

**Transcription:** Grand Canyon Historical Society

**Interviewee:** Keturah Pennington (KP)

**Interviewer:** Tom Martin (TM)

**Subject:** Keturah narrates Glen Canyon river trips side-canyon by side-canyon in the early 1960s using photos her husband Phil took. This interview travels from mile 149.9 to mile 125.

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TM: Today is Wednesday, April 24, 2019. This is a Grand Canyon Oral History interview with Keturah Pennington. My name is Tom Martin. Good afternoon, Keturah. How are you today?

KP: Very good, thank you. And you?

TM: I'm doing very well, thank you. May we have your permission to record this interview over the telephone?

KP: Yes, you may.

TM: Thank you very much. Last time we had taken off from Hite and headed downstream into Glen Canyon using the photographs on the website [www.explorepdx.com](http://www.explorepdx.com). Off on the lower right it says Glen Canyon and we are on the Red Canyon – Ticaboo Rapids page, mile 149.9. I should ask you, the mileage 149.9, where is that counting to?

KP: Boy. Now that you ask me, I'm not sure if it's the dam or if it's the state line.

TM: I'm thinking it's the cable at Lees Ferry which is Mile 0. I know it's Mile 0 downstream. I bet it's Mile 0 going upstream as well.

KP: Well, I can tell by scooting down on the maps to the dam and Crossing of the Fathers and all the rest of it and figure it out. You want me to do that now or shall we just figure it out when we get there?

TM: Yeah. Let's do it now since we're curious about it.

KP: Okay. Let me see if I can find... Oh...Glen Canyon. Oh, fudge. This will take me longer than I thought because I haven't been...

TM: You know what? I'm going to scroll down to the bottom of the page here and I'm going to look at the upper map.

KP: Okay. Upper map. Then we'll go down to...

TM: River miles are measured from Lees Ferry, 15 miles below the dam.

KP: Okay.

TM: Okay, great. So that answered that question.

KP: Oh! Of course, it is. It's measured from where the treaty...

TM: The Compact.

KP: ...the convention of the water. Yeah. That's right.

TM: Okay. So, the first picture there on the Red Canyon – Ticaboo Rapids #1 page shows a person in a small, little yellow 1- or 2-person life raft with tiny little oars. They must be six-foot-long.

KP: Yeah, that's just about right. They're the oars that came with the raft from the military.

TM: Were those two-piece oars or one-piece?

KP: One-piece. Well, maybe I better not say that with total certainty cause I never owned any. Let's say I didn't pay any attention. I recall they were blue and slightly taller than I am, and I'm pretty certain they're one-piece.

TM: Okay. And that person looks like they have some sort of baggage in front of them.

KP: The orange will be the life preserver.

TM: Okay, which they are not wearing. Okay. (laughs)

KP: None of us wore them, but we all kept them handy because we knew it was the law.

TM: Okay, that's right. Then there's a wave in the upper left of this photograph that looks like it might be about a foot high. I can appreciate that you might want to clear that on the left, which is what this little baby boat is doing. Was this indicative of the best rapids Glen Canyon could do?

KP: Yes. (laughs) I would say so. If it hadn't been the very first rapids that any of these folks had encountered, everybody would have headed for the biggest wave there. But they were slightly unsure of their capabilities at that point so we're being safe rather than sorry. After that, people headed for the bounciest water they could find. (TM laughs) And somehow, I doubt if that's even a foot high but it might be.

TM: Yeah. Measured from the trough to the top, I suppose. (laughs)

KP: Yeah. (laughs)

TM: Really trying to get the tape measure to go as far as it could.

KP: Well the freeboard on those rafts were about five/six inches. From the water level to the top of the raft is about five or six inches. So that would give you about...

TM: It's not much higher than that. Yeah.

KP: Yeah. But anyway (laughs), everybody was having a good time.

TM: In the background of that photograph on the far right hand side there is a butte there. Is that Castle Butte? Does that ring a bell?

KP: We didn't really explore Castle Butte at all, but I think that's just about where it is. Let me see if I can find the map and see if Castle Butte is... Yeah, there it is. If you go to the map, you'll see Castle Butte on the left bank on the map.

TM: I see it. Oh, and I do see Ticaboo Rapids just southwest of there. So, if I had the camera and I was looking up through the rapids, I would see the butte. Okay, good.

KP: Well, you see people rode with their backs downstream facing upstream.

TM: But as the photographer looking upstream to capture the person in the rapid behind them and off to the right is Castle Butte.

KP: Right.

TM: So that makes sense. And Ticaboo Rapids was caused by the in-wash from Red Canyon. Is that correct?

KP: I don't know the geography of it but that is very likely the case because, you know, junk washes down and makes rapids. Let's see. This one was, oh, considering who that is, that was probably September of '62. Yeah, I imagine that's the case.

TM: So, who is the person in that picture?

KP: I really think that's Kristie Sucek who for a while was the head of the geology department at Washington University. Not at this time, she's a student here. But later she became department chairman.

TM: How do you spell her last name?

KP: I'm thinking. S-U-C-E-K, I think. It's pronounced 'Sucek' but it wasn't spelled quite that way. S-U-C-E-K as near as I remember it.

TM: So, there's a gentleman by the name of Burt Loper and he had a cabin up in Red Canyon. Did you guys ever stop up in Red Canyon to look at that cabin of Loper's up there?

KP: Yeah. I'd be surprised if there aren't some pictures of it somewhere or other. As I recall there was a lot of stuff left there. Among other things there was this...well if we get to the picture, you'll see it, but there was a big rock propped up. It was flat like a table and somebody laid up plastic silverware and a can that they were using as a glass and so forth and had set the table in front of Loper's cabin.

TM: Nice. Oh that's fun.

KP: Yeah. People who went down there had a sense of humor. But they didn't litter.

TM: Nice.

KP: So that was our big rapids of the whole trip.

TM: That was the biggest... It was? Okay.

KP: Yes.

TM: The next picture is a closeup of a different person in a raft. I can tell it's different because the oars are different.

KP: Did we talk about Sucek's oars?

TM: We did. So, it was Kristie who had the oar problem. So that's her.

KP: Oh, I'm sorry. This was Cy Benton. Cy was the screwball who left her oars at home. Kristie was the one in the rapids.

TM: Okay. How do you spell Cy's name?

KP: I don't even know Cy's name. Last name was Benton and she wanted to go by Cy. I think her name was Sydney but she signed herself Cy.

TM: Oh, that makes sense.

KP: She certainly didn't care for her name so she never used it and neither did any of us.

TM: Fair enough. But that's a really nice shot of a closeup of this tiny raft and tiny waves and how it all could work really comfortably.

KP: And if you notice in this picture, ahead of her there are three more yellow rafts farther along.

TM: Yes. They're quite a ways down, maybe, oh, at least a hundred yards I'd say?

KP: Oh, yeah, at least.

TM: Was it common for you all to get spread out like that?

KP: Oh yes. Very often we'd be hours apart because some people would choose to go hiking up a canyon and others would choose to go on past to a better looking one farther along.

TM: Would you all kind of have a morning reconnoiter and say, "Alright, at the end of the day we're going to try to get to here so don't pass that spot" and people who are late will come in late because they were exploring side canyons? Is that kind of how that worked?

KP: No. The hiking club... As I said, the trip leader's responsibilities ended when he or she posted travel plans (TM laughs) and after that it was up to everybody to do it. Almost every morning on trips where Phil and Helen and I were all three on the trip, Helen would get up a bit before dawn. As soon as I heard her, I had breakfast in bed and got up. She and I were ready to go just about the time Phil had also gotten himself organized and the three of us would take off before sunrise. They sometimes didn't get up until the sun had been up for an hour or so.

TM: Would you, Helen, and Phil just camp together, then, and everybody else was kind of scattered up and down the river doing their own thing?

KP: Somehow most nights we all managed to camp together. I don't know how that happened. Nobody ever organized it but somebody would pull over on a sandbar and somebody else would pull up. Pretty soon almost everybody would be there. But it wasn't planned and it wasn't necessary. One night on one of the trips, there was an Italian exchange student also on the trip. He got up when we had a full moon and went just floating down. He didn't do any rowing. But he had camped higher than we. He floated past us singing Italian folk songs under the full moon.

TM: Oh my gosh.

KP: It was really wonderful.

TM: I bet.

KP: No, there was no particular effort to camp together but it usually happened that we did. But nobody needed to. Everybody had everything they needed in their own boats and they could have gone for the whole trip without meeting up with the rest of us if they'd chosen to. But of course no one did.

TM: Right. Right. Just kind of curious about how... It sounded like it was in a way very loose, but in another way people were aware of where everybody else was.

KP: Yep. That's exactly it. That's the way all the hiking club trips, except possibly the caving trips, were. But on the hikes, it wasn't necessary for everybody to camp together.

TM: I'm reading in the text here and it talks about the wind taking the little yellow rafts and scattering them here and there.

KP: (laughs) Yeah. That did happen one night.

TM: Okay. Were the afternoons generally windy and the mornings generally calm?

KP: No, it was calm all the time. Down there the wind was many hundreds of feet, maybe a thousand feet, higher than we were. Unless there was a long straight stretch, the wind didn't get a fetch. It'd blow a quarter mile and hit a wall. So, we didn't have wind down there really. One night we did have and as I recall, we sensed a storm coming. One of our people had propped his raft up as a lean-to shelter because he didn't want to get wet if it rained (laughs) and it went sailing away like a kite. (TM laughs) But mostly we didn't have any wind at all.

TM: Okay. Did anybody ever poke a hole in any of these little rafts?

KP: No, fortunately.

TM: Okay. But I assume that they were rubber and it would've been fairly easy to patch them with a little glue and a little piece of rubber and that was that.

KP: Yeah. I think somebody probably had duct tape. I know the kayak club that my friend and I were part of all carried duct tape. One of them repaired the entire end of his boat when it got broken off through quite a strange mishap. He just took duct tape and instead of having a pointy end to his kayak, he had a flat end (TM laughs) like you would mount an engine on. That worked just fine.

TM: Okay. The next picture it looks like a picture of you, maybe, with a white sailor's hat.

KP: Yes.

TM: And that looks like you're holding a can of soup looking at a label, maybe.

KP: It wasn't soup, it was probably pork and beans. By that time, we had all relaxed and were enjoying the scenery. My feet were on deck and I wasn't even holding my paddle, it was lying across my lap in front of me, and I hit a bump (laughs) and I capsized.

TM: Oh my gosh.

KP: By that time, Phil had made himself a kayak, so he was with me and in his kayak. We were not married at the time. What does my knight in shining armor say? "Wait until I get the camera out!"

TM: (laughs) Of course!

KP: So, you can see how worried he was. My boat was upside down. The water was fairly shallow and I was trying to keep stuff from falling out of my cockpit. I hollered at him to at least get my paddle for me,

which he did. I think I lost one supper can or something. My suppers were chili and pork and beans, chicken and dumplings, and so forth. But I got it all caught and there I am drying it. The biggest disaster was the toilet paper.

TM: Yeah. Let's talk about this for a minute cause it looks like there's a good amount of boat in the water and that's all going to have to get bailed out.

KP: Yeah. Well, once I got it emptied... I'm sitting in the water. The water's, what, two inches deep. But once I got everything out of my boat, I just tipped it up and poured the water out.

TM: There's what looks like a hatch on the top of this boat. Am I seeing that right?

KP: Right, but it wasn't a waterproof hatch. The 12" x 18" or whatever rubber boxes, I could stuff three of them in that hatch and everything else was stuffed in the front.

TM: So that's got to be the stern of the boat there where the hatch is.

KP: Right. My back is to the bow.

TM: Is there a bulkhead right behind your back in this boat?

KP: There is. But it wasn't totally waterproof.

TM: Ah! Okay. Alright.

KP: (Laughs) I didn't really take camping in the kayak all that seriously.

TM: (Laughs) One more question about this picture. It's got a nice lifejacket there. There is a looks like a cord going toward the stern of the boat.

KP: Oh yeah. We had painters on both bow and stern so we could pull them up and tie them off from either end. Then the painters wrapped around a cleat right behind my cockpit.

TM: Yeah. There's a little cleat there.

KP: Yeah. That's to keep the painter from trailing behind me.

TM: Nice. Where is that boat now? Do you have any idea?

KP: It's in the backyard under the Holly tree.

TM: Oh my gosh. How cool is that.

KP: Well, I figured they're collector's...well, not collector's items but at least they're antiques by now.

TM: It's an antique. Yep.

KP: You can see Phil's is there to my right. Just the edge of his boat.

TM: I can see just a little bit of his.

KP: So, that was my biggest mishap.

TM: So again, just to reiterate, of all the Glen Canyon exploration that you did, was this the worst disaster you had?

KP: It was the worst disaster I had. Somebody else dumped their raft and they had more trouble re-collecting everything. They just went down to a big whirlpool and sat on a rock at the edge of the whirlpool as things floated down and around.

TM: Scooped up what they could.

KP: I don't think she lost anything. I don't think any of us lost anything except I lost one can.

TM: How did she flip over?

KP: I believe she tried to go under a branch that was not as high as she thought it was and got swept off and the raft got caught. Her painter got caught and flipped her. It wasn't any big disaster. All of them we could have avoided had we been paying more attention. But we had gotten, you know, pretty soft and easy at that time. It was an easy river. You didn't have to watch yourself at all. Even if we had a disaster, it wasn't all that bad.

TM: The next photo says, "Ruins near Ticaboo Rapids #1".

KP: Yeah, that was one of the salvage things that Phil got out of the library. He and I went up there and I expect Helen did, too, because she went everywhere.

TM: Who was Helen?

KP: Helen McGinnis. She's in the East Coast now, one of the Carolinas. She's one that I should try to get you in touch with because she had a lot of pictures.

TM: That'd be great. Thank you.

KP: Did I tell you Phil's story about the film?

TM: No.

KP: First trip he went down he had six rolls of film with him. You know, it was going to be a week's trip and he thought 6 would do it. The next trip he took 32 rolls. He had bought the film in bulk and loaded them himself. When everybody else got down there, they realized that their somewhere between 2 and 10 rolls weren't going to be enough and tried to buy some from him at some really fabulous prices. (TM laughs) He had told them take plenty of film. They didn't and he took 32 and that wasn't nearly enough for him either. But he didn't sell any.

TM: So, on the trip after that, did he bring even more?

KP: Oh yeah. Yeah. He'd buy the film in thousand-foot rolls and loaded as many cassettes as he had. Which he also got at the army surplus stores as I recall. He bought a lot of cassettes.

TM: Let's talk about this picture here at 150.4. It doesn't look like a hard hike from the river to get up there.

KP: No, it wasn't. If you look across the river, you'll see that there are gentle slopes over there. But behind that then are the straight up cliffs several hundred feet high and no really good climbing route unless you nailed your way up.

TM: Okay. So, the next picture down is a downstream view and it shows a bunch of boats on the water. It shows a big slope going up and then a cliff at the top. So, would this ruin then in that picture be sort of close to the cliffs up at the top?

KP: As I recall, not that close, no. The cliffs didn't interest us because Phil knew for a fact from the archaeology salvage trip that there wasn't anything up there that we were going want to see right now. Right now, we wanted to see things that we weren't going to be able to see later. So if it was high up...

TM: You didn't worry about it.

KP: ...we weren't interested. And if we were pretty sure there was nothing up there, we weren't going to waste any time on it because we had a lot of territory to cover, a lot of things to see.

TM: That makes sense. Often times the ancestral Puebloans would build places with a view in mind, or water in mind, or a place to grow plants and food nearby. What do you think was the attraction for this specific site where they built this building?

KP: Probably that flattish bit down by the river where they probably grew things. You know, squash and corn and whatnot.

TM: I mean, it's like, I kind of want to look up and look around and see what's upstream and downstream. But you know, you get a picture and you can see the river in the background and that's it. Some rolling hills on the other side. It looks like, actually, a great place to ford the river and get up to the highlands on either side of the river.

KP: I think fording would have been difficult. We were there at many months of the year and it wasn't shallow enough that it would be easy to walk.

TM: Okay. I know that upstream, well, quite a ways upstream, this is up in Labyrinth and Stillwater, in the fall when the water's warm it's often times low enough that it's easy to walk across the river. But again, that's in the Green arm and it hadn't picked up the Colorado arm. So, when the river's running 5000 cubic feet a second, you need a place fairly wide to be able to wade across without getting completely submerged.

KP: Yeah, and it is wide there. You can see in this next picture down, it's quite a wide river. I don't think any of us ever even thought about wading across. I would be amazed if there were very many places where it was shallow enough to wade all the way across.

TM: Right. Okay. I would assume that the First Nation people, having lived there, would have kind of teased those low spots out where you could walk across.

KP: I think so, yeah. I'm sure they knew it very, very well, much better than we did.

TM: Yes, absolutely, cause it was home for them.

KP: We tried to make it home for us, but we didn't succeed.

TM: Yeah. Well, I don't blame you. Good Hope Bar. We'll click the next one and we'll run down... Actually you know what, before we do that I just want to make sure this picture with three little yellow rafts, maybe two kayaks off to the right, downstream view, some rolling hills down to the river, and then a high escarpment, maybe two- or three- hundred-foot-high cliff up on the skyline.

KP: Yeah.

TM: Is there anything else in that photograph that you recall?

KP: No. Just notice all the way along there's greenery on both sides of the river, except where the cliffs drop right down into the water. It was beautiful country and it kept changing. I mean, drift a little ways

and the scene had changed again, partly because your boat might have turned around and you were facing the other direction.

TM: I'm going to go back to the map for a minute and I'm going to look for Good Hope Bar. The term "bar" was used for low bottom land along the river.

KP: Right.

TM: I suppose good hope was what the miners were hoping for.

KP: I expect so, yes.

TM: (Laughs). Long straightaway there from Ticaboo Rapids down to the end of the Good Hope Bar, river Mile 143-ish. Then there's a little bend action happening there down at 140. So, I'm going to go back.

KP: You're down at Good Hope Bar then?

TM: I'm looking at the map.

KP: Oh, okay.

TM: Just trying to get a lay of the landscape here and what the river's do. Now I'm going to go back to...

KP: Good Hope Bar or down the Mile 140?

TM: I'm going to go to Good Hope Bar.

KP: Okay, so did I.

TM: Mile 144. Looks like there's supposed to be a photo here but it hasn't loaded up for me.

KP: The one on my screen is four rafts and a view down the river with high cliffs on the right bank and talus between the cliffs and the river.

TM: Okay. It's still loading up for me here, so hang on a second. I'm not sure why internet connection has decided to bail out here. But you know what I'm going to do, I'm going to go back up to Red Canyon. Then I'm going to go down again this way to Good Hope Bar. There it is. Yeah, sorry, my computer must have got eddied out somewhere. Okay, so here's this nice long straightaway. Wow. The walls are really starting to build. Is that Navajo Sandstone up there? I get confused about the sandstones.

KP: I believe the cliffs are the Navajo Sandstone.

TM: Okay. That's just gorgeous. Just nice straight run there.

KP: Yes. And notice how most of them have a black patina on them. That's was lovely. One place it had dripped down in stripes and somebody had named that Tapestry Wall.

TM: Yes, and I bet you're going to have pictures of that here.

KP: I'm sure we will, yeah. I should have gone over these, I'm sorry.

TM: No worries, I'm just enjoying the ride. And the desert varnish, it's called the patina, up there on the rocks. Really, really gorgeous. So this is Good Hope Bar, just this one picture. Then we're going to go down to Mile 140.

KP: Yeah. There on the right bank you can see that the cliffs are dropping down almost into the water.

TM: So, is the landscape undulating up and down and dropping down? The landscape's dropping down or is the river... How would that work to get the cliffs right down to the river there.

KP: You're asking me to remember my geology.

TM: Yeah, yeah. These geological questions are always vexing. (Laughs)

KP: I used to know the rock layers in there and I can't remember them. But most of them are pretty horizontal so I guess the river has eroded back and the talus... I don't know. (Laughs) You'll have to consult a geologist about that.

TM: It could be that the landscape is rising, or it could be that the landscape is falling and undulating up and down. I'm just not conversant enough with that area to know it. But that sure is a really pretty picture at Mile 140.5. Downstream view, kinda long straightaway there, and the yellow rafts, green vegetation on the side of the brown water, and then the red cliffs up above to the blue sky.

KP: Yeah. And as you float along, if you're going slowly enough, when you see it with the sun in a different area that puts some shadows on the right, maybe in sunlight, then you'd discover wonderful black patterns on the walls. You know, the stripes or alcoves. But you can see, too, that the cliffs are rising from low down just above the water, but then up above them it's eroded into mounds back there so the tops of those hills are a lot higher than even those huge cliffs.

TM: Right. Right.

KP: Yes, it's lovely, lovely country.

TM: So, the picture at 140.5, there's someone in a kayak. They look like they're wearing a cowboy hat, not a sailor's hat. Is that you there or is that someone else do you think?

KP: There were two kayaks. Oh, that's September '62. No, I wasn't on the September '62 trip, so that kayak would have been either... And I don't see the kayak, to tell you the truth. There were two kayaks on that. Sam Green had one and Barbara Waters had the other.

TM: Okay. It's right at the bottom of the photograph on the right-hand-side.

KP: Oh, which picture are we... Oh! That's Sam. That's Sam Green and he's turned backwards. He's floating facing upstream, just floating.

TM: Oh. Okay, got it.

KP: And that cliff is... The cliff sits in the shadows in the picture above.

TM: Oh, okay. Gorgeous concordial fracturing on that wonderful sandstone wall. Really pretty. Just a gorgeous piece of wall there.

KP: Yes. Phil took the picture of the wall and he usually tried to put some sort of a boat or a person in his pictures for scale.

TM: Yeah, very helpful. And that must be the lower end.

KP: Oh, the picture below is starting to show Tapestry Wall, I think.

TM: Yes, I see it. It says, "Tapestry Wall appearing just ahead". Way downstream you can see this brown wall with little bits of white streaks.

KP: Yeah. Yeah, there are what look like white streaks at the bottom.

TM: I'm going to jump back to the map for a minute. Go back to the upper map. I can see Good Hope Mesa and I can see Tapestry Wall. There's Olympia Bar above that and Warm Springs Creek. Okay, so Warm Springs Creek came in on the right just above Tapestry Wall.

KP: Okay, I'm moving back. I guess that's true.

TM: I'm just looking at the map here. It seems like there was a very popular camp there at that confluence where Warm Springs Canyon joined the river. I seem to remember seeing photographs of Tapestry Wall from people camping there at the mouth.

KP: I can believe that. The big commercial trips show Tapestry Wall as one of their photo points.

TM: Right, these are very pretty.

KP: And I can imagine that they camped there. Oh, are you on the September '62 Tapestry Wall picture?

TM: No, I'm not down there. I've taken a side trip up into Cedar Canyon. Before Tapestry Wall is the Cedar Canyon page, Mile 136.6.

KP: Okay, up to Cedar Canyon. Got it.

TM: There is water up in this canyon here. Now is that coming in from the main river or was this...?

KP: No, that's coming down from the mesa.

TM: So the water that we see here, it's not flooding in from the reservoir starting to impound water behind the dam.

KP: No, not yet.

TM: Okay. But it looks like it's a finger of the river going quite a ways up into the mouth of the canyon then.

KP: Yeah, I guess you could look at it that way. Either that or it's the creek coming down to the river.

TM: Yeah. But then there's a really nice picture. Looks like permanent water in this creek, maybe a gallon and a half to two gallons a minute. Really beautiful little side canyon. How far up did you hike?

KP: Actually, I never went up that one. The bottom in that series of pictures, you can see how pretty it is up that canyon.

TM: And it looks like it's going to box up and turn into a sheer drop.

KP: I think it probably went quite a ways. The group that was there in September of '62 did go up it and Phil got these pictures. And by that time, they had started looking at canyons like this and saying, "oh, a ho-hum. Just run-of-the-mill Glen Canyon."

TM: (Laughs) Oh my gosh.

KP: I mean that was their opinion of a canyon that looked like this. Back where I grew up, man, that would've been a state park.

TM: Yeah, sure. You know what's fascinating is there's three pictures here and the third picture down is titled, "farther up". It looks like there's a spring there. There's almost like a bunch of native reeds growing on the right. Pretty thick, would be four- or five-feet-high.

KP: Higher than that. Higher than my head. No, I must speak more precisely. That type of grass is called phalaris and it occurred in many places in the canyon, and it was always higher than my head when it was mature.

TM: Was it a native grass?

KP: Must be. I'm trying to think what I know about phaleris. It's so widespread that I can't imagine it was brought in. Not even by the Mormons. So yeah.

TM: So it would be very happy, a spring growing there, if indeed that is a spring.

KP: Oh yeah. Yeah, it does like its feet wet. So, if it is there, there is water there.

TM: And it almost looks like there's cattails in the bottom of the picture.

KP: No, that's the phaleris seed heads. It's a very big grass and it has a very big seed head. But it is a grass, not a cattail.

TM: Alright, now I'm going to click on "Tapestry Wall". It says, "go down to Tapestry Wall", so I'm like okay, let's do that. And there it is. So this first picture, it looks like that's the Warm Springs camp right there with the sand and the little shelving rocks, and the downstream view of the big Tapestry Wall there.

KP: I could believe it. There were a lot of sandbars like that, that even large parties could have camped on. That would give you a nice photogenic view of Tapestry Wall, so I can imagine the big trips camped there. We didn't.

TM: Well this is really a just gorgeous picture. There's two pictures here and the first picture shows where this camp would be. The second picture is out on the river with a couple little yellow rubber rafts there, just a downstream view. Very big wall. It must be close to noon when this picture was taken because the...

KP: Yeah, they were taken in two different years. The top one was taken a year, well, six months after the first one. In the bottom picture you can see two yellow rafts there to give you an idea of how high that cliff is. Off to the left you can see just the tip of a kayak. Since Phil was in a kayak, there's another kayak down there where it says, "upper map" or something that far back. That was probably... Helen is in the back raft, the raft closest to the camera. So, Helen, and Phil, and I, and one other person were together at that time.

TM: Nice, that's really gorgeous.

KP: It's a fine wall and I can see why the commercial trips made it one of their major photographic stops.

TM: Well, I would think anybody who saw that would want to stop there. Especially if it was late in the afternoon it would be a good place to camp.

KP: They were all good places to camp there. (TM laughs) You see the greenery over on the left of that picture.

TM: And not only that, the greenery on the left, but it looks like it's kind of broken down on the left and you could get up a little ways and take a picture back across of the wall.

KP: Yeah, I suppose you could. But I'll just bet you that if you crash through that greenery, which is willow and not easy to crash through, there will be a sandy spot between the willows and the talus which would also make a good camp site. There's enough bit of sand between the willows and the water for small parties like ours to camp. So there was camping area everywhere, it was wonderful.

TM: Nice. Did you do that sometimes just make a way through the willows to an open area in the back and call that camp?

KP: I think the only time Phil and I did that was in the winter trips. Mostly we were happy to just... (laughs) Mostly most of us stayed out till it was getting dark and we were eager to make camp and get things set up because we'd spent the whole day exploring.

TM: Hiking or on the water.

KP: And we knew we were going to get up early in the morning. And besides, there was no reason to go back to camp. There was good camping along the front, too. And besides, I liked to know where my kayak was. I preferred to camp where I could see it.

TM: That makes sense. Yeah.

KP: Yeah, because while a raft would real quickly drift ashore in an eddy and turn round and round, the kayak if it had gotten loose would have gone further down than I wanted to bother to swim. So I kept my eye on my boat.

TM: I bet you did. Well, it is interesting cause like you say, you had a bowline on both the bow and a stern line on the stern. You had painters on both ends to keep that boat from getting away.

KP: Yeah. Well anyway, so no, we didn't usually crash through the willows. It was a pain to crash through the willows, too.

TM: Alright, so now I'm going to go down to "Mining Equipment" is the next page. This is at river Mile 135, "a little below Tapestry Wall" it says.

KP: Yeah, and on the other side of the river. Well, I guess that was just extending into the river.

TM: It looked like there's a structure set up to...

KP: That was a dredge. I don't know how it worked but they were dredging the river.

TM: It almost looks like they were setting it up to run a paddle wheel kind of construction to use the river as a way to turn water or actually move water up and then run it out for the mining works.

KP: I believe this was the spot where they had something like that, and god only knows how they ever got it in there. But it was a huge metal piece of machinery that was sitting in the middle, not the middle, but sitting out in the river.

TM: Oh, that's going to be the Stanton dredge. That was from 1899/1900. That's Julius Stone and Robert Stanton. That's the Stanton dredge. But this... What's the name of this? Not Klondike Bar. I'm trying to remember the name of this area.

KP: Phil labelled it in the picture farther down, "Montgomery Machinery Company from Denver". Oh, that was just the cart, never mind. Never mind.

TM: Oh, that's the mine cart name. I know where that ore cart is today. It's not there anymore. It got floated out and it's in a 1950's Glen Canyon riverrunner's front yard.

KP: No kidding! Wonderful!

TM: Yeah, when they knew it was going to get flooded out, they went in there and put it on a raft and took it out.

KP: Why not. I say bully for them.

TM: Yeah, yeah. This is so funny. Below the mining car is a picture of a side canyon and it's titled, "Not even run-of-the-mill Glen Canyon spectacular". I beg to differ, but I can appreciate where you see enough of this stuff and you go, "oh yeah, but if I relate them together, this is not so good." (laughs)

KP: Well, we were essentially salvaging ourselves. We ourselves were salvaging is a better way to put that. We didn't have time to waste for the less spectacular ones or the ones that might still be left. The upstream parts of those canyons that might not get flooded, we didn't have time for those. We had to get our eyes on what was going to disappear.

TM: That makes sense. Boy, really got me wondering about photo re-matching a lot of this stuff now. So, this will be really, really interesting.

KP: Yeah, Phil did a lot of that. He would say take this picture and take a copy of it with him and go in and boat to where he could see essentially that skyline and snap another picture. He did some of that farther along.

TM: I'm going to go back to the upper map for a minute to orient myself between Smith Fork... There's Smith Bar down there at Beaver Canyon and Hansen Creek. Now, Hansen Creek is where Stanton and Stone brought their dredge in, built a road, came in, I think, Hansen Creek. California Bar and Forgotten Canyon, that's going to be below Tapestry Wall. Okay, so now I'm going to go back to...

KP: Which one are you going to click on?

TM: Smith Fork.

KP: Okay, Smith Fork, got it. Oh, the petroglyphs, yeah.

TM: Yeah, really nice panel. Did you have to walk up the Smith Fork side canyon to get to this panel or was it down within easy walking of the river?

KP: It was essentially at the river. I mean they'd gone far enough back to find this smooth black wall, but it got wiped out real early.

TM: Did it go along... So there's three, there's four photos, five photos, six on this page. Seven. Okay, so there's seven photos on this Smith Fork page. The first two photos are of petroglyphs and it says, "The Smith Fork petroglyphs are one of the best known of the panels in Glen."

KP: Yeah, the river parties would stop there. They were easy to get to.

TM: Do you remember roughly how long? Was it a hundred feet of wall or two hundred feet of wall? Roughly how much wall was involved in this?

KP: I don't think even a hundred feet, as I recall. Let's see, the archer that's all well recorded by the salvage geologists.

TM: Right, I'm sure.

KP: But the Archer is fairly big by petroglyph standards, maybe twenty inches tall, twenty five.

TM: That's a very beautiful petroglyph with an archer holding a bow with an arrow in it and there's a sheep in the distance that he's probably trying to get. Very nice.

KP: Yeah. They had some good artists back in those days. They picked at all the essentials.

TM: Then below that it says, "Anasazi metates." So, these are grinding stones. It looks like the salvage people were in there and they dug out quite a bunch of material behind that wall. Is that what we're looking at there?

KP: Well the metate is the hole in the lower left-hand corner. They poured the corn in there and took a mano and ground it up, and then scooped out the flour.

TM: There's another one just above it.

KP: Yeah, a little round one.

TM: Well, not the little round one, but even above it yet there's another one that's almost the same diameter as the large deep one. It's just not as deep. It looks like it's one in the making there maybe.

KP: Oh, over to the right you mean?

TM: Just a bit, but basically straight up from the big one at the bottom.

KP: Oh yeah, at the edge.

TM: Yeah, at the edge. Interesting.

KP: I'm sure that they started out being reasonably smooth rock which they ground on, and the more they ground the deeper it got. This lower one was getting so deep that whoever was doing the grinding had to lean over and lean down into the bottom (TM laughs) so they started a new one.

TM: And it looks like behind this big stone that's being used as a mill stone, it looks like...

KP: There's a wall.

TM: ...there's a wall. It looks like there's a bunch of disturbed earth that's been piled up there left of the wall. I just wonder if that's been all excavated out by the salvage teams.

KP: I really don't remember thinking that when I was there. I would have been more interested in exploring the little building which is tucked under the cliff that's over-hanging from the right and sheltering it. I don't recall ever seeing anywhere where the salvage teams did that much digging.

TM: Okay. That's a lot of dirt there and I'm just like, "I wonder how it fits into the equation."

KP: I think it's just talus with a lot of silt and whatnot in it. One can get the reports and find out. I'm sure it's very well-documented.

TM: Yeah. How far up the Smith Fork did you walk?

KP: (Laughs) Everybody walked at least two bends farther than they wanted to because I kept urging them. Oh, just around the next... But I can't really remember particularly going very far up that. Phil would have had the records and he could say, "well, there are two more sites farther up," or "there's nothing beyond this site." If there was nothing beyond the site, it was time to move down and find something else because it was all going to go. We had to move quickly.

TM: Wow. Then it says, "A wall in Smith Fork Canyon." There's a small person in there in blue. Well, probably a normal-sized person, but far away. Who's in that photograph? Who's dressed in blue out there? Do you remember?

KP: The one under the metates?

TM: Yes.

KP: Oh, it's two down.

TM: It's two down.

KP: That was a trip I wasn't on, but I'm pretty sure that's Roger Ulrich. Yeah, as I said, Phil liked to have a person or a boat or something on there for scale because you don't see anywhere near the top of that cliff. But it's high.

TM: And these wonderful overhangs, just really great alcoves.

KP: Some of them were huge. I think I told you Phil was a surveyor among other things. He measured one of them overhanging four hundred feet from the back to the front lip.

TM: Wow, that's giant! Gosh!

KP: That wasn't any of these. I believe it was in Catfish but I can't remember where the big ones were.

TM: Okay, now there's a link to "go across the river to Forgotten Canyon", so I'm going to go there.

KP: Yes.

TM: Oh my gosh. So, this starts with an aerial photo.

KP: Right. When you come down the river, here's this wonderful sand bank and the big wall at the beginning, and you can see it going up off to the left. It doesn't go anywhere. The real canyon is tucked behind things and over here to the right and it goes snaking around.

TM: Oh, interesting. Look at that, that's really gorgeous. So this aerial picture, you guys flew from Page up to Hite, but also Phil did some aerial flying to look for the lost hikers.

KP: This would have been one of the Page to Hite flights.

TM: Gosh. I can't imagine being in a plane looking out the window and seeing that. Oh my gosh.

KP: Well you know, somebody had to fly every trip in order to do the shuttle because there just wasn't time to drive.

TM: Sign me up! Oh my gosh.

KP: So after a trip or two, the pilot started enjoying going with us. "Oh, can you go over here?" (TM laughs) "Can you turn a little bit?" He obliged us very nicely.

TM: Nice.

KP: Oh, I'll bet... I was about to say unless he had a rush or something. I'll bet I didn't tell you the first trip that I was on... We'll go back some other time.

TM: No, tell me now. We can go back. It's very easy. We have the website, we can just click back on photographs if we need to. What would you like to do?

KP: No, it was just that my very first trip down there, I had driven down with a friend of mine from my early years, from my high school years, and Sam Green. We had camped outside of Page a ways and we didn't get into Page until about seven in the morning. When we came into town, there was blue surveyor's tape tied to everything. Garbage cans, power poles, door knobs on businesses and so forth. And that was Steve Kaparata's message that he had gotten there and would meet us at the airport as early in the morning as was practical. But, Sam and Pat and I came in and saw the blue stuff all over and headed for the airport. Phil came roaring up in the car, recognized Sam's car, and pulled us over and said, "are you packed and ready?" We said we were, we hadn't unpacked yet obviously. He says, "go to the airport, and get on the plane, and get out of here. There's an air cover at noon and if we're not all out in time for him to be back by noon, we're not going today." So, we went roaring out. On that trip, it was into the plane, straight up, out, and he barely slowed down for us to throw our gear out before he had turned around and was heading back again for the next load of us. I think there were seventeen of us and the plane would hold three. So that was six trips that he had to make roundtrip before noon. But when he had time, the pilot was just really obliging about showing us anything we wanted to see. But anyway, that's just a little side note.

TM: Well, the aerial pictures are stunning, as stunning as the pictures on the ground.

KP: Oh yes! (laughs)

TM: What's interesting looking at these two canyons across from each other, Smith Fork and Forgotten Canyon, one on the right and one on the left. Both have petroglyphs. Both have Puebloan structures. So, again, I think of a place to ford the river possibly, or at least swim across because there's occupation on both sides. It's pretty neat.

KP: Oh yeah. I mean, I think the Native Americans were as interested in the country as we are and I'm sure that the river is no barrier. It's just that I am unaware that it could be forded. But at different water levels, different things happen and we were only there at a few water levels. But it's a neat canyon and you can see the same style of little goats on all the petroglyphs down there so they communicated with each other.

TM: One of them has got a long neck. It almost looks like an alpaca or something. Very funny.

KP: Yeah. (laughs) There's one that I swear looked like a whale, not in this set. One never knows what they were depicting. I really don't think it was a whale, but that's what I think it looks like.

TM: If they were traveling and they got out to the coast, (KP laughs) they would've seen whales. Then, it says "a strange well". This photograph is titled "a strange well just inside Forgotten Canyon".

KP: Yeah, it's square. Many of them aren't square.

TM: How deep was it?

KP: This one is and it's lined with stones and dressed enough to make them fit together. Apparently at one time it had a lid and it looks like it might have been a bit taller. It must have been some sort of a storage unit because it wasn't watertight, but I don't know what it would be.

TM: Interesting. And of course, it could've been ancestral Puebloan. It could've been the miners in the 1800s. It's hard to tell.

KP: Oh no, this was part of what I'm pretty sure was Native American structure. There's more to this little alcove like area than this one well but Phil chose that as something unusual to show there.

TM: Yeah, it's very unusual. It'd be a great little granary. I mean, just cap it off and you could use it as storage.

KP: Yeah, but why go to all the trouble with making it square? We never figured that one out.

TM: Okay, it says to "go down to mile 131 and a mine", so I'm going to click on that.

KP: Okay. Yeah, 131 and the mine. Those holes didn't really go much to anywhere. I don't know why they dug so many of them in there. But obviously they were afraid of the layer collapsing on them.

TM: Yeah, it looks like they were clearly looking for some sort of ore.

KP: Gold.

TM: Well yeah, gold. So, they were trying to dig out that series of gravels from the river and not the silt from the side canyon or from the river above it. Interesting.

KP: Yeah. We figured that they had hoped that there was gold ore, little flecks of gold, in the silt layer there and they were hunting for it. But I don't think they found any.

TM: And then there's a tire there on a rim. So that's got to be 19...

KP: Yeah. (Laughs) Well, there was a lot of stuff at that space. I don't know how much of it... I guess he didn't put in any but this one picture. Well, you can see two walls in the background.

TM: Right, and if you go down below the picture of the tire, there's, I think, a close up. It says, "the house at the mine."

KP: Oh, for some reason it's disappearing from my... Okay. Well, yeah.

TM: It looked like a gorgeous structure using river cobbles for wall fill with some rough-cut sandstone blocks to make a little more permanent corners in this structure. Really pretty looking building there. Then, of course, towering cliffs up behind it and what looks like a box canyon there.

KP: Well, for some reason it's disappeared from mine and I don't know how to...

TM: You know what? Go off to another page and then come back to this page.

KP: Well, anyway, unless you want to say something about it...

TM: No. Do you remember was there anything else there? Other odds and ends of mining junk?

KP: Oh, there was always stuff around. I was really pleased to see that we would go there more than once, and it was all left. Other people would come down and...

TM: They didn't take it.

KP: Well, so where are you going to go from here?

TM: Hansen Creek.

KP: Hansen Creek. Oh, dear. I don't seem to have any of it left. Well, I'll get one of Phil's friends to help me figure that one out.

TM: I wonder if you just need to refresh the page or...?

KP: I don't know how to refresh pages. Oh! (laughs) Hold on. Okay, now let us see what I can do. Well, that didn't do it. I think my computer is going to pick up... Yeah, when I get down to Mile 130, I've got pictures again. Tell me what you're looking at and maybe I can remember Hansen Creek.

TM: It starts off as a nice series of photographs. It says, "Hansen Creek – Beaver Canyon Mile 130". There's a wall right into the river. Lots of rolling country about a thousand-feet overhead, maybe 800-feet up the cliff wall. I don't know, maybe five-, six-, seven-hundred-feet. And these side canyons are entrenching down in through the sandstone to get to the river. Really gorgeous looking. And the side canyons sort of look like they appear. You're on the river and there's a shot of Beaver Canyon. If you were in the middle of the river and you saw that, you'd have to work really fast to get over to that shore to not miss that canyon.

KP: That was often the case. You had to at Music Temple, too, because if you wanted to see the canyons on both sides, it was a chore sometimes.

TM: To get right across the river and get into the other canyon on the other side.

KP: Yeah. It wasn't in the kayaks, but it was in the rafts.

TM: There is a gorgeous aerial photo of... It's titled, "Mile 130.0 Beaver Canyon from the air".

KP: Yeah, I've got that one. I don't know why.

TM: It's just a gorgeous sinewy canyon, twisting to the right, twisting to the left, and a slickrock country. The landscape above the canyon on either sides of it is devoid of vegetation. It's down to bare rock. And it drops straight down into the canyon below, so you wouldn't want to get anywhere near that edge. But just really gorgeous country in and of itself up above.

KP: Well, look how it's twisting! I'm missing the next picture, too, but Beaver Canyon was one of those that we considered just run-of-the-mill Glen Canyon spectacular and we didn't really explore it. But in the aerial, you can see in the lower-left corner that there's greenery coming very close to the lower-left corner. That's the bottom of Beaver Canyon. But there's a long thin arm that extends from the lower-right edge off towards the bottom left. That extends for quite a ways and I suspect that one of these other pictures is... What's the next picture below that?

TM: The "Mouth of Hansen Creek" is below that. There's one person in a little raft paddling up into the mouth of Hansen Creek. Really fascinating to think about this. I've never appreciated how much the river rose and fell and then when it was up it would just go up into these side canyons and deposit mud, and silt, and then it would retreat when the river dropped. So, here's somebody paddling up into the mouth of Hansen Creek. It's very interesting. It looks like there's permanent water in Hansen Creek. Lots of shade there. Oh my gosh, that's just gorgeous.

KP: Yeah, very pretty canyon.

TM: And it says, "Walking out of Hansen canyon". So, it looks like you were able to go up Hansen far enough to actually get up through the slickrock, get up through the wall. That's pretty neat.

KP: I don't have that picture so I can't right at the moment think of what you're talking about.

TM: There's a photo of four people walking away from the photographer. They're all on the right side of the image. There's a cottonwood in the distance in front of a pretty shear wall where the creek bends off to the left it looks like. The river cobble bottom rocks roughly one-foot to six-inches in diameter, just strewn everywhere with silt and mud, and some water in the creek there flowing along past them. It's pretty neat. Then below that there's one more picture, "Continuing downstream from Hansen Creek", just the regular wall of...

KP: Okay. Well, I seem to have myself back on track. Oh yeah, I've got the picture. Yeah, the one walking out of Hansen Creek canyon, once we got to country like that, we usually turned around because we figured it was going to be high enough that we could see it another year maybe or it probably wasn't as spectacular as something that we'd miss if we spent any more hours there.

TM: So, I want to ask you because if I was on this trip, this would have just torn me to shreds. You know, it's like sort of I feel like a dog that has a stick being thrown, and it's running to get the stick in this direction and that direction, but it never gets a chance to sit down and gnaw on that stick, meaning there was so much land to cover and so little time to cover it.

KP: We walked fast.

TM: Yeah, I bet you did. Gosh!

KP: But everywhere we were it was wonderful. I mean, imagine being in an art gallery and instead of signs saying, "don't touch", you could feel all the sculptures or touch the paintings and so forth. It was just marvelous whichever way you looked. If your boat turned around, it was marvelous in that direction.

TM: You know the patina, the desert varnish there on Tapestry Wall, there's a really nice picture in Hansen Creek of that same sort of effect up on a wall there, it's really pretty.

KP: One of these pictures?

TM: It's the one with the people walking up the canyon there.

KP: Oh! Well yes, stuff like that was all over. I've got that picture now. I don't know what I did. I sometimes threaten to smash my computer, but it decides to actually work before I actually carry out my threat. The one with the four people has stripes running from the top. But if you go up to the next one up, you can see stripes running down the alcove overhang there in that picture, too.

TM: I missed that.

KP: And a few running down the upper-right corner. Yeah, that's manganese that gets carried by the water and deposits that black. So anywhere water tends to drip, those stripes appear and they're wonderful.

TM: Keturah, on that picture right there the lower-left has water from the creek. In the mid part of that picture on the right is the wall and on the left in the sunshine is a bunch of vegetation. Is that a cottonwood tree there that's kind of...

KP: Yeah. And in the spring it smells of vanillin, the flavor of vanilla, because cottonwood bud scales are covered in vanillin. A real sticky substance. Yeah, the big trees were cottonwoods and the little scrub along the edge were either willows or tamarisk. I'm surprised in that upper picture there isn't a person because Phil tended to want people in things like that and it was usually me. He'd say, "run up there and stand by that tree" or "in that shadow" or whatever.

TM: Don't see them. Very, very pretty.

KP: Yeah, okay. Well, continuing downstream from Hansen Creek.

TM: Moqûi Canyon. So, let's click on that. Starts with an aerial from the air. There's a big bar. Okay, so hang on a second. I got to go to the map for a minute. I'm going to scroll all the way down past all these pictures and I'm going to go... Oh, I guess I'm in the middle map now. There's an upper and a middle map, so I'm going to click on the middle map. Oh, there's Moqûi Canyon at Mile 125 and it's on the south side of the river below what looks like Moqûi Bar. Alright. So now I'm going to go back and then back up to the top of that page. The first picture is from the air and it's clearly looking south. It shows Moqûi Canyon running north into the Colorado River. So the river is going from our left to our right. There's a big bunch of bottomland there on river right. Look at all that. Gosh.

KP: I suspect they farmed that.

TM: That would make sense, wouldn't it? Really nice aerial picture.

KP: You'll notice on the label under that picture it says, "looking up Moqûi Canyon".

TM: M-O-Q-U-I.

KP: Yeah, but a dieresis...

TM: A tilde.

KP: ...over the "u" because that's the way the Natives pronounced their name.

TM: Moqûi.

KP: Moqûi, yeah. And the word "moki" is not a pleasant word. It means stinking or something dead. I haven't heard lately that any of the local people are fussing about our misspelling of that. When the Spanish started writing about it, they left out the dieresis and it gets pronounced "moki", usually M-O-K-I spelled.

TM: Well, there's an inside joke on that because Mac Ellingson was running the river in the 50s and he took the endearing term of Moki Mac. So, if that meant stinking then that (KP laughs) fit. So okay, (laughs) I don't know. I'm just, I wonder if he just...was that a play on words for Moki Mac?

KP: Most people don't know that.

TM: (Laughs) Okay.

KP: And most people won't look at this and pronounce it "Moqûi" either.

TM: Right, I sure didn't. M-O-Q-U-I with a tilde over the "U". A little right side up hat over the "U".

KP: Yeah.

TM: The second photo down is "At high water we could boat far up Moqûi Canyon, note the yellow raft". There's that tiny little raft way up there!

KP: Yes! That was at high water in the river which made it real easy to get in there.

TM: When you had the transition from the water in the river into the streambed, could that be a mucky mess at times?

KP: It was in one, but I don't think that was a natural thing. No, Mother Nature takes care of things like that. Oh, we haven't come to Lake Canyon yet, but yeah, there was a time when it was there. Not in our time. White people never saw it that way, but we'll get into the history of that later.

TM: So, there's two people here standing next to some petroglyphs, pictographs actually, I'm sorry, it says. Do you know who those people are?

KP: The hat is me and the other is Helen McGinnis.

TM: It looks like there's just three or four pictographs there, not like the Smith Fork which had all of the very intricate work here.

KP: No, but these are quite a bit bigger.

TM: Yeah, they are, aren't they? Almost life size.

KP: I figure a different artist or maybe an entirely different time/different generation, and so forth.

TM: And then there's storage pits with lids.

KP: Yeah, I would imagine that all the storage pits had lids. But you notice these are round. The one square one is the only thing we've ever encountered down there that was a square pit.

TM: Was this sand that they were digging in? Cause it looks like it's soft sand or was this harder sandstone material there in that photo?

KP: Yeah, right. If it were sand, the mice would've gotten to them. They were very energetic and chipped out storage pits quite deep. You know, I could reach to the bottom of them. Of course, they would want to be able to reach to the bottom of them. But still, they were many inches deep, and that took a lot of chipping.

TM: A lot of work.

KP: Yes. And there were a bunch of them. Phil hit a place where you can see several, but there were a bunch more that aren't in the picture, too.

TM: Then there's a photo of someone holding onto a rope and using the rope to scale a pretty steep-looking cliff right there. Who's in that picture?

KP: That's me. And as I recall, those storage pits in the picture up above are in the upper end of the rope on that little ledge.

TM: On that bench up there. So, someone's climbed up there and dropped a rope down, and then others can scramble up the rope to get up there.

KP: Yeah, actually I'm coming...

TM: You're coming down or going up?

KP: ...down on the rope. But yeah, we did that a lot. Mostly I could climb places that other people didn't want to. Right in the beginning, Phil had a fifty-foot length of quarter-inch nylon rope. You know, light and easy to carry around. He carried it with him. I think even before the end of the first day, he had decided to let me carry it because when we got to some place that was hard to get up, somebody had to go hunt Phil and get the rope (laughs) so that we could all get up. I would get up and drop the rope down. But if the rope got up, I'm almost certain I'm the one that took it up there.

TM: It's interesting it looks like there's a large dead tree in the upper part of that picture and I'm wondering is that a cottonwood?

KP: It's probably hackberry.

TM: Okay, that could be.

KP: Yeah, I don't particularly remember it. But there were hackberry trees down there and we found hackberry seeds that had been eaten by mice in some of their storage pits. Hackberry is an edible seed. Oh, there's Phil's explanation of "Moqui" and "Moqûi".

TM: Yeah, he says, "The name 'Moqui" is a misspelling of "Moqûi. The dieresis was put there in the original reports to Spain because the Native Americans pronounced the syllable "kwi". There is no "kwi" sound in Spanish so the dieresis is needed. A careless typesetter left it off: Moqui. The name soon got shortened to Moki and that is the spelling and pronunciation most seen and heard today. Unfortunately, in the native language, "moki" means dead or dung. Unfamiliar cultures often suffer from careless oversimplification."

KP: (laughs) Yeah.

TM: No kidding, yeah. Okay, we have happily been at this about an hour and a half. Does this sound like a good time to take a break here and revisit at this time tomorrow?

KP: Okay, fine. I'll be waiting for your call.

TM: Okay, hang on a second. Let me wrap this up. This will conclude Part 4 journey through Glen Canyon with Keturah Pennington. My name is Tom Martin. Today is April 24<sup>th</sup>, 2019. Keturah, thank you very much.

KP: Thank you. I've enjoyed it.