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WELCOME

Shé:koh

Welcome to our Discover Six Nations Edition. Our annual publication is now 15 years old and we are pleased to present it to you from the Grand River Territory of the Six Nations, the home base for Turtle Island News, Canada's number one national native weekly newspaper. Aboriginal communities across Canada have welcomed visitors to their homes for generations to share with you the treasures of their culture and customs and history. To walk with you through time. To introduce you to our languages, to the wonderful customs that make up our nations. At Six Nations, located just

south of Hamilton, Ontario along the Grand River, you will find the home of the Mohawk, Onondaga, Oneida, Cayuga, Seneca and Tuscaroras. It's the only place where you will find all six of the Haudenosaunee, the People of the Longhouse, or "Iroquois" peoples living. The Six Nations came together to form a Confederacy of Nations under the "Great Tree of Peace", following the messages brought by the "Peacemaker". Inside you will find stories of our culture, history and descriptions of powwows dances and our festivals. Not to mention the many crafters, art galleries and

businesses in our communities that welcome you to come and browse. Sharing and laughing and telling stories is as much a part of our communities as the air we breathe and the water we drink. We love to tell you all about us from all our different nations. The Six Nations Territory is located along the banks of the Grand River surrounded by the original Carolinian Forests of Southern Ontario. We hope you will get a chance to visit our communities and share with us the wonderful warmth of summer. Nia:weh, thank-you!
Lynda Powless - Editor



DISCOVER SIX NATIONS

POWOW & TOURISM MAGAZINE

Turtle Island News Discover Six Nations is published yearly by Turtle Island News Publications. Submitted manuscripts accepted but may not be returned. Authors of selected materials only will be contacted. No portion of the magazine,

including advertisements, pictures or editorial content may be reproduced without permission. Contact us at: Turtle Island News Publications Editor: Lynda Powless Graphic Design: Nancy Gambacourt

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EXPERIENCE THE CELEBRATION OF LIFE



A Powwow celebrates dance, song and family. Traditionally it is a celebration presented by one Nation of aboriginal peoples to welcome and honour others.

Powwows are usually three day weekends and people often travel great distances



wows and the competition powwow.

In a traditional powwow everyone participates in the dancing or singing. While there is a degree of competition in the dancing events, it is not a formal competition. Ceremony is a big part of traditional powwows - honourings, giveaways, first dances or coming out dances and adoption ceremonies.

A competition powwow has large prize money for the dancers, depending on the hosting band and can range up to \$1 million in prize monies.

Everyone can still compete and dance, but only the dancers who place near the top of the competition receive prize money, drum groups also compete for prize money.

While competition powwows usually draw the most dancers, the powwow isn't just about prize money; it is about making new friends.



to attend them. The main powwow season extends throughout the summer and everyone is encour-

aged to attend. It's a real educational experience.

The experience of attending a powwow can be a valuable and fascinating cultural experience for a non-Native person, particularly those unfamiliar with the first peoples of this country. And it provides a healing experience for aboriginal people.

With emphasis on the youth, a powwow gives them a chance to reconnect with their culture and who they are, especially those from urban centres.

There are several different kinds of powwows although the two most common are known as traditional pow-



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The Grand Entry signifies the start of the powwow dancing and singing.

All dancers participate in the Grand Entry, but none are allowed into the circle until after the Eagle Staff Bearers and flag bearers who lead the processions have entered the ring.

Dancing takes place in a clockwise direction following the path of the sun.

The Eagle Staff is the oldest of aboriginal symbols. Dog Soldiers of the Plains were given the honour of carrying the staff because of

their warrior status. Only the highest ranked among them were allowed to carry the eagle staff.

Even today, Eagle Staffs are carried by First Nation veterans and are considered the flags for First Nations receiving the same respect as Canadian and American flags.

The host drum offers a special song for the Grand Entry procession. Dancers carry themselves with pride and dignity during the Grand Entry.

Once the dancers

are all in the arena the flags are raised and the flag songs are sung.

A prayer is offered by an elder and the dancing begins.



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GRASS DANCERS

lead the way



The Grass Dance has been growing in popularity for almost a decade now.

And it's quickly attracting attention from young boys and teens.

The regalia is made with bright coloured yarn or ribbon fringe. Most dancers have stunning bead work but some are making the transition to coloured fabric.

The dancers require precise movements and spectators get a chance to view footwork of dancers that they might not get a chance to see during some of the more elaborate dances.

Each Grass Dancer is able to develop his own technique, giving each dance a unique look and feel.

The dance comes from the west.

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THE ARENA DIRECTORS...

keep the events moving...



A pow wow is usually organized by a powwow committee, a dedicated group of members of the hosting band. This involves bringing together the drums, dancers, entertainment, food, craft booths and the management of the powwow grounds.


Every pow wow has a master of ceremonies, and the arena directors, who are sometimes called the Stickmen.

The choice of emcee greatly influences the feel of the powwow. The emcee gives a running commentary on events,


announcements and most importantly background information about the dances, ceremonies and the spirit of the powwow. They may also bring a little appropriate humour.

The arena directors keep the events moving and manage the flow of activity in the arena. They may tell the drummers who will play next or what kind of song we will hear next.

The arena director also serves the judges or organizes the dancers. They are very busy people at a powwow.



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The Men's Traditional Dance is an excitingly elaborate competition that brings out the best in male dancers bent on making an impression with judges with their style of dance and intricate regalia.

The regalia is often dripping with feathers, leather and beadwork and colour.

They dress in bone beaded breast plates, war shields and

some may even paint their faces in an array of colours and patterns that remind one of the excitement and anticipation for many warriors of days gone by celebrating in anticipation of the coming hunts.

Men wear a single feather bustle. Some spend years assembling their regalia, gathering different accessories to wear on their outfits.

A dancer's regalia is considered sacred to the dancer and is treated with respect by him or her and by others on the Powwow trail.

This applies to all regalia whether worn by male, female adult or child. Regalia is often brought together with sacred articles and are considered valuable possessions.

For many traditional dancers, the men portray hunting

methods of old or tell stories during their dances. Others try to imitate different animals indigenous to their area.

Some wear their regalia to represent their clan, that could be wolf, bear or turtle, or even Snipe or Eel to name a few. The dance steps exhibit the old style of dance when Powwow gatherings were still young.

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FANCY FEATHER DANCERS

An explosion of colour

These dancers are dressed in brightly coloured regalia almost covered in feathers.

You can tell these dancers apart from others because they wear two feather bustles.

Many use neon or very, very bright colour combinations to stand out in the sunshine and huge circle of dancers.

They combine it with beadwork ribbon, fabric and headdress.

Many boys and men begin their dancing careers as fancy dancers because the style requires a lot of energy, fast movement and stamina.

Fancy dancers begin their dancing at a very young age, perfecting their styles over the years. They are the ones you'll see come onto the arena grounds in a burst of energy almost exploding with style and speed.

Stamina and agility play a major role in their dancing and they have to be in excellent physical shape to withstand the dance that can,



during summer months, be delivered in blistering temperatures.

Fancy dancing was intro-

duced to the eastern provinces from the western tribes and is also recognized as a war dance because at

one time the dancers used their elaborate regalia to psyche themselves up for the coming battle.



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FANCY *Shawl* DANCE

Shawl dancing may be the beginning of powwow dancing for many young women.

It is fast, requires a lot of movement and stamina.

Don't be surprised to see a lot of high stepping, twirling and lifting and almost flowing of the shawls.

The shawl dance brings with it two teachings. One is that shawl dancers symbolize a butterfly and that is why she is supposed to move her

arms with her shawl draped over them in movements representative of a butterfly in flight.

The other teaching is that shawl dancers represent women warriors and they're dancing that of the women's warrior dance.

Women's shawl dancing came to the east from western tribes where the dancers are also called women's Fancy Shawl Dancers.

Traditions in the east say

that shawl dancers are similar to grass dancers in that their dances represent warriors. It is said that one of the reasons that women were given their right to dance a war dance is because long ago the women were runners who ran from village to village warning of danger which in return earned them the title of "warrior."

Shawl dancers' regalia is made of colourful fabric and ribbons, adorned with beads.



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JINGLE DRESS *...a healing tradition*



The Women's Jingle Dress is a very special dance, because the dress itself is as much a focus as the dance.

The Jingle Dress is a Medicine Dress and when a woman takes on the responsibility of her dress it is treated with ceremony and a great deal of respect.

She fasts prior to putting on the dress to wear in public for the first time, and a feast follows the fast.

She is then prepared to take on the responsibility of being a Jingle Dress dancer.

Teachings tell us this dress came from a man from an

area now known as the Lake of the Woods area in Ontario whose daughter was ill.

In a vision he saw the Jingle Dress and was told how it was to be used to make his daughter well.

The vision told him to give this dress to his people to be used for the purpose of healing.

The "jingles" originally were made of shell then over time cones were made from the metal in European snuff tins and they replaced the shells.

Today the metal

cones are ready made just for the purpose of putting them on Jingle Dresses and giving them their unique sound.

There are two types of Jingle Dress dances, the side step and the higher stepping straight step.

Jingle Dress dancers are respected for the special status their dress and teaching gives them and they are given tobacco at a gathering and asked to dance for a member of the community who may be ill or in need of healing.



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There is nothing cuter, or that brings more smiles to everyone's faces than when the Tiny Tots enter the arena for their competition.

You may see some looking around at the spectators more than dancing, or forgetting steps or checking out their regalia but remember they are at the beginning of a long dancing road and they like to look around to watch adult dancers and learn from them.

As each Tiny Tot goes from Powwow to Powwow, they learn from the dancers and be-



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PROTOCOL & Etiquette



Welcome to all
“Champion of Champions”
 Grand River Pow Wow
 2019 dancers.
 Our best wishes to all.



Protocol and etiquette at a powwow is a signal of ancient times, an ancient way to honour traditions and acknowledge the ancestors, animal spirits and the Creator.

While attending a Powwow, positive respectful behaviour is expected at all times.

There is zero tolerance for drugs or alcohol any where on the powwow grounds.

The powwow is an annual celebration of song, dance and ceremony that comes full circle each year after a whole year of careful planning and hard work.

With an eye to honouring Native tradition, part of that work and planning involves a deep regard and acknowledgement of the elaborate etiquette and protocol that binds Aboriginal people together. There is a fine line between protocol at traditional and competitive powwows. The hospitality differs slightly and so do what is public and what is considered private ceremonies. Competitive powwow, by its nature, is fast paced and high pressured.

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Today's competitive powwows draw large crowds and boast commercial midways that include food, concessions, craft booths, some have bingos and handgames tents, and even helicopter rides.

The pressure of dealing with thousands of visitors, tourists, dancers and drum groups has created a need to separate sacred and public ceremonies.

Pipe ceremonies and prayers which used to be held in the public dancing arbor now take place in a separate lodge, keeping sacred objects like pipes and rattles away from crowds, children and women on their moon time.

A traditional powwow, on the other hand is more relaxed and family oriented.

The protocol of old time traditional powwows demand that guests, visitors and Elders be fed and looked after by the host community.

This includes honourariums to all drummers and dancers to help with travel expenses and wood and food delivered right to he campfires.

Protocol and etiquette for a dancer is the same at both types of powwows.

From the moment you take on the role of an initiated dancer, a lot of pressure is on you. Not only to perform but to be a role model, to be honourable.

When you put on regalia, you take on the essence of the sacred animal, honour culture, teachings and the Creator.

Being humble should be

the number one priority for any dancer, thankful that they are allowed to dance with the animals you wear, showing your respect because you represent them.

One of the unwritten rules of the powwow is that no one should touch another's regalia without first being given permission by the maker or owner.

Eagle Feathers, which traditionally are earned and all feathers for that matter, should be treated with special care. It's necessary to be humble and respectful to

each feather. The spirit of all animals being worn must be respected above all else.

Care and respect of the sacred circle extends not only to respecting the arbor, sacred objects and other dancers, but to the whole atmosphere, the grounds themselves and Mother Earth.

Etiquette and respect demands that we care for the earth, to do everything we can to be more self sufficient. Take your own food build a fire, camp out using your own utensils and cups and

don't relying on junk food.

In keeping with the true spirit of the ancient hunter-gather society, it's necessary to do away with European influences.

Powwow is a time to celebrate real traditions, who First Nations people really are. The whole world is watching. What do they see?

Elders are firmly footed in tradition and our source and inspiration. Correct protocol towards Elders and veterans includes shaking of hands as a sign of respect.



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Echoes of Proud Nation
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July 21-22
Mississaugas of Scugog
Island PowWow

July 26-28
Six Nations of Grand
River at the Champion
of Champions PowWow
Ohsweken, ON

August 2-4
Muskoday First Nations
Traditional PowWow

August 3-5
Wiikwemkoong, Nimkii
Bineshii Kaaning (Thunder-
bird Park) Wiikwemkoong,
Manitoulin Island, ON

August 10-11
Saugeen First Nation
Pow Wow ,ON

August 17-18
Neyaashiingmiing
Pow-Wow
Cape Croker Park, ON

August 24-25
Chippewas of Rama First

Nation PowWow
Orillia, ON

August 24-25
33rd Annual Three Fires
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August 24-25
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Maberly, ON

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Bangarra Dance Theatre
Bangarra Dance Theatre is

one of Australia's leading Aboriginal and Torres Strait Islander Performing Arts companies, acclaimed worldwide for their moving performances, distinctive voice, and authentic story-telling. Led by Artistic Director Stephen Page, Bangarra's unique dance technique is forged from over 65,000 years of culture, embodied with contemporary movement. SPIRIT is a powerful collection of dance stories from Bangarra's 30-year repertoire. Set to a haunting score, audiences connect with stories and song-lines drawn from all over Australia, in a celebration of First Nations Peoples' unbroken connection to the land. "Bangarra dance is a triumph" Herald Sun. Performing at the Sanderson Centre on Wednesday November 6 at 7:00 PM.



special guest artist Lacey Hill will be performing on Thursday April 2 at 7:00 PM. Searching for the secular songs that were sung after church, Mission Songs Project explores the day to day life of the mission days, from cultural identity to love and loss. Mission Songs Project, led by Jessie Lloyd, revives contemporary Australian Indigenous songs from 1900 to 1999, focusing on the Christian missions, state run settlements and native camps where Aboriginal and Torres Strait Islander people were relocated, produced by Performing Lines.

Visit us at www.sandersoncentre.ca for a complete list of our 2019 – 2020 season line up.

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Anishnaabwe Endaat

“Where We Live”

By Cathy McGirr

The Bruce County Museum & Cultural Centre (BCMC&CC) in partnership with Saugeen Objiway Nation (SON) recently opened the re-developed Indigenous permanent exhibit gallery. The objectives in creating this new gallery and exhibition were to allow for presentation of the local Indigenous culture in a broader environmental and cultural context, specifically the impacts that the area's changing climate and landscape have had on a range of cultural expression, including subsistence pursuits, material culture, and settlement and how they have evolved into today's Indigenous culture. Working in collaboration with Guest Curator, Dr. Wiliam Fitzgerald and the Canadian Museum of History archeological materials and objects from local sites within the traditional SON territory were secured to complete the story.

As early dramatic environmental changes occurred in the history of the area, so too did the way that people adapted to those changes. The tools and techniques people used to hunt and fish changed as the resources changed. The exhibit includes display pods that combine inter-active dioramas depicting these environmental conditions and cultural practices for each major time frame of evolution along with artefacts and digitally supportive content.

The exhibit takes visitors through collections, from tropical seas to ice ages, with the Laurentide Ice Sheet retreating northward at the end of the Pleistocene ep-



och. Plants advanced from the south onto the newly-exposed barren Arctic landscape; plant-eating animals then followed the plants, to be followed by predatory animals and carnivores – including humans. What became Bruce County underwent dramatic environmental change in this era. The exhibit showcases how people adapted to those changes. Human hunting and fishing techniques evolved as the land changed, as did tools and human dwellings.

Doran Ritchie, Saugeen Objibway Environment Office, stated that “Saugeen Ojibway Nation (SON) was pleased to collaborate with the Museum in the development of this new exhibit which shares the heritage of Saugeen First Nation and creates a space

for collaborative programming. This space provides excellent opportunities for people from the SON communities to share their talents and their knowledge of their culture and values with visitors to the Museum. Members of our community worked collaboratively with the Museum in the development of this exhibit which represents our history in a broader environmental and cultural context and is something we can all take great pride in.”

The exhibit’s innovative physical flow consists of “Streets for People” browsing spaces, interactive “Information Pods” and a “Programming Centre” for local Indigenous community partnerships to occur. Resources were effectively used draw-



Large art panels, sculptures and detailed displays... the Bruce County museum has it all.

ing from the local community for their history and vision; local talent was hired to create an exhibit that includes dioramas and artefacts with interactives and videos. The exhibit is designed to encourage interaction at each

station and allow all visitors to access them regardless of physical disabilities. The use of multi-sensory components (visual, auditory, kinesthetic) in each pod was designed to engage all visitors on a changing basis.

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celebrate the culture**

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Anishnaabwe Endaat (Where We Live)

Explore this newly redeveloped gallery to learn the many stories that try to explain how the Earth and all living things on it came into being. Discover Anishinaabe culture and learn their proud history of adapting to and living off the changing land in this new gallery. The redevelopment was completed in partnership and collaboration with community members from both Saugeen First Nation and Chippewas of Nawash.

New Permanent Gallery Exhibit

General Admission applies

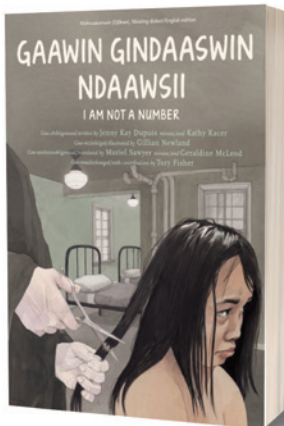
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NEW DUAL LANGUAGE EDITIONS

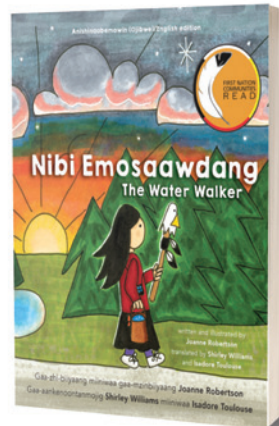


GAAWIN GINDAASWIN NDAAWSII

I AM NOT A NUMBER
44 pages
Ages 7-11

written by
**Jenny Kay Dupuis
and Kathy Kacer**
illustrated by
Gillian Newland

Dual language edition in Nishnaabemwin, Nbisiing dialect and English. The award-winning story based on the life experiences of Irene Couchie. Irene was removed from her First Nations family to live in residential school in Spanish, Ontario where she was prohibited from speaking her language and practicing her culture. Translated to the Nbisiing dialect in Irene's home community of Nipissing First Nation by **Muriel Sawyer** and **Geraldine McLeod** with contributions by **Tory Fisher**.



Nibi Emosaawdang **The Water Walker**

40 pages
Ages 6-9

written and
illustrated by
Joanne Robertson

Dual language edition in Anishinaabemowin and English. The award-winning story of Nokomis Josephine-ba Mandamin and her great love for Nibi. Nokomis walked thousands of kilometers to raise awareness of our responsibility to protect the water, inspiring so many. Translated into Anishinaabemowin by **Shirley Williams** and **Isadore Toulouse**, who are from Nokomis' home community of Wiikwemkoong Unceded Territory.



HOT POINTS

TERMS OF REFERENCE

The HCCC have assigned certain individuals to provide a process and an institution to ensure that Haudenosaunee rights are protected. That process is currently called the HDI.

NO AUTOMATIC APPROVAL

Approval is not automatic. Currently where a project is recommended for approval by the HDI, final approval must be provided by the HCCC and its processes.

NO SURRENDER

No HDI land use agreement will ever surrender or relinquish Haudenosaunee title to the land.

FUTURE DIRECTION

The HDI is preparing to appoint a Community Advisory Board.

Understanding the



Haudenosaunee Development Institute

OUR LAND OUR LAW OUR PEOPLE OUR FUTURE

In 2007 the Haudenosaunee Confederacy Chiefs Council ('HCCC') was swamped with developers seeking approval of projects within areas of Haudenosaunee jurisdiction including the Haldimand Tract.

The developers were approaching the HCCC because of recent Canadian legal decisions and because the Crown has completely failed to deal with Haudenosaunee rights.

The problem of 'development' on Haudenosaunee lands is not a new problem for the Chiefs to address. Historically developers were simply called squatters – and the solution at that time was to ensure that lands were leased rather than sold. This was done for the perpetual care and maintenance of the Haudenosaunee people and consistent with one of the mandates of the HCCC which is to protect the interests of the Haudenosaunee people.

The HCCC have now decided that a process for dealing with the modern day squatters is necessary because of infringement on Haudenosaunee rights and damage to the environment caused by the squatters. The HCCC have assigned certain individuals to create a process and an institution to ensure that rights are protected. That process is currently called the Haudenosaunee Development Institute ('HDI'). It is understood that the HDI must function and operate in accordance with Haudenosaunee Law.

The HDI is not about any individuals – it is about establishing a process and structure that will protect Haudenosaunee rights long after any individuals are gone.

Currently the HDI process asks developers, individuals or governments to submit an application for a project to be considered for a land use agreement. The land use agreement is simply renewing the original intent of the Chiefs in terms of providing for the perpetual care and maintenance of the Haudenosaunee people. At no time will any land use agreement surrender or relinquish Haudenosaunee 'title' to the land.

Approval is not automatic. Currently where a project is recommended for approval by the HDI, final approval must be provided by the HCCC and its processes.

The HDI is not about past injustices or the current negotiations. The HDI is about protecting lands and resources going forward and allowing us to become self sufficient and truly independent.

We look forward to providing you with our next press release on our accomplishments to date and thank you for your understanding, patience and support as we work towards protecting the rights and interests of all Haudenosaunee people.

The place to go in Southern Ontario, for service, quality and Cigar selection

By Donna Duric
Writer

There's nothing like punctuating a celebration or milestone in your life with a good cigar.

And for the longest time, Cuban cigars were considered the Rolls Royce of cigars.

But a new contender has emerged as the most desirable cigar of all - Nicaraguan-made cigars.

Middleport Cigars, which has been in operation since 2012 on Hwy. 54, carries hand-rolled cigars from Nicaragua and is quickly becoming known as the place to go in southern Ontario for an amazing selection of high-quality cigars from all over the world.

Owner Allen MacNaughton

hosted a free barbecue at Middleport Cigars showcasing the time-honoured tradition of hand-rolling cigars for loyal customers, flying in talented cigar maker Elena Flores all the way from Nicaragua to demonstrate the fine art of making the perfect cigar.

Not all cigars are hand-made, he said. Some are rolled by machine and it does make a difference.

"It's better quality control," said MacNaughton.

Karen Robertson, a supplier and marketer, said hand-rolled cigars ensure continuity from one batch to the next.

Cigar-rolling experts like Flores studies each leaf individually to determine its quality and

suitability for going into a cigar.

"If there's a mark (on the leaf) she doesn't use it," said Robertson. "She feels it to see if it's right."

Cigars are made from a cultivar of the tobacco plant, which, said Robertson, would not be a cultivar you could grow very well in Canada or the United States.

The leaves are aged for a good year before they're blended with different parts of the tobacco to create a blended flavour.

Some leaves are aged up to a dozen years, in special factories with specific humidity and temperature controls to keep the leaf's flavour consistent.

The cigar-making process is quite intricate. Flores and Rob-

ertson said Nicaragua has an ideal climate for producing the very high-quality tobacco needed to make exceptional cigars.

"Today, Nicaragua has the best tobacco and we're hearing that Cubans want to buy tobacco from Nicaragua," said Robertson. "They've got the greatest sun, soil, seeds, climate. It's grown in the mountains. In the States, I don't think they could make a good cigar quality."

MacNaughton agreed.

"Nicaraguan tobacco has come into its own."

Flores uses a hand held press to shape the cigars and then they're hung to dry for at least a day or two before they're ready to enjoy.



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