcano was being destroyed by other natural forces — winds and drought.

Gradually families abandoned their homes to again seek more fertile fields elsewhere. The more persistent stayed on in hopes that this would again become the promised land. Their futile attempts to prevent the cinder mulch from being swept off the fields can be seen today, rows of stones following the contours of the hills. Finally even they gave up in despair. Abandoned homes fell into ruins; nature reclaimed the once-fertile plots. Thus the region into which the Indians migrated early in the 12th century was abandoned early in the 1200's, bringing to a close a most unique chapter of Southwestern prehistory.

Who these Indians were and where they went is an interesting subject for speculation. It is certain that in part, at least, they were Pueblo people whose descendants are living in the Southwest today. Possibly one might find relatives of the inhabitants of Wupatki among the Hopi of northern Arizona or the Zuni in New Mexico. In these modern villages even today life is basically the same as in prehistoric pueblos more than 800 years ago.

*Note:* Credit for the painstaking research which makes possible this reconstructed story of the effect of a volcanic eruption of a prehistoric people is due the Museum of Northern Arizona in Flagstaff. Those visitors who are interested may find the actual material from excavations on exhibit at the Museum. The areas concerned in this article are being preserved by the National Park Service at Wupatki and Sunset Crater National Monuments. Interested visitors may reach these monuments a short distance from Flagstaff on Highway 89.

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*Weeks and weeks before the big celebration of July 4-5-6 starts at "Dogo'asleet" (place of snows where the thunder sleeps — Flagstaff) Indians gather their belongings and start the long, long trek to the mountain. In the daily street parades during the celebration you will see Indians who have come to town for the first, and probably only, time of the year from their homes in the most remote parts of the Indian country.*

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*A view in the picturesque Monument Valley, the most remote part of the Navajo country. It lies in the wild, distant area on both sides of the Utah-Arizona border, west of the four-corners.*

*—Photo courtesy Standard Oil Co. of California*



*You'll see Indians on foot, in wagons, astride horses and in cars, trucks, busses — thousands and thousands of them — in the daily noon-time parades that wind miles long through the streets of Flagstaff. All of the dance teams taking part in the night ceremonial shows will appear in all of the parades.*

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# POW-WOW

By PEGGY JAMES

*Here we return to time forgotten,  
Back to the heart of an earlier scheme,  
Here where the stars, the lamps of heaven,  
Mingle their light with the torches' gleam.*

*Here, in the pines' sweet-scented circle,  
Tents are pitched as in long ago,  
While from a thousand flickering camp-fires  
Smoke drifts upward, still and slow.*

*Here we may witness rites immortal,  
Dances, old when the Spaniards came,  
Songs that echoed from age-old canyons,  
Primitive rhythm, yet the same.*

*Here, in the shadow of the mountains,  
Thrill to the chant of an ancient vow,  
Watching with wonder, while dusky dancers  
Couple the Past with the Here and Now.*



# CEREMONIAL DANCES

Among the more spectacular and thrilling Southwest Indian ceremonial dances, many of which will be seen at the Pow-Wow, are:

RAINBOW DANCE  
VICTORY DANCE  
WAR DANCE  
HOOP DANCE  
SUNFLOWER DANCE  
LONG ARROW DANCE  
BUFFALO DANCE  
RAIN DANCE  
FIRE DANCE  
APACHE DEVIL DANCE  
CHICKEN DANCE  
DOLL DANCE  
MUD DANCE  
EAGLE DANCE  
WAR GOD CHANT  
SPOTTED CROW DANCE  
SINGING COYOTE  
DANCE  
BADGER DANCE  
DRUM DANCE  
CACTUS DANCE  
THUNDER DANCE  
HUNTING DANCE





*These smiling squaws, also the rather stern looking buck in the background, are enjoying riding the painted wooden ponies on the Pow-Wow carnival merry-go-round. All carnival riding devices are popular with the Indians, adults as well as children, as photos on the opposite page show. The Indians thoroughly enjoy the carnival, the ice cream cones, and the always-popular hot-dog and soda pop.*



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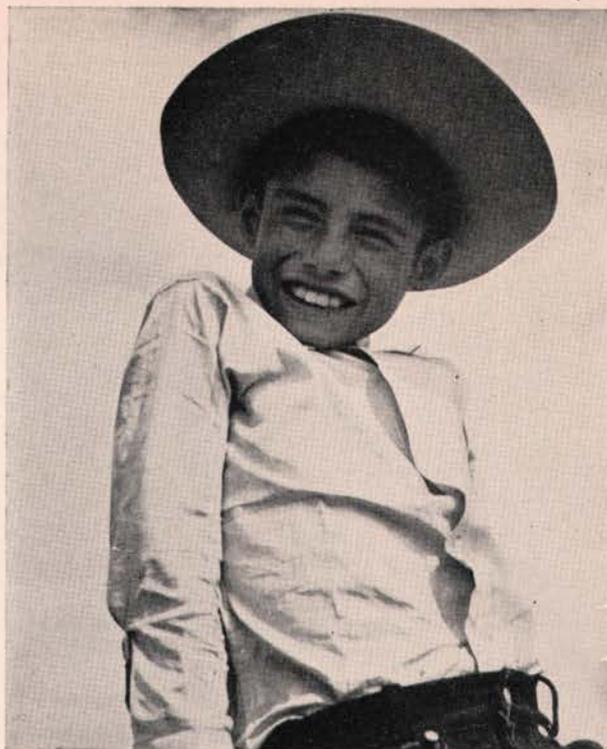
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*Youngsters are fun, the world over. Indian mothers are just as proud of their offspring as any other mother, and each Indian mother is sure her baby should be chosen winner of the baby contest, held annually at the celebration. These pictures supplied through courtesy of the National Park Service.*

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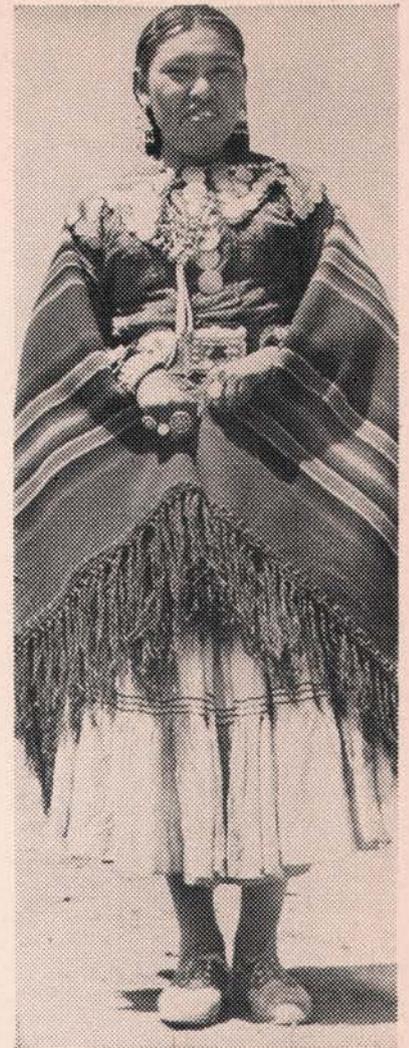
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# INDIAN *Beauties*



*These girls were the three winners of the Indian beauty contest at last year's Pow-Wow celebration. The girls who enter the beauty contest are like girls in beauty contests the world over — they preen and primp for hours, jealously watch the other contestants as the judges make their rounds.*

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*Navajo children are like children everywhere — they are shy of strangers, laugh, play, like ice cream and watermelon and candy, thrill to the color, noise and excitement of the carnival. Unlike white youngsters, Indian children rarely receive physical punishment or chastisement, but seem to be just as well behaved.*

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*NAVAJO STUDIES*—The picture above is a genuine Milton Snow Indian study, and shows the interior of a Navajo hogan, with father, mother and youngsters. This is a typical Indian home scene. The photos at the left are Navajo children at the Pow-Wow, two among thousands and thousands. The Pow-Wow is a happy hunting ground for the photographer.

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## GENERAL INFORMATION

### TICKETS

Tickets for all six performances of the Southwest All-Indian Pow-Wow celebration have been on sale since the middle of the month of June. They may be secured at the Chamber of Commerce office on East Aspen street, next door east of the ARIZONA DAILY SUN, and across the street from Hotel Monte Vista. During the celebration tickets may be purchased at the ticket office at the city park grandstand.

The six performances include the three afternoon rodeo performances, and the three evening ceremonial dance programs.

To really "see" the Pow-Wow, you should attend both the rodeo and the night program. An Indian rodeo is different from a regular rodeo — as you will discover. And the night shows are spectacles never seen off an Indian reservation — thrilling, weird, spectacular.

### GENERAL OFFICES

During the celebration, the Pow-Wow board maintains offices at the City Park grandstand. The executive department is divided into sections, with a Pow-Wow board director at the head of each section.

Any needs you may have, requests, questions, etc., will be taken care of at this office. Before the celebration opens, business may be transacted at the offices of the businessmen who make up the board.

### THE TIME SCHEDULES

The advertised time of the parades, the afternoon rodeos and

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## GENERAL INFORMATION

(Continued from previous page)

night ceremonial programs are the exact moment each will begin. The programs are long, with so much to do during the hours covered that no loss of time whatever can be permitted. Buy your tickets beforehand and come early if you wish to see the entire program without missing any event. The downtown parades are almost invariably "on time" to the dot.

### THE DOWNTOWN PARADES

The Pow-Wow is exclusively the Indian's celebration, his own "show." Many whites ask to join the downtown parades, but there is a strict rule that no white shall be permitted to take any part in the Pow-Wow programs or parades or in any manner displace Indian participation. Please do not ask to be permitted to join the parades.

### INDIAN VILLAGE

Several hundred acres in and surrounding the Flagstaff City Park has been set aside for the Indians visiting the Pow-Wow. They take over the forest and convert it within hours into a great Indian encampment, with every tribe solidly grouped, but freely circulating about and visiting with friends in other tribes. Water and firewood are furnished free. One must actually walk through the Indian Village to realize the very great number of Indians who are camped in the forest setting. Visitors are welcomed by the Indians. Some usually have handiwork of their tribe for sale. Especially the Navajo, who bring blankets and silver jewelry; the Hopi, with baskets, pottery and blankets; the San Domingo, with great strands of turquoise beads for sale to both Indian and white; the Apache, with baskets and trays; the Zuni and Laguna, with fine handmade silver jewelry.

The social dances in the village on ground especially set aside are free and whites may not only watch them but join in.

### POW-WOW MAGAZINE

The official POW-WOW MAGAZINE will be on sale on newsstands before and after the celebration in July, and during the celebration copies may be obtained on the streets from vendors. The magazine makes a fine souvenir to mail home.

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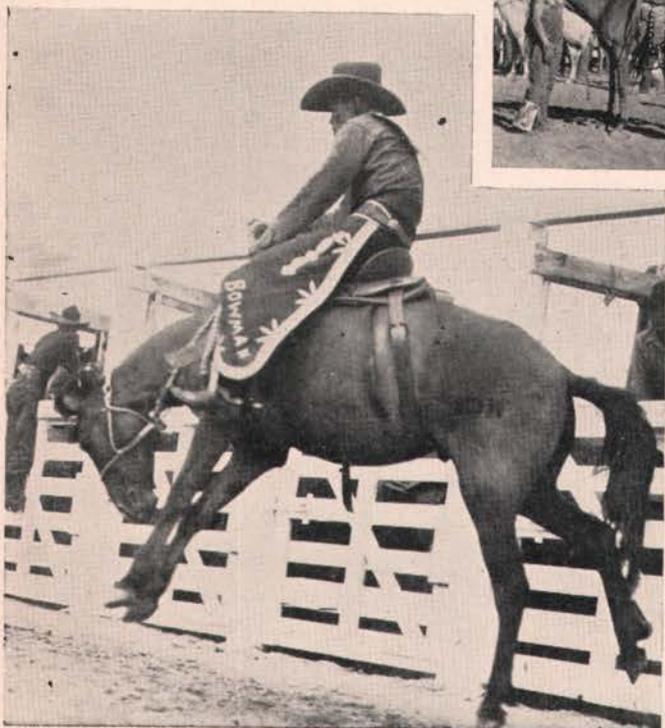


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*The All-Indian rodeo, held each afternoon of the Row-Wow by the Indians, is a show of real action, fun and daring. Above and to the right, pictured evidence of why white spectators say it is the best show of its kind in the world. These Indian boys have fun doing the things that most white men couldn't be hired to do.*

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# PLACE NAMES *Have Interesting Derivation*

ONE OF the first things to pique the interest of the visitor from another state is the strange and interesting names which have been given to so many towns, landmarks, and other places of interest in Arizona.

Some were named for famous pioneer characters; others for railroad engineers, famed explorers, some come from Spanish, and many have derivations from Indian dialects.

Among those of unusual interest in northern Arizona are the following:

**ABRA** (Yavapai County) "Ah-brah"—Spanish word meaning "wide open valley." Also a Mexican mining term, meaning a fissure, a considerable opening or cavity in the mountain. On Santa Fe railroad between Prescott and Ash Fork, in China Valley, southwest of Flagstaff.

**ADAMANA** (Apache County) — Named for early rancher and his wife, Adam and Anna Hanna. Altitude, 5,301 feet. Population, about 75. A station on the Santa Fe, 23 miles east of Holbrook. At the edge of the Petrified Forests and on the Little Colorado River. Stock raising is the principal industry of the surrounding district.

**AGASSIZ PEAK** (Coconino County) — Altitude, 12,340 feet. Named by Gen. W. J. Palmer for Prof. Louis Agassiz, the famed geologist. Northwest of Flagstaff. Pronounced "ag-a-see."

**ASH FORK** (Yavapai County) — In common with many other towns of the West, Ash Fork's first inhabitant was a pioneer whose wagon lost a wheel. He camped at the forks of Ash Creek; so the town that built up around him was called "Ash Fork." (Local school history.) 53 miles north of Prescott, on Santa Fe, Highways 89 and 66.

**BEG(K) ASHEBITO** (Coconino County) — Navajo Indian word meaning "cow springs." A trading post site about 42 miles northeast of Tuba City.

**BETATAKIN** (Navajo County) — Navajo Indian word meaning "high ledges house." A large prehistoric city ruin in Navajo National Monument. 140 miles northeast of Flagstaff. Pronounced "ba-tah-tah-akin."

*(Please turn page)*



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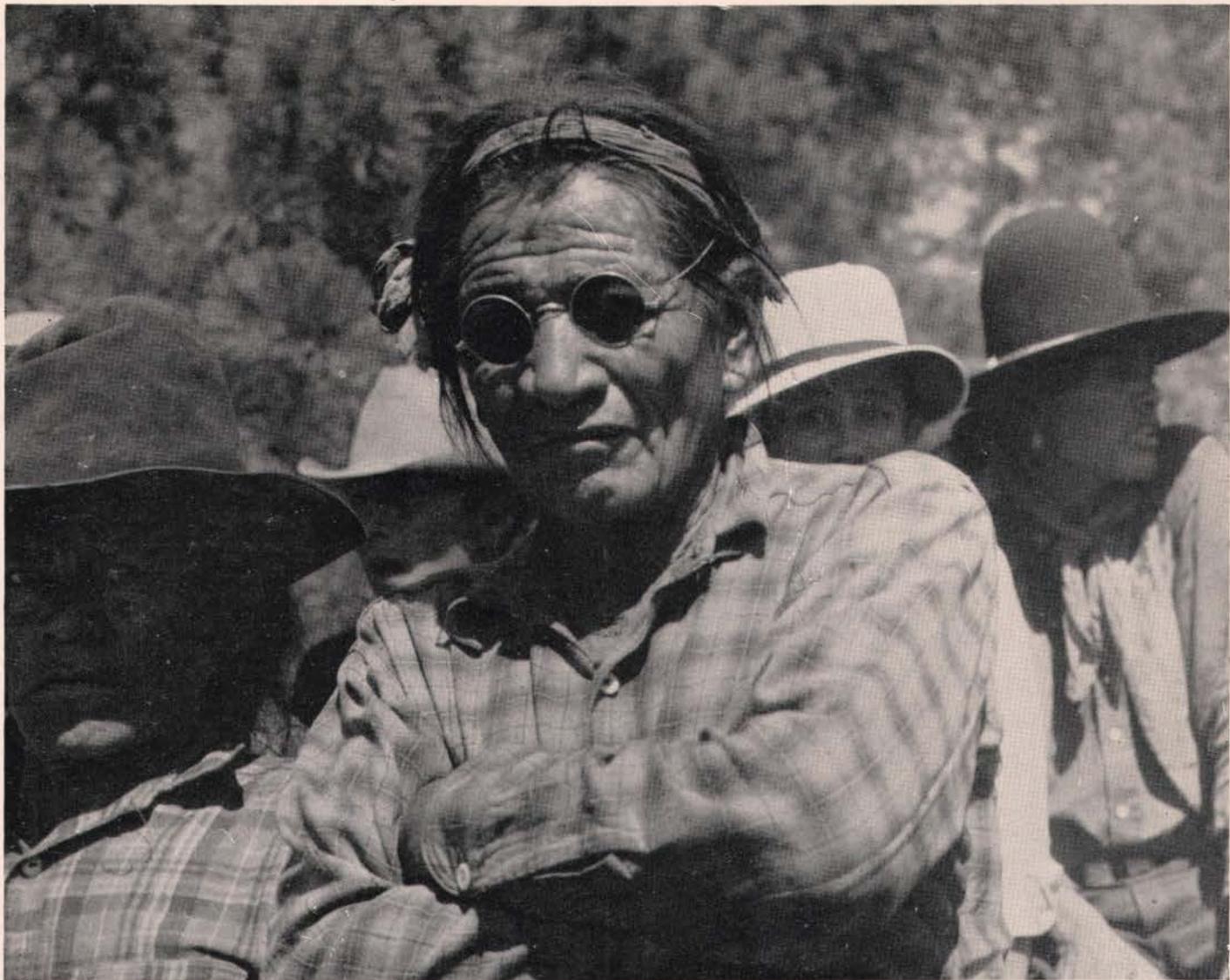
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A group of Navajo men getting a kick out of watching the peculiar antics of the white visitors.

## PLACE NAMES . . .

*(Continued from previous page)*

**BLACK BILL PARK** (Coconino County) — Named for Bill West, early logger and saloon man. Located 12 miles northeast of Flagstaff.

**BRIGHT ANGEL CREEK** (Coconino County) — A creek emptying into the Colorado in the Grand Canyon. So named by Major J. W. Powell in 1869, simply to balance a prior description, further up stream, as "Dirty Devil Creek." Bright Angel Point and the Bright Angel Trail at Grand Canyon take their names from this creek.

**CANYON DIABLO** (Coconino County) — "dee-ah-blow" — Spanish meaning "ravine of the devil." It is a typical canyon in the Kaibab limestone, 225 feet deep and 550 feet wide. Located a few miles east

of Flagstaff.

**CHIN LEE** (Apache County) — Properly pronounced "chay-e." A corruption of the Navajo name "I-chi-ni-li" meaning "where the water comes out." Located at the mouth of Canyon de Chelly. Trading post and government school.

**DILKON** (Navajo County) — Named for Indian trader. A trading store in the Hopi buttes district, 45 miles northwest of Holbrook. Winslow nearest railroad point.

**DOKOSLID** (Coconino County) — "Where the snow never melts." The Navajo Indian name for the San Francisco Mountains.

**ES-KWA-LI** — Hopi Indian word meaning "Thank You."



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**GANADO** (Apache County) — “gah-nah-doh.” Spanish, “flock of sheep or herd of cattle.” A trading post in the Navajo Indian reservation. Was the headquarters of Kit Carson in 1863.

**GAP, THE** (Coconino County) — A trading post in the Indian country, 90 miles north of Flagstaff, on the way to Lee’s Ferry. So named because it is situated at a gap in the mountains.

**HAVASUPAI INDIAN RESERVATION** (Coconino County) — “The people of the blue water,” a tribe of Indians who separated from the Hopi people long ago and made their homes in the canyon of Havasu Cataract. The reservation is 52 miles west of Grand Canyon, established as a reserve in 1880. Area 518 acres, on which dwell about 200 Indians. Pronounced “hah-vah-soopie.”

**JEDDITO** (Navajo county) — An Indian word meaning “antelope water.” On the rim of the mesa to the north lies a string of early Hopi pueblo ruins. Evidences of many prehistoric animals have been found hereabouts. A trading post, 70 miles north of Holbrook. Pronounced “jed-dit-oh.”

**KAIBAB** — An Indian word meaning “mountain lying down” or a high, flat, plateau. The Kaibab Indian Reservation, which lies partly in the northern section of Arizona, is administered from Utah.

**KEAMS CANYON** (Navajo county) — Named for T. V. Keam, first white man Indian trader in the Hopi country. Here are located a store, the Hopi agency, and a boarding school. Nearest railroad point is Holbrook, 87 miles south.

**LEROUX SPRING** (Coconino county) — A welcome spot to pioneers who traveled the rocky road along the 35th parallel of latitude. Named for Antoine Le Roux, principal guide for the Whipple expedition of 1853. Located seven miles northwest of Flagstaff.

**MOENCOPI** (Coconino county) — A Hopi word meaning “running water” or “many springs.” A colony of Oraibi near Tuba City. A Mormon mission post was established here in 1871 by Jacob Hamblin. In 1879 the Mormons built the first and only woolen mill in Arizona at this point, and it had a short life. The present Hopi pueblo was founded in the 70’s by the Oraibi chief Tuba.

**McNARY** (Apache county) — Named for James G. McNary, president of Southwest Lumber Mills, Inc., which operates a big sawmill here. The town is about 72 miles south of Holbrook. Altitude, 7,200 feet. Located on the old Cooley ranch and formerly known as “Cooley.”

**NA-AH-TEE** (Navajo county) — A Navajo Indian word meaning “without eyes.” A stock-raising district in the Navajo Indian reservation 50 miles north of Holbrook, the nearest railroad point. Altitude, 6,500 feet.

**NIC DOIT SOE PEAK** (Coconino county) — Indian name, meaning “mountain lion.” Whites call it “wild cat peak.” Located in the Tuba City area.

**PAINTED DESERT** (Navajo and Coconino counties) — The valley of the Little Colorado river, from the neighborhood of Holbrook to the Grand Canyon. Great formations of brightly tinted, myriad-colored sand and stone. The early Spaniards named the area “El Desierto Pintado,” which means “the painted desert.”

**RED LAKE** (Coconino county) — Located south of Tonalea, in the Hopi Indian reservation, northeast of Flagstaff. Also another Red Lake in Coconino county, a short distance north of Williams.

**SOBAIPURI INDIANS** — A branch of the Papagoes, exterminated by the Apaches. A Pima Indian name, meaning “spotted people.”

**STONEMAN LAKE** (Coconino county) — Named for Gen. Geo.



Stoneman, surveyor of 1854; in command in Arizona in 1870. A spring-fed lake in the crater of an old volcano. Located 44 miles south of Flagstaff, nearest railroad point. Altitude, 6,765 feet.

**SUNSET CRATER NATIONAL MONUMENT** (Coconino county) — Lava flows and ice caves. Located 13 miles northeast of Flagstaff. Established as a national monument in 1930. Area, 3,040 acres. Most recent cinder cone of the third volcanic period. Conspicuous on account of the bright halo of sunset glow that covers its crest at all times and can be seen at any hour of the day whether there is any sunshine or not. Halo is produced by a combination of three kinds of volcanic rock that line the rim of the crater.

**TEES-TO-PO** (Navajo county) — An Indian name, meaning “cottonwoods along an arroyo.”

**TONALEA** (Coconino county) — From Tonalite — a mineral. Stock raising district in the Indian country, 110 miles north of Flagstaff, the nearest railroad point.

**WINSLOW** (Navajo county) — Named for General Winslow, an early Santa Fe railroad official. Called in early days “Sunset Crossing,” an old ford across the Little Colorado river. A distributing point for the Indian country to the north and a railroad division point. Points of interest in the neighborhood include Meteor Crater, Painted Desert, Petrified Forests, Hopi villages and Navajo reservation. Located 33 miles west of Holbrook on Highway 66, and the Santa Fe railroad.

**ZILH TYSAYAN BUTTE** (Apache county) — Means “Hopi mountain.”

**ZILTAHJINI PEAK** (Navajo county) — Indian word meaning “black mountain.” Elevation, 7,100 feet. The mesa of the same name adjoins.

**ZUNI** (Apache county) — The word means “great flowing water.”

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# Return of the HOPI Craftsman!

THE MUSEUM of Northern Arizona is very happy to announce the Fourteenth "Hopi Craftsman" exhibition, July 4, 5, and 6.

The Hopi craftsmen are returning to the Museum to reestablish their famous exhibition of Indian Arts, discontinued for five years during the war.

Word has come from the reservation, "The people are asking for the 'Hopi Craftsman'."

This unique exhibition of Indian Arts was established to encourage and preserve the crafts of Arizona's only group of pueblo Indians, and gained a nation wide reputation in its thirteen years of service, 1929-1942.

Now, for the first time since the war, our craftsmen are returning

work through its many fascinating stages, from the moulding of her pots and jars to the final firing of her work.

As the visitor enters the Museum, the view through the great picture window looking across the patio, is dramatic and vividly colorful with a backdrop of dark forest sweeping up to the towering blue peaks of the San Francisco Mountains.

Those interested in our Indian people are aware of their fine war record. Men and women from the Hopi pueblos served their country all over the world.

In the Hopi's home villages many changes are taking place, as they have elsewhere in our post-war world. The young people have found that the world is large, but their homes on the mesas in the



*Hopi Craftsman Exhibition At the Museum*

to reestablish their exhibition as an annual event.

Weavers and potters, basket-makers, silversmiths and Kachina doll carvers, are preparing to send their finest work and to compete for the many prizes offered by the Museum.

The Hopi are fine craftsmen and their arts are many and varied, more so than those of any other pueblo Indians.

They still practice many techniques that have come down to them from prehistoric times and have been forgotten elsewhere; therefore their crafts represent a sort of "island of the past" to which the archaeologist turns for assistance in reconstructing the life and arts of the ancient people of Arizona.

The "Hopi Craftsman" takes place in the beautiful patio of the Museum. On the outdoor stage a weaver and basket-makers will be seen at work and nearby a potter can be studied as she carries her

Painted Desert still call them back. They are a people tenacious of their ancient ways of life and when the outside world grows difficult they come home. Then they need their crafts, taught them in childhood, both as an aesthetic expression and a source of livelihood.

For the old people who remain at home, their home industries are always a sure source of income. In the years of drought and crop failure there is always a sale for blankets, pottery, and basketry.

Hopi craftsmanship has a reputation for versatility and excellence among all the pueblos of the west and has been traded into New Mexico from prehistoric times.

From modern collectors to the passing tourist, Hopi textiles, pottery and basketry are in great demand. The Museum of Northern Arizona believes that the arts and crafts of the Hopi people are a valuable heritage which should be kept alive to enrich our mutual culture of the future.

# RATTLESNAKES, *Prayer - and* RAIN

**O**BSEVING the Hopi Indians perform their age-old Snake Dance ceremony at one of the native villages atop the distant mesas in the turquoise-blue sky of northern Arizona has at least one thing in common with viewing that other famous attraction of the area — the Grand Canyon.

The observer is a changed person after witnessing either of these wonderful spectacles.

The great canyon gives one such a sense of the age of the Earth that it is overwhelming. The Snake Dance takes you back into the dark, dim centuries before our recorded history — into the stone age of our own ancestors.

Probably the most sacred and important rite of the Hopi Indians, the Snake Dance is performed each year by the Hopi Snake and Antelope fraternities to bring rain and good crops.

The dancers perform with live, deadly rattlesnakes and other snakes, carrying the reptiles about in their mouths and hands, breathing into their writhing bodies prayers for rain. The snakes, believed to be messengers to the gods, are afterwards turned loose to carry the prayer messages underground to the home of the gods.

Never has it failed to rain after a snake dance, old pioneers swear. Never has a Hopi dancer been fatally poisoned by a rattlesnake during the ceremony, though many are repeatedly struck by the deadly reptiles.

The dances are held in the pueblo villages of the Hopis, northeast of Flagstaff, on the high mesas. Whites may witness the grotesque, savage spectacle, but may not take pictures. Only in the villages, at times designated by the Snake clan priest, are the dances held. Usually the dances are held late in August, the Snake priest announcing the time about a week before.

The dance is held in the center of the village. A cottonwood bower is constructed, called a Kisi or altar. Before that altar is a buried drum, the tight stretched hide head flush with the ground, so each dancer tromps on the drum head as he passes the altar, making a slow, resounding boom.

In the green cottonwood kisi are dozens of slithering and coiling rattlesnakes, buzzing ominous warnings.

The dance takes place late in the afternoon, just before dark, but crowds gather early to get a good seat or standing place. Whites mingle with Hopis and Navajos. The Navajos come, scorning to admit any belief in the ceremony, but many of the bucks carry rain-coats and blankets, knowing that it always rains.

Suddenly all movement and chatter of spectators ceases. A lane opens through the crowd and eight gray painted figures run into the cleared spot, immediately starting a slow, choppy dance, shaking rattles of dried gourds in one hand and tufted sticks in the other. They are of the Antelope clan, which assists in the dance. Four times they circle before the kisi, then line up before it and begin chanting.

Back of the crowd appears the most startling group of persons ever seen in this modern age. Mad-looking eyes stare through a mask of black paint that covers their faces and bodies. Some have long straggly hair, falling below their shoulders. Around their loins are deerskin kilts of red. A zig-zag emblem decorates the kilts. Moccasins are also of red. Unseeing, as though in a trance, they run through the crowd.

They are the Snake priests, 14 of them!

An oblong figure is drawn on the ground before the kisi with sacred meal. About this the black figures dance, each stamping out a hollow boom as he passes over the drum head. All the time the Antelopes are standing before the kisi, a dismal, ghastly background of gray, shaking rattles and chanting.

One by one the dancers are given snakes. Each snake carrier is closely followed by another dancer, who continually taps the dancer on the back with a tufted stick and chants.

The dancer almost joyously receives his snake from the head Snake priest. He grasps the thick, writhing rattler in one hand and flicks the tail of the squirming reptile into the other hand. Bending over and swaying in slow rhythm, the dancer mouths the thick, muscular body of the snake as an infant mouths a teething ring.

From time to time snakes are dropped and a snake catcher sprinkles them with sacred meal, then snatches them up and hands them to a member of the waiting Antelope clan. The dancer then receives another snake from the kisi. A snake is never picked up after the dancer has loosened it until it has been sprinkled with meal, even if the snake gets into the crowd.

By the time all the snakes have been danced with and the dance ended, the Antelope clansmen have their hands and arms filled with snakes. Then some of the Snake priests take the snakes back again and race down the slope of the mesa to the plain below. Now and then a snake is dropped, until all of them have been released to carry the prayer for rain to the four directions. Soon it will rain, for already the clouds are beginning to gather overhead.

Rapidly the crowd disperses. Navajos ride down the winding trails to their homes on the plains. Whites climb into autos. The village is left again to the Hopis. It seems hard for spectators to believe that some of these friendly, smiling Hopis, dressed in white man's clothing, have just finished participating in the most savage, weird spectacle ever seen.

Yes, stranger — and then it rains!

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#### THE CHARM OF THE VERDE

By GARVIN TURNER  
President Verde Valley Chamber of Commerce

**F**EW PEOPLE know that all of the varied charm of Arizona can be seen in a comparatively small area of the state.

This area, most of which is in Yavapai County, is the geographical center of Arizona. In it you find the tall, cool mountains of the north, the Ponderosa pines, and the warm desert areas with their Saguaro cactus and Joshua trees.

A very fascinating section of the central part of Arizona is in the Verde Valley, with four ever-flowing streams, more than thirty recorded Indian ruins, tall pine-clad mountains, and two state-designated wilderness areas where elk and other wild game abound.

People who come to the Flagstaff Pow-Wow in July should certainly not miss the opportunity to drive down the twenty miles of beautiful Oak Creek Canyon road to the portal of the Verde Valley, with its many enchanting natural attractions and range of climate from warm desert to cool pine-clad mountains.

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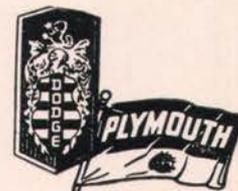
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*Above, a group of Hopi Indian buffalo dances. The Buffalo Dance is always a favorite with Pow-Wow visitors.*

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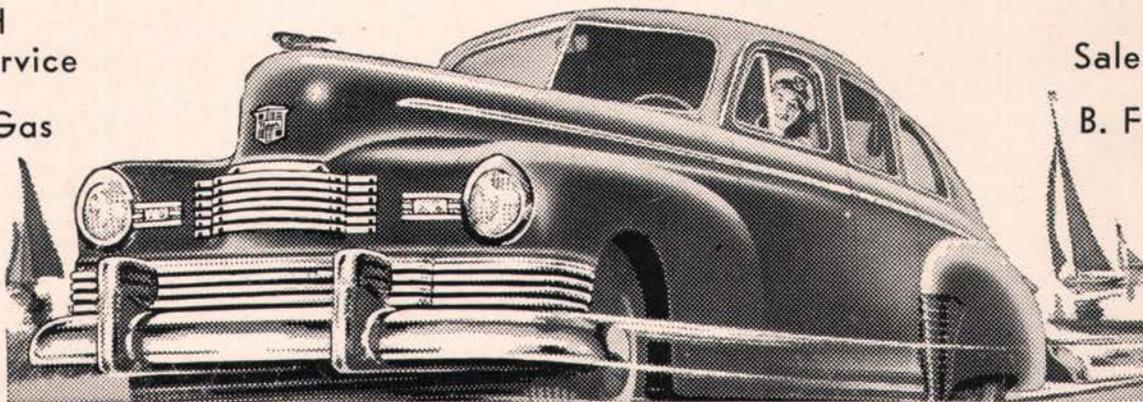
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