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military regime are Indians, as are political leaders and commanders. The most recent argument of the Guatemalan regime has been to assert that "inter-tribal warfare" is occurring and the military is simply trying to bring peace and that "urban guerrillas" have "stirred up" the Indians. These, of course, are familiar arguments to North American Indians and hold little weight with anyone who has gained elementary knowledge of the present Guatemalan reality.

The Oxfam Report on Guatemala provides the base of information needed to make intelligent judgments about what is going on in Guatemala, particularly the role of the Indian people who are fighting against genocide for their very survival and for their liberation. The report is highly recommended for scholars, students and all readers.

Though the Report appears in bookstores, it is often out of stock due to its popularity. It may be ordered directly from Oxfam America at 115 Broadway, Boston 02116. It is the second in a series of Impact Audit reports, the other two being *El Salvador Land Reform, 1980-81* and *Haitian and Salvadoran Refugees v U.S. Immigration Policies*, each priced \$5.00, both of which are extremely important for understanding the processes of change in the Caribbean region and the deteriorating policies of the United States government in the region. Who is benefiting other than a few wealthy families is not clear; who is suffering is clear: Indians, Blacks and Mestizos who are living in poorer conditions than even the poorest of us in the United States can imagine.

The major effect of the impact report on Guatemala for the reader may well be to question what is our responsibility and what ultimate liberation of millions of Indians in Central America will mean. Perhaps this is the question the Reagan Administration really has in mind, rather than fear of "communism" on the doorstep.

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Longarm and the Snake Dancers. By Tabor Evans. New York: Jove Publications, Inc., 1983. 185 pp. \$2.25 Paper.

"Longarm," the nickname of a U.S. marshal, derives from the term "the long arm of the law." Longarm has ridden through

the history of America in a series of novels with titles like *Longarm and the Molly Maguires*, *Longarm on the old Mission Trail*, *Longarm on the Big Muddy* and *Longarm in Yuma*. These novels are engrossing for people who like fast-paced fiction which is short on character and narrative complexity but long on dangerous assignments for the hero and penetrating descriptions of sex with one voluptuous woman after another.

The 51st novel in this series, entitled *Longarm and the Snake Dancers*, takes Longarm into Arizona Indian territory near the end of the reign of Queen Victoria. Investigating some mysterious murders, Longarm travels from Gallup to Winslow and then north to the desert and canyon country now occupied by the Navajos and the Hopis. On his travels he acquires a Navajo assistant and a Hopi assistant, visits a Navajo trading post, witnesses a Hopi snake dance and discovers that there are rich coal deposits on Black Mesa. On his travels to learn the identity of the perpetrators of an evil plot to cheat the Indians out of the rich coal deposits on their land, Longarm engages in sex with three lovely women (a trading post operator, her Navajo maid and a British archaeology professor). He also kills five men.

Like so many other novels, *Longarm and the Snake Dancers* is full of inaccuracies about the Hopi Indians and their land. Evans, for example, refers to Jeddito as a Hopi pueblo, whereas anyone familiar with even the most basic facts about Hopi country knows that it is neither Hopi nor a pueblo but a Navajo settlement. He refers to Polacca and Bacobi as Hopi towns which they are now, though they were not yet in existence in the 1880s or 1890s when the novel apparently takes place. It seems that our novelist has never visited the Hopi reservation. Confusing the Hopi desert with the Sahara, Evans places on the reservation a huge sand dune covering many square miles in which horses sink up to their knees. There is no such dune on the reservation.

Evans refers to a Hopi food called "pika bread" and describes it as being baked in thin, round "loaves." In doing so he has moved from Northern Africa's Sahara to the Middle East in his search for information about the Hopi, for he apparently confuses the Hopi "piki" (a crispy, paper-thin, rolled corn meal wafer) with the hollow, soft "pita bread" of Armenian and other Middle Eastern cuisines.

Now, it may well be that these are not serious distortions of fact—just minor deceptions of readers who assume that authors who write novels about Hopi Indians have taken the trouble to

learn some basic information about the land and the customs of the people they write about. There are, however, more serious distortions.

One example is the author's invention of a "treaty" between the Hopis and the Navajos. One of the provisions of this so-called treaty was that the members of one tribe would not set foot on the reservation lands of the other. Such a treaty never existed. Evans builds upon this absurdity when he suggests that an Indian Bureau official is trying to trick the Hopis and the Navajos into fighting each other. This official's plan is to get the two tribes "so riled up over their grazing rights that they start a war, so the Indian Bureau could take over from their tribal councils and run the reservations again." That is all nonsense, of course. There were no "tribal councils" in either tribe until after the Indian Reorganization Act of 1934. The political situation described in the novel is a shameful concoction of misinformation and sloppy chronology.

Perhaps I should say a word about the snake dance which Longarm witnesses. Actually, the dance itself is described with some small measure of accuracy, apparently because the author had read a little about it in some book like Earle R. Forrest's *The Snake Dance of the Hopi Indians* (Los Angeles: Westernlore Press, 1961). Although there are some small inaccuracies which I shall not bother to mention here, I would like to comment on two of the more serious inaccuracies.

First, Evans tells us that the snake dances take place only at the Hopi pueblo of Tonalea, a full day's journey north of the other Hopi villages. The Hopis moved the dance there, he says, to take it further away from the Navajos who had once "spied" on the dance in an effort to learn the "secrets" of the Hopi religion. There is no pueblo at Tonalea, of course. Tonalea is a Navajo settlement, scarcely the kind of place to which Hopis would move a ceremony to get it away from the Navajos. Furthermore, the Navajos have never been refused permission to see the public parts of the dance. They are, and always have been, welcome at the Hopi plazas to participate by observing certain portions of the ceremony.

Second, the author never mentions the purpose of this ceremony. Rather than telling readers that the snake dance is the public part of a ceremony designed to bring rain to the desert, Evans leaves readers to infer that the dance is a piece of voodoo

or witchcraft performed for some diabolical or other unspeakably dark purpose.

Perhaps it does not matter that fiction about the Hopis is, after all, fiction rather than fact. Still, it is unfortunate that, in an age in which the world still learns about Indians through novels, the writers of those novels cannot take the trouble to learn just a few basic facts before they spin their tales. These writers might even discover that they can tell pretty fascinating stories about *real* Indians. It might be worth a try, anyhow.

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"In Vain I Tried to Tell You:" Essays in Native American Ethnopoetics. By Dell Hymes. Philadelphia: University of Pennsylvania Press, 1981. 402 pp. \$37.50 Cloth. \$12.95 Paper.

Dell Hymes is a leading figure in Sociolinguistics and the Ethnography of Communication, Linguistic Anthropology, and Anthropology and Education. Those familiar with his numerous and important contributions to these fields may not be aware of his long-standing interest in Native American ethnopoetics. But for more than thirty years now Hymes has been a devoted student of Chinookan and other Northwest Coast and Native American verbal arts. This volume samples Hymes's rage for ethnopoetic order in a collection of ten chapters, many of which have already been published as articles.

Readers will find in this book an unusual wedding of passion and precision. The passion stems from a profound sense of loss. First there is the loss which accompanies a tradition of neglecting Native American verbal art. Despite early pronouncements by Franz Boas regarding its importance and despite the accomplishments of Edward Sapir and Melville Jacobs, anthropologists as a group have failed not only to develop appropriate analytical devices in the study of Native American verbal art, they have often failed to preserve it as well. Linguistics, too, with its emphasis on grammatical theory and mechanical rigor has deflected