

Warm Valley Historical Project  
Interview with Lilian Hereford (d.o.b. September 14, 1924)  
Interviewed by Sharon Kahin  
February 9, 1991

SK: This is February 9, 1991. Interview with Lilian Hereford about major changes in community life. This is for the Warm Valley Historical Project. Maybe one thing to start talking about is—You were talking about AIM, could you describe what you feel happened on this reservation at the time of AIM? From your experience? What did you see?

LH: Well, I think what they did was they went around to any of the surrounding reservations in the different states and tried to recruit members. Now this all started in South Dakota.

SK: Uh-huh.

LH: And originally, this AIM had been a religious group, you know. And the older people—It's connected in some way with the Ghost Dances that they did when they were prisoners on war, you know. The Government had penned them all up and—

SK: Yeah.

LH: Oh, it [the tape recorder] scared me. I heard a click.

SK: Yeah. It's got a little tick in it, but it's OK.

LH: Yeah—And you know, and now, I was told that, well, you know, naturally, you're going to ask questions, but I was real curious because I had never heard of AIM before and what it is is simply American What was it? Man's voice American Indian Movement.

LH: American Indian Movement is what it is. Well, anyway, it was a group of people that didn't agree—Well, for one thing, you probably heard about this gripe about how the BIA handles everything. Remember I was telling you where they branded our furniture<sup>1</sup> and our horses—

SK: They branded your furniture too?

LH: Oh, yes. It had ID on it, you know, Indian Department.

SK: Oh, yes, I remember you mentioning that—

LH: GI—It had GI—

SK: GI

LH: And—well—Seemed like in every area—seems like they played the part of a father or maybe a big brother, telling you what to do—at every turn and their idea was that Indians didn't know how to handle money, they were forever asking for a handout. Ok, it just got to a point where everything was wrong, you know, to those people in the AIM movement and they said that they had been—They said that they had been—That people ignored them. They ignored the organization and people were getting killed on the reservation in south Dakota and I am told that these farmers or ranchers—I don't know what they were—it sounds like—I think there's a little town right on the Nebraska - South Dakota border where the Indians used to go get liquor, you know, and well, one of these young boys that was down there, he was beaten to death and dragged through the streets and they took him across the boundary. They threw him on the—just a little ways from the reservation line and AIM got a hold of it and they just—well, they were killing their own people and beating them up and everything. Their tribal councils were having a terrible time with it because they were going to burn the offices and they would see those guys and they were threatening them and they were just harassing them. So, I don't know, I thought—Well it's kind of died down now and they—and they had a couple of shootings, but no one was killed there near this little town on the border and the next thing I know, what came over the national news was that they had gone into these offices in Washington and they interviewed the only leaders is all—Means and the other was—

SK: Banks.

LH: Banks, Dennis Banks. And I had seen pictures of those two guys and—I thought Means was an awfully hostile person, but Dennis Banks is a soft-spoken—kind of a—He looks like a real gentle person, which I think he is, he's reformed because Colorado gave him refuge there, see and as long as he is in California [sic], they said that the authorities wouldn't bother him. Next was a documentary on the educational channel where he had started a farm—Sort of a Boy's Town deal where they took in orphans and somehow he and gotten a hold of money to buy farm equipment and they got this tract of land and they built this place there and he was the director there and they told how he had raised this money and all. He was just—they interviewed him and I don't know, I kind of got the feeling that he was real—he was trying to say—He didn't come right out and say, but he kind of hinted that they had done something that they went to extremes and is trying to—and he said that that really wasn't the way to try and settle anything and I was glad to hear him say that, but this other guy, he was all this—He's arrogant and he's big and mean-looking, you know.

SK: What about here on this reservation? How did people respond?

LH: Well—Quite a few Arapahos joined them of course. That's kind of a sister tribe to the Arapahos, the Sioux, there's a lot of intermarrying and there's a lot of people from South Dakota that live down here, and they're enrolled here because of one

parent being Arapaho—

SK: Yeah.

LH: But I was real surprised that I think that you could probably count the people on your fingers, and well, I thought that well, that's our nature—That's The name we have and that I was real glad that none of the—Very few Shoshones were involved in that—They didn't believe in that, you know, very—Just instantly you thought "Well, why did they do that? Why did they tear that office up and destroy all those records and things?" You know, there's other ways to do that. It's kind of like that Saddam Hussein. It just didn't make sense, you know. I kept wondering why. Why are they doing things like this, you know. And then they shot—I had a cousin that went down to Wounded Knee when they were rasing Cain down there. They were trying to oust the council, the tribal council and I worried about him, you know. but everything that had to do with the BIA, even their own people that worked for BIA were beat up and , you know, it just doesn't make sense.

SK: What about—Was there any violence here on this reservation?

LH: Not that I know of. See, I was working at Sheridan, at the alcoholism treatment center, there at the VA hospital grounds and that's when I first heard of it and it scared me because, you know, I thought how many people are going to be joining that because they're recruiting people. And as it turned out, it was mostly Arapahos that—

SK: Well, you mentioned—Was it your mother that had the friendship with Mrs. Baldwin?

LH: Yeah. She grew up with some of the ranchers at Crowheart, you know, and she said "Well, there goes all these years that we worked to make friends and change our feelings about the white people," you know and I love Bell dearly. She's my good friend and with me, she said, even if she turned on me, she said I would never have that feeling because all I know is that she is a person and a very wonderful person. That's what my mother said. And, gee, she said whenever you were in need, maybe your house burned down or there was a death in the family, she said, all your neighbors converged on you and they helped you. They knowed what had to be done and they did it.

SK: This was in the Crowheart area?

LH: Yeah. Uh-huh.

SK: And your mother's name was?

LH: Hex name was Elvie St. Clair, yeah—and she died about eleven years ago—she passed away.

SK: You know, that's one of the things that I wanted to a

SK: you about—I've always heard that—When I a

SK: people about major changes on the reservation, time and time again people said "Well, everyone used to help each other, and that's changed now." Do you feel it's changed now?

LH: Well, now, I always tell these kids, "Let's take care of that car. Let's keep it picked up in there. Let's not walk on the seat with muddy feet, you know, and smear candy all over because we cannot get a ride because people will not take the time or maybe they just don't want to bother, you know, bother with you." And I thought, well, maybe it's just because they refused to take you or give you a ride—I said to [garbled], I want to—I would like to come home on my own time, stay as long as I want where I am going and get everything done. And you know, but they don't. They don't really. If you're sitting on the road, you've had, maybe a blown tire or run out of gas, people just pass you by—even people you know. Well, I thought somebody would stop and help you, you know, but they didn't take the time to do it. And people get to fighting, you know, just for no reason at all. They're not visiting each other and, you know, I very seldom ever visit anymore, but my kids know that I am always busy and my daughter walks in and she says—Sometimes I'll be back in the bedroom, taking a nap and he's be up and I'd tell him, "Well, sister's come, or one of your brother's come, just tell them I'm resting," you know. And maybe I'll just be there for a little while and you know, and one of the girls will come walking in "Where's Mom?" It's sure funny that she's not sitting at the bead table, you know, because they're so used to seeing me sitting here or if I'm not doing anything else, I am sitting or—But I very seldom ever go to town and the change—the other change has been in health. Now there's—I was going to say—I think we went through some of this—

SK: Uh-huh.

LH: But anyway the—diabetes os another killer here. Heart attacks and I think I would—There sure isn't percentage wise, there's not very much—You'd say these two diseases are neck and neck in taking peoples lives—

SK: Diabetes and heart problems?

LH: Yeah. Uh-huh—Of course—alcoholism and drugs, but you know, when we were kids, there wasn't—Only there was marijuana and, you know, kids would say, well—we had a couple of girls and they really got quite a name for—you know—but then you associated that with the Mexicans, see, marijuana and—I don't remember, only with the exception of these two girls that used to live in Riverton and there was always this one old guy who was an uncle of my grandpa's in Montana, used to say we used to go up to Billings to shop, you know, and of course, I'd wander off and he'd say "You better stay here," he'd say, "one of those Mexicans, they stab people, you know, they'll kidnap you and they'll kill you," and

that—Boy, I'd hang right with grandma and with grandpa and I always associated knives with the Mexicans. That's their weapon, you know. And I kind of hesitate today, m now, because I was a little girl then—But now we have all these drugs. In fact, there were two of our councilmen, one of them was a known buyer. I mean he sold drugs. Another [tape off and on]

SK: This is scary[?] Ok.

LH: I wasn't about to name names, you know, but you know, it's modern mischief that you're getting into now—

SK: Let me just see this—[tape off] Let me ask you this then, do you think that change in diet, what people have been eating is responsible for—

LH: Well—I think that every year Public Health takes a little more—They are becoming a little more responsible for and responsible to—to treating certain things like—Ok, they have a diet for the diabetics and they show them how to prepare the food and they learn a little bit about nutrition. Of course, they give their own shots and take their own medications of they're on a serve or what ever pill they're taking—

SK: But you know, I was wondering when you were growing up and people were eating more traditional Indian way, now that has changed—

LH: You bet.

SK: Have you noticed that change and how would you describe that general change in the diet? From your childhood to now?

LH: Ok, you see less and less native foods, Indian foods, the real Indian foods now, like roots, we had the potatoes—the little potatoes—we had the wild carrots and there is another—the Indian name for that is yump—

SK: Uh-huh—that's the wild carrot.

LH: Ok, that's the wild carrot, that's right and there is too, the bitter root and then you have the berries, the buffalo berries. That's the bright red little teeny things. And those were made into the puddings or the sauces that they made. There was the choke cherries. There was the—We called them June berries—service berries or something like that—

SK: Oh, service berries.

LH: Is it?

SK: I know there is a service berry. Maybe that's the same one.

LH: It's real sweet. Juicy and it's only about so big. OK, they dried all those and then they madP-the puddings for—Well, they used them—Well, they used a lot of them in the ceremonies. OK, there's your ceremonial corn mixed with your tomatoes and that was eaten at the—Native American Church. And then we had the pemmican. I think the last time I've tasted pemmican was probably, well, when I was first married and that was 1946. yeah.

SK: When you say pemmican, that's the dried berries mixed with the—

LH: mixed with the pounded meat or the ground meat with the tallow and the sugar and whatever you have. What ever berry you are going to use with it, yeah. And—let me see—and the roots. Now those were—They're cooked in and it was, this might—maybe—Your taster probably wouldn't like them but I loved that—

SK: Yeah, it sounds good to me.

LH: I'll tell you one thing. A lot of the berries or the trees are not bearing like they used to. There's currants. There's gooseberries. These are another—Oh, they were all over the place—but now you see the little bushes, they're stunted now, you know and where we used to pick the berries, there's no berries. The trees didn't bear, you know.

SK: Why is that?

LH: I don't know—Maybe they're just—It couldn't be because they're not picked too often, because that's, you know, that's what they're—Well it has to—They have to bear—They used to bear every year and now they don't. Uh—

SK: When would you say that people really started to get away from the native foods?

LH: Well, you know, I think that as children, well, we had these boarding schools off the reservations [phone rings] and they—Excuse me—and they were sent to school. There was home economics. You didn't really have to take it, but you could pick that if you'd like. Now, and they'd come home, like my little granddaughter, she loves to bake, you know. I mix the batter up and she does the cooking. she'll wander around the store and say "Grandma, can we have some muffins tonight?" and "Sure," I'd tell her. And She'd come back and I'd mix the muffins and the older people maybe didn't—there's no word for muffin. There's a word for bread. There's a word for sugar but it's kind of a—kind of an English wounding—like coffee is wissin[?]. In English we say coffee and I think they say something like cLuppie[?] is coffee. Because it was just adopted from the English language, because they didn't have a word for it—I think they give a description of it if they don't have a word for it. Because you've got to explain to someone what you're talking about, really, and sometimes, to's awfully hard. I really lost my—I think I kind of lost my vocabulary because when we trained for this health position that we had—Now we did a lot of—you know, you study about—well, we studied a little about diets. Now, that's what made me think that these kids that

went off to school they come back and they brought a lot of probably recipes and they liked to cook and then they were teaching it at home and the old folks got to liking it and it just started, you know, started spreading. The doctors, with the diabetics, they gave them this—well, it's a no salt—a low salt diet, low sodium, I think and then they had the other diets, too—but these people were afraid of the food when they went to the hospital because, you know, you know, one lady thought they were trying to poison her and I told her, well, no, I said, "look, you know, I can eat it. If I can eat it, then you can, too."

SK: Was it because they weren't used to it? The older people weren't. the older people weren't used to this new food?

LH: Yeah, you know, they were real leery about going to the hospitals. They didn't go to the cafes. They couldn't, anyway, on account of the signs and things. But—their main diet was potatoes and meat. That's what they say. And when I was working among the people, the little old ladies, you know, it's a custom to, I guess with any Indian. I don't know, but with our tribe and the Arapaho tribes, you know, they'll make you eat. They'll make you sit down and eat. And you don't refuse, you know. I didn't anyway, I thought, it would be impolite to refuse. But they—Our way is to, when you go and visit these old ladies you find something for them to do, you know. You sit and talk to them, you visit with them and it's customary to bring, maybe a little package of ribs or something for an old lady, you know. Oh, they just get so tickled, you know and it's not bribing them, because if it's given from here<sup>2</sup> then it isn't bribery or trying to buy them off or anything. And it's just—I don't know, it's just that way. And I thought, you know, that's really—But you go on these home visits and you visit everybody and ask them how they're doing or they'll say "Ok, what are you doing out?" But most of them—a lot of them—a lot of my people, they're really leery of a non-Indian showing up at their door step and I was going to warn you about that—

SK: That's all right. You don't need to warn me. I found out [laughs].

LH: Oh, did you?

SK: Ok, alright, now I know—

LH: Oh, I was real helpful—

SK: Now, in these home visits, you had to mark a clock for people—

LH: No, we really didn't have to, but it was just one of our tools that we—One of the aids that we used.

SK: Yeah? And I wanted to ask you, you said that you used sign language sometimes when you were talking to the older people.

LH: Yeah, but it's—Gee, I haven't—I think it was about 13 years ago and I used sign

language. And I drew pictures.

SK: Uh-huh.

LH: Or else I started to cut them out of magazines. But they're some words that don't have pictures, you know. And that was the hardest part. Besides, I couldn't roll my tongue around the words like they should be said, but I can understand them and a lot of them know that. And they talk to me in Indian and I answer them in English, you know. but, you know, it wasn't bad—

SK: What about—People don't use sign language any more, do they?

LH: No—In fact, I have forgotten a lot of it because I don't do it.

SK: Well, where did you learn it from? Who taught you?

LH: I learned it from my grandpa. Crows are real famous for their sign language, too and I spoke the Crow language.

SK: And your grandpa's name was what again?

LH: Irving Bird-above. They had these animal names and bird names like Spotted Elk and you know.

SK: And his name was Bird—?

LH: Bird-Above.

SK: Bird-Above. And he was Crow?

LH: Yeah.

SK: Oh.

LH: So, yeah—I don't know—I forgot—

SK: You've forgotten a lot—of the sign language.

LH: Yeah. I've forgotten a lot of it.

SK: But when you started doing the Public Health, there was still a number of the older people that you could communicate with [using?] the sign language.

LH: Oh, yes. Some of them spoke just enough English to get them by, you know. they—or if they didn't—or they'd say—they'd point "that" you know and you could kind of figure out what they—and a lot of these people are ashamed of their broken English and that is—Because you could look at it one way that they were

forbidden to talk in—on school grounds and in the school and I think it was—in one way, it was ok when they were reprimanded for speaking Indian, because when you try to mix that Indian or else you're thinking up here, you know I have to break this into English or into Indian, you're so busy trying to think, Well this word for that one and, you know, and it's really hard to do that. And another rule we had in training was that when you go to home visits, you speak on those people's levels, and you try—You try to break it down. That information that you have for them. You try to break it down. You can't be using big words, up here, you know, and trying to cram it down their throats because they can't swallow it. It's just too—It's foreign to them, you know, so I got to doing that.

SK: The sign language?

LH: Yeah, the sign language. Because, a lot of these people do a little bit of it and—But mostly, if you can say some Indian words—Well, someone laughed at me when I tried, years ago when I tried to talk Indian, you know, I was talking to my grandpa. My real grandpa. My dad's dad and this other old man laughed at me and in Indian he says "You can't talk Indian," you know. And, oh, I just burst out crying, you know, because—And I told dad "I'm never going to talk again!" and he said "You're going to forget if you don't." and I said, well, I said, "I don't think so," I said. "I'll just shove it in the back of my head and leave it there." But, you know, I—well, I had been off the reservation for a long time. I think you do forget. You put it way back here and that's where it's at, Ok. I forgot the Crow language, because when I went to Sheridan, they had Blackfeet, they had Sioux and Cheyennes and the Shoshone and the Arapaho, all—all staffed—I think there were two from each reservation and you had those people all working up there. And the more I heard the Crow language being spoken it all came back to me, see? So you don't know now. I'm older and I guess my middle name is "forgetting" now, you know, you kind of [laughs], yeah. but anyway—

SK: But sign language, are there any people left who really used that or has that—When did that go, if it has gone?

LH: Oh, my goodness, well—gee. That's something that I hadn't noticed, you know, I hadn't really noticed when it went, but, very seldom. You know, people do talk with their hands, but it's not sign language uh—but those older people—it would probably be great, grand parents now. When I was a young girl, I was maybe thirty, I know that generation that that—

END SIDE ONE  
BEGIN SIDE TWO

SK: We're just going to see if the tape recorder works better now—Continuing the conversation about sign language—Ok.

LH: Well, I don't know, I think, as time goes by—no one now, I think were in real bad trouble 'cause our elders are all going and my generation doesn't know and we're

not teaching these kids. And sometimes I kind of wonder "What use would they have for it when they have no one to talk to?" and that was the same way with the language. And I could see where I was really wrong 'cause—Another thing is, I think, well, you know, it's probably too late to save it because there's hardly anybody, but I don't know. What the cultural center was—Of course Eva, I think, only stayed there a month until she was elected for council and there people down here are struggling to keep the language alive. And—In spite of what Mr. Moss has done, I don't know. There's people that's so used to talking English that it's never really going to matter. Somewhere along the line, it's going to fade out again and then somebody will try to revive it. It's struggling now though.

SK: What do you think is the biggest loss with losing the language?

LH: Greatest loss? You mean in there? Well—change is good, I think, people are healthier and that's what they've learned. They've learned to eat. You can eat, but I think it's put on more of an expense here. People here [problem with tape, garbled] some of those items in those diets and other people just—If there's nothing wrong with you then you're not going to watch your diet, you know, you're going to think "Well, it's ok if I pick up a few pounds." But if you're eating cheese cake every day or something really fatty—

SK: Well, is—has there been a lot of—has that changed since your childhood, people being over weight?

LH: I think so—there were very few—people rode horses and they even farmed. People hunted on horseback. there was more activity, I would say. People walked. Not every one had a car. There were people all over walking, walking to the store, the Post Office, the hospital, the clinic. In fact, I can remember when we used to take a buggy and go to Lander. And it took them all—almost all day—But they made it and then they came back, maybe real late at night. But you know, waling is really the—You know, that's recommended when you're doing exercise. They say that you exercise every part of your body, you know, every muscle in your body.

SK: Walking?

LH: Walking, yes. So I don't know—I don't know, I—Of course, you can't miss the old people, 'cause, but you know, if you—if you lived the Indian way—I'll just say the Indian way—[garbled] or the way your folks lived and you know about it. 'Cause I think you'd look just about the same way they did. Of course—when my folks was raising us we didn't have T.V.s. In fact we had an old Philco radio and we used to listen to Dick Tracy and all those, you know, the comics were [garbled] he was on—Burns—Burns and Allen—was that on—that cute little old guy's name<sup>3</sup>—Ninety something years old—but anyway—

SK: Well, uh, listening to television and things like that, just going back to what you were saying about anymore, uh, when you were growing up, though Lilian, what

kinds of community things did people have, you know, where they would meet and talk and that sort of thing—

LH: Ok, they had these pow-wows. They always had these pow-wows during the holidays. During all holidays. They had a dance and they had this round lodge, this great big huge lodge and then they had these feasts, you know, after the dances where they'd eat right there in that lodge after they got through with their dancing and then they had the—they used to gamble and they had these Indian games—the basket game is the one I am more familiar with—

SK: What was the basket game? Could you describe it?

LH: Well, there was this great bit mat. Probably about like this and it was puffed up and it puffed up and it was filled with just about anything that would let it squash down, you know.

SK: About three feet wide?

LH: It was probably like this, probably about like this big around.

SK: As big as you could make your arms?

LH: Yeah.

SK: I'm just describing it for the tape recorder [laughs].

LH: Right, Ok. Yeah, about like this—and then you have this woven basket that's made of reeds, I think, and you have bits of rock or colored pottery, you know, that old, old time stuff. They would go and look for that and they would chip these into round pieces and each piece was so many points—I can't remember—Anyway—You put these two master pieces to—to start the play—

SK: Uh-huh.

LH: Oh, and—white side—each one had a white side and maybe the other side was blue. The underside was blue, Ok, it was—The other one, the mate to it, might have been red or tan or it was a different color and there were four—Well, anyway, you'd, you know, you'd start out those things were in the basket and you'd remember which one was your color. So anyway, they'd take that basket and they'd hit that mat and it would bounce those things and kind of—like you're shaking dice, you know—throwing them.

SK: Uh-huh.

LH: Well, it served the same purpose.

SK: And it would bounce the chips, it would bounce up and down?

LH: It would bounce the chips, uh-huh.

SK: I see.

LH: And then they had these sticks that they counted with and you got so many sticks for getting—I don't know if it was the color or how many times it changed color or something—I can't remember. that was one—and they had a card game—and there was a lot of many involved in that one but, you know, just for the sake of something to do, to be with people. Oh, they had quite the gatherings, but they did it on the sly because they weren't allowed to—They weren't supposed to be gambling.

SK: You say that they weren't supposed to be—That was the BIA—

LH: Uh-huh.

SK: —wouldn't allow it.

LH: Wouldn't allow it. And Finally they just made them quit—I don't remember that anyone was thrown in jail, but they were threatened with being jailed if they didn't quit. They looked for someone that's instigating—Well, they moved around to different locations and played—played their games. But there was a lot of activity, I remember my husband's grandmother used to bake—You know, pies and selling them to the gamblers, she says—[laughter] yeah, oh, that was fun. I really enjoyed watching her. And then they had one they called a squaw game, where you have—It's kind of like old maid, you know, you pair those off and then you have you [garbled] her, because they all sat in a great big circle—

SK: was this women only or was it just—

LH: Yeah. The men played—I don't know if they played poker or—maybe it's—poker or a game they invented themselves. I'm not sure—

SK: But the squaw game was just for the women?

LH: That was just for the women, yeah. And I think it started out with five or six cards. It started out that way. Oh, yeah, you had to discard, for every card you picked up, you had to discard, see? If you had pairs—if you have pairs, then you win the game. I think it's probably about five cards, I think it was—

SK: Was the gambling—Did the sexes play together or did the men play their games?

LH: Oh, they did in the monte game.

SK: Monte game was both men and women together?

LH: Yeah. Right, it's where somebody would cut the deck and you would pick a card and throw it out and there were two cards and—when you had bet on them, like

say if there was a king here and a queen over here and if you bet on the king then somebody had to cover your bets—They had to call you. that means that he had bet against you. He thinks the queen is going to come out. And that was always the way it was—Oh, there was money! Gobs of many here and little bunches of money over there.

SK: What about for the squaw game? Did they get money for that?

LH: Oh, they had a pot.

SK: They did have a pot?

LH: There was a pot—

SK: Now, when you said that they didn't let—about what year are we talking about that the BIA would not allow—

LH: Well—OK—I was probably about 11 or 12 years old.

SK: Ok.

LH: 'Cause people—after grandma Em started making her pies, then other people were doing other things, you know, they'd sell berries or probably bring, you know, bring strawberries or bring garden things, you know. So some would make candy, you know.

SK: So, it was a real way, a real way to earn money as well as meet everybody?

LH: Meet everybody and you see people that you never—Haven't seen in a long time. Maybe it was someone from Crowheart, you know, you have a relative up there and they would come to visit. And then you'd come home. But it was—for a while there, it was every day, yeah. In fact the Hunters had that store there and he built that little—it's about the size of this room and there'd be two rings in there to gamble and you put a wood stove in there and furnished the wood and they would stay until just about—they would probably come together to gamble. They'd all head for that little building, probably about three or four o'clock in the afternoon and the games would end, probably around eleven o'clock or something.

SK: Humn!

LH: But it was really—it was fun. We used to kind of hang around there, anyway, we weren't supposed to. Dad was kind of religious. He didn't gamble. He didn't drink or anything. He didn't swear or anything. He used to tell us "That's what the Devil wants you to do, go down there and mess around."

SK: What was your dad's name again?

LH: Linsley, Linsley.

SK: Linsley—uh—

LH: He had this little book about [signs—Episcopal? Tape is hard to hear after this point] Gathered all the—

SK: What was the name of the book?

LH: "This is the signs," I think that was it.

SK: And he put Linsley [clear?] as the author?

LH: He gathered all the facts and someone [garbled]

SK: You mean someone else got the credit for it?

LH: Uh-huh, [cousins?]

SK: So there were people who felt that gambling was evil?

LH: Evil. Un-huh. Well, see, my dad was a lay reader in the church and he used to—In fact, they invited the Native American Church members to come after they got out of their meeting. You see, they would be all night with their praying and their singing.

SK: In the Native American Church?

LH: Yes. I've been in one of those. Anyway, he'd bring all kinds of people to the church.

SK: To the Episcopal church?

LH: Uh-huh. they prayed there and I thought it was kind of nice because the church as a rule, maybe its a Catholic Church—don't only want their members there and when ever someone is there who isn't a member, to's kind of awkward.

SK: Uh maybe I'm sorry, go ahead.

LH: No.

SK: I was going to say—Do you remember the Native american Church being on this reservation when you were growing up or was that later? Do you remember when that started to become—

LH: No, as I understand it, it's, the Native American Church, has been here since the

beginning of time. You know, it's nothing—It isn't anything that's just started. And so it the Sundance. before the immigrants started to pass, there was a lot of Sundances. And when a lot of—See the Shoshones are a part of the Comanche in Oklahoma. Its a part of the tribe that broke away the [Shodanza?] Ok the Comanches have always had that in Oklahoma, they say and I don't know if anyone can ever trace it back to when it started.

SK: You mean the Sundance or the Native American—

LH: The Native American Church—so all this—as long as I can remember—it's been there but it was never—it was against the law but they did it anyway, because it was their way of worship. They believed in it and if you believe in anything, I really do believe that it will help you. If you got faith in one doctor, you know—I think it is sort of a mental thing. Because if you put your faith in something, it's going to work, you know.

SK: Uh—Speaking of putting your faith in something—what about traditional medicine men and that kind of thing? Was that still very strong and did it die out at some point or is it still as strong as it was? Do you have any sense of that?

LH: Well, as I know, in our tribe, we don't have any more of those people and—we have some who have self appointed or maybe someone told them that they should be this, or something, I don't know how that comes about, but I know—being a medicine man is something that is handed down. It's not—You don't just get up and be a medicine man, you know, and somewhere here before I was born, and dad would say—[garbled] "I'm going up to see the medicine man." "What's his name, Daddy?" Uh—Tudi Roberts and that was the last medicine man that I know of.

SK: And when did he die?

LH: Oh boy—about thirty years ago—maybe more.

SK: Maybe you were too young to remember, but did a lot of people go to see him?

LH: Uh-huh. He also sponsored—he doctored in the Sundance, see, he blessed people and he prayed for them, Ok, and there are some from Oklahoma, I remember this one, he doctored my grandmother. to this day, I wonder if she didn't have that throat cancer, because he used to draw that stuff out, you know, and spit it in to a coffee can. I was telling my daughter about it and I still remember that. And I used to get a funny feeling, I still do, when I see one of those. They're not the same color, you know. It's not a metallic green anymore. I used to be a dull color, but I don't know. I've seen things that no one would ever believe [garbled] about those doctors—and just about in '69 or '70 we had—What was his title? He was a medical social worker and he was a—I guess he was either a psychologist or a psychiatrist. I think a psychologist, because he said—he was telling me a story about—there was an Arapaho—the kids used to go to her, so this person from the

Public Health used to say, you know, he's quite a psychologist. The kids talked to him. They didn't want to talk to Dr. Miracle, so we took them to this other [garbled] and this girl—she kept having this dream about a snake crawling up through her, you know.

SK: Uh-huh.

LH: And she was afraid to have a snake baby and, I guess, she had these—and come to find out, she was—she had been raped, you know. She was afraid that she was going to have a baby and she didn't want one, you know. And she kept having these dreams. So, finally, she told the old man and Jackson [?] said this person said that he couldn't get it out of her, you know [garbled] But she, she finally got to talking and always will believe that people, now you wouldn't say that they were very private people—but there's a lot of things that you would think are a matter with you. "I don't speak good enough English. I don't understand very well, you know, when you talk to me." And they're not very open about anything and maybe, it's because they don't know how to bring it out. And I noticed that—a lot of places, you're trying to talk to somebody and the first thing they will mention is "I don't talk very good." And I say "I'll understand." And they will, it was—it seemed like it was easy, because, you know, I don't know, I've always got places [garbled] but you've got to put yourself in their place. And I think a lot of [garbled] people—it's just being honest with them. Being gentle with them and just being "If I put myself in your place, what would I do?" What would I say if I were holding your hand?

SK: And the language problem, what—do people—have you run across people who are ashamed of their lack of education? Has that been another stumbling block?

LH: Yes, yes. The biggest stumbling block is that they are afraid to try to talk about something and I always think it's because they don't know how to—What they're talking about needs to be described. They don't know how to do it. They don't know the proper words—and that always bothered me. I'd say "Gee, that's another thing that's strange." Now, all these kids that have dropped out of school. A lot of them wind up in jail and they all think it's a—it's quite a feather in their—Maybe it's I don't know if it's [ten penny?] or—But I always thought that he's always trying something that's going to help somebody, Ok. They have a teacher—she's a tutor that comes in and helps people in jail. They're taking their—They're studying for their GED and golly, you know, that's really good. And it's kind of awkward. Some of them, you know, because they're working towards another out. Because they have classes at Ethete, I think, so that's—

SK: So this Arapaho man, do you remember his name that the people talked to?

LH: I think his name was Mike Goggles.

SK: But you said now—is he still—

LH: No, he's not alive. He passed on. Probably about—Somewhere in the '70s.

SK: Seventy-seven? Well, you said that—What's his name, Roberts?

LH: Tudi Roberts.

SK: Tudi Roberts—But now the medicine men, or those who describe themselves as medicine men in the Shoshone tribe, are somewhat self appointed?

LH: Well, it's not only in the Shoshone tribe, it's in other tribes, it's like that—

SK: And has the function changed? Do they still try to do the same things or—What kinds of things do they do now?

LH: It's the same—They do the blessing and pray for the sick—That's, well, they used to doctor like the—See the air around there, there's just—There's no power, you know, the, I guess—it would be power. You can't feel that, you know, because it's—I don't know how to describe it—but it's a feeling that you get being there. You know, you feel so cleansed after you walk away from that lodge, you know, it's out in the open, you know?

SK: Now, you're talking about the Sundance, right?

LH: The Sundance, yeah. And the other religious—I—we had sweats, you know, and that was kind of a religious thing. but I don't know. You know, my dad used to say, If you don't know about it, leave it alone, you know, when it comes to religion. He said just respect it, you know. And I suppose you can use it for just about anything. You hear stories, but I really didn't like to hear any of them. It comes from people that just liked to talk.

SK: What about, going to church, Lilian? Did more people used to go to church here than do now? Have you noticed any changes in the?

LH: I don't know. It seems like with each generation, I think it's different. Some go to church more often than others. There's some that work with the church for a long time and are very faithful and are still there.

SK: I was talking to one person and she said that family life used to be much more—There used to be a lot more family life on the reservation. There used to be a lot more going to church and a lot more community things—

LH: well, they did things together more. Now, you know, maybe it's husband and wife and they leave the kids home and, I don't know—I think—I always think that if you do things with the kids, include them in everything, it's ok—even in conversations—You tell them, you know, grandma tells you, just like I tell the babies, go in the back with your dad. And you know, because—Heather, she said "What were you two doing talking? Were you talking about something?" Well, I

told here, one reason is that we had the tape recorder on and I said—"I didn't think she'd want kids voices in the background yelling and screaming and you two fighting." They fight a lot. So, anyway, There's just not that—it's that—because kids—it makes them insecure—They don't want to stay home by themselves. They want to be out with mom and dad and then you get to the point to where they don't care so they get in a group and usually it's the one that's doing wrong and [too faint].

SK: Back with the community dances and the gambling—Would the kids go to these and watch the gambling? You said that you did—

LH: No, they went to play.

SK: They went to play?

LH: They played in groups. Maybe some of them would have a little shetland or pony of some kind, you know—

END TAPE ONE

BEGINNING TAPE TWO

SK: [garbled—maybe something about dances]

LH: Yes, besides the powwows or the Indian dances we had square dances and we did waltzes. The waltz, that was the dance.

SK: Did you do that at the square dances?

LH: The waltzes?

SK: Yes.

LH: They had square dances and maybe the next week they'd have the waltzing and then, well, ballroom dancing or what ever it is. And then they put all those together and I see now that a few of these communities have these square dance clubs. But you have to be long to a club. Or callers, we had some good callers out here and they're all passed on.

SK: Is Johnny Mrs still around?

LH: Yeah. He's still around, yeah.

SK: Where did you have the square dances and things here?

LH: Well, we used to have—My husbands grandmother used to have a big building down here. She lived there and there was a lot of room and she converted that into a dance hall. It wasn't [a barn?] it was a great big frame house.

SK: Who was your husband's grandmother? Who was she?

LH: Well, her name was Emma Harrison Wizemus. Old then, I think she was nearly 100 years old when she passed away. And she was only about this tall and she had shrunk, too, to a bout nothing—and she was a real cutie too.

SK: And she put on dances in her home then?

LH: Yeah, uh-huh.

SK: Now, when you say "over here" that would be—for the tape recorder, where?

LH: That would be north of here, just down the road here.

SK: Ok.

LH: Just on the side of the river, yeah.

SK: And how often would you have them?

LH: Well, they had them for weddings, I think they just liked a good time, you know, the visiting and the eating, the food and all that. And then she taught all of her grand kids to dance. Taught them to waltz and I remember, my first dance with my husband, that's all he knew how to do was the waltz, you know. Of course, I never done any square dancing, but I've watched it, you know, I loved to watch. And then there was some polka dancing.

SK: Polka?

LH: It came in later, yeah, so it was never really—

SK: Well, what happened? When did those go out? When did they disappear?

LH: It seemed like they just went out when people passed on, you know.

SK: In the early seventies, late sixties or before that?

LH: Probably right around the fifties, I think. Seems like right about the fifties, yeah.

SK: And what about the gambling? When did that—I know they still do Bingo, but that's different. When did the gambling kind of go?

LH: My goodness—I can't even remember when Hunter's store—When he sold that he wasn't well. He just decided that he'd let that go and then he passed on. Let's see, what year was that? You know, I think that was, maybe—in the sixties—probably around '67. 1967.

SK: So there was still some gambling going on?

LH: A little bit, a little bit.

SK: Were there other places besides Hunter's store where people would get together and gamble?

LH: Well, we had the Sundance grounds over here but—I think that was mostly—but they stayed for years and years after Hunter was up there and then when he—Now, if I'm not mistaken, I think that the BIA ordered that building torn down.

SK: And the's the round building, the Hunter's?

LH: No, that was the little frame house that he had built just for that purpose.

SK: For gambling?

LH: Uh-huh.

SK: Ah—but were there other places besides that frame house?

LH: Ok, they'd be in that—that would be east of Hunter's store—I think, northeast, yeah, because it—the store is over here and this field out behind the complex is where they used to gamble.

SK: In good weather? Just to gamble outside?

LH: Well, in the wintertime, they had to get into a house.

SK: Uh-huh—

LH: And in the summer time, when it was warm, they gambled outside on the ground. They had canvas, they had a real thick canvas and they put blankets over it so that the coins wouldn't bounce too much, you know.

SK: Uh-huh.

LH: And then they would all have little cushions that they would make, to sit on, to kneel on or—Yeah. And then, when they really told them to cut it out—then they would sneak around to somebody's house—they'd get advanced word, you know, where they next meeting was going to be and they's all go over there and they just wandered until they just, probably lost patience doing that, you know, and then cost—probably nobody had rides—They didn't walk that much—and that was it.

SK: Did, did people pay Hunter's to use his gambling facility? Did he make any money off of it?

LH: No. Not that I know of. I think all that he wanted from the people was—'cause they had a little cup, sort of a kitty, and they, everybody would donate. I don't know—maybe it was a dime or something like that. But he asked them to pay the light, the light bill. He had the electric. He had a string up, you know, for electric lights. So—

SK: But personally, they would buy their groceries there so it was actually [?]

LH: Yeah—if you needed a snack or something, you walked up to the store. Just a little, just about from here to the—probably to the end of the house up here to the store.

SK: What about the round building where the dances were held, when did that disappear? or did it burn down or do you remember if it fell apart?

LH: I think it fell apart.

SK: Fell apart?

LH: Yeah. Now it was north of Sacajawea grave—uh—cemetery.

SK: Uh-huh.

LH: Somewhere in there—I could remember that because they had these Christmas dances and we used to go and they would have straw in there and it was cold. You could see—You could run your hands through the logs, you know, and it was octagon shaped.

SK: You could run your hands through the logs? It was really primitive in construction [laughs].

LH: Yeah. There was no chinking in it. I guess that's what they called it.

SK: Uh-huh.

LH: Mortar or chinking, what ever. You could run, put your, stick your hands out through there, you know, and feel the cold and it was held up by a center pole, you know—And all this—it might be shakes they used, I don't know. I don't know what the roof is made out of, but it was—it was kind of a neat building. It looked kind of like a bee hive from a distance, you know, it reminded you of a great big bee hive. Yeah. And I don't—I really couldn't tell you when that went out.

SK: But you remember going to it as a little girl?

LH: Oh yeah. We used to, mom used to put us to bed and cover us, you know, we got tired of playing around and we would just go to sleep [laughs].

SK: Oh, didn't it just have a wood burning stove to keep it going?

LH: I can't remember it having any heat in it—Oh, it must have had some because with that—with that center pole in the middle there that's where the stove would have been—and I don't think they would have wanted people dancing around the stove. I don't think they had any heat or it could have been up by the door—by the exits.

SK: And that was—That was not sacred dances or anything.

LH: No, that was fun dances.

SK: Fun dances? [laughs]

LH: That's what I call them.

SK: But I understand that they were different from the powwows today.

LH: A lot different.

SK: Yeah? What were some of the differences?

LH: Well, there were only members of the tribe there. No one certain age group—Every one was there. Very seldom was there any one, a visitor from another reservation that I remember and I remember this round dance that they used to do. The women used to make—a female could make a whole pocket full of change, if she did enough of the squaw dance. That's the one where you shuffle your feet—

SK: Uh-huh.

LH: You go in a circle and it was always the ladies choice. You went and picked your partner and danced with him. And at the end of the dance, he had to pay you. It had to be either a nickel or dime or a quarter, see [laughs].

SK: Sounds like a good dance [laughs].

LH: Yeah! I used to listen to my aunts talking "Oh, dance with So-and-So. He pays a quarter at the end of every dance." He's some bachelor, you know, he's elderly—he pays good [laughs] yeah.

SK: Were there—there were no contests then?

LH: No.

SK: Or prizes or anything?

LH: No, but when they were going to eat they did this—I think they called it the thanksgiving dance, where everybody, you know, thanked the Lord for their food, you know, and they did a dance, you know, they would bring the food in and hold it up to be blessed. They would hold it up towards the sky and put it down—I can't remember quite how it was done—I can't remember seeing it being done in this day and age. they may do it now but I don't go to the dances anymore. Christmas, see, they have it up here in the hall. Rock hall. Rocky Mountain Hall. they have all those dances, I imagine. But that's something, too, that's dying out. A lot of those people that did those are gone now.

SK: That did those dances?

LH: If they don't—If someone doesn't try to teach these younger ones these dances, were not going to have them anymore.

SK: Uh—when did you have them? At Christmas, what other times would you have them?

LH: At Christmas, uh—Easter—Christmas, Easter, thanksgiving time?

SK: Christmas, Easter and thanksgiving?

LH: That's what—all these holidays that we have like Thanksgiving, Christmas, that's just a thing that was added on later, but they have these giveaways, at dances sometimes like, well, if someone lost a member of their family and they gave away things in that person's honor—or as a remembrance—or if somebody got married—I don't know if we have ever had marriage ceremonies here. I remember going to an Indian wedding in Montana—

SK: Uh—

LH: Ah—That was something to see. They paraded the bride and groom a lot, you know. They have this tipi set up—Everything they had in there was given to them. It was a ready-made home. they started out with a tipi—Now this time, the bride and groom had a civil marriage right there. No, they had a church—they had a priest there who gave the service and did the marrying. It sued to be that when they were parading them around and everything they would go in to the tipi and everyone would leave, see? But they had this marriage ceremony and then everybody left to leave them alone, see. And they stayed out—this was at the foot of the mountain. Then about a week later, then you'd see them driving around, you know, but this was gol—what was this? Who was getting married—early '30s but I don't know now if they do that—

SK: What about on this reservation? What was the old marriage custom among the Shoshones? do you know?

LH: I don't know. Probably just common law, I guess, I don't know. My mother and

Dad were married in the church. Father Roberts. I think Father Roberts married a majority of these people, OK probably about in my dad's—probably about three generations back, I don't know 'Cause a lot of them were married in the church.

SK: What about—Changes in marriages, but what about in bringing up children? What kinds of—remember back—were there certain changes or traditions that you've noticed?

LH: Traditions, well, I don't know. I think that a lot of—well, gee—I know one thing this one where you take in a grand child, usually the first grandchild, it just comes natural. And then they have the support of this—It's not an adoption—It's sort of a guardianship. Uh—When a mother or a parent—either parent or both parents, leave a child and the Social Services takes the child and places him, OK, the grandparents get first preference. They'll ask you, you know, would you be willing to take care of this grand child, you know. If you are, fine. Because you're the first one that they've thought about giving—letting then take that child or the children, and next is probably aunts or uncles or any other relative—but they have to be a close relative—in the immediate—almost immediate family. And the next one would be another Indian family would take them in, maybe as a foster—and then I guess, the last resort is that they let a non-Indian have them. But I see in Utah that they have one case where they had a lot of trouble. This one family had gotten so attached to the little boy that this girl, the mother, wanted him back and at the time that she gave him up, she was down and out, 'cause she didn't have any money and didn't have anyplace to stay, so she gave the baby up and this couple adopted him and, I don't know, that sure got a lot of publicity, you know. So—but I knew that there were a lot of people that have given up their kids. I think it's wrong though that they didn't take—I'm glad I don't have that job. Maybe it's the judge or what ever, you know, that decides what happens because this little boy was brought up like a non-Indian boy and the most wonderful thing about it was that he was so color-blind that he didn't know—

SK: [too faint]

LH: And I wonder how they did it. You know, that they genuinely cared for that little kid and he wanted to go back with them. He didn't want to go back with his mother. And I imagine that it hurt her [too faint].

SK: Now, let's see, when you—I'm trying to think—You were born in '29, did you say?

LH: '24.

SK: '24. So how old were you—during the depression then?

LH: Probably about four.

SK: '24—yeah.

LH: That was in the '30s, wasn't it?

SK: Yeah. Early '30s, and so—Well, from about age four until, maybe around age ten or so, something like that. Do you remember what kinds, or what it was like growing up in the depression? Do you have any memories of that that stick out?

LH: Yes, yes. I remember my Dad working for fifty cents and then it went up to a dollar. Food was cheep. There was a lot of it, but you didn't have money to buy it. I remember we used to, that's one thing we used to go to gambling for. Dad and Mother would drive by there and we'd have them take us over so we could look for money, coins that people had lost. We used to get our penny candy that way. So there still must be a lot of money up there [laughs] you could get a geiger counter—Not that I want candy, I can hardly eat candy. OK—let's see, oh, if people didn't raise gardens, but a lot of people took to raising gardens. I remember they had this co-op store down here to Ethete and all these people, they used to raise oats, alfalfa hay and they had corn. Ok, they traded fresh produce. They traded for coffee, sugar and my folks used to do that too. And more—well, some people had fields of alfalfa and they put up the hay and they'd go down and trade it. And, well, I thought that was really an exciting place.

SK: The store at Ethete?

LH: Yes. And you have—I love sardines, you know, and they used to have, I guess it was sardines, they used to have them in these little cans and I think they were something like ten cents a can, and [laughs] they're about eighty—no, they're about a dollar something a can—and I get a can of [too faint], well coffee and all that stuff. I remember, and at Christmas we'd have dolls or any toys that were around at that time. We had the home-made dolls, mom would make dolls or she would make you a cap or something. There's a lady, her name was Adaline Ross, and she was a missionary lady and she used to teach the Indian ladies to knit and crochet and boy, I'm telling you that a lot of these ladies did it until they were quite elderly and passed away—and that was—I thought that that was really something.

SK: Did they sell what they knitted and crocheted then? Was it kind of an economic thing then?

LH: No, they, I don't know, they—I think it's kind of a tradition—you know, that "charity begins at home" thing?

SK: Uh-huh.

LH: They did this beadwork, they did this knitting you'd see families of—all kinds of that green yarn, you know, Everyone of those little ones would have a knitted cap.

SK: A green knitted cap?

LH: A green knitted cap and a different type of coat on. And I don't know—I don't remember. The weather getting really that bad 'cause we used to wear jackets. And we were so hard up that the church used to give us clothes, you know, OK—from the WPA and the CCC came in. These ladies hired them to make dresses at Easter. This is GI issue, when I was at Gravy—that government school. They'd give you some black high top shoes with laces and a pair of black stockings with an orange border—I remember those socks [laughs].

SK: Now, who gave you those?

LH: Well, those ladies that would sit out—they would all sit out along that one long building, you know, before they tore it down. It was a dorm.

SK: At the government school?

LH: Yes, yes, there's pictures. Somebody's got to have a picture around here of that, because I've seen pictures of ladies that are gone now, but they did it—They sewed by hand, sewed those little dresses by hand. And each student—maybe there's 20 students in one room—everybody would get something and the boys would have those blue work shirts and they were hand stitched and they had about—They had about 20 ladies that would do all of that and by Easter they would have those things ready. And you got a pair of shoes and a pair of stockings—They're knee highs, you know, and you got a dress—

SK: So this was during the Depression?

LH: During the Depression while we was just coming out of the depression and who was it? Was it Roosevelt?—Was the president? OK, he started these CCC camps and we had—I don't know how many different people from these different reservations—we had a bunch of men up there in the mountains and they had a sawmill all rigged up there and they had that and they were clearing trails and they were doing that, that was their job, clear trails and clean lakes and [too faint] lakes and things. They built a road from Moccasin Lake to down there. And then they went and did that with the other lakes around here.

SK: And they were from all different tribes that came here?

LH: Right. Uh-huh—Some stayed because they married here, see? And then those ladies, of course, made clothes for a lot of people. And that gave them something to do and a little bit of an income.

SK: So they were paid to make the clothes for the student?

LH: Yeah, uh-huh.

SK: And this Adeline Ross, was she with the mission at Ethete? Uh.. St. Michael's?

LH: Uh- Yes. She was. She was a missionary.

SK: And she taught people to knit and things for their own families?

LH: Uh-huh. You know, I imagine if you find somebody down there, they would remember—some elderly person or maybe somebody about my age.

SK: Uh-huh.

LH: See, I didn't really know her that well. I knew who she was because I had seen her at different people's homes, you know, teaching them how to knit or crocheting, you know.

SK: What about Mrs. Schultz—You mentioned her—was that later or during the Depression, when she would buy the beadwork, you said—

LH: That was after.

SK: After—uh—Where did she sell that beadwork? Or to whom did she sell that? Was it around here?

LH: No—See, she was in the BIA Social Services.

SK: I see.

LH: That branch—work—and—Oh, I don't even know if they had [too faint] Probably in Billings, OK, they had an outlet up in Montana, somewhere, Browning [?] and all this stuff that she brought down here she would send up there or something and some of it went up to Billings.

SK: Uhmm

LH: And, I don't know, It sounded to me like they had a museum or something there. I imagine that they sold it there.

SK: Uh—But during the Depression, did any of the work projects have to do with beading or tanning hides? Do you remember any of the CCC or WPA projects that had to do with traditional crafts?

LH: Uh--- no. I think that was, more or less, that the people themselves did that. Because I guess, if you can't, I guess, it used to be that we didn't have an outlet at all, unless it was a—and I don't remember anybody—if it was my mom or my grandmother or anyone taking orders like we take orders today. And I don't think people really knew about beadwork. They didn't take it seriously. I was just—and I think one thing that's changed is your—is your beadwork.

SK: How is that?

LH: You go—OK, let me see what all those basic colors are, Indian colors. Let's see, there's blues, black and red and—orange and yellow, I think, and white and all the others. The designs have changed and the colors have changed. See these beads—the traders, the trappers and the traders and people who were doing the migrating were them ones who brought these things. I thought maybe they were helping [?] babies or something at least. I think they used this to make friends with the Indians or to keep their attention, maybe it was a way to say—

END SIDE ONE  
BEGIN SIDE TWO

SK: OK, so there—

LH: OK, so for instance, if you wanted something, you would order—You would have in mind what colors you wanted on your—Let's say you wanted a pair of moccasins. You would say I want a black background and all these colors and you would name off your colors, OK, colors have changed. We have pinks and we have a dull color. We have all these pastel colors and there are all these in-between colors, the lighter colors. There's no basics and they have these trappers and traders, they have all these basic colors, like black, red, white and, you know. And the size also. They even made smaller beads. And the designs have changed and it's now—It used to be you just do it for your own family or you'd do it for your friend or you did it for a giveaway. Now we take these orders and we do the things and it's more for the beauty than it is for income and we—things have really changed. And we only had this kind of a tea rose. This is where we get the Shoshone rose. That—and we used to have meanings that were—OK, the rose means—if you put a half blown rose, that's the symbol of a child. And then like—Now a rose is an adult—A full grown rose represents an adult. If you live a lone time. But there's so many versions of that. Now my grandmother always told me that if you were making an article for someone and if you wanted that person to like you, or anything then you'd put your first string, your first string, you'd pause and say a little prayer for that person to return and I thought [too faint] and I think that people, I don't know if it was her own idea that she—only she did it because I never heard anyone else—and my mom did that too. That's something that my mom learned from my grandmother. My mom got that at the same time. I seen grandmother, you know, she was that was telling me. My mom told me later on, see, that she would do this—

SK: And your grandmother, again, was who?

LH: Mary Washakie.

SK: Mary Washakie.

LH: Mary Washakie, yeah. My—this was a later marriage, but my grandfather—There's a lake named after him up here: Sonnekin Lake, that's—

SK: That was—

LH: He was a Yammaha [?] Indian from Salmon, Idaho.

SK: This was your grandmother's second marriage?

LH: No, first marriage.

SK: First marriage. Bird Above was the second marriage?

LH: No, he was a later marriage. She was married again when she was [too faint].

SK: Oh, I see.

LH: Yeah.

SK: What were some of the other meanings to the beadwork? Do you remember any of those?

LH: —I don't know for certain. In fact, that is the only one that I know of that my mom, that was—I am trying to think, something wavy, you know, and water comes, you know, is this way—

SK: Its sort of a wave?

LH: Sort of a squiggle, yeah. And I think a bear paw—a bear was scratches, here and—there towards the side of something—And then there was—I seen an Arapaho and I wonder—if you are co-habiting, two tribes living together, then I should think that one of use kind of copied, you know. they're losing theirs too, they're losing all their meaning, too. Their—Now this, we have this waterbird<sup>4</sup> but ours is different. Ours is kind of a—[tape off and on]—

SK: Now, when you say your waterbird is different than the Arapaho waterbird—?

LH: Sure. Now this is theirs, then—the tail comes our and then it comes this way—

SK: Is it based on a real bird, their waterbird?

LH: Its a mythical bird. For medicine.

SK: Its a mythical bird. And is the Shoshone a medicine bird too?

LH: It's this way, I think, it's this way—See the rest of it is [too faint]—

SK: So it's bending the head—so the—The Arapaho one looks really like the wing comes out almost full circle—

LH: Almost like a thunderbird or something like that.

SK: Yeah—and what is this Shoshone one?

LH: Shoshone—Ours has this long beak—

SK: Uh-huh.

[long pause. tape off and on]

SK: What color is the Shoshone one?

LH: It's usually black. Red and black.

SK: Black—red and black. And what about the Arapaho?

LH: Their's is usually a solid color and usually red or orange  
[?]

SK: Uh-huh. So the Shoshone one, the wings are really high up behind?

LH: Yeah. And this one is [too faint] and ours is—[tape off and on]—and the wings are square, and they come out this way and then they come in and then the tail feathers come out.

SK: So, the body and the wings are square and the wings go out and then in and the tail feathers go out?

LH: [too faint] and then the legs and the toes—I don't know if they tuck their legs when the fly, you know—

SK: Uh—did the Shoshones do geometric as well?

LH: Yeah.

SK: That's what I thought. Because sometimes you hear that just the Arapahos did that.

LH: No, that's—we do that too. That's why I think that we got that from the Arapahos. But then, there's this gear and shimael [?] design. It's sort of a—Could be—I know I do this sunbursts a lot. It's [a] real popular design. It starts out with a diamond in the middle and they're joined then each diamond, it kind of ends up in the sunburst and it goes from one different color to another. [too faint]. It starts dark here. that's where this deep red, this burgundy, and finish that into a yellow or a gold.

SK: And that's the sunburst?

LH: That's your sunburst. Do you ever watch these a—a drop of water—or maybe a little drop of water in the window? And the sun comes through and all these little rays come out from that drop. Ok, and they're colored and you'll notice that some of them have a rainbow of color and that's what you call it. And when it drops, it splashes in different directions and that's what these colors do and they call that the sunburst—

SK: Uh—

LH: I guess we have a language all our own. We do beadwork, you know, and it's kind of foreign like to some—Now, my kids, they understand a lot of it but not all of it.

SK: —Did each family have certain patterns or colors—Was that part of it?

LH: Yes. they had—designs—I don't know if you could call it a family design or if it was just that that person made up that design and called his or hers.

SK: But could you tell by looking at, say, a pair of moccasins or a belt buckle?

LH: You could identify, yes.

SK: You could tell?

LH: Or you could do it on anything that this person has been work on—her style. They've got a different style. They've got a different—you know, the colors they use, so really, uh—This is Mary's and this is Jane's over here—And we used to do that without even looking to see if it had any little ID tags on it, you know, to see who made it. You had a little record of who made it—a description of it—and we didn't even have to look at those. Look at that book to see who made that certain item, because you knew, yeah.

SK: Well, what about now-a-days? Where do you outlet your work now?

LH: Well, I do mostly orders. I don't do up a bunch of things, you know, and take it anywhere, because I have—I have been really lucky at getting orders. I get a lot of orders from Hines General Store and I get a lot of orders from the Senior Citizens or Warm Valley Crafts and then—In fact, I have a lady coming in at one o'clock who wants a pair of moccasins for her daughter. And then I have to—And then—quite often there's a couple that owns a gallery up here in Morran and she has me do up a bunch of things—They go south, they go to the Florida Keys every winter and they're down there now and they come back [in a week?] So I do up a bunch of things for her and she has some Seminole crafts there at the [too faint]. And the dresses!

SK: I've seen those—

LH: They're all—Oh, I'd like to have one of those—And then, you know, she gathers things down there and then there are people in Jackson that—Eva really has the connection. I do work for Eva too.

SK: So you do some of her orders too?

LH: Uh-huh.

SK: Uh—So is it mostly people off the reservation that come or—

LH: I think—that I come recommended from Hines. I'm supposedly one of their best craftsmen. So I get to do—I do a lot of orders.

SK: What about your prices, Lilian, when you like—What did a pair of moccasins used to sell for—say in the '50s and what do they sell for now?

LH: Twenty-seven fifty.

SK: Twenty-seven fifty. That would be in the—

LH: Twenty-seven dollars and fifty cents.

SK: That would be in the '50s?

LH: Fully beaded, uh-huh. Do you want me to describe a pair of fully beaded moccasins? Now, Mrs. Schultz is the one that set the prices, you know, and then you had your—and this caused a lot of friction among the people, you know, where they graded your work, you know your [too faint]. If you did a real difficult design, real intricate and how neat it was, the neatness, your choice of colors, if you wanted it to look like a person's head—just the face, how artistic you are and how near to that picture you came. boy, it included a lot of things. You used to fall asleep sitting there waiting for your—whatever it was to be judged.

SK: And Mrs. Schultz judged that?

LH: Uh-huh. And she was really strict. And when you put soles on your moccasins, see, you go in at a slant so that your thread won't poke out on the sole and there was one—one thread or one stitch that went beyond the point here and then they docked you for it, see, you didn't get as much. Twenty-seven dollars [sighs] that was like twenty-seven hundred dollars.

SK: It was a lot of money in those days.

LH: Oh yeah. You bet. My kids wear—For a long time—I didn't have Dale—I didn't have his sister, the three kids, my grown-up kids, I started doing it to supplement my income and I just—That's when that lady told me—She didn't say it to me she just made a remark, you know, that "Why don't these half-breeds go and sell their

beadwork somewhere else." It's so funny—So I don't, you know—You started doing it so supplement [too faint]. I worked in two places, in between babies, I worked in the hospital a lot, out here, until they abolished it. And then—When I went to High School, I had a part-time job in Lander [too faint] so, I have been doing this for quite a few years and now I really depend on it—And now you can get a pair of moccasins—\$250.00—That's the one with the—

SK: Over the ankle?

LH: Over the ankle. And there's one lady that—she wants—There's one she wanted with the eagle.

SK: That's—

LH: That's Eva's style.

SK: So did Eva pick out these colors or did the—this lady say "I want these colors?"

LH: You know what? A lot of peoples give her the materials and leave it all to her. And look what she produces!

SK: It's beautiful!

LH: Isn't it? So—She specifically asks for—They have their favorites, I guess.

SK: I see, yeah.

LH: Uh-huh [too faint], said that she wanted you to do this. She asked for you to do this so I was really honored, you know, and I—because I am always unsure, you know, "Is this going to fit properly?" "Are these the right colors?" I used to be able to tell from the person's personality, I went by that. I've never seen anybody and they order a pair of moccasins, you know, you kind of go by their voice, you know. The kind of a voice they have. It's kind of the little things you pick up, you know.

SK: Yeah. That's interesting.

LH: Yeah.

SK: Now, if you were going to do a pair of moccasins [tape off and on—in the interim, interviewer apparently asked what colors Lilian would chose for her personality]. [laughter] Can you repeat that just for an example?

LH: Oh, dear me—OK.

SK: Why would you pick the colors you would pick for me?

LH: You got it all?

SK: Yeah.

LH: OK, If I had to pick the colors for you, I'm going by, just being here and talking with you. I feel free to say what I want to. I am trying to explain as best that I can, uh—but—

SK: So, you're saying that you'd take the—

LH: Yeah—I am going by the talk, by the tone of your voice and, you know, just because you make me feel comfortable, OK, that's calm, quiet colors. That would be a medium brown, a spot of white and a spot of gold and a rich brown, probably about three different colors of brown that would meld into the gold and the—the yellow and the white, because it kind of fits your personality. You are quiet and yet you're soft-spoken and you're very comfortable to be with and those colors make you feel that way. You're very quiet and nice. You can say calm.

SK: Yeah.

LH: You know, very satisfying colors, I think, you have a good feeling about them, anyway. Now, somebody that's bubbling, you know, red is exciting to me. You'd do the reds here and maybe a splash of pink over here and maybe a splash of blue over here, and that's the way it goes, you know. You try to keep up with the person's, you know, the vitality shows, you know, he's really, he doesn't sit still long, he's always talking, you know—Yeah.

SK: That's interesting. Do you think that people used to do that, you know with the colors?

LH: No, they didn't—I don't know—

SK: That's your personal approach?

LH: Yeah, right. And you know, I think you have—if you can bring out those feelings in some way, I think that I—that's what I've done, really, because I want to please, you know. I want to please the person I am doing that for. Because, in a way, I am obliged to him. I am doing it and I want to do the best I can, you know. You study—You just kind of study the person and now I don't even have to do that. There's quiet people and there's loud people and there's medium people, you know.

SK: Uh-huh.

LH: Some that don't. There's people that—I don't know, I've never met any of them—ones that answers "yes" and "no." I don't know. I can judge them over the phone.

SK: Yeah. That's fascinating because that's a real change, then, from saying that you used to be able to pick out someone's beadwork from their own colors and their own personal preference, now you're really trying to—

LH: Yeah, now you're doing it—

SK: Now you're trying to pick things out for the individual.

LH: It's really, you know, I never thought of it before, you know, I am thinking "it's right" and, you know, it tickles me even more when they say "well, you choose, I'll leave it up to you." You know, she does that a lot too, you know.

SK: Eva?

LH: Eva, uh-huh.

SK: Now, I am just curious, you know, those pink and red moccasins, do you know who they were done for?

LH: Yeah, they were done for a [Karen Hill?] in Lander—she gives her address as—Carol Hayes. And she lives in—879 South [too faint] in Lander—I don't think I know her.

SK: Uh-huh.

LH: Oh, I tell Lama [too faint].

SK: That's beautiful work.

LH: She has a student that is a student at [too faint].

SK: I have a dance stick that Eva's son made.

LH: Yeah? [tape off and on] And there's nothing but that design or that object on there so here's what you do is you have an edging and you have a background on that article, that item, you kind of have to draw—you put colors in there that are real—This might be this bunch of colors of the object that you beaded—might have—you know, if it's got strong colors in that, you know. So, you want to tone those down, because—and you don't want an edging—like here—You don't want this to take away from that—

SK: The border to take away from that—?

LH: Yes, right—Uh-huh. If you want to make it, you can make this awfully strong here in the middle, see this here? You can make this so striking that you don't hardly notice it. Sometimes you can put, maybe, let's see—OK, this blue would—Blue or red, or two reds, just a solid line clear around the back a never take from this, or

else if that is what you wanted, because no one is going to pay attention to that. but it's going to—They're going to see it as all one instead of two things, you know, because one is clashing with the other. They're fighting for position, I guess. And, to tone that down, you either have to add a real strong color on the end or else a real subtle color—It's just whatever you want to do. And that's part of—if you get to know a person, then you get to know just about how would react to that. Now you wouldn't want me to show sew?] something that's a bright yellow with a black, you know, see?

SK: I wouldn't wear it [laughs].

LH: See, that's the reaction that you'd get. So, you don't want that. Especially if someone says "use your own judgement" on the colors and things. That's what you get out of doing—

SK: Well, that's fascinating. Well, let's see, How are we doing? Oh, my God, we probably better wind this up, Lilian. I didn't realize—because it's getting close to your Lady's coming—

LH: Well, it's just chit chat. [tape off and on].

SK: Did you put the beaded cross up in the church?

LH: That's in the Church up there now?

SK: At the Robert's Mission.

LH: Yeah—the credence cloth—Uh—My son drives a truck in Torrington, Wyoming. He took some pictures when they were up here about two weeks ago—and he said, the other night when I talked to him on the phone, and he said, "Mom, I've got some pictures of that cross you made" and he said "I took four shots of it and I got three good pictures and I got one with a ghost." And I told him, "You got what?" You know, and I got the chills, it's kind of—and I said "Ghost?" and he said "well Mom," he said "there's a shadow on one and it's in a form you can make out—It's Rev. Roberts's niece." Ok—there's another and you know, I just really anxious for him to bring that up or come up, bring it up home. OK and there's just one more. There is a rock up below this canyon that has—what looks like—it's a rock about as big as that chair, and I think it's embedded in that—the sand covers it up, OK. One time there would be an astronaut—it would look like an astronaut—and other times that astronaut would be gone and there's an owl there, embedded in that rock.

SK: Huh!

LH: And you know, it changes. And that's one of those things that I thought "Well, you know, it's kind of mysterious. Seven guys picked up that rock and they tried to sell it to a pawn shop.. And this is a story that goes about them moving that

stone.

SK: Huh—where is it?

LH: It's over by the South Fork on [too faint] and then go straight up and then in the canyon. I remember I was in high school and Eva was a little bit younger. And we went fishing with one of our uncles and we had—and they went walking up to the dam, you know. They were fishing at the dam and we were down at the gate, the first gate that meets—It's probably about—about from here to probably to this next place down here. OK, and we were sitting there and we got up and we decided to get out and stretch for a while and it was dark and there was nothing [too faint]. And there was this erie thing, you know how it is—And pretty soon we could hear a dog barking and we could hear—We had one of these old army wagons and those rims around the spokes are about an inch thick, they're heavy. If you can imagine it going across, fording that—there used to be a river there, I mean a creek, you know [too faint] made one of his movies, you could here this—We heard this bell and then we heard this cow mooing and, I had seen scenes of people going in their covered wagons and that cow always had that bell around her neck, and we just—we just had it all figured out—And someone said that it was a time-warp<sup>5</sup>, and that at certain times an event happens, you know, you just imagine that there are kids laughing, yelling, you know and I said "Did you hear that?" and she said "Yeah. What is it?" She said "Where's the people?" She said, "Oh, that cow's wearing that bell and the kids are playing and running behind that wagon." You know, we had a perfect picture of that—And I said "I think what we experienced was a timewarp."

SK: It sounds like it.

END OF TAPE

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<sup>1</sup> W.V.H.P. interview. Feb. 4, 1991, tape one, side two.

<sup>2</sup> From the heart?

<sup>3</sup>George Burns.

<sup>4</sup>Native American Church symbol?

<sup>5</sup> Is this what is known in Kansas as a doppelganger?