

AUGUST IS PAGEANT MONTH IN NEW MEXICO

NEW MEXICO

THE LAND OF ENCHANTMENT

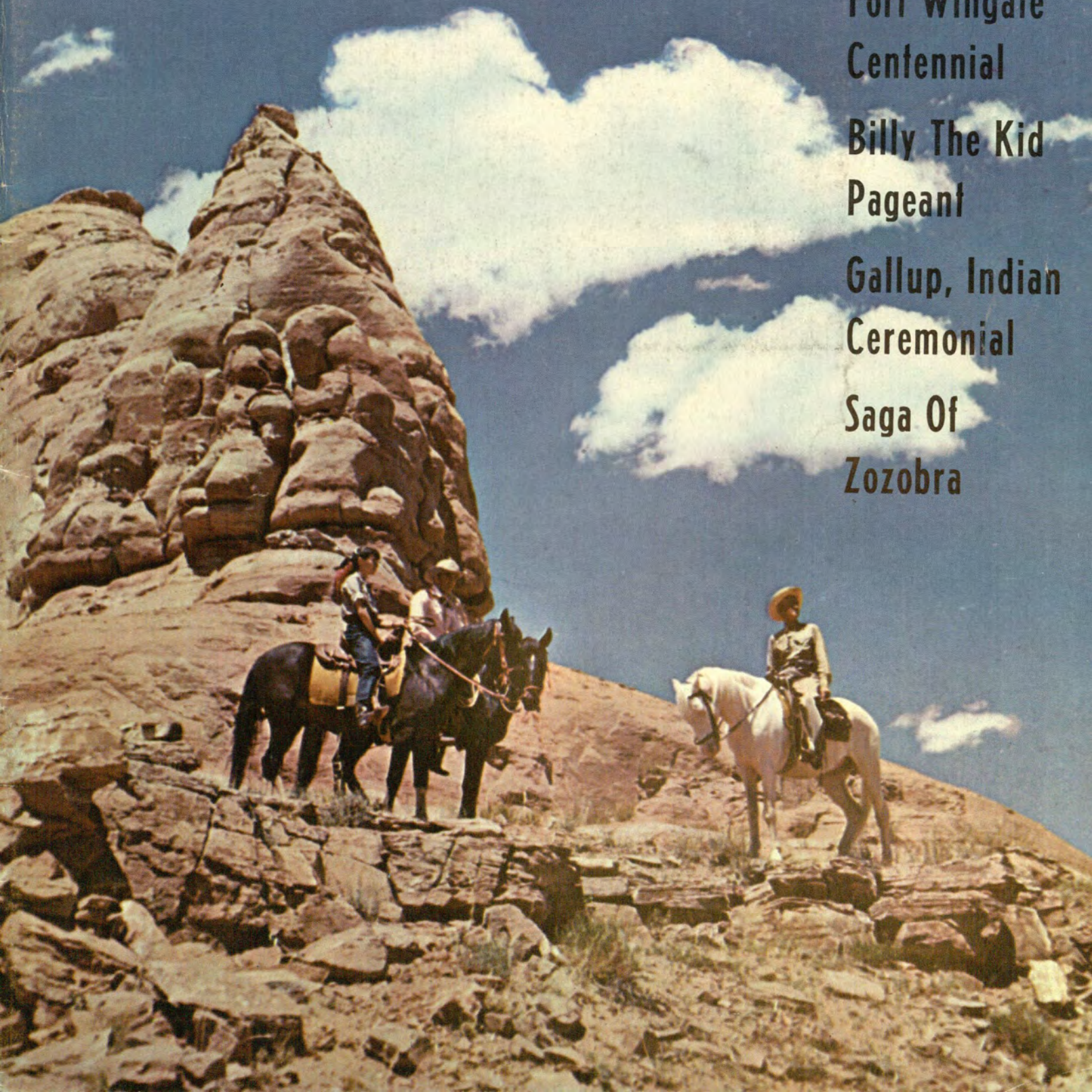
35 CENTS

Fort Wingate
Centennial

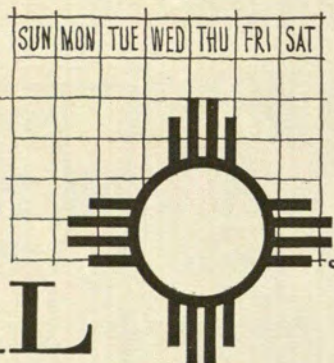
Billy The Kid
Pageant

Gallup, Indian
Ceremonial

Saga Of
Zozobra



THE SUN- DIAL



A CALENDAR OF NEW MEXICO EVENTS FOR AUGUST

1 to 31 --- **NEW MEXICO** Bullfrog fishing season.

1 to 31 --- **ROSWELL**: Exhibitions, Roswell Museum and Art Center, Selection of Paintings from the Museum's Permanent Collection; Paintings, Prints, and Sculptures from the Museum's Southwestern Collection; Drawings from the Peter Moran Collection; Temperas, Water Colors and Drawings from the Peter Hurd Collection; Paintings and Jade from the Witter Bynner Chinese Collection.

1 to 10 --- **SANTA FE**: Art Exhibition, at State Art Museum, One Man Exhibitions by Rodrick Mead, Foster Jewel, Eleanor de Ghize and Helmut Naumer.

2 --- **JEMEZ PUEBLO**: Old Pecos Indian Dance, annual event.

3 --- **SANTA FE**: "Tosca" Presented by Santa Fe Opera. Curtain time 8:30 p.m.

3 --- **ALBUQUERQUE**: Teachers Education Professional Society meeting, U.N.M.* Student Union Building.

4 --- **SANTO DOMINGO PUEBLO**: Indian Fiesta and Corn Dance.

5 --- **SANTA FE**: "Tosca" Presented by Santa Fe Opera. Curtain time 8:30 p.m.

5 and 6 --- **HOBBS**: Miss New Mexico Pageant.

5 to 7 --- **LINCOLN**: "The Last Escape of Billy the Kid Pageant," Pageant starts at 8:00 p.m. on 5, 6, and 7. Outdoor Bar-B-Que for the Public All Day Saturday and Sunday, 6 and 7. (See Article on Page 7.)

5 thru 7 --- **LAS VEGAS**: Teddy Roosevelt Rough Riders and Cowboys Reunion.

5 to 28 --- **RUIDOSO**: Horse Racing at Ruidoso Downs, week-ends only, Friday, Saturday and Sunday. Post time 1:00 p.m. (See Article on Page 12.)

5 to 28 --- **RATON**: Horse Racing at La Mesa Park, week-ends only, Friday, Saturday and Sunday. Post time 1:00 p.m.

6 --- **SANTA FE**: "Marriage of Figaro," Presented by Santa Fe Opera. Curtain time 8:30 p.m.

6 --- **ALBUQUERQUE**: "Beggar's Opera," written by John Gay. Summer Student Choir, U.N.M.* Student Union Building. P.M.

6 --- **ALBUQUERQUE**: Light Opera Workshop, U. N. M.* Student Union Building, 7:30 p.m.

6 --- **ALBUQUERQUE**: New Mexico Synchronized Swimming Championship, Albuquerque Country Club, The Duke City Aquatic Association.

7 --- **SANTA FE**: Recital, Santa Fe Chamber Music Society, St. Francis Auditorium 4:00 p.m.

7-12-14 --- **ALBUQUERQUE**: Play, "The Poor of New York," Rodey Theatre, on U.N.M.* Campus, Curtain time 8:30 p.m.

8 to 12 --- **UNIVERSITY PARK**: 36th Annual gathering of State 4-H Clubs.

10 --- **TAOS**: Picuris Pueblo, Annual Fiesta.

10 to 13 --- **ARTESIA**: Annual Rodeo all day events.

10 --- **SANTA FE**: "Marriage of Figaro," Presented by Santa Fe Opera. Curtain time 8:30 p.m.

11 to 14 --- **GALLUP**: Inter-Tribal Indian Ceremonial, Parade each morning 10 a.m. Sports and Athletics in the afternoon 2:15 p.m. Indian dances 8:15 p.m. (See article on Page 18.)

12 --- **SANTA CLARA PUEBLO**: Annual Fiesta, various Indian dances all day.

12 --- **SANTA FE**: "Marriage of Figaro," Presented by Santa Fe Opera. Curtain time 8:30 p.m.

13 --- **SANTA FE**: "Tosca," Presented by Santa Fe Opera. Curtain time 8:30 p.m.

13 --- **ALBUQUERQUE**: U. N. M.* Coach's Clinic, Johnson Gymnasium.

13 --- **ALBUQUERQUE**: Aquatic Association State Meet, Sandia Base.

14 --- **TAOS**: Exhibition, Reynolds Gallery, Prints by Doel Reed. Reception, 2:00 to 6:00 p.m.

14 --- **SANTA FE**: Reception opening the 47th Fiesta Show of Art, State Art Museum, 3:30 to 5:30 p.m.

15 --- **ZIA PUEBLO**: Annual Fiesta and Indian Green Corn Dance.

15 and 16 --- **ESPAÑOLA**: Puyé Cliff Dwelling Indian Ceremonial dances.

17 --- **SANTA FE**: "Tosca," Presented by Santa Fe Opera. Curtain time 8:30 p.m.

19 --- **SANTA FE**: "The Gondoliers," Presented by Santa Fe Opera. Curtain time 8:30 p.m.

19 to 21 --- **SANTA FE**: Annual Santa Fe Horse Show, Rodeo Grounds, Friday 8:00 a.m. to 10:00 p.m., Saturday 8:00 a.m. to 10:00 p.m., Sunday 8:00 a.m. to 5:00 p.m.

20 --- **SANTA FE**: "Tosca," Presented by Santa Fe Opera. Curtain time 8:30 p.m. (Last Performance and End of Season).

21 --- **SANTA FE**: Concert, Santa Fe Chamber Music Society, St. Francis Auditorium, 4:00 p.m. to 5:00 p.m.

22 --- **DEADLINE**: Applications to hunt Elk, Antelope and Big-horn Sheep must be in. State Department of Game and Fish, Santa Fe.

24 --- **HOBBS**: Business - Industry Education Day.

25 to 28 --- **GALLUP**: The Fort Wingate Centennial Celebration with parades, pageants, street bazaars, fireworks, and centennial ball. (See Article on Page 33.)

27 to 30 --- **LAS VEGAS**: New Mexico Police and Sheriff's Posse Convention.

28 --- **ISLETA PUEBLO**: Annual San Augustin Fiesta and Indian Ceremonial Dances.

30 and 31 --- **CLAYTON**: Union County Fair.

* UNIVERSITY OF NEW MEXICO

NEW MEXICO

MAGAZINE

PUBLISHED MONTHLY BY THE DEPARTMENT OF DEVELOPMENT
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ABOUT THE AUTHORS...

• Edward S. (better known as Ike) Merry is the secretary-manager of the Inter-Tribal Ceremonial Association in Gallup. Ike took over his job in that capacity in 1954 after working on a newspaper there. Originally from Ogdensburg, New York, Ike says he has been everything in a newspaper from a sweeper in the composing room to the business manager and editor of a fair-sized daily in Burlington, Vt. Ike is a devoted worker for the Indians and is largely responsible for the continuing success of the Ceremonial.



MERRY

• Tony Hillerman, the editor of the New Mexican in Santa Fe, delves into the history of Zozobra—the giant puppet whose burning signals the beginning of the four-day fiesta on Labor Day weekend in Santa Fe. Newspaper work has taken up most of his life and this article is his first attempt at magazine writing.



HILLERMAN



SAVAGE

Laird Savage has spent most of his adult life in the field of communications, and public relations. He has served as a foreign correspondent and spent much of his time in free lance writing for magazines, radio, newspapers and television. He produced and directed documentary and feature motion pictures both in the United States and abroad. He started his career as a cub reporter on metropolitan newspapers. He now lives in Gallup where he is working on a novel about Navajo Indians.



LOVELL

Emily Kalled Lovell makes her home in Alamogordo (Continued on page 34)

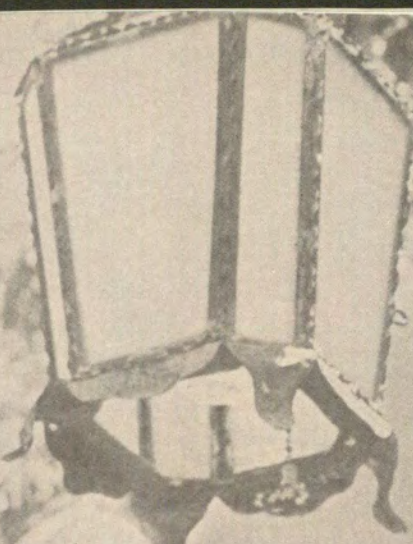
COVER STORY: Visitors at the Fort Wingate, and Gallup Ceremonials will find a fascinating formation of brilliantly-colored sandstone known as Red Rocks. Photographer George C. Hight finds tourists on horseback exploring the unusual attractions.

BACK COVER: Kit Carson's Cave, in cliff near Wingate Ordnance Depot.

● If Will Shuster ever sat through the original "Frankenstein and the Monster" movie he'd probably suspect that Hollywood had stolen his autobiography. □ Way back in 1926 Shuster created his own monster. He was promptly captured by it. This summer, 34 years later, the white-haired Santa Fe artist is making his third attempt to escape. But fellow Santa Feans won't believe it until they see what happens on the wild Friday night before Labor Day which opens the fun side of their Ancient City's ancient *Fiesta*. □ Shuster's monster is Zozobra, the Gloomy One, or better known in Santa Fe as "Old Man Gloom," the world's largest animated puppet, which he has been building *all these 34 years*. His disfigured nose is half the size of a full-grown man, his head measures nine feet from cleft chin to widow's peak, he is 40-feet tall from toes to topknot and he tips the scale in the vicinity of 1500 pounds. □ Every summer for most of Shuster's adult life, this monster has required a month or more of hard labor on the part of his creator. "Multiply a month by the 33 years I've been stuck with him and you get 33 months," says Shuster. "That's almost three years out of my life and it doesn't include the time spent on the preliminaries — and, if I can't pass him off on somebody else this year — it will be 34 months shot." In the last five or six years the Santa Fe Kiwanis Club has been very active in building and putting on the show of Zozobra. Shuster says that some of the main problems have been taken over by the Kiwanis, but to assure that he be on hand for the event — and the work that goes into making the monster — they made him an honorary Kiwanian. □ Whether or not Shuster finds satisfactory foster parents for his beast, (Continued on Page 27)

MEET DR. FRANKENSTEIN SHUSTER

BY TONY HILLERMAN



W. S. Hunter

STUDIO

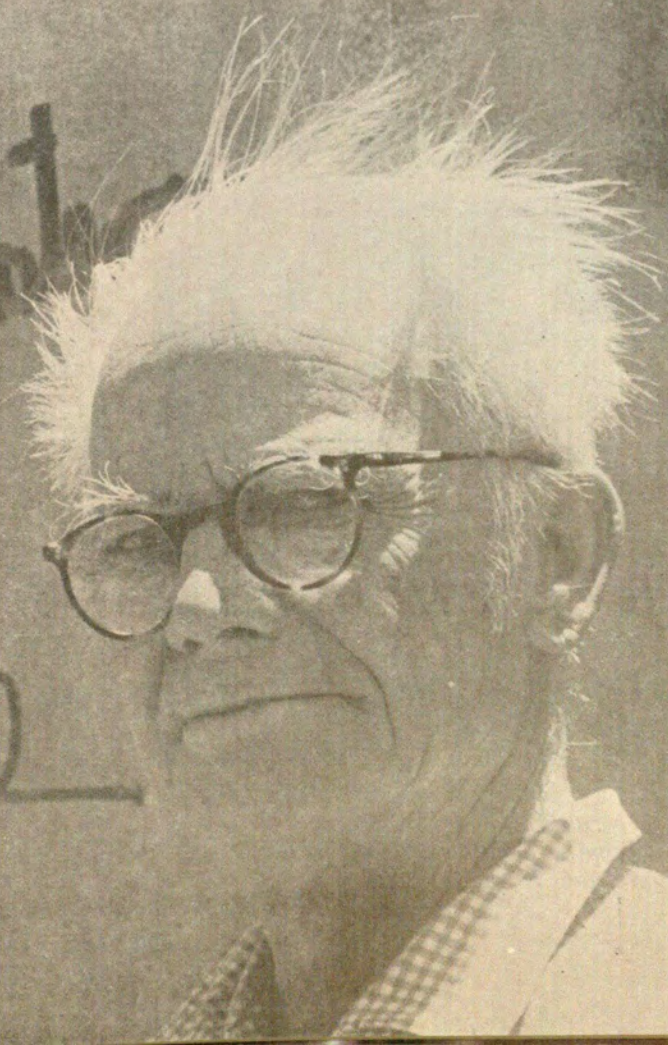




PHOTO WARNER BROS. STUDIO

The late Errol Flynn, swashbuckling movie hero, in Santa Fe for a premiere of the "Santa Fe Trail," was given the honor of igniting the bonfire that reduced a Zozobra-like figure to ashes.



PHOTO BY WYATT DAVIS

When Zozobra is in the throes of his death scene, his giant eyeballs roll, his ears flap in the breeze and groans issue from his mouth.



As Sana Fe ballet instructor Jacques Cartier performs a ritual dance, Zozobra's followers known as Gloomers parade before the execution fire is lighted.

DR. FRANKENSTEIN SHUSTER

CONTINUED FROM PAGE 24

Santa Fe has no doubt that Zozobra will be back again this fall.

On the Friday afternoon before the Labor Day weekend he will rise again on the hillside overlooking Fort Marcy Park, using a Public Service Company of New Mexico power line pole for a backbone. That night, the gigantic puppet will be both guest of honor and victim at one of the largest and loudest celebrations in the West. With his ponderous arms waving, thunderous loudspeaker groans issuing from his wagging jaws and pumpkin-sized eyeballs rolling evilly, Zozobra will go up once again in a towering column of flames. Overhead salvos of aerial bombs will be exploding, massed batteries of roman candles will be shooting their stars, horns of thousands of parked autos will be adding to the din and Mariache bands up from Mexico to join in *Fiesta* will be competing in vain with the uproar. A visitor from the Lone Star State once remarked after witnessing the bedlam, that he hadn't "seen or heard anything like it since the Texas City disaster."

Behind the smoke, fireworks and flame a small army of volunteers will be toiling at the task of properly executing Old Man Gloom. Zozobra's puppet strings are sturdy ropes. It takes a squad of men dashing back and forth at the end of them to produce an awe-inspiring wave of the giant's arm, to drop his jaw or roll an eyeball. Other crews man the battery of fireworks mortars, the loudspeaker, and carry on the costumed ritual which has become a traditional part of the burning. Directing this well organized melee stands Shuster, engrossed with the job of seeing that the monster he has spent a month to build is promptly reduced to ashes for the edification of the crowd.

From backstage, the scene reminds one of a frantic band of Lilliputians besetting a highly-inflammable Gulliver.

Strange as it seems, Shuster has to rely on reports from the audience on the appearance from a distance of the spectacle he created. He has always been ramrodding the production from his position "front stage." "But this year," he says, "I hope I can sit out in Fort Marcy and see for myself how he looks from a distance. After all these years it's about time I got to watch the show from that vantage point."

Shuster's friends—and that includes a remarkably large percentage of Santa Fe's 34,000 citizens—will tell you that he was trapped into the gruelling annual task of monster building strictly through his own fault. Shuster's Zozobras came in many models—especially in the earlier years—but whether they were bald with sagging jowls or featured ferocious jutting features under black fright wigs they were always just the thing to capture Santa Fe's lively imagination. Almost before Shuster and the Fiesta Council knew what was happening, Zozobra had become a Santa Fe tradition. The "City Different" suddenly found that it could no more have *Fiesta de Santa Fe* without Zozobra than Boston could celebrate Patriot's Day without fife and drum. Nor, it seemed, could there be Zozobra without Shuster. Twice in years gone by the white-thatched artist attempted to abandon his unsightly creature. But it didn't work out. "Each time I felt discouraged about the way they treated (Continued on Page 28)

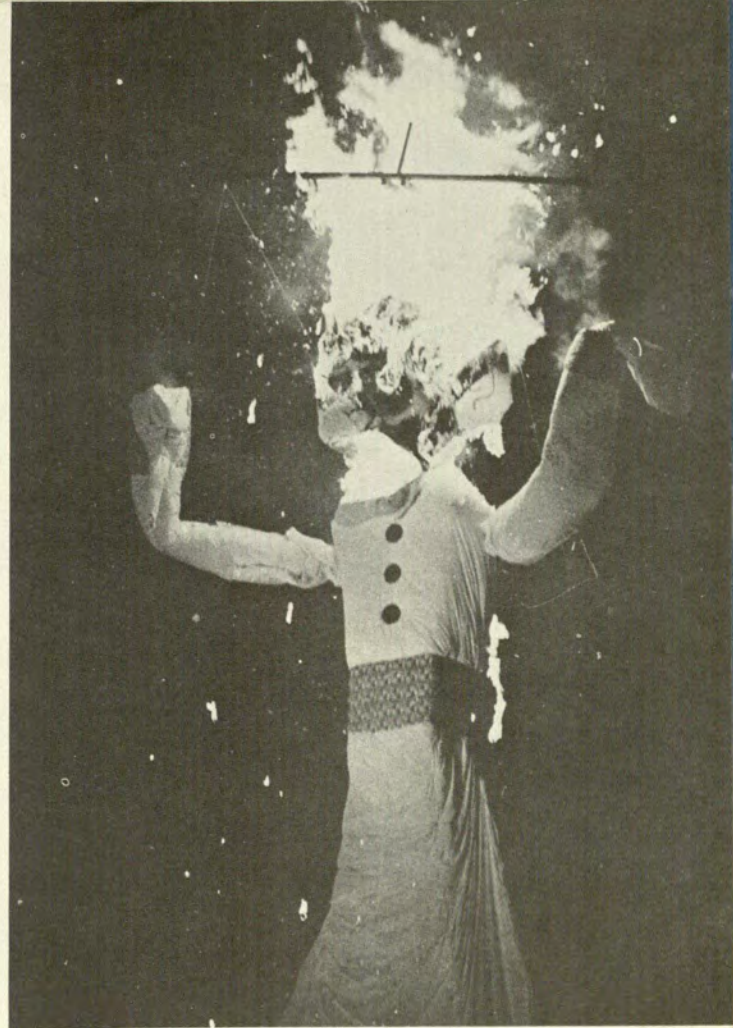
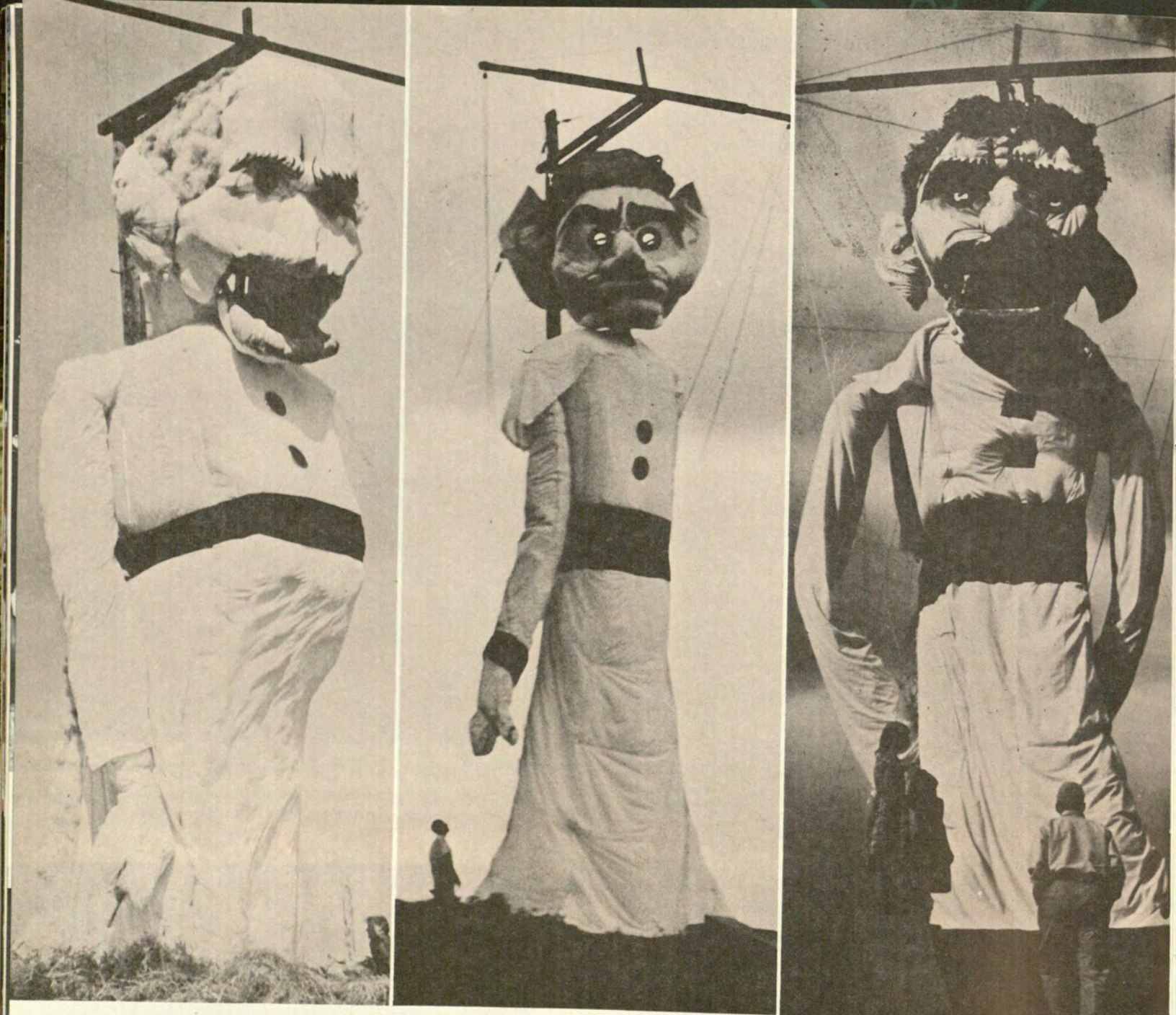


PHOTO ALLAN L. HORVATH

Zozobra bursts into flames! Fireworks explode! Hundreds of car horns are sounded, and Old Man Gloom is dead! Four days of Fiesta are underway.



At least thirty days are required to construct Shuster's giant puppet which will be consumed by fire in less than thirty minutes.



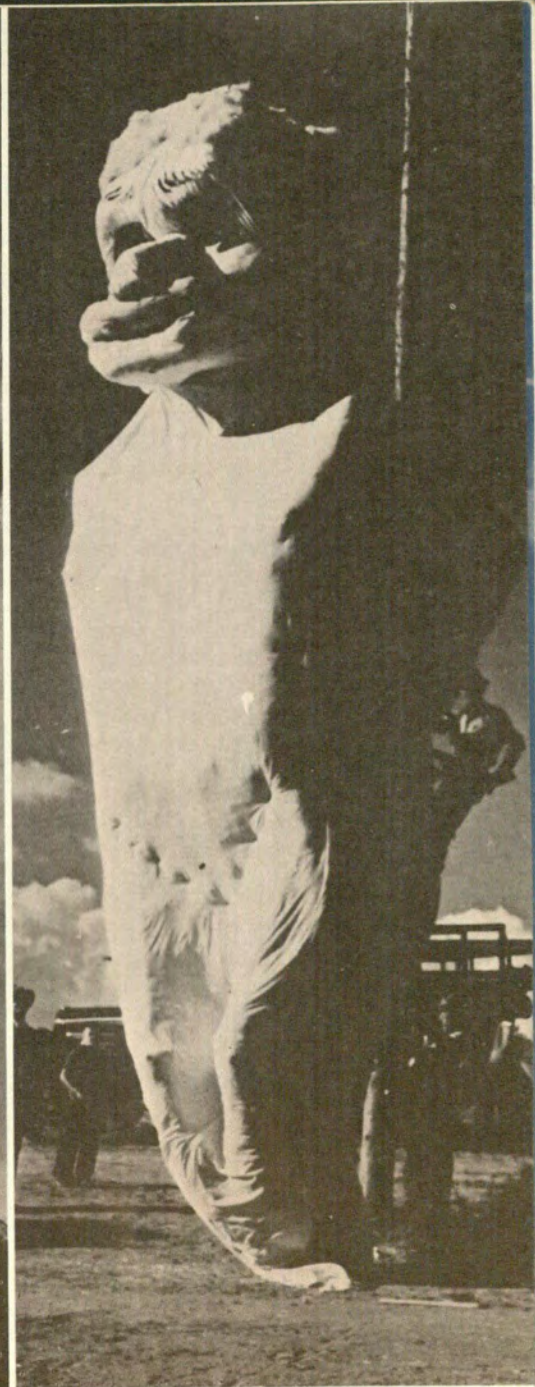
For thirty-four years Zozobra has taken on many different forms and shapes. The giant puppet grew each year until

CONTINUED FROM PAGE 27 my baby," Shuster explained. "Once, they gave him a head made out of a cardboard cutout fastened to the top of a pole with some fire wood stacked around its base."

The idea for Zozobra started, Shuster recalls, back in the middle 1920's. A group of Santa Fe's younger bloods including several from the city's rambunctious new art colony, felt that the *Fiesta Santa Fe* had been celebrating for the past 214 years could be a trifle more lively.

"We arranged to hold a street dance on the Plaza but the people in charge weren't too enthusiastic about the idea," Shuster remembered. "The band played 'Custer's Last Stand,' or something about as bad most of the evening and nobody was very happy about it." And so an event known as "El Pasa Tiempo" came into being. Shuster recalled the rebellious ones held the first one in October after the 1926 *Fiesta*—a one-

day fling featuring comic parades and general fun and foolishness. All of this has now evolved into the hysterical pageant and the pet parade, but the whole theme of gaiety prevails instead of staid and often dull and historical re-enactments. "Somebody had been down to Mexico and had seen a parade there where they carried a figure of Judas and beat it with colored whips, and later burned it. We had our Judas—carried in the parade on a litter. And from that the idea developed to build an effigy to be burned at *Fiesta*." The first Zozobra arose in what was then a vacant lot behind the fire station—a likely spot in view of the incendiary nature of the project. It was a modest beginning, with a crew of five handling the "execution" and the audience consisting of the participants themselves and the few idly curious who will collect to see anything burn. "Gustave Baumann (another prominent Santa Fe artist) made the first head,"



about four years ago when it reached its present height of forty feet. Shown are six representatives from years past.

Shuster recalled. "He made it out of a cardboard carton and it was far too small for the body. I decided that next year we would have to put in some work on the head." And so Will Shuster, known to Santa Fe more simply as "Shus," got into the monster business. E. Dana Johnson, late editor of *The New Mexican*, gave the monster his name apparently by taking one of the last words out of his Spanish-English dictionary and finding it fit the subject. A few years later, Johnson was running straight-faced accounts in his newspaper of pre-Fiesta reports that Zozobra had been seen roaming the countryside, frightening the citizenry and attempting to break into homes. Two children later showed up at the Museum of New Mexico and asked to see one of Zozobra's claws which they understood was on display—thus testifying to the powers of the press.

By this time Zozobra had been adopted by Santa

Fe and his place of execution moved from the obscurity of the firehouse lot to Fort Marcy Park. "We still were burning him tied to the stake but now we got the idea of the arm-waving part," Shuster explained. The chomping jaws and rolling eyeballs were to come later.

Zozobra was growing himself as he grew on Santa Fe. From a modest eighteen feet in the first model, he was now approaching his present height of forty feet. "At least," said Shuster, "he finally stopped getting taller. He hit forty feet four or five years ago and hasn't grown an inch since. That's about as tall as he can go since you can't just stretch him out. When you increase his height, you have to cube his size to keep him in proportion."

And, as might be imagined, handling a fifteen-hundred pound puppet presents its problems. "I'll never forget," says Shuster, *(Continued on Page 30)*

"the year we dropped him."

"We always put a snatch block at the bottom of the pole and a block and tackle at the top but this year they left off the snatch block. The pole broke and dumped all forty feet of him right on the ground, and of course it was Friday afternoon, just a few hours before show time."

Zozobra underwent major surgery for a broken arm and various abrasions, a new pole was quickly erected, and the show went on as scheduled.

In all the years since 1926, the show has always gone on, although there was a time or two when it almost didn't.

"Once, and I'll never forget it, when the time came to touch him off nobody had a match. We had to send out into the crowd to get something to light him with," Shuster said. "But, as usual it went off alright."

"And then there was the time when we had a governmental dignitary up from Mexico to preside over the ceremonies. He was supposed to make a speech and then ceremoniously light the powder train to start the burning of Zozobra. But one of the 'Glooms,' the attendants for the execution, got a little careless with his torch and set the thing off prematurely," Shuster said. "I always suspected that it was no accident," he added. "A lot of the Glooms had been belting the bottle a little." Even that year the show went off satisfactorily, although the Mexican official was cheated of his moment of glory.

Jacques Cartier, Santa Fe ballet instructor and well-known performer, plays an important role in the execution of Zozobra. Each year he performs a dance and supervises the little Glooms in a "ritualistic" performance preceding the burning.

And then there was the year when the dancers didn't show up. The preliminary dancing—a ritual involving a platoon of heavily-costumed Glooms paying homage to Zozobra was to have been handled that year by a troop performing in a *Fiesta* pageant.

"But they backed out due to the fire hazard," Shuster recalled, without apparent bitterness. "Luckily the Pueblo Indians were in town for a dancing competition of their own. I went over to their encampment with an interpreter, and found the Governor of the Picuris Pueblo and told him we had decided to give him the honor of lighting the fire. The show

those Indians put on was the most wonderful thing you ever saw—and it was strictly right off the cuff without any plans or rehearsing."

Shuster thumbed through a stack of mementoes from Zozobra's past on his studio desk. "Here's a photograph I always liked," he said, displaying a glossy print. The photograph was a closeup of the late Errol Flynn, swashbuckling hero of motion pictures, about to light a fire that would consume one of the giant puppets made by Shuster. "It was not an actual 'Zozobra,'" Shuster explained. "They were having the premier of 'The Santa Fe Trail' here, and many of the stars were here for the event, including Flynn. So we built a sort of 'second-cousin' to Zozobra to celebrate the event."

The photograph shows Flynn holding the match at extreme arm's length — his face contorted with terror and distaste. "Probably he was afraid of getting scorched," Shuster explained.

Shuster then returned to his favorite subject—his recurrent dream of foisting off on someone else the job of building Santa Fe's traditional monster and producing the spectacle of his burning.

"I think I'm going to get away with it this year. Alex Jordan has been heading the Kiwanis Club committee which helps in the production and is a real good Zozobra hand. So is George Roy. They can do it." Roy has served with Shuster for several years as co-director of the production.

After 33 years, all Santa Fe knows there has to be a Zozobra. If you don't burn Old Man Gloom the aspens might not turn their autumn yellow on the mountains and winter would surely bring gloom and doom. And Santa Feans will bet that when Zozobra begins taking his massive shape in the National Guard Armory garage,

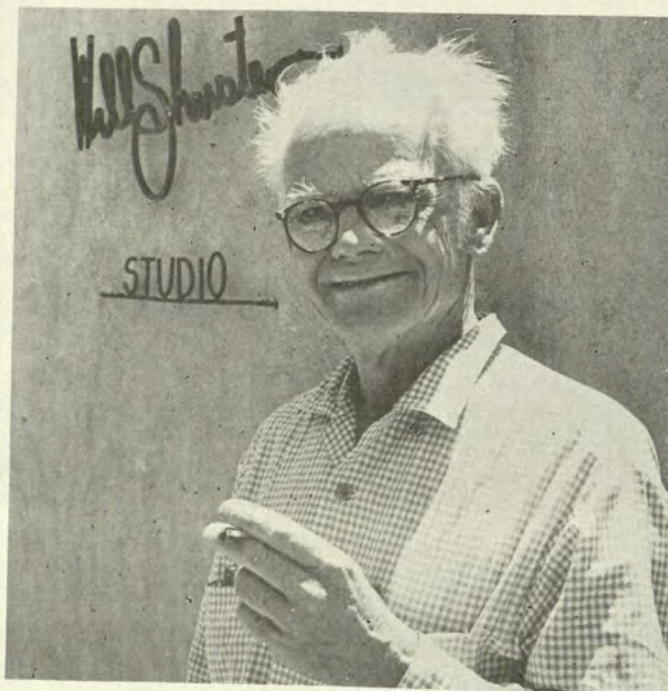
"Shus" will be there at least as a very interested spectator.

And when Zozobra meets his fearsome demise, filling another crop of Santa Fe children with delicious terror and their parents with an unexplainable glee, the odds are good that Shuster will be backstage again, missing another show.

Santa Fe . . . and Fiesta . . . will continue in the future as in the past, and there will be Zozobras—but Will Shuster will always be a part of the celebration.

Big as it is, it's his baby.

END



Will Shuster is not really the Frankenstein-maker type as depicted in the photograph on page 25. Mike James, the photographer, talked him into posing for the awesome picture, as well as having him pose as he really is above. A genial, smiling artist, he has captured the hearts of Santa Feans with his willingness to lend a helping hand and his seemingly endless vitality. FACING PAGE: His "baby"—Zozobra, or Old Man Gloom—is a yearly terror at the Fiesta in Santa Fe, as he rules over the countryside until his execution by fire signalling the end of sadness and four days of fun-making and lively gaiety.

