

A.C. FLAGSTAFF, AZ.
POW WOW

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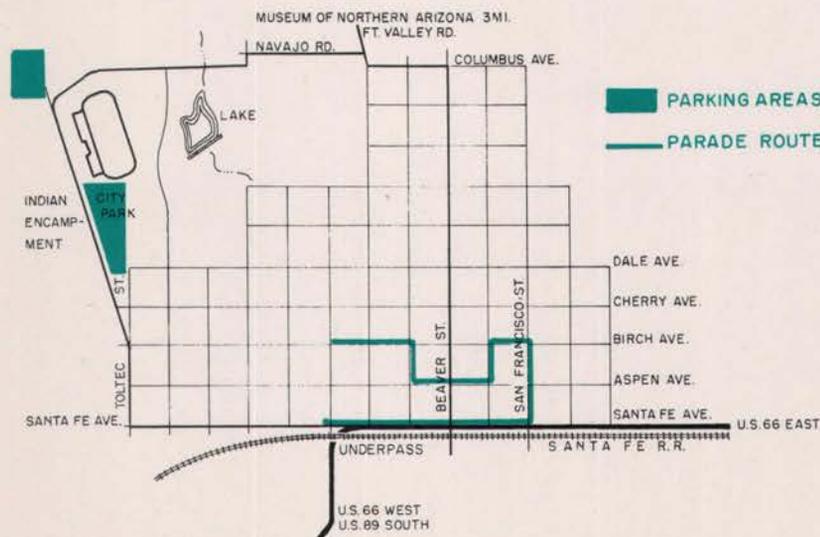


ALL-INDIAN POW WOW

JULY 2, 3, 4, 1960 - FLAGSTAFF, ARIZONA



NOTE: Copies suitable for framing of the cover painting are available at \$1.50 by writing Pow Wow Magazine, P.O. Box 1407, Flagstaff, Ariz.



TICKETS

Tickets for all Pow Wow performances are on sale at the Chamber of Commerce, 101 West Santa Fe, until the morning of July 2. The ticket office will then be open in front of the grandstand at the Pow Wow grounds. All grandstand and box seats are reserved. Tickets for bleacher seats go on sale two hours before each event.



WHAT YOU'LL SEE

ACTIVITIES LISTED BELOW ARE THE SAME
TIME AND PLACE FOR ALL THREE DAYS

COLORFUL PARADES

The parade starts promptly at 11 a.m. each day of the Pow Wow. The map to the left indicates the route it will follow. This is a colorful spectacle with ceremonial dancers performing briefly at various places along the parade route; rodeo performers on horseback; and numerous Indian families riding in their traditional wagons, displaying their most beautiful jewelry, rugs and blankets. The parade participants are all Indians. No whites are allowed to participate in any Pow Wow event.

ALL-INDIAN RODEO

The rodeo performance begins promptly at 1:30 o'clock each afternoon, featuring some of the best rodeo events in the Southwest. The participants are amateur rodeo performers, well-trained Indian cowboys who have more fun than the spectators. In addition to the usual rodeo events of bronc riding, team tying, bulldogging and bull riding, much fun is derived from a few unscheduled events which always occur. The annual beauty contest and baby show are also held during the afternoon performance.

NIGHT CEREMONIALS

Beginning at full darkness, approximately 8 o'clock, this colorful and spectacular show takes place in the Pow Wow arena. The night ceremonial program is produced in the most authentic surroundings possible, with the light of camp fires highlighted by special lighting effects. Often it is very cool in the evening, so in order to be comfortable and enjoy the show, it is suggested that you bring a coat and blankets.

INDIAN ENCAMPMENT

The Indians begin to arrive a few days before the Pow Wow and an encampment forms in the Flagstaff City Park. You will see numerous tents, cars, and pickup trucks serving as shelter for the families attending the festivities. Each cowboy's horse is tied, or corraled in a makeshift pen near his "camp," and each family unit has its campfire where their meals are prepared. Immediately in front of the grandstand will be found small "shops" where the Indians sell their handiwork.



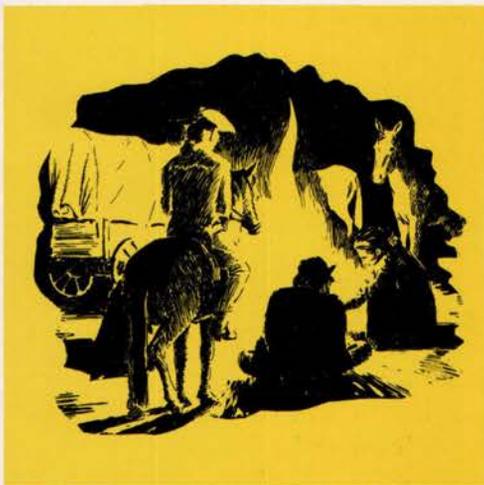
THE BEGINNING

THE All-Indian Pow Wow is the end result of location and circumstance. It is all Indian because the Indians are here—14 tribes live in Arizona, and the Navajo occupy the largest reservation in the U.S. It is a Pow Wow because it is an Indian gathering for the three-day celebration, presided over by the San Francisco Peaks, the “place of snows where the thunder sleeps” as the Navajo call it.

Flagstaff is in the heart of Indian country. To the north live the Hopi and Navajo, to the southeast the Apache, to the west the Havasupai, Hualapai and Yavapai. In southern Arizona are the Papago, Pima, Maricopa, and Yaqui. Along the Colorado River farther west are the Chemehuevi, Cocopah, Mohave, and Yuma.

The coming together of the tribesmen of the Southwest has been an annual event for over thirty years. They are joined in the Pow Wow celebration by their neighbors in New Mexico, the Pueblo people, and by tribesmen from Oklahoma, Wyoming, South Dakota and other states.

There is a precedent for the celebration at Flagstaff that dates back to 1876. Accounts differ, but one version relates that in 1876 a party of emigrants, California-bound, camped at the spring not far from what is now the City Park. To celebrate Independence Day they trimmed a tall pine into a flagstaff and flew the American flag, fired shots into the air and whooped it up in general. Indians in the vicinity heard the noise, came to investigate and were invited to join the fun. The trimmed tree remained a landmark for many years and was still standing in 1883. There is general agreement on one point: that is how Flagstaff got its name.



For several years in the 1920's the local organization of Elks put on a July Fourth celebration called the “Days of '49” which attracted so many Indian onlookers that a number of businessmen suggested starting an Indian show. The idea caught on. The Indians were invited to come to town for a community celebration with plenty of free food and a chance to play games and have races and dances. The success of the first celebration in 1929 set the general pattern and marks the beginning of the Pow Wow of today.

It was a success from both points of view: the Indians had fun, they met old friends and made new ones, traded their goods and found it convenient to buy supplies; the townspeople also had fun, and businessmen took in silver dollars.

In the early years of Pow Wow the celebration was a community affair with everyone pitching in to help. Beef and mutton, beans and potatoes were served free to the Indian visitors. They in turn provided the entertainment, playing games in the afternoon and dancing in the evening. It soon developed into an all-Indian show.

A celebration, to most Indians, is a "great chicken pull." A version of this ancient sport was one of the afternoon games, with a sack of sand buried in the ground instead of a live chicken. The trick was to yank the sack from the ground while astride a fast-running horse. The little Indian ponies of those days could not always support the rider as he swooped down to grab the sack, and spills were frequent and hilarious.

The tug-of-war was a popular contest, particularly between the Mohave and Navajo women. As the Mohave were quite large and prone to use a 300-pounder as "anchor woman," they almost always won in spite of fierce resistance from the Navajo. The tug-of-war led to so much quarreling among the contestants that it finally had to be discontinued.

Other Indian games included the Hopi "stick-and-stone race." Contestants ran barefooted and the game was played by putting a smallish stone on one foot, throwing it with a swing of the foot, then running to the spot where it landed and replacing it on the foot without use of hands. This went on for the distance of a mile, twice around the track.

Since 1934 the annual celebration has been sponsored and staged by Pow Wow, Inc., a non-profit organization with a board of directors composed of local business and professional men who serve without pay. Tribal leaders assist in making rules and deciding how events are to be handled. Before each Pow Wow they meet with board members in a breakfast conference to make policy decisions.



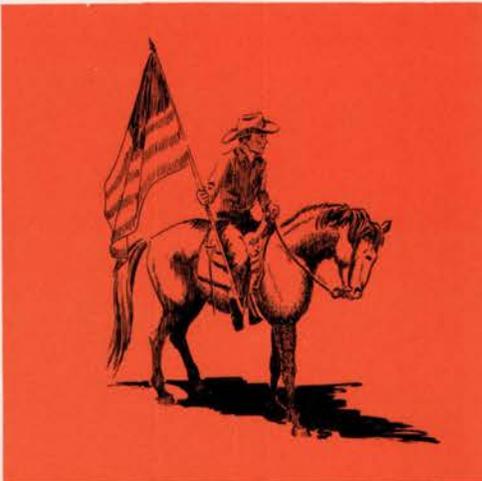
DAILY PARADE

HIGH noon each day of Pow Wow is parade-time. Promptly at 11, the Indians who participate in the festival start their parade moving through the streets of downtown Flagstaff. Like other events, it is an all-Indian affair and there are marching bands, dance groups in full regalia, and cowboys riding their finest horses. A unique feature is the procession of Navajo horse-drawn wagons which traditionally concludes the parade.

Marchers begin to assemble an hour before parade-time at the west end of Santa Fe Avenue near the underpass on U. S. 66. Navajo wagons are lined up along the curbs of side streets; riders adjust saddle cinches. Now is the time for the spectator to observe at close range the details of colorful native dress, to watch the byplay between Indians waiting to fall into line, and to take candid camera shots and closeups.

The parade is a preview of events to follow. The cowboy riders will compete in the afternoon rodeos; the dance groups in their ceremonial costumes will take part in the evening performances. The dancers pause now and then, especially at street intersections, to execute a few steps to the beat of a drum. As they dance, there is the jingle of bells, the click of turtle-shell rattles. When the bands start playing, the cowboys may find their horses executing a few steps of their own.

Among the all-Indian bands which entertain during the parade and other events are usually the Hopi Indian Concert Band, the Navajo School Band and the Hualapai Indian Band.



As the parade winds through the streets, the spectators can see and compare the Indians of many different tribes: Navajo, Hopi, and Apache of Arizona; groups from the New Mexico pueblos of Taos, Jemez, San Juan, Laguna and Cochiti; visitors from more distant states—the Cheyenne, Oglala Sioux and Arapahoe. Zuni maidens pass by, balancing decorated pottery jars on their heads. Women of the Plains tribes walk softly in leather moccasins, their tanned doeskin dresses decorated with beadwork and porcupine quills.

An increasing number of Indian children share the fun of parading, and their dress repeats in miniature the dress of their elders. Some of the children are already skilled dancers who will appear in the evening ceremonials.

The procession of Navajo wagons—for many years a special feature—is the traditional climax of the parade. The wagons roll by, each drawn by a team of little Indian ponies, with white canvas and perhaps a colorful blanket stretched over the wagon bows. The driver may be a Navajo man sitting erect, one hand on the brake-handle, or a woman in full skirts of satin, velveteen blouse with long sleeves, wearing a wealth of silver jewelry set with turquoise. Whole families—children, old folks and pets—crowd together on the floor of the wagon box, and peer out from under the canvas. Keeping up with the times, many wagons now roll along on rubber-tired wheels.

The number of wagons entered in the parade diminishes each year as they are displaced by the modern pickup truck for transportation. The Navajo Reservation is the last refuge of these old-fashioned farm wagons, where they are still used to haul wood and carry supplies from the trading posts. Wagons are now driven to town only at Pow Wow time, for it is a journey of several days from distant parts of the reservation. The Pow Wow committee encourages entries by offering bales of hay, watermelons and other inducements, with cash awards for every day's participation in the parade, and a special award to the wagon traveling the greatest distance (as far as 100 miles) to enter.

Part of the fun of a parade is watching the crowds. Not all the Indians are in the line of march. They are also on the sidelines along with the tourists and townspeople and other Pow Wow visitors. The alert observer will catch many incidents of human interest and humor, as the crowds gather in July Fourth-festivity mood.

As the parade disbands at the end of the route, near City Park, many of the Indians will pose for pictures, if extended the courtesy of first asking their permission. It is also customary to pay something for the privilege.



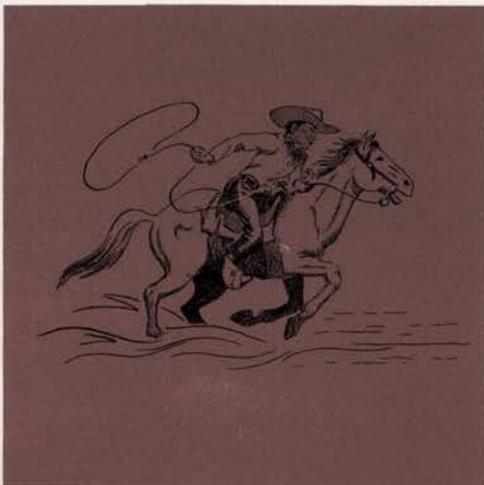
ALL-INDIAN RODEO

THIS one is different, for the all-Indian events of the Pow Wow rodeo present the Indian as cowboy in his own show. It's a performance peppered with thrills, chills, and spills. And it gives the camera buff a chance to snap fast and furious action pictures from the safety of the grandstand.

These Indian cowboys are amateur contestants in the Pow Wow arena, having a bucking good time, and some are as expert as professional rodeo hands. They compete in events with all the natural recklessness of Indian youth, and there is friendly rivalry between the tribes as well as between individual contestants. Of course they compete for cash prizes, hand-tooled saddles, fancy boots and other awards, but mostly for fun. They may even have more fun than the spectators, though the spectators have the added advantage of watching the Indians watch the show.

Most of the entrants are Navajo Indians from the reservation near Flagstaff. Others may be Apache, Hualapai or Havasupai cowboys, or perhaps Chemehuevi from the Colorado River reservation.

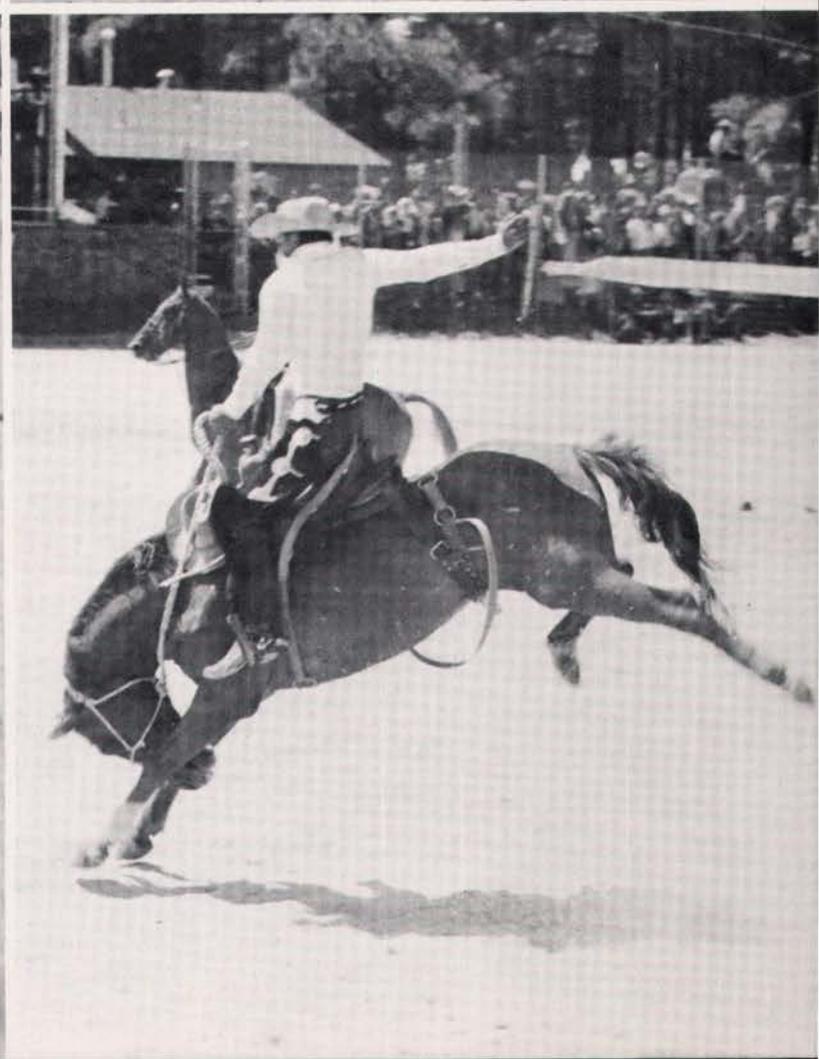
The skills displayed in the Pow Wow arena were learned through tough experience in everyday range work and hours of practice. Many Indians earn their living as "cow punchers" either with their own cattle outfits or on off-reservation ranches. Local rodeos on the Navajo Reservation are weekly events in the spring, and serve to test and sharpen the skills which the contestants display in the one big event of the year—the Pow Wow rodeo at Flagstaff.



Old timers say the three r's of the rodeo are ridin', ropin', and rastlin'. Bronc riding, calf roping, bulldogging, and steer riding are always on the program and there are always plenty of extras thrown in, some unscheduled. There may be the excitement and fun of a wild cow milking contest, in which one cowboy holds a range cow (if possible) while his pardner tries to get a few drops of milk into a pop bottle. The first contestant to reach the judges with his inch of milk is the winner.

Saddle bronc riding is always good for thrills and spills. It is an endurance contest between the bucking horse and the rider as they come banging out of the rodeo chute. The bronc knows no rules but the rider must use only one hand upon





the single rein from halter or hackamore. He must not change hands, must not touch saddle or horse with his free hand—known as “pulling leather.” The rider must not lose a stirrup, and of course must stay in the saddle, on the horse. How long he can stay is the question.

Bulldogging is another blood-tingler and shows the quality of cowboy sportsmanship. The bulldogger must “run his ox” with the help of an assistant, called the hazer, and slide off his horse at full gallop to catch the fast-running steer. He seizes the animal by the horns and twists its neck until it is wrestled to the ground while his assistant stands by to continue hazing if anything gets out of hand.

Team tying takes split-second cooperation between two cowboys and their horses. On the range it is used to put a calf in position for branding. One cowboy ropes the calf around the neck while his team mate throws a loop around the hind feet. A good roping horse will then hold the neck rope taut, backing away from the calf, as the rider dismounts to throw the calf to the ground and wrap a piece of rope (called a “pigging string”) around its feet. Contestants compete for the fastest time, clocked at the moment the cowboy throws up both hands to show the tie is completed and the field judge signals the timer.

There are no breathing spaces between events, for horse races on the arena track will keep the spectators cheering. The horses entered are real racers—quarter horses, part thoroughbreds, topnotch roping horses—with no resemblance to the little Indian ponies of other years. Horse racing was started at the Pow Wow some 28 years ago to encourage the Indians to breed and enter better horses, and has long since become a regular event.

You may not see everything that happens in the Pow Wow arena, for the rodeo is a close relative of the three-ring circus. But you'll certainly remember the spills, chills, and thrills. And whether you pronounce it ro-day-o or rode-eo, it will spell an exciting afternoon.



INDIAN ENCAMPMENT

ANOTHER interesting feature at Pow Wow time is the Indian encampment in the pines at City Park, where thousands of tribesmen camp for the three-day celebration. They begin to arrive well in advance to select the best sites, and some groups by tacit agreement use the same location year after year. At one time the Hualapai always camped in the area where the Flagstaff Indian Dormitory now stands.

Visitors are welcome for the Indians not only live here during Pow Wow but do a brisk trade in handicrafts. It is a "behind the scenes" experience to walk through the encampment. Here the Indians set up tents and improvised shelters, or sleep in the back of trucks. The wagons that rolled in the parade are parked near the owner's camp and horses are tethered here and there. Every family or group has its own cooking fire, and the air is full of the smell of burning pine and juniper. Strips of "jerky" hang from ropes strung between branches.

The Indians crowd into every available space, sandwiched in between the early comers who had a choice of sites. Trucks and passenger cars are parked between tents. In the evening hundreds of campfires burn brightly among the trees. Something is always cooking, and coffee bubbles incessantly in smoke-smudged pots. After the evening performance, the Indians gather around their campfires to visit and relate the highlights of the day's events.

From the reservations the Indians bring many handicrafts to sell at Pow Wow. Navajo women hang their gayly colored rugs from ropes strung between the trees, or drape them over the tailgate of a truck. Jewelry and native crafts of every description are displayed for sale along the main road.



Temporary wooden booths are also set up in the Pow Wow grounds, where members of many different tribes spread out their wares—shell necklaces from San Domingo, mosaic-type Zuni pins, oil paintings and watercolors by Navajo artists.

Before the evening performance begins, the early visitor can stroll about the encampment and watch preparations for the ceremonial dances. The carnival which yearly entertains both Indian and Anglo visitors is already underway. Indian children shrill their excitement as they ride the ferris wheel or snap-the-whip for the first time.



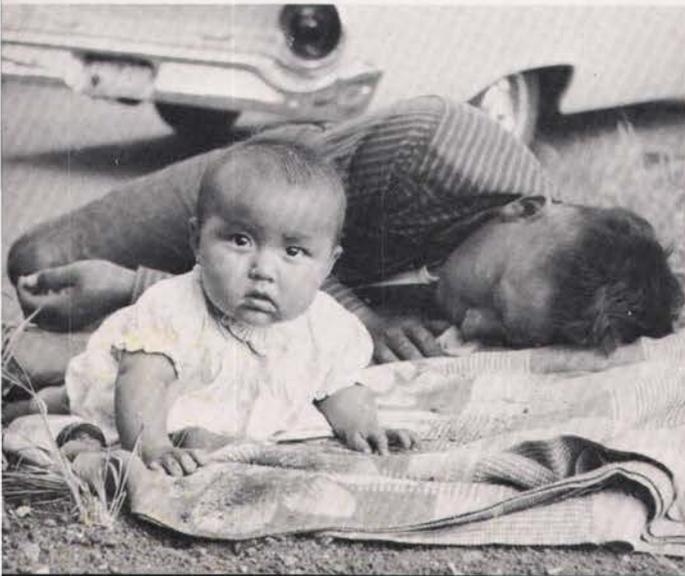
The soft drink stands and lunch counters are thronged with customers. After the evening ceremonials, the carnival attractions are at their height providing a sort of side-show to the main Pow Wow events.

The daytime visitor, looking for interesting scenes in the camp to photograph, may find that some of the Indians also have cameras in hand. It is increasingly popular to snap the unsuspecting visitor, and the height of achievement is to take a picture of a tourist taking a picture of an Indian. This is all in good fun and an understandable switch.

At any time of day or night there is something of interest to observe. Indian children are especially delightful, whether eating a large chunk of watermelon, hiding behind their mothers' skirts, or venturing a shy smile. Like children everywhere, they love the excitement of a big celebration and the Pow Wow is a rare treat for most of them.

Moreover, it is cool in Flagstaff in July. To camp for a few days under the pine trees at the base of the San Francisco Peaks is a welcome change from the intense summer heat on the reservation. The gathering of the different tribes has many aspects of an Anglo family reunion, a Boy Scout jamboree and a traveling circus. There is also a hint of the activities at a businessmen's convention, for the Indians swap stories and ideas, make deals and trades during their days together in camp.

Far into the night the Indians visit together and perhaps chant and dance around their own campfires. The strange sounds which carry even into the center of town after midnight will come from the Indian encampment. July, after all, is the month of the full "buck" moon.





EXCITING, COLORFUL INDIAN PERFORMERS IN AGES-OLD CEREMONIAL DANCES

IN the night ceremonials, the Indians perform "dances" which are not dances in the white man's sense of the word. They are ritualistic patterns passed down through generations—dramatized prayers that deities understand and answer. The significance of every detail may be known only by religious leaders, but the Indians understand why the dance must be performed correctly and well. They find communion with their deities in the meaningful tempo of the drum and chant, and every action is a supplication.

Although most dances are religious in nature, a few are social dances or reflect a common experience. It is as hard for non-Indians to grasp the meaning of Indian dances as it is for a white man to explain his symbols and rituals. Some generalized explanations may be ventured, however. For the dances presented regularly, and some occasionally, in the varied program of evening ceremonials, the following notes may add depth to the viewer's appreciation.

YEI-BEI-CHAI (Navajo)—Part of the Night Way Ceremony, the Yei-bei-chai is performed on the last two nights of the nine-day "sing" for curative purposes. It is sung in high falsetto voices, peculiar to the Navajo, and the litany is mysterious and strange to our ears, yet with a haunting quality. It is meant to appease the gods, or *Yeis*, and to drive out evil influences. During the actual healing ceremony, sand paintings are made by medicine men in the hogan of the sufferer. In the Pow Wow arena, the performers appear in traditional costume but without the masks used only in the real ceremony.

CROWN DANCE (Apache)—Also known as the Mountain Spirits Dance, it is the principal dance of the Apaches and one of the most dramatic and exciting of Indian ceremonies. It is given to initiate young girls into womanhood and follows four days of purification and instruction by older women. The dancers, masked with black hood and wearing strangely shaped headdresses, represent the *Gan* or beneficent deities. They carry symbolic swords to fight the forces of evil, and the large wooden crowns bear symbols of the heavens which are also painted on their bodies. The strange masks and crowns are unique in the Southwest. The term "Devil Dance," sometimes applied to the Crown Dance, is a misnomer.

EAGLE DANCE (Pueblo)—Often performed at Flagstaff by the Hopi and the New Mexican pueblos of Cochiti, Jemez, and San Juan, the dance dramatizes the relations between the eagle, man, and the deities. The symbolism is direct and easily recognized. In realistic costume, with feathered wings attached to outstretched arms and wearing eagle-beaked headdress, the dancers swoop and glide and wheel in simulated flight. Indians venerate the eagle for his power. Some pueblos use the dance in healing ceremonies, because the eagle is always strong. The Hopi use eagle feathers as prayer feathers, called *pahos*, in their ceremonies.

HOOP DANCE—This most spectacular dance is chiefly a pleasure dance and test of sure-footedness and stamina. It originated with the Taos Indians some fifty years ago, but is now a favorite among many tribes. At first only one willow hoop was used; now as many as 7 or 8 hoops are manipulated with amazing skill and dexterity.





WATER CHANT (Zuni Maidens)—Balancing pottery jars on their heads with dignity and grace, the maidens go to a spring near Zuni village to bring back that precious commodity—water. At the spring they sing songs of happiness and of hope that they will carry the water safely home. The maidens wear handwoven mantas and the beautiful jewelry for which Zuni craftsmen are noted.

BUFFALO DANCE—A dance performed by all pueblos, usually in mid-winter, it celebrates the return of successful hunters. Some dancers are dressed as hunters; others impersonate the buffalo and a symbolic killing of the animals is enacted. The women represent the Buffalo Mother, and the hunter-leader will wear the feathered Plains headdress to show that the buffalo came from the land of the Plains Indians.

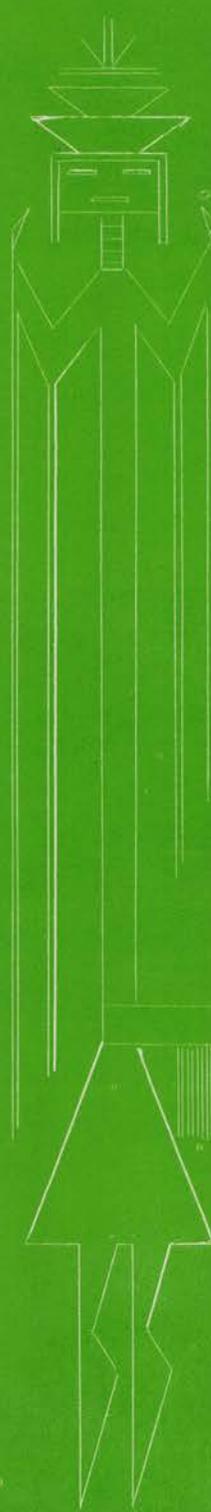
BUTTERFLY DANCE (Hopi)—Usually held in August to celebrate abundant crops and in thanksgiving for a good summer, this social dance is also a prayer for rain and for everything to bloom. The elaborate headdress, called a tableta, depicts the bright and varied coloration of butterflies, and the dance movements represent the motion of butterflies. Young Hopi girls used to wear their hair in traditional “butterfly” swirls around their ears to signify they were of marriageable age.

LANCE AND SHIELD (Cheyenne)—It is said that this contest dance was old before the white man came. The dancers go through the motions of battle with lance and shield, and each must keep step with the drumbeat and song as they avoid the other lances. Dances of the Plains Indians are war dances or contest dances, in contrast to the Pueblo dances which are primarily enacted prayers.

KNIFE WING DANCE (Zuni)—Also called the Night Bird Dance, it calls upon the night bird or nighthawk to protect the Zuni village. As the bird flies over at dusk, it warns young people to return home. The Zuni use the bird as a model for the Knife Wing Bird in their jewelry, as its wings are thin and curved like knife blades.

PARROT DANCE (Cochiti)—One of the oldest and most sacred of Pueblo dances, it is often performed at Flagstaff by the Cochiti from New Mexico. Archaeologists have traced back the ceremonialism involving parrots for over 1500 years. Parrot bones are often found in prehistoric ruins. The skulls of a Mexican macaw and native Arizona parrot shown at the Museum of Northern Arizona date from 1100-1300 A.D.

MEXICO—“Maya” Feast Dance (Baile de Fiesta)—First performed in Flagstaff at the 1959 ceremonials, this fiesta dance has been handed down, it is said, from the days of the Spanish conquest of Mexico. It is performed to celebrate Catholic feast days in the native villages. The dance team from south of the border consists of musicians (drummers and reed player) and five dancers from the Yaqui tribe in lower Sonora, Mexico. The dancers wear shell-like objects called “tenovales” strung from knee to ankle, producing a clicking sound during the dance steps. The masks and flowers are purely decorative.



HOPI CRAFTSMAN

THE chance to watch Indian craftsmen at work is a special feature at the Museum of Northern Arizona during the exhibit of Hopi handicrafts. Scheduled annually at Pow Wow time, the Hopi Craftsman Exhibition is open to visitors on July 1-2-3-4 from 9 a.m. to 6 p.m. daily. Admission is free.

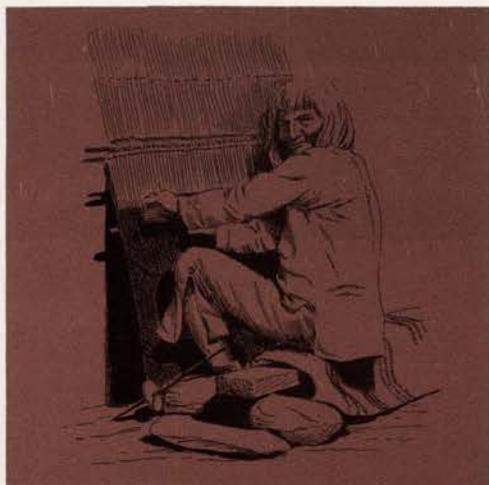
The arts and crafts of the Hopi Indians are varied, and they still use traditional methods of manufacture almost unchanged since the Spaniards first saw their ancient villages in 1540. The Hopi Craftsman Exhibition brings together fine examples of their skill in pottery, basketry, weaving, and silverwork, which have been collected by the museum staff in the Hopi villages on First, Second, and Third Mesas northeast of Flagstaff. Craftsmen enter their products to compete for the cash prizes and ribbons offered by the museum for the best work, and practically all items exhibited are for sale.

In the museum patio, hundreds of woven baskets, decorated pottery, and textiles are on display. The weavers' looms are set up in the shaded arcade at the rear, and a Hopi potter in old-style dress molds her bowls and jars while two basket weavers demonstrate the making of wicker plaques and coiled baskets.

Kachina dolls hand-carved from cottonwood roots—an unusual and fascinating Hopi craft—line the walls and counter of the museum's special exhibit room. Here, too, are the cases filled with silverwork of distinctive Hopi design: bracelets, rings, pins, buckles, ear rings, necklaces.

Among the Hopi it is the men who do the weaving. This year one of the old-time craftsmen, Sequoptewa, demonstrates blanket-weaving. Sequoptewa was one of the best weavers on the Hopi Reservation until an accident several years ago paralyzed his right arm. He thought he could never produce fine work again, and last year wove all his remaining wool into one small multi-colored blanket. He found however, that he did better than he expected, and he has now resumed weaving in spite of his handicap.

David Tawameiniwa comes to the Hopi Craftsman show whenever he can find someone to tend his sheep. Again this year he demonstrates the weaving of a traditional Hopi belt on a small loom. The black, green, red, and white belt was part of the old-style dress of Hopi women, and is now worn with ceremonial costumes.



The Hopi potter has never used a wheel. Clay is rolled between the hands and coiled to form a vessel. Garnet Pavatea, well known among First Mesa potters, demonstrates with skillful fingers the making of a pot from the first lump of wet clay to the firing of the decorated piece. Firing takes place during the exhibit and, in the traditional manner, without a kiln. The baking fire is built in an open space behind the museum, and the fuel consists of dried sheep dung.

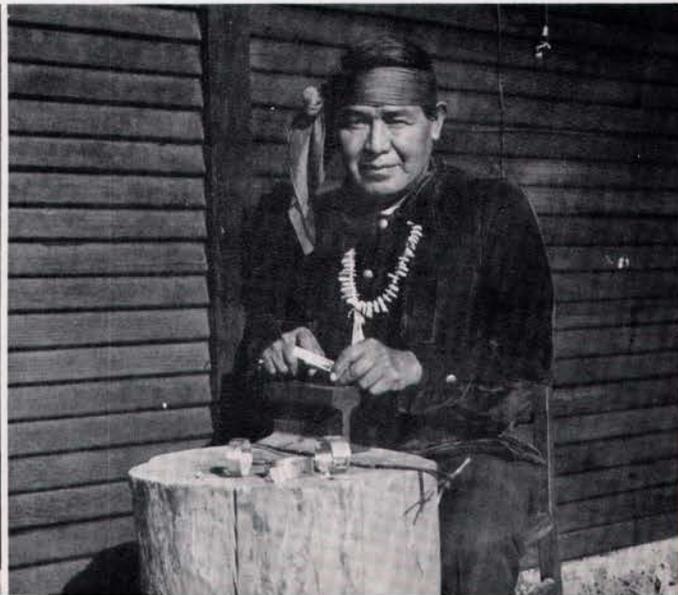
Three types of basketry are produced on the Hopi Mesas: the coiled yucca work made exclusively on Second Mesa; the wickerwork characteristic of Third Mesa, and the woven yucca trays or sifters, made in all the villages.

Eva Hoyungwa is the demonstrator of wicker basketry, and usually brings along her little girl, also in traditional dress, to sit beside her. She uses native dyes, made from the wild plants she has collected. Branches of the wild currant bush form the frame or warp of wicker ware, and the stems of rabbitbrush (chamisa) are used for the weft.

The coiled type of basket takes longer to make and is more expensive. Myra Joshua comes from Second Mesa to demonstrate this type. The coiled basket has a foundation of grass and shredded yucca, wrapped and sewed with split yucca leaf strips. Four colors are often used in addition to the cream and green color of the yucca.

Always popular with visitors is the demonstration of piki-making in "Piki House" behind the museum patio. Vera Nevahoioima is one of the expert makers of this traditional Hopi bread. The batter is of cornmeal in varied colors from blue, yellow, red or white Indian corn, and cooked on a specially prepared stone grill. The thin sheet is then whipped off and rolled into cylinders.

The Museum of Northern Arizona has two expert Hopi craftsmen on its staff—Jim Kewanwytewa, carver of Kachina dolls, and Willie Coin, silversmith—who assist with the annual exhibit and take special orders from the visitors.





JUST WHAT IS A TRADING POST

THE trading post is an Indian counterpart of the old general country store. Some curious shops use the term to tweak the imagination, but you must drive into Indian country to see an authentic example.

Usually built of adobe brick or stone, with few windows, a typical trading post may be the only building for miles around. It often resembles a fort—which the early ones were. There may be a gas pump in front and a few hogans nearby. It is still the only store existing in most parts of the Navajo reservation.

Depending on the time of day, you will see Navajos outside the post, leaning silently against the wall or clustered in conversation. Others arrive on horseback or driving a team of wiry ponies hitched to a Navajo wagon, or a modern pickup may disgorge an entire family.

To step inside, out of the sun's glare and hot sand laden wind, is like entering a cool cavern. The trader and perhaps an Indian assistant stand behind the counter waiting on customers: the women in velveteen blouses and bright sateen skirts, wearing their beautiful silver and turquoise jewelry; the men in blue jeans and cotton shirts, their belts strung with silver conchas. Some may have long hair tied in back with cotton string under their high domed hats, but the young men favor creased stetsons and have their hair cut short.

The trading post is crammed with merchandise—canned goods and staples stacked on shelves, dry goods and hardware in cases. Hanging from the rafters are bridles, pails, lanterns and stirrups. There are always cases of soft drinks, much in demand. In the center of the floor is usually a large oil-burning stove for winter use.

To modern Navajos the trading post is much more than a store. It is the center of the community where everyone goes from time to time. It is a place to meet your friends and to gossip. Here notices are posted on the bulletin board, about sheep dips, meetings, school affairs. The trader is kept busy telling non-literate customers what the notices are about.

A trading post may have the only telephone in the community. Few Navajos understand how to use it, and they prefer to give messages to the trader in Navajo for him to relay in English.

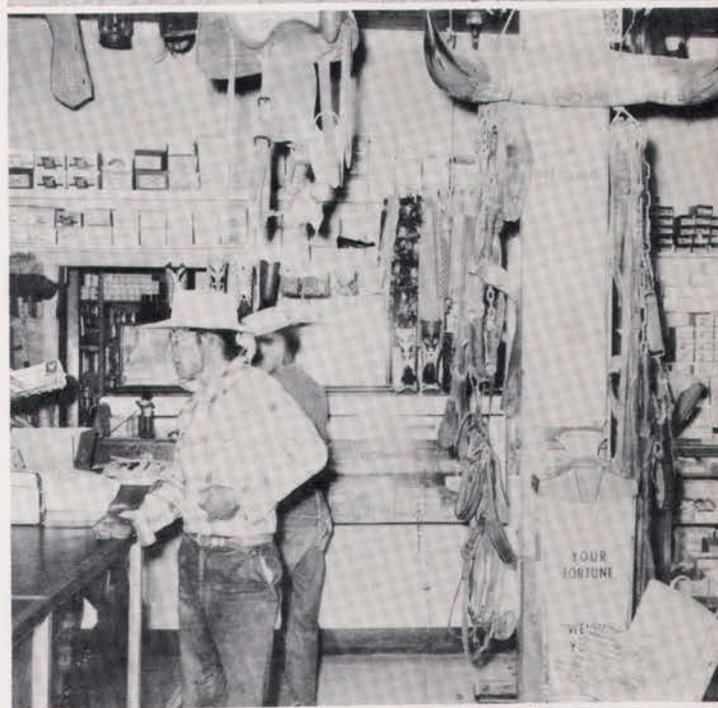
Often there is a post office where the local people receive their mail. It may be delivered twice a week and mail days are major events. Although few adults can read or write English, all Navajos love to get mail.

They rely on the trading post for most of their groceries, although they still raise part of their food supply in the form of mutton and corn. The store supplies tools and agricultural implements, enamel and cast iron cooking ware, stoves, harnessware. The trader also stocks ready-made work clothes for men and children, and bolt goods from which the women make their own colorful outfits. Here both men and women buy the Pendleton blankets they wear around their shoulders.

The trader is the most important white man in the Navajo community and often the principal link with the outside world. He will write a letter, make a phone call, give advice, and get information about jobs or relief. Government officials rely on him to post notices and pass along information to the Indians.

Besides selling over the counter, the trader must be a credit manager and market the products of the community. Most Navajos today live on credit for much of the year, and the trader carries their accounts until they receive their cash income. Some credit is secured by pawning silver jewelry but most accounts are unsecured. Besides cash, a trader may receive in a single year 40 tons of wool, 2,000 lambs, 500 rugs, quantities of hides and several tons of pinon nuts. He must market these promptly to keep his capital liquid.

North of Flagstaff on U.S. 89, there are trading posts on the Navajo Indian Reservation at Gray Mountain, Cameron, and The Gap. Along Reservation Route 1 to Monument Valley there are trading posts at Tuba City, Tonalea, and Kayenta. The oldest and most famous is at Ganado, forty miles north of U. S. 66. In business continuously since 1880, the Hubbell Trading Post is the last surviving example of an old-time Navajo trading post. Efforts are being made to establish it as a national historic site.



THE MODERN APACHE

NOW peaceful cattlemen and farmers, the Apache have come a long way in adapting to an alien culture that they fought so fiercely for so many years. Of all the Indian tribes in the Southwest, they were the most feared and they were the last to be subdued.

At one time the territory of the roaming Apaches included much of Arizona and New Mexico, and extended onto the plains of Colorado and Texas. Now some 8,000 Apaches occupy two main reservations in the White Mountains of Arizona: the Ft. Apache Indian Reservation and the San Carlos Reservation which adjoins it on the south. A few small groups live on the Ft. McDowell Reservation near Phoenix and on the Camp Verde Reservation south of Flagstaff. In New Mexico are two other groups, totalling over 2500: the Jicarilla in the north-central part of the state, and the Mescalero in the mountains near Alamogordo.

In this instance, the Indians were not given poor land to live on. The two main Apache reservations cover more than 5,000 square miles and contain forests, grazing land, arable land and mineral resources. Here the Apache are developing one of the largest cattle ranches in the world. They have become expert stockmen with large herds of cattle and some sheep. They have an excellent breeding program and Apache cattle auctions bring the highest prices of any range cattle.

The reservation land has lakes and streams and many natural parks where stock can feed on lush grass. The average elevation is around 6,000 ft. and some wooded peaks rise to more than 10,000 feet above sea level. This White Mountain country has long been a summer vacation resort and popular with fishermen and hunters.



Whiteriver is now the headquarters and main trading center for the Ft. Apache reservation, and is located not far from old Ft. Apache which in the 1870's held a strategic position between the areas then occupied by Apache and Navajo. It is also an educational center, with the recent addition of Alchesay High School and the Whiteriver elementary school. San Carlos is headquarters and trading center for the southern reservation, and the San Carlos Indian School is located there.

Although some Apache now live in frame houses, many still prefer their native wikiup—a dome-shaped hut made of poles and brush, or a

shelter built on a tipi-like frame and covered with canvas. Where electricity is available, the house may have electric lights, a washing machine and a radio.

Apache men dress, as do the Navajo, in blue denim pants worn with ornamented belts, colorful shirts and kerchiefs, large felt hats and cowboy boots or heavy shoes. Apache women long ago adopted a "Mother Hubbard" style of white woman's dress, and wear a loose, hip-length blouse with yoked neck and long sleeves over a full skirt, often made of bright-colored calico with rows of ornamental rick-rack.

The Apache are close relatives of the Navajo, for both belong to the Athapascan family which was one of the last to come over from Asia. They are relative newcomers in the Southwest, having arrived in this area a mere 300 or 400 years ago.

Because of the mobility of their former life, the Apache developed few arts. The women achieved great skill in basketry, their major art, and some designs give an effect of whirling motion. Woven baskets were made of split willow or squawbrush, decorated with black dye from martynia or devil's claw, and finished with fringe and thongs of buckskin. Water jars were less finely woven and made watertight with pinon pitch.

Nowadays the art of basketry is declining, and may become a casual occupation for those who can afford the time involved. Apache women still do a little beadwork, and fine doeskin garments, fringed and beaded, are now made only for ceremonial use.

In the old days, Apache medicine men painted designs on buckskin in forceful and vigorous patterns. Present day Apache continue to display artistic ability. The painting of the Buffalo Dancer (reproduced on the cover) is an example. The artist, Allen Houser, has held a Guggenheim fellowship to continue his art work. Wesley Nash, Ignatius Palmer, Rudolph Treas and Emmet Botella are also painters of distinction. The tribal fair, held on the reservation after mid-August, includes a display of current Apache arts and crafts.



THE LEGEND OF THE PRINCE & PRINCESS

LEGENDARY tales are apt to change in the handing down through generations, but in the case of the "Prince and Princess" of the Havasupai, it appears that white men have taken a hand in embellishing an ancient myth.

The Havasupai Indians are known as the "blue-water people" and make their home in beautiful Havasu (Cataract) Canyon within the western boundary of Grand Canyon National Park. Deep in the canyon, 3,000 feet below the rim, the greenish-blue water of Cataract Creek plunges over successive waterfalls on its way to the Colorado River. And there on the canyon floor the Havasupai farm the fertile land as they have for centuries.

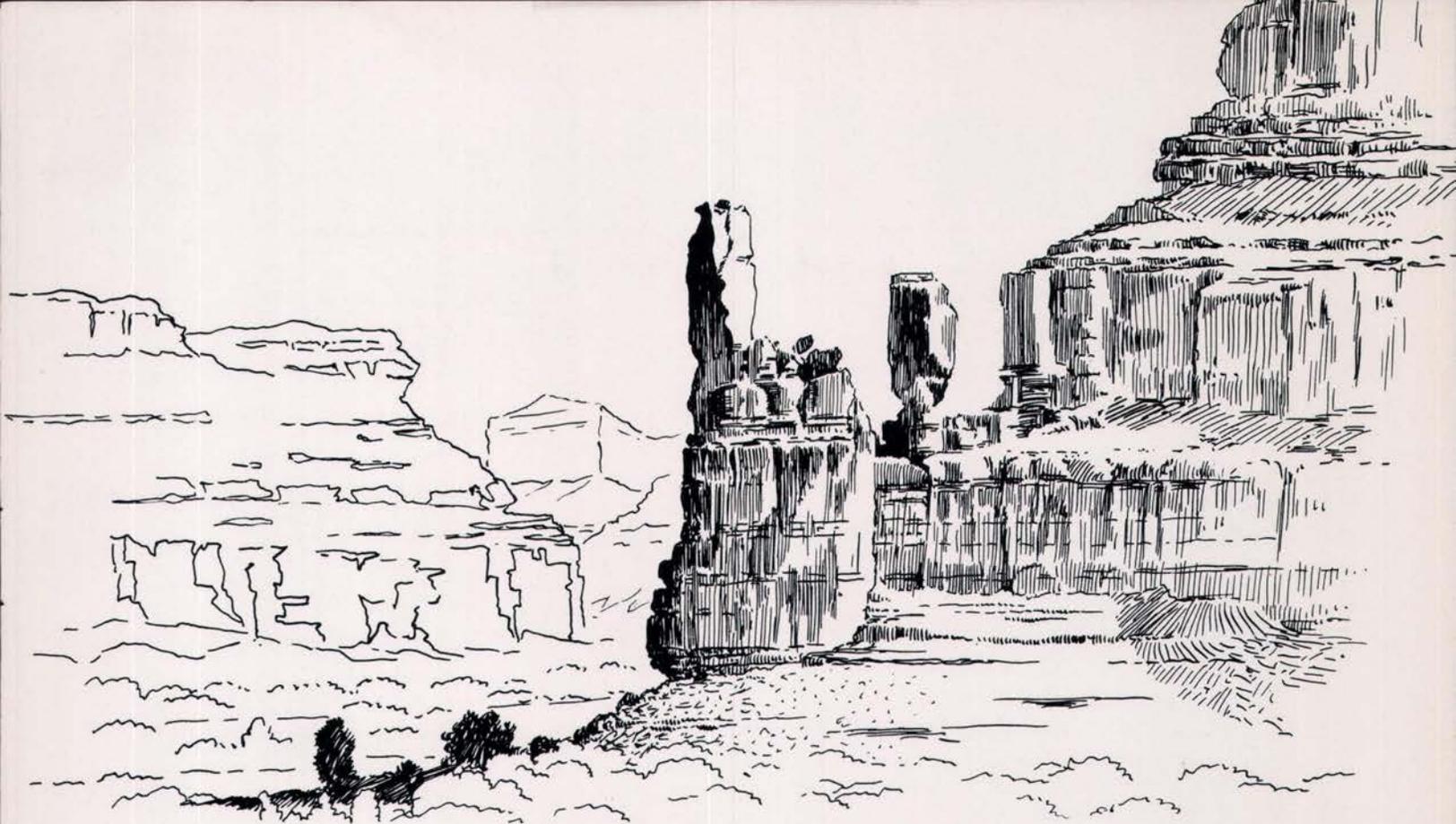
The descent into Havasu is not easy, but many travelers over the years have made the rugged trip down the narrow trail. They observed and commented on two strange pillars of rock within the canyon, on top of an outjutting arm of the canyon wall. Erosion has carved many curious formations in Havasu, but the trail from Hilltop skirts the rock wall on which the pillars stand and no visitor can fail to see them.

It is said that the Havasupai believe god-spirits live in these stone pillars and protect the Indians and their gardens from harm. There is also a legend that the rocks symbolize the existence of the tribe. If one of the pillars should fall, the Havasupai would perish.

Why the pillars became known to Anglos as the "Prince and Princess" is probably the explanation, also, for "Elephant Feet" at Tonalea on the Navajo reservation and Bell Rock in Oak Creek Canyon—the need for identification. There seems to be nothing in Indian legend to account for the Anglo name.

The Havasupai themselves call the stone pillars Hue-gli-i-wa, which can be loosely translated as "something sticking up." The legend about them, as told by a Havasupai and reported by George Wharton James in his "Indians of the Painted Desert" (1903), is as follows:

The two gods of the universe are Tochopa, the good, and Hokomata, the bad. At the beginning of the world, Tochopa made it possible for a man and woman to become progenitors of the human race. First the Havasupai were born, then the "Apaches," then the Hualapai, Hopi, Paiute, and Navajo. Tochopa told them all where to live. The Havasupai and "Apaches" (Yavapai in correct translation) were to live in Havasu Canyon, on opposite sides of the blue water, and have dominion over the territory as far east as the Little Colorado River and south to the San Francisco Mountains.



For a long time the Havasupai and Yavapai lived in peace as brothers. Then one day a Yavapai man saw a beautiful Havasupai woman and fell in love. He was filled with great desire and ate his heart out in his lonely hut although she was the wife of another man. Finally he called upon Hokomata, the bad god (who sounds much like the white man's devil) to help him. Always eager to stir up trouble, Hokomata told him to seize the woman for his own, even if he had to kill her husband.

The Yavapai was quick to follow this evil advice. When the Havasupai discovered what had happened, they took counsel together and decided that all the Yavapai must leave their canyon home. The Yavapai refused, so the furious Havasupai fell upon them and drove them out. It is said that the marks of their footsteps can still be seen where they climbed up the rocks near Hue-gli-i-wa. They were driven far south of the canyon and told never again to come north of the San Francisco Mountains. Thereafter, it is said, there was always war between the people of Havasu and the Yavapai.

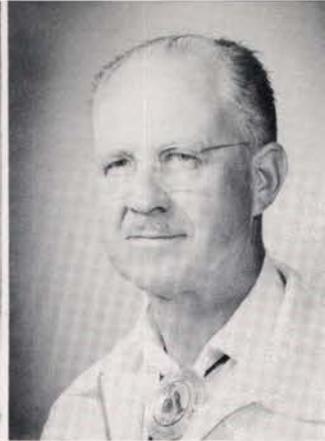
Tochopa, the good god, grieved over this event and as a warning to evil-doers he carved the great stone pillars in a place where they could be seen from above and below. The figures of the Yavapai man and Havasupai squaw stand there to this day.

Another legend relates how Tochopa carved other figures on the *opposite* side of the canyon from Hue-gli-i-wa, above the ceremonial dancing place. Here on the high walls he carved the figures of the man and woman who were the progenitors of the human race. One figure is the man, A-pa-a, with a child on his back and two more by his side. The figure farther down the canyon is the woman, Pu-kei-i, with the full breasts of a nursing mother. The figures are greatly revered by the Havasupai as representing their ancestors.

It seems plausible that Anglos have confused the legends in believing that the "Prince and Princess" symbolize the existence of the Havasupai. If true, it is far better that the figures across the canyon represent the destiny of the tribe. For erosion is thinning the bases of the two stone pillars, and the Havasupai in a previous census numbered only 213.



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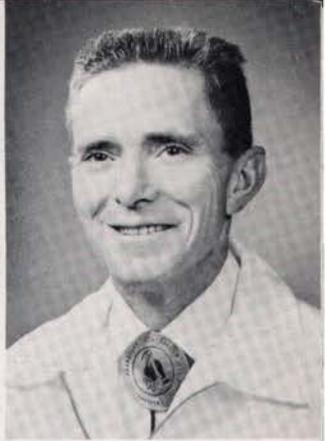
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The painting reproduced on the cover is part of the permanent collection of the Museum of Northern Arizona, Flagstaff. Painted in 1938 by Allen Houser, the famous Apache artist, it is aptly titled "The Buffalo Hunter."

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