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HIGHLIGHTS:

- Discusses how the Indians acquired various songs and dances.
Imbert: Could you finish that or... Well, we're just at the
end where you went down to telegraph to the doctor.

Annie: Oh yes, and I asked Doctor Jones what I should do and
he said, "Do everything you can but keep that woman alive."
You know, Doctor Jones and I, we knew each other so well we
could just say what we wanted to. Well, Doctor Jones knew me
inside and out. I used to, since he was young, he and I worked
together, so he knows me pretty well. So he said, "Under no
circumstances let that woman die. Keep her alive." Well I
told him, "It's deeper than that, Doctor. I think she has to
have surgery because the whole thing is sticking inside of her,
the whole afterbirth." And he said, "Keep her alive anyway.
As soon as this blizzard is over, we'll send a speed boat
down."

So I went back up. I was just dead on my feet and this was the second night I was awake and the blizzard didn't let up. And I went up there, that woman was just about dying. Somebody must have gone in there and started examining her and probably she thought the other woman would do better. And when I got there her sister-in-law -- this sister-in-law she had is my niece, she still is alive today -- before we landed she was hollering her head off at the door and telling me to hurry up, that Pauline was dying. So I ran up the beach, it was just a short ways, see their houses are just about a hundred feet from the water line, so I ran up and examined her. And I asked her, "Did you start pushing on your stomach?" And she said, "No, I didn't. It was somebody else." So I told her to leave herself, just keep lying down, keep still. Well, part of her Fallopian tube was out. What could I do, that woman was just dying, her legs were cold. So I took this pound of lard and put it in a pan and heated it up to blood temperature. I worked over that woman, I think I tried two or three times to

put everything back inside her. And the part of that Fallopian tube was cold then, like it's just like fingers you know. And two of them were still and I put these two into a big tablespoon with the lard on it. I worked and worked to get her all right. Finally everything was put in place and started massaging her stomach again. And I tied... I made her drink some of that lard too. And I thought that if I fed her, that she'd gain more strength.

That girl was crying away. Oh, it was pitiful the way she was talking Indian and asking me to save her life. The way she said it, you know, it just brought tears to my eyes. They talk in a different dialect, you know. And she implored and begged that I save her life and not let her die. This little boy she had was doing fine then. Well, the next day the speed boat arrived and we took her to Alberni then. She had to stay in the hospital six days before they could do anything about it. They had to cut up that afterbirth inside of her. She was, so it was a miracle that she lived those past three days without any medical, real medical help, you know.

All these things, all over the coast, you know. I'd go for one place... A lot of them paid me. And the Department... There was a Doctor McCrorie that came out from Ottawa when they gave me these papers so I could travel free anywhere and I got these papers from Doctor McCrorie. And he promised me that they would give me a small pension for life. Well, that was cut off long ago, about sixteen years ago. And do you know how much it was? It was \$7.95, a small pension they gave me. And this \$7.95 was supposed to be paid to me each month, each month, mind you, not on each case. And sometimes I used to have three or four cases, probably six cases in a month. But then when you love something, you go ahead and do it.

A lot of these people paid out of their own pockets. And if they went into a hospital, well, they didn't, they weren't

allowed in hospitals then. They didn't take Indian women in for to have their babies. They were giving medical aid, all right, but all the women had their children outside, at home, until there was a couple of girls that died in Alberni. I forget what year that was now. Oh, way back a long time ago. Thirty years ago, I think. And both girls died from childbirth. That was in Polly's Point in Port Alberni. Both of those girls died a couple of days apart, or the same day, I forget what it was now. That's what brought the Indians up in arms against the Indian Department for not admitting the women into the hospitals. They went to court about it, the chiefs of the tribes. That's how we got our medical aid, see.

Before then all we had was, well, like me. I had to go out any time and go to these maternity cases, attend them. I still had to when we had these doctors. If there was a case that, well, like we had a case over here and Doctor Monteith wouldn't take on this case because the girl had too much water in her blood and they was afraid she would bleed to death. So he had an appointment made for her in Vancouver. Well, this baby arrived a little early, like a couple of weeks, I think it was. So the doctor said, "No, I'm not taking her on. She didn't sign up with me, she's your case," he told me. So I took her to the hospital, it's the first hospital, it's burned down now. In Tofino here. And I had a couple of nurses help me, though. They just did what I told them to do because the doctor didn't come out at all. He thought that girl would die so he said that she was supposed to have a specialist deliver the baby for her. So I told, I think it was Mrs. Saxsti(?) -- she was Mrs. Dickinson then -- I told her that I would just have to deliver the baby like the Indians do because she couldn't get her baby then. So I delivered that baby Indian style, the way we used to. These nurses just watched when the little baby came.

Imbert: Which would be the Indian style? Would it be a different way of handling the baby when it was being born?

Annie: Yeah, it was sort of a different style. And mostly before all the girls were taught to, well, they didn't get their babies in bed. It just started when they started going to the hospitals. You had to help yourself and sit up, or sit on a stool or something or make yourself as much as, as comfortable as...

Imbert: Yes, and being able to use their own muscles.

Annie: You had to use your own muscles or hang on to something and squat, not lying down. Which made it a lot easier, I think, because we had nothing to deaden pains and such.

Imbert: Well nowadays they are going back to these natural methods, I think.

Annie: Yeah, I think so too.

Imbert: And they are using ways of not having to give any

anesthetic at all, so that this is part of it.

Annie: Well, more or less the Indian girls, they had to have, what do you call it, medicines. They had to take it all of their nine months. Like every morning they'd take it. I think it was good too. I think it was something like raisins. (laughs) Isn't that what the doctor tells you to take, you know, a lot of iron. Yeah.

Man: Would these girls be taught this before they were married and that? Was this part of their training before they were married or after?

Annie: No, no, no, no.

Imbert: After.

Annie: It was after. Before, you know, sex wasn't discussed in the Indian language before a girl was married. A girl was really separated from the opposite sex before they were married. When they, in my day, little boys and little girls just didn't mingle. They didn't. When there were gatherings, it seems that's the only time a young man saw the girls. And it was at these potlatches or gatherings, big feasts. If they fell in love with anybody, they went home and told their parents about it. So the parents went to work and negotiated with the bride's parents until the Indian marriage was performed, see. And that's when they got their wife. It was picturesque, it was interesting. I watched these things. They were done in my day. Like the white people call, you buy your bride, see, that's the way it was done. Because both sides used quite a bit of money, background and so on. And these marriage feasts lasted so long. Like, it would last four days or so, and then during that time, they'd begin to have their... They'd get friendly and begin to know each other, have their social events then so they'd know their in-laws. And this went on for a year or so, off and on, until the baby arrived and that's when the works really began. The groom's side, they brought food to the bride's side, a lot of food! They prepared all that time to bring these things so the baby would be, when the baby would arrive, they'd make a potlatch or make a big

feast and give the baby a name. It was a disgrace for anyone to have children that didn't have names. They all had to have names. And then another year would come around, when the baby was a year old. That was the first birthday, see, to them. And they singed the hair of the little one. Not cut it, they singed it. They called it 'singeing' in Indian, Indian language. (Indian). That's what they said.

Imbert: How would they singe it?

Annie: I guess they'd cut it, you know. I don't know just how.

Imbert: Cut it first and then singe it?

Annie: Yeah, I guess they just singed it with a...

Imbert: Hot iron.

Annie: Yeah, with the flames away, you know. Just...

Imbert: A hot stick from the flames...

Annie: Yeah, I think it was, uh-huh. That is the first birthday. And from then on, you forgot about them. Well, if anything should happen, like getting hurt or so on, they'd call all the people together and let them know of the accident. And through this the child learned to be careful. And if one of their children are got into trouble like, I'd say in a mishap, like if they capsized or something, the parents went to work and gave a big feast because they didn't want things, these things occurring all the time. They wanted to show their

youngsters that it costs money to have them behave themselves, and not let themselves spend so much money in order to remind them that they should obey. That's what this was for.

They let all these things go on a girl, like, because a girl was somebody that should stick to home. In our time you never saw a girl out. They had their exercises all right and when they became of age, that's when the big potlatches came then. The coming out party, what you call a coming out party. And they had a lot of songs for these, quite interesting songs too. And they'd call the other tribes, three or four tribes together, and they'd let their girl come out then, all decked out in their finery, whatever, their ceremonial robes. And they'd sing and they'd let the girl dance. That's how the other tribes came to know who had a daughter and what she was like so the other tribes came and bought the girl in marriage or put up an Indian marriage ceremony. That's how girls went to Neah Bay and Quatsino and all those places.

Imbert: Mostly did the girls marry then outside of their tribe?

Annie: Mostly, yes.

Imbert: Some other place?

Annie: Some other place, because as soon as the girl reached the age of womanhood there was somebody asking her father for her. So, and if the father said, "All right, wait a year or so," they'd give that same ceremony. Then the next year or probably, maybe, it was two years, and nothing would go in between, see. That girl was engaged then. That's the way they used to do it.

Imbert: The girl was engaged but the young man never saw her...

Annie: A lot of them didn't see them. Just so long as it was a chief's daughter or a big hunter's daughter or something like that.

Imbert: He just knew that he was engaged to this girl and he didn't...

Annie: Yeah, as long as they knew the families. They had to know them before. And a lot of these boys, when they went, a lot of boys used to go out walking, you know, hunting. And going out and months at a time they'd be away in the wilds. Well, in most cases, these boys would peek in through the longhouses. And if they saw pretty girls in there, well, they'd want to marry them, they'd fall in love. I know they had, they made songs and such from these too. Well, one time the chief of Esquire Mount there, Victoria, his name was (name). And his son used to go across the Juan De Fuca Strait there in canoe, in a canoe. And these people from the (name) tribe in Neah Bay, they used to go up some more, I think to Ticoma(?) River, what is it, (inaudible), I think it is. There is a big river there and a lot of salmon. Well, they used to go up every year and dry their fish there, smoke their fish. And this man was there with his daughters and his whole household. The whole household consisted of three or four families because the chief at all times had someone doing his work for him. He didn't go out doing the fishing himself and neither his wife, she didn't do the cutting. She had these housemaids or whatever, servants. And this man was out there then, and this boy went across. He was hunting or something. Well, he saw the lights on a big house there. He had his

brother with him. And they stole up to the house and normally, there was all these cracks all over those houses then. He looked in and there was a pretty girl sitting there. And he called his brother and said, "I'm going to marry that girl." He said, "Oh no you don't." And his older brother says, "Oh yes I am." So he peeked again and this girl was cooking, I think, she had something on the fire. She stood up and oh, she's graceful, she's one of the most beautiful girls. "I'm not going back home, I'm going to marry that girl." See, that's the way it happened when they really fell in love themselves. And this boy, he was the son of (name), that was the chief of the Esquire Mount Indians there. He said, "I know my father would come but then these people would be gone so I'm going myself and you have to come with me." That's how the Esquire Mounts and the Neah Bays had these intermarriages. It was this one boy that saw that girl. And he went in and sang his songs, put on the Indian marriage ceremony all alone, just with his younger brother beside him. And then this chief from the Micah(?) tribe recognized him. This boy told him that he was the son of (name). The son of, what's his name now, yeah, I forget the other name at the present time -- which was from the Micah(?) tribe in generations back. And he knew this boy to be a relative, a distant relative of his. So he gave his daughter to this boy. And that's how most of them were, that's how they married.

Imbert: Would he, what would he have done? Would he have married her then and taken her away or did he live there for some time?

Annie: No, he didn't. He went home to his father after this man gave his consent. And he brought his own people across in their war canoes and brought this girl home. And they...

Imbert: Afterwards?

Annie: Yeah, that was afterwards.

Imbert: You rather implied that the marriage ceremony took place almost for a year. In fact, it went on up till the time when the first baby was born.

Annie: Oh no, they were married then. It was just... when I told you that, when the coming out party, if the coming out party was at the age of twelve, let's say, well naturally the parents would say their daughter was too young to marry. So if these people came and put on these ceremonies for marriage, the parents would stall them off for another year and then, that was the engagement, see. If the parents accepted this family or this boy as a future son-in-law, well, the outsiders hadn't had a chance. They knew that the girl was engaged then, which was done proper, see. They didn't, long ago it, I don't think... They had concubines too in those chief's households, some three, some four. That's why they always had big families.

Imbert: They didn't have, did they have only one wife and several concubines or did they have several wives of equal status?

Annie: A lot of them, I know of... I'll just talk about one now, his name was (name). That was the great-grandfather of my son-in-law now. His name was Chief (name) and he lived at Opitsat up there. He had several wives, not concubines, no.

Imbert: They were all his equal, yeah.

Annie: They were all his legal wives because when they had a legal wife, it had to be done the same way as the first one, because a legal marriage was and is done sometimes today. They go with their songs and their rituals and they stay there until they get the consent from the bride's side. Even if they did get married, see, in the proper way. They still do it because they want to keep up their, what would you say, of their heritage. As, because they thought that the Indian marriage was proper and dignified so everybody had to be married in the Indian way in order to have the other tribes say you were legally married. In other words, your children were bastards if you weren't married in the proper way. That's the way they said it until very recently, like, forty years ago. I've been living in these parts for forty-eight years now, so I know this is what they said.

But today they don't any longer, just a few of them. In Alberni they still give their daughters out, like George, he gives his daughter away, intermingled with these weddings, he gives his daughter away in the Indian way. To make his heritage come out. Even though they are all married to white men -- his three daughters. And my cousin, Jimmy Galack there, he gave, he went and gave his son an Indian marriage. He married a white girl from Port Alberni and this bride's parents and her people, they thought that was something very nice. They were really proud of it, that their daughter should go out marrying, not only in her way you know, in her style, but in the style of the Indian man she married. It was something very interesting. I was there when he got married. Right after that, after, when in the reception, they went and painted that girl's face -- she's a very beautiful girl -- and they put a feather on her head. And you know that girl actually danced when they started singing for her. She danced! There was a,

the hall was just filled with white intermingled people, like all the whites and the Indians enjoying themselves.
(laughs)

Imbert: This was just the other day, was it?

Annie: No, no, that was a few years back. They have several children now.

Imbert: Tell me, the man, the young boy, would fall in love with the girl. The girl wouldn't necessarily fall in love with the boy. I mean, the boy saw the girl first and he wanted her but she wouldn't have much say in that, I suppose. She'd have to do what her parents...

Annie: Well, yes, normally it took a man, a lot of them, a few years to woo his wife. They didn't force her, anything. He just lived there and wooed his wife until she fell in love. I read so much about this selling their daughters and so on. Probably in certain places, but to our way of living here, as long as I've lived and what I've learned from my grandfather and my father, girls weren't forced to marry them. In other words, if the parents, I should say, if the parents consented to their daughter marrying such and such a person, see, the boy would woo that girl. Well, if she just wouldn't, which wasn't always the case, it was always understanding, see. They didn't just do this in a hurry. Sometimes it took a couple of years or a year or a couple of years. And it made this girl understand who he was and what he was like. And well, after all, she just didn't see the world so she wasn't expecting anything else. (laughs) See, he was the first one she knew.

Imbert: I'd like to ask you about the different relationship between the different Indian tribes in this area. Which of the ones are sort of related together, I mean, it...

Annie: The Nootkas and the Clayoquots, they always

intermarried. When it became the second, third cousin, they went and had another marriage ceremony in order to keep their traditions together. And the Ahousahts and the Clayoquots, they're like that too. And the (name), and the chief over here had ten children, I think it was. I'm not so... I think he had six sons and four girls and he gave his daughters to the persons he knew or the clans he knew. If there were several... At certain times there were several tribes wanting the same girl. And it was natural to see two, two companies there. Because I've seen it happen in Alberni; two different men going after the same girl, see. And they didn't back out, they just stayed there. In the Indian marriage, they kept their orations up at nights and their sacred songs, they sang it almost all night, trying to let the bride's parents see you. And the best orators I suppose, got the... It was interesting, these Indian marriages, too.

Imbert: Well, the Albernis, what was the Indian name for the Albernis?

Annie: Sheshaht.

Imbert: Sheshaht.

Annie: Sheshaht. And then the next tribe was Opetchesaht.

Imbert: I see. That's the same as over there...

Annie: This is the Clayoquot. And then (name) and then Ahousaht. Well, these people kept their relations between them, you know, and blood relatives. Like...

Imbert: But these were all related then?

Annie: Yeah, these were all related through marriages.

Imbert: Same language too.

Annie: Just about the same language. Different dialects, you know, but we understand each other. Up, in these upper parts, upper coasts here, they have a different dialect. And different words.

Imbert: The Nootkas for instance, are different.

Annie: Yeah, the Nootkas, they are all different. We don't all talk the same language, but we understand. But a lot of words we don't. They say words differently, like mowach(?), we don't say mowach(?) our way. We all say (Indian). But we understand one another, see.

Imbert: Is mowach(?) a deer?

Annie: Yeah, mowach(?). And in the Alberni language we would say, yeah, in the Alberni language we say (Indian). And one time there was a girl that went up this way -- she was from Bamfield. She moved up with a bunch of Clayoquots up to that

lake there. They were all drying fish then and my first husband's grandmother, she was a young girl when she was there too. And they heard, they saw a deer swimming across the lake

there. So these girls went out, two of them went out in a canoe; they were going to club the deer to death. And they heard this woman from Bamfield calling out, "Look at that (Indian), oh, it's a big one." So these girls said, "Let's go back and let's see that (Indian), whatever it is." (laughs) They left that big deer. This woman said, "Let's go back and leave this mowach(?), let's go see that (Indian)." It was the same thing they were talking about, you know. (laughs)

Imbert: Confusing.

Annie: Yes. Well, that's the way it is.

Imbert: Like a Scotchman and an Englishman. I suppose it's about the same, really.

Annie: Yeah, it is! Because in our language right now, it's probably mostly like the Chinook, I think. The language we use now, it's intermingled like. So a lot of words are made up so we could understand one another. To the little bit of people that talk it now because there aren't very many. Most of them talk the English language. Even to the old people! It's remarkable to see them try to really talk English, you know. They get sort of, are ashamed of their own tongue probably. Or it's more convenient for them to talk English to their grandchildren and their children. Because these children don't know how to talk Indian anymore.

Imbert: I wonder...

(END OF SIDE A)

(SIDE B)

Annie: ...for, it was, you had to...

Imbert: You were saying about the songs that... I mentioned that people had very good memories in those days, that the memory comes very easily.

Annie: Yeah, they remember them. Well, they taught you from when you were young. That's what they did to me, that's what my father did. I was pretty young when he used to teach me these as... Well, in the chieftainship, you know. When you, even as a woman, like I was a woman chief. Like, I had to sing my own songs. And they were preserved then. I know my own songs and I passed it on to George when he grew up. George and I being been so far apart, there was nothing was given to him until he grew up and I transferred, well, things like our chieftainship onto George, see. It was like that over here too. When my, when the chief died, my first husband, I took over. And took the, looked after the tribe for about three

years before I passed it on to my son that's just died -- her husband.

Imbert: That was Chief Joseph, wasn't it?

Annie: Yeah, that was Chief Jospheh, yes. Yeah, because he didn't think he was, he still knew enough to take over after his father died. So he told me to keep on running things the way my father ran it, he said. So I kept it until three years later and then we put on a big potlatch and my son took over then. And that was about another year, I married my present husband now, that's about sixteen years ago. So...

Imbert: You were saying about these songs, they don't have any set form, like verses and things to them. They might have two parts to them but they don't have a refrain or verse or chorus.

Annie: No, no, no.

Imbert: Anything like that, of course.

Annie: No, no, they haven't got a chorus.

Imbert: Nothing like that.

Annie: Nothing like that.

Imbert: It just comes out sort of freely.

Annie: Yeah, yeah.

Imbert: Parts of it are repeated, though. I suppose that the melody is repeated.

Annie: Yeah, if you want to repeat them, which makes the song a little longer. But then in certain verses, it tells you what it's all about. Like that song I was telling you where it says that, "I am not out for myself alone, I am out for my people, so help us." That's what that song says. And the next verse it says that, "I am not out for myself, I am out for the spirit." See, that's what it says. And that song that I sang before, where it says that, "I am the first one that has named today," I should say, "that has called out my voice today or this morning, and I am the first one that am standing on," I

should say the horizon in the English language. That's the way, it's something like that.

Imbert: This was the flood song.

Annie: Yeah, that's the flood song. Yes. They had songs for every occasion. They had their jesters(?) and they had their lullabies. We had a lullaby for George. I guess you haven't heard it on his tape, huh?

Imbert: Tell me, sing me a lullaby.

Annie: Well, this lullaby that was made for George when he was a little boy, it goes something like this. (Sings) See, that was putting that little boy to sleep. And it reminded him that, "I am a little hunter because I belong to the hunter clan, the (Indian) clan," that's what this song says. "That's why I am a little hunter." See, that's the way. They had, well, they had cute little songs like this one here. And little girls, when you were singing to them, our job as girls we're supposed to go out and help pick the food. Well, when you sang to a little girl it was a different song altogether. It was talking about sea urchins and where you have the most in the little coves, that's the way it was sung, see. And asking the other bunch of little girls to come with her so she will show them where it is most plentiful in the coves. That's what this other little song says.

Imbert: Could you sing that for me?

Annie: Now let me see how it's sung. (Sings) That's the way it goes and you repeat it over and over. And naturally,

little children just kept still and started listening. They went to sleep. We sung these little lullabies to them.

Well, this (Indian), that is where our territory was. You know, we were always proud of those territories we owned. We really owned them, you know. Nobody would come and fish or hunt in your territory, it was yours. Well, the territory I had was from the other side of Tuquort(?), out this way to the middle of the channel in Bamfield. That was my territory and from there it belonged to the chief of Tuquort(?), Cecil Mack. And then little ways out it divided to the Ucluelets and from there the Clayoquots started from, oh, just about where you see most of those sea lions, this side of Wickinamish(?) Lodge. That's where their territory started out. And all the waters in front here belonged to the Clayoquot chief up to the other side of Stub Island. Just towards Clayoquot Island there. And if any intruders came, they killed them. If they took whale or anything off, and if they had the permission. Like as I told you, if there were intermarriages and they were, well, that naturally was part of the clan then. Well, they could get it providing they had the permission from the chief. Same as the Salmon Inlets, they all belonged to somebody. Like I'd say, there was twenty-two little streams and rivers in the Clayoquot territory which belonged to them. And all these little streams had salmon in them and each stream belonged to some family. You couldn't go there without their permission. They all had, where they'd... In the big rivers, like the Clayoquot River there, they had their own places where they were going to set their fish traps. Nobody would intrude or they'd kill you. That was survival. It wasn't, I'd say it wasn't savagery, it was just survival. And the next person, he had to remember, and that kept people from stealing. People long ago, they didn't steal. It was a disgrace. It was a stigma. They

didn't forget. It stuck to the next generation and they'd call him (Indian). It would stick on and on so...

Imbert: What does (Indian) mean?

Annie: (Indian) it means a thief. Which was a very disgraceful thing. That's why they didn't, they didn't steal each other's belongings, probably, until they were, oh, not very long ago. Because I remember a man, he was from Alberni and they used to call him, when they learned that Chinook language, they even followed him and that. They used to call him (Indian), Harry. To make it stick because he stole when he was young. They'd never let you forget. And I think it was a good lesson. They didn't steal then. They kept their houses open. They kept their equipment in their canoes, nobody stole them or you were tagged for life. If you did.

Imbert: Tell me about Chief Chikiwikininish(?). Who was he?

Annie: He was the great chief of the Clayoquots. Of course, you could name way back first, it was (Indian) and it was, what was his name now, it was Wikininish's father and then Wikininish and then (Indian). What was, I forget what was his name now. These are all... Chief Siwish... these are all the sons of the big chiefs. Wikininish was the man that had a lot of children, see. Therefore the name Wikininish reaches Ucluelet. He had a daughter and the Ucluelets came and bought her in marriage and Charley McCarthy's mother was a descendant of that. Therefore Alec McCarthy and them can use the name Wikininish at times, because they are descendants of that Chief Wikininish from Clayoquot.

Imbert: When did he live about, this Chief Wikininish?

Annie: Gee, it must have been a long time ago. I'd say two hundred years ago, maybe more.

Imbert: Before the white man came or the time when Captain Cook or Captain Vancouver came? Would it be about that time?

Annie: Yeah, I think it was before that time. I think when Vancouver came, or Captain Cook, I think it was Siwish at the time, (Indian) I think it was. Well, we still use these names, see. That's my son-in-law's name now, (Indian), from his wife. And the new chief is Wikininish. And the sister is Wikininishimka. So we have to keep all these names in the family because it belongs to the family. And the name they got this from was from the wolves. They claim that they are the Wolf clan, the Clayoquots. Well, when (Indian) heard somebody singing, when they used to put up these big wolf dances you know, they used to make all these artificial wolf sounds and such, sing these. Well, one night he was using them and he was singing and towards morning he heard somebody singing and it was saying that the chief of the wolves was called Wikininish. So it passed on to this (Indian). That's how they got their

name Wikininish. It came from the Wolf clan.

Imbert: Were you going to say more?

Annie: No, you?

Imbert: There was something else, though, that you wanted to add to this? I was just going to, I thought this was what you finished. I was going to ask you about the, any of the other songs, just get a little bit more on the tape here.

Annie: Oh, yes.

Imbert: The song about the love song. Could you tell us, could you sing one of those, what they were like and what...?

Annie: Oh, they were all kinds with a lot of tempos, you know, but I'll sing you one that was sung by... She wasn't young anymore and, well, I don't think she was very old either yet. And this was made about, oh, I think it's over a hundred years ago, this song. And this used to be my auntie's grandmother. It was just the first time that they saw, well I'd say a hundred years ago, in Alberni when buggies were very popular then. There were a lot of buggies in the valley now, a few buggies I'd say, because these people in 1700, they brought their buggies and horses and such. Well, the buggies were very popular then. Well, she started singing this. She was saying, "I can't sing very good." (laughs) (Sings) You see, this means, "Let's you and I go away together so we'll never grow old." See, that's what it says. "So my darling you'll never grow old." And the next one says, "You and I go away together in a buggy so we'll have a," it says, "so we will be very happy, so we'll never grow old." And then the last part says, "You and I stay together and you tilt your hat a little ways so you'll be a very handsome man, and you and I will never grow old." That's what this song says. Well, Georgie wouldn't translate this thing. I guess he was ashamed since I was singing this for Carol last month when she got married.

Imbert: (Laughs) I think it's charming.

Annie: It is! Yes, it is. They had, oh, they had songs for every occasion. (laughs)

Imbert: Yes. (laughs)

Annie: They had songs for their burials and they had songs for... They didn't actually weep, they sang for their dead. And they sang for little babies when they were born.

Imbert: Do you think that the people down here sang more than other parts on the coast?

Annie: I think so. I believe so, because after wars they used to have these victory dances and George puts up some sort of it.

Imbert: Yes, I saw it the other day when I saw his dancers.

Annie: I've really never seen one, a real victory dance. Because I don't think anyone can dance it anymore. They were real lively dances and the women's part, it was very good. It was very interesting the way they put up their, well, I'd say little spears or whatever it was to ward off the...

Imbert: The dances in the old days and the dancers were actually very well trained, weren't they? They did a lot of practising and they were very, their bodies were very supple...

Annie: Supple, yes.

Imbert: Yes, and they were very skillful dancers.

Annie: Oh, they were. They were very graceful dancers. Well, like I was telling you about George Marten's boys. That boy was taught since he was oh, about so high, about three

years old maybe. We used to live next door to them on the reserve there before we moved out to the beach there. And we'd see those people night after night sing those songs and have that boy dance until he grew up to be a young man. Well, he's a very graceful dancer. He dances that deer dance. And they were all taught this way, they were taught when they were small. And developed to be really good dancers when they grew up because it was something, it was something to be proud of. Not all of them danced and not all of them sang.

Imbert: And the way people sang, they sang with soft voices, gentle voices, didn't they? It's what Captain Cook noticed when he came, how well people sang.

Annie: Yeah.

Imbert: It was done natural.

Annie: It was done natural, yeah, because it was just born into them, you know. People long ago were very happy people. They had, on every occasion, they always had a song. They had a song of welcome and they had their goodbye songs as well. It was very interesting, it was quite interesting the first time I came out here to live.

Imbert: Do you think it was more so here than in Alberni?

Annie: Oh, it was just the same. In Alberni they still keep it up but over here they don't.

Imbert: But when you came out here, for instance, it was the same thing?

Annie: It was the same thing, yes. It was very interesting and at certain things they... Over here they got their wolf dances or I'd say wolf rituals. They got that, it's a myth, like, you know. Somebody saw all these in a trance up the lake

there. Therefore, no part of the coast owns it, just the Clayoquot band. Because this boy that witnessed this thing, from the animals, from the wild animal life. And they all had different songs and he remembered all this. So it used to be quite interesting to have these wolf dances in the wintertime. It wasn't all the time, it was just once in four years, like, I'd say, we'd have it.

Imbert: Are there any other songs now that you might sing us that... I noticed that when people sing songs they beat time, do they?

Annie: Well, we do beat time.

Imbert: Yeah, would you clap hands or would you beat your feet or would somebody beat on a drum? How would the, how would you keep time?

Annie: Oh, we used to. We'd beat and some of them clap and we always had little sticks, you know. Yeah, and there were drums.

Imbert: That would keep the time for you.

Annie: Yeah, they all kept time.

Imbert: So they all have a kind of beat to rhythm for them.

Annie: Yeah, different, different rhythms, you know, different beats, like, and they... All dances aren't danced the same way. Like four, five beats at one time and so on.

Imbert: I noticed this with this love song that you sang is really six/eight time, that there was a beat da, da, (sings the time).

Annie: Yeah, yeah, a lot of them...

Imbert: Now the old ones were like that too, were they? I mean, this was a newer one but, because they were all, some of them had three beats, some would have...

Annie: Some of them seven.

Imbert: Some of them seven beats.

Annie: And some of them just one and one, you know. Even beat and then in between there would be three and the next one there would be five, so it was always a complicated song. You had to hear and listen, practise the song before you could dance it because each song had different dances done to it, you know.

Imbert: Yes, so that some of the, the people go used to these very complicated beats of five and seven.

Annie: Oh yes. Yeah, we get used to dancing those. We were teaching some youngsters over there -- my grandchildren. Well, they danced them beautifully that day when we put up that ceremonial thing, we put up for my grandson. Just remarkable

how those youngsters, they danced it beautifully. My granddaughter, and the boy himself danced. They kept time to these beats.

Imbert: Can you remember any songs in five time or seven time or anything?

Annie: I remember, this would be a cannibal dance song, though. You had to (sings)... That's the way.

Imbert: Yes.

Annie: And a lot of them have more than that, you know, more complicated.

Imbert: You can feel that, yes.

Annie: Yeah, and you had to learn that before you went out on the floor to dance it. It used to take us, oh, weeks probably learning it. Up in Kyuquot, I used to be living in Kyuquot too, because my husband was part Kyuquot. So that's where... And these songs, a lot of these beats and songs came from (Indian) tribe. That's where their great-grandmothers came from. And they were intermarried in the Kyuquot tribe. And the chief from here went and they got this girl from Kyuquot through marriage, which was lately because it was my grandson's great-great-grandmother that was from Kyuquot. Her name was (Indian). We have to remember all these names, you know, and that. So when you see those people from the (Indian) tribe there, they'll know you from your name, they know who you are. It's just sort of a history, like. And you carry it around in your name. (laughs)

Man: Could you explain that last song? What it is and...?

Annie: That last song?

Imbert: Yes.

Annie: It's a dance for a cannibal dance and it belongs to my grandson now. This is from his mother's side, not from his father's side. I mean, I'd say the chief there married this woman from Kyuquot and she brought these songs down. And to freshen up these songs, it was again brought down in 1927. And it was owned by my former husband, the chief, Chief Joseph.

Imbert: What does it mean?

Annie: The cannibal dance?

Imbert: No, the song itself, what do the words mean?

Annie: Well, it's just, gee, I couldn't explain it.

Imbert: Just old words, eh.

Annie: Yeah.

Imbert: Some of them are so old, the words, that you don't even know the meaning of them.

Annie: Well, it's telling them that you are, you are, I'd say acting in your language. Like, old fellows say they lived the past. Like those big plays. Well, these cannibal dances are lived through, they're living over the past. And that's

what this says, (Indian), I'm performing over what was done centuries back. It was given to me and so on. And then the next one, it would say that we are dancing the dance of the ravens. That's what the next verse is. I didn't sing that, see, because it's too much of a complication. The whole thing is comprised of the ravens giving, that's how you became a cannibal, see. Because the cannibal dance, it was a forbidding dance. They didn't want them doing it. Because actually long ago certain persons were giving herbs to give them purer blood and then the man that was going to, he has to file his teeth. He didn't kill the man or anything, it was just a ritual to dance this Hamatsa -- it's called Hamatsa. And you were called, like, (Indian) or (Indian) to dance these Indian dances. You were the only one that had the right to do it and it belongs to the family. That's the chieftain family over here, so it belongs to my grandson and my daughters. So...

Imbert: Can we hold it there for a second. We have about two more minutes...

(Break in tape)

Annie: (Sings) That's one. (laughs)

Imbert: Tell me, what did that mean?

Annie: It means, "Today I am very happy that there are a lot of buggies running around the countryside." That's what it means and this was made by... I think she was my great-great-aunt, I think it was. That's the first time they had a lot of buggies come to Alberni. And then the granddaughter also made a song and that went (sings). She made this too and she said,

"I know that I am a very poor character. My name is Emma and I don't know how to dance. Oh, poor pity me." That's what this song (laughs). They made quite a lot of songs, you know. They learned how to dance long ago, long, long ago. When the first white people came around, there were a lot of beautiful girls then and they conversed in this Chinook language. They all spoke Chinook then. And one of the people down at Alberni there, he had a big house built like a hotel there. It went

down something like, oh, about forty years ago, forty-five years ago.

Imbert: Who was that?

Annie: That was Alfred Joseph, the man that has no legs now. Well, it was built a way back where that Greenwood Cemetery, whatever it's called, just where that big cemetery is, just off the other side of the road. There was a big house there. It was made more or less like a hotel and it had about...

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(END OF TAPE)

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