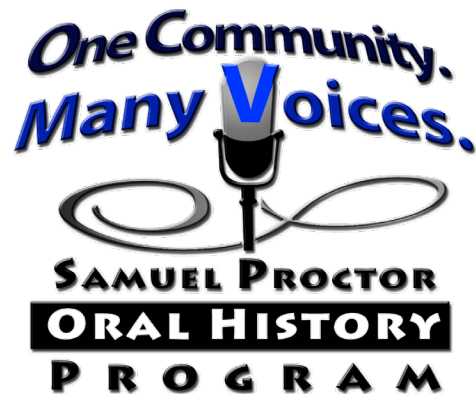


Watty Chiltoskey

**Southeastern Indian Oral History Project
CHER-002**

Interview by:

**Mary Chiltoskey
July 1972**



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CHER 002 Watty Chiltoskey
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43 minutes | 23 pages

Abstract: Watty Chiltoskey talks about his childhood, education, career, and his experiences as a wood carver. Throughout the interview, he tells various anecdotes from his life and childhood. He was born in 1897 and attended a Native American boarding school as a child. He also reflects on his experiences working at a timber mill and on the railroad. He talks about the mountains near his home and their significance in his life, as well as mentioning the various edible plants that are common where he lives. Watty Chiltoskey's career as a woodcarver is a major theme in the interview, and he discusses how he started carving in addition to the types of creations that he has made, including a train and a cat, as well as horse and mule heads. He talks about his parents, his brother, and other members of his family. His personal history is discussed as well as the broader history of the Cherokee Tribe itself.

Keywords: [Eastern Band of Cherokee Indians; Goingback Chiltoskey; North Carolina; Art; Residential schools]

SAMUEL PROCTOR
ORAL HISTORY
PROGRAM
University of Florida

CHER 002

Interviewee: Watty Chiltoskey

Interviewer: Mary Chiltoskey

Date of Interview: July 1972

MC: All right, what's your name?

WC: My name is Watty Chiltoskey.

U1: And where were you born?

WC: Up here about a mile.

U1: Just tell us the year you were born.

WC: 1897.

U1: Why don't you just tell us about your childhood and what you remember about it.

MC: How long did you live up here?

WC: I don't know how long we lived. We moved from over there over yonder 1910.

MC: 1910, you must have been about thirteen, going on fourteen years old, weren't you?

WC: Mmhm, something like that.

MC: 'Cause **G.B.** said he was about four. That would make it about right, wouldn't it?

WC: Right.

U1: Tell us about your childhood, life, what it was like, how you made a living in those days.

MC: What did you folks do to make a living while you were living up here? [inaudible 1:15]

WC: Planted corn and beans and potatoes and we put it away for winter. We would have to buy **pork chops** of course, go to the grocery store and get some. And that's all we had to buy—salt and sugar, something like that.

MC: Where was the grocery store you went to?

WC: Down here in Cherokee.

MC: Was that the one down at the foot of the school hill?

WC: No, it's way down yonder, where that [inaudible 2:01].

MC: Oh yeah. Whose store was that?

WC: I don't know the name of it.

MC: Was that before Jenkins and Tolquitt had it?

WC: Mhm. After he left, somebody else come there and after that, then the railroad come there. That's when Jenkins and Tolquitt had the store there.

MC: Now were you still living up here at Sillett's place when the railroad came through?

WC: Yes.

MC: Tell us about that.

WC: I don't know what year it was. It started way down in Elon on the railroad and then come to Birdtown. My daddy went over there and worked. He walked from up there and back home and they stopped down here in Cherokee a long time and they started up this way.

MC: Now where did they go up this way? Is that about the road out here now?

WC: Yes.

U1: About how old were you at the time?

MC: That was before you were fourteen years old, wasn't it?

WC: Yeah

MC: Was that before G. B. was born?

WC: I don't remember that.

MC: You don't remember that part, 'cause he was born in 1907.

WC: Yes.

U1: What was your father like? Just tell me about your dad. Who was your father, I mean just tell me about your father.

MC: Describe your father to him, how he looked and what he did and tell us about him.

WC: Well, he was a hardworking man. He was gone daylight to dark. Come in and sometimes brought in some pork and like that. I don't where he'd go when he left, he was just gone. That's all I know.

U2: Watty, you said that when they had the railroad that started down Elon and came as far as Cherokee that your father worked down there for a while, what kind of work did he do?

WC: Helping build the railroad.

U2: Oh, he helped construct the line, huh. Well, that was pretty hard work.

WC: It went on up right up there where that curve is. That's where I joined in my dad, and I worked around there 'til they went way up yonder where that Mingo Fall is.

MC: Oh, yeah. Well, now, was that your first work, working on that railroad? I mean your first work other than what you helped the family do around the place?

WC: Mmhm, yes.

MC: And you don't remember how old you were when you worked at that?

WC: No, I don't.

MC: But it was before you moved up to Big Ridge?

WC: Yes.

MC: Yes. So that was before you were fourteen years old, because you were between thirteen and fourteen when they moved up to Big Ridge. Isn't that right?

WC: Something like that. I don't remember the time.

MC: Because if you were born in 1907 in June and you moved up to Big Ridge sometime in 1910, you were between thirteen and fourteen. Do you remember what time of year you moved?

WC: Early in the spring.

MC: Early in the spring.

WC: In the month of April.

MC: In the month of April.

WC: I don't remember what day it was.

MC: Uh-huh. Now, tell us about moving.

WC: Well, I was in school down here when they moved, see, and I'd go home on weekends. They had two wagons. They loaded up and hauled it up. In the year of 1914, I walked out of the school down there and went to public work. I went to Fontana where the lake is. [inaudible 6:13] We went way up town, about eighteen miles up from Creech, stayed around there long about June, come home. And hoed corn, every summer we would [inaudible 6:32] on the way to work.

U1: Tell us about school, it was a boarding school then, I presume.

WC: Mmhm. Before we went to school down there, they had a school up here. They're learning how to read and write my own language.

U1: You mean Cherokee.

WC: Mmhm. And going there, and then after I was older than that. I reckon, they put me in boarding school down there. They whupped me every day cause I'm talking my own language, you see. Two or three boys was with me. We used to go all the way up in the woods and talk all we wanted to. Somebody goes out there and reported us and they'd whup me. They put me to work. The year of 1914 I run off. They got me and put me back in there. I didn't like that, and they was going to whup me for talking my own language. They use a leather strap about that wide, about three feet long. Before the time comes, I walked off, went to work, never did come back 'til late in fall. Stayed down there seven months, I believe it was.

U1: Where was that again? Where did you stay?

WC: There in a boarding house.

MC: Was that in Fontana?

WC: I went up about eighteen miles.

MC: Eighteen miles above Fontana? But you went back to your old job down there at the band mill.

WC: Well, I was **afraid of** that job, see. They put me up where they cut timber, you see, and I've used the axe and saw way up the mountain.

MC: What else can you do—have you been able to do with an axe besides just cut down trees?

WC: Well, I tried to do anything they wanted me to do.

MC: Talk about using the broad axe.

WC: Well, I learned afterwards, my daddy used to use a broad axe on logs. That's where I learned, and I don't know how long that is. I stayed away and I didn't come home. 'Cause I sent money to my father every now and then, you see. After I come back from down there, stayed around awhile, then I went to Batey, North Carolina and worked awhile there, I didn't like that job. It was too hot. [inaudible 9:56] I worked around there four months then come back home. I just had enough money to come home. I didn't make any money there.

U1: You know, you grew up in the mountains here, tell us something about the mountains, the life and the animals, things like that. As far as your Cherokee background would pertain to, you know what I mean? Tell us about animals and the mountains and ...

U2: Watty, let me ask you, I really never heard you tell this and I think it would be interesting. When you were a little kid living at home with your folks before you even got into school, did you have cows and pigs and things around the house that were your domestic animals, or did your father go out and shoot game for food? Or did you just have more like a farm life?

WC: Sometime, somebody come along there and try to catch a chicken. That's where I learned to use the rifle, see. Went out there, my mother showed me how to load it, you see, and I went out there and walking along there and the gun went off.

MC: [Laughter] Did you hit anything with it? When the gun went off, did it hit anything?

WC: No.

MC: Not even your toe, huh?

WC: Huh-uh. It was long, about long from me to the table there.

U2: [Laughter] You were a little boy for a big rifle like that.

WC: I took it back to the house and put it up. I didn't use it for a long time after that.

U2: [Laughter] I don't blame you.

WC: I watched my daddy hunt and loading that thing and that's where I learned and every time he goes away, I'd go off and kill a squirrel, a pheasant. That's all there was around there to kill. And large animals, we wouldn't have them there—

U1: There weren't any around there.

WC: But I didn't want to kill them. I didn't want to see them, I was afraid of them.

[Laughter]

U2: Did you go fishing very much?

WC: Yes, well yeah, every time I'd get a chance, I'd go out fishing.

U1: What I was getting at about animals is that, you know, there's so many nice carvings that people have made, that the Indians like to make, is there a certain feeling that you have about the mountains, about animals around here or about the country itself? Not the reservation, I mean, you know.

MC: Would you rather live somewhere else than here, that's what he's really asking you. Would you rather live here, or would you rather live somewhere else?

WC: Well, I'd rather live here.

U1: Well, why?

MC: What is it about this place that makes you rather live here rather than down at Goldsboro or some other place?

WC: 'Cause I love these mountains here.

U1: What I'm trying to say is, what is there about the mountains? I mean what is it that you know, your life is bound to it, what traditions of the past—

MC: What do you like about the mountains best?

WC: Well, I was born in these mountains, I guess that's why. I went down to Goldsboro where my daughter lives. I didn't like it and there was no mountains and I wanted to come home about a week after I got there. I like to see these mountains, go round to this highest peak, look way over. I used to go up these mountains and lay on the top, just to look around.

MC: Now have you gone up the mountains for anything but just to go up and look? Do you ever go for anything special? They want to know about that.

WC: Just to go see the country.

MC: Oh, you go for something. Now the last time you went up the mountain, where did you go for, the other week, the other Sunday afternoon? And you remember what you went for. You found something too, didn't you?

WC: Mmhm.

MC: All right, tell them about that, cause that's part of what you love too.

WC: Found weeds we picked. [Laughter]

MC: Yeah, tell them about those weeds, they don't know about that.

WC: I don't know the name of it, but I know—

MC: You know what you'd call it?

U1: What's the Indian name?

WC: [Cherokee word 15:06]

U1: [Cherokee word 15:07]

WC: Mmhm. It grows pretty high and there's two, three, four different kinds and they call 'em "sweetgrass." That's only one kind, but they call it [Cherokee word 15:22].

MC: [Cherokee word 15:25] Solomon seal, that's all the same thing [inaudible 15:29] other name is angelica?

WC: Mmhm.

MC: That's right. What are some others that you find sometime?

U1: Well, what do you look for these weeds for?

WC: To eat.

U1: To eat them?

WC: Mmhm. Early in the spring we used to plant the ramps on the way up.

U1: Do you cook it, or do you just eat them?

WC: Yes, you have to cook them. You can eat them raw, but it's kind of a strong taste.

MC: You lose all your friends. [Laughter]

U2: Was your mother a good cook?

WC: Yes.

U2: She could make a lot of things out of what you grew and had right around there without going to the store, couldn't she?

WC: Mmhm.

U2: The way I heard you tell it.

MC: He's a good cook too, don't let him fool you.

WC: One of the funniest things, me and my friends went up the mountain. We were going to eat some ramps the next day. We just had our lard buckets, and we

knew how to cook in there. We cooked that, and after we cooked, washing it real good and we was going to fry our pork in this and we did, and we put the ramps in there, but by the time we was getting ready to eat, the bottom come off.

[Laughter] We picked it up off the ground and eat some of it.

MC: Now ramps are that good, you don't mind getting a little bit in them. Have you ever eaten any?

U1: No, but I've heard about 'em.

MC: Have you eaten any?

U3: No, but I've heard about them too, though.

MC: Oh, you ought to try them. They're delicious.

U2: They really are. They're pretty powerful, but when they're cooked right and handled right, there's just nothing better.

WC: There's the kind I like, you know a kind of weed to eat.

U1: Were these things that the Cherokee used to eat as part of their diet?

WC: There's lots of things that grows in the riverbank.

MC: Let's see now, on the riverbank you get sochan, cresses you usually get back from the river a little bit. You get that in the wintertime and then the sochan comes out early in the spring and what else grows along the riverbank that you eat? Branch lettuce?

WC: Yeah.

MC: Crowsfoot?

WC: Mmhm.

MC: Stacia weeds?

WC: Yeah.

MC: Now, can you think of anything else?

U4: Water cresses.

MC: Water cresses, all those you get along the riverbank and go way up in the mountain to get your [Cherokee word 18:29], your [Cherokee word 18:32], your [Cherokee word 18:34]. Have I left out anything?

U4: Ramps.

MC: Ramps, I was thinking about the greens. There's something else.

U1: What's the Indian name for ramps.

MC: What did the Indians call ramps?

WC: [Cherokee word 18:48]

MC: And what does that mean. When you translate it, what does it mean? It smells bad?

WC: Mmhm.

MC: That's what it means. But oh, it tastes good. Of all the things that Watty's known for and of all the things he started, is his wood carving. Tell us about when you started carving and why you started and some of it.

WC: Well, I started off with a peach seed. I used to carve a monkey, you see, that had its tail. I used to get 'twenty-five cents a dozen.

U1: How long would it take you to carve a dozen of those?

WC: I don't know. I didn't keep time. I'd just work a little while and later—

U1: Just whenever you got a dozen you took 'em in. [Laughter]

U2: What kind of a knife did you use?

WC: Homemade.

U2: A homemade knife? Who made it for you?

WC: I don't know, my daddy had it. I don't know who made it. It was here before it belonged to me. I've owned a knife, about that long. It's made out of a file.

U2: A file?

WC: Mmhm. Someone, a blacksmith made that and it's the only one we had, too. And my mother used to use it in the kitchen. I used to run off with it ever since I grew up. Long afterwards, my daddy got ahold of it somewhere, pocketknife. I worked with it and I used that knife 'til I wore it out. And I had another one. And I wore it out. And I've done that—I don't know how many knives I wore the blades out. I used to have some in my pocket and go somewhere sit down by the side of the road somewhere, work on it, and that's where I started from. I don't know how long afterwards. I already knew how to draw, you see. Now these was a depth I was going to carve and I've done—I don't know how many I've made. Don't remember. They sell sometimes, sometimes I give 'em away.

MC: Do you remember who you sold the first thing to that you carved?

WC: No, I don't.

MC: You don't remember that. But it was a peach seed.

WC: Yes.

MC: But you don't know who you sold the first one to.

U1: Did he run for any office or anything like that?

MC: You've never been a political person, have you?

WC: No.

MC: You've never run for any office. Now he has been on election board for his community when he lived up in Big Ridge. You were one that sat on the board the day that they had the election, haven't you? You've been—what are they called—the foreman of the election? Wasn't that what they called it? Yeah. I know he was that several times, but he's never been a political person.

U1: Do you know any what we call history of the Tribe itself, you know, of things that you have seen happen over the years to the reservation? How was it then as it is now?

MC: Who was the first Chief you remember?

WC: Well, first I remember, he was the Chief then, Bird Sololaneeta.

MC: Chief Bird Sololaneeta was the first one you remember?

WC: Mhm.

MC: Okay. Tell us about something he did when he was Chief. Do you remember some of the things that happened then?

WC: Well, he's the one sold the land up there on the mountain. I don't know how much he sold. Not long afterwards, a man come in from Washington and gave the names of all of these Indians and the year of 1910, we drew a hundred dollars.

U1: Who did he sell the land to, the government?

WC: I don't know that. Lumber company bought it, I think.

MC: Now when did the lumber company come in here that built this sawmill up at Ravensford when you worked up there. When did you start working up there? Tell us about that.

WC: I just don't remember what year it was.

MC: Well now, were you living up Big Ridge then?

WC: Yes.

MC: That was after 1910, then, wasn't it?

WC: Mhm, yeah.

MC: And they came in and built this big sawmill. And you tell us about you working for them what you did, how cold it was and everything.

WC: It was there on the railroad. It was eighteen below zero and we worked right on.

MC: Now that's the railroad that went on up into Round Bottom and all up the mountain from there up toward Hantuga. You know when you come down that Hantuga road they show you where they made the switchbacks and you see the old coal piles and all. He worked on that railroad and they worked in weather that was eighteen below zero sometimes. Now tell us some more things that happened while you were working there. Did you come from home every day, or did you stay down here at the camp?

WC: No, I stayed with my Uncle Jim.

MC: Oh, Uncle Jim Sevitta? Aunt Caroline's husband?

WC: No, his first wife was named Gretchen.

MC: Oh yeah, that's before he married Aunt Caroline, but it's the same person. When he died he was Aunt Caroline's husband.

WC: Yeah.

MC: Yeah, Uncle Jim. He died up at Big Cove just a few years ago.

WC: I stayed with him three years, worked as a [inaudible 25:46].

MC: Now, was that house up there about where the Davis people live now?

WC: Mmhm. That house that's on back there has two cedar trees.

MC: And that's where the house was. Yes, I remember that old house before it was finally torn down. Tell us some other things that happened when you worked for the railroad. What kind of work you did and all that. 'Cause you did more than just help build the railroad, didn't you?

WC: Yes.

MC: All right, tell us some more things that you did.

WC: Well, after I quit working the railroad, I worked the sawmill. Stayed around there three years and I quit and I don't remember where I went. I know I went several different places. And in 1916, somewhere along in there, I went to Haywood County and I helped them build a railroad too there. I done the blasting and learned how to handle explosives and I've done that from then on.

U1: Well, what do you think of the park, now that it's here? What was it like when the park service came in, when the government bought the land up? Did it change your life here? A lot of tourists now.

WC: Yes, long afterwards.

U1: That was long after that.

WC: 'Cause now there's too many people, everywhere.

MC: It was after the tourists started coming in that you quit leaving home to go out to public works, but you stayed home and carved because you could sell things to the tourists. Is that right?

WC: Yeah, I go out as soon as I get through working in the fields. Go rest awhile. Long as I stayed around home, I do the carving, using the axe, doing something.

MC: And when did you build your shop up at Big Ridge so you could sorta stay home and be home all the time and carve?

WC: I think it was 1935 when we started, 'cause my brother come in down here. He's the one that helped me.

MC: He helped you to build the shop and helped you to get some machinery. What kind of saw did you have up there to start cutting out your carvings to save you time?

WC: Handsaw.

MC: You had a handsaw to start with—

WC: And a hand axe.

MC: And a hand axe. And then after you made a little money that way you got other piece of machinery. What was that?

WC: Bandsaw was what I got.

MC: And how was that band saw run? That's before you had electricity.

WC: Well, I had a motor.

MC: How was the motor run?

WC: Had to be run by gas.

MC: He had a gasoline engine to run a motor to work a band saw so he could save his wood by band sawing it off rather than having to whittle everything off. You see, you make a big piece, if you whittle it all off you don't have many shavings, but if you can band saw it sometimes the pieces off a big piece will make three or four small ducks and you could make more and save your wood that way. What's the biggest order you ever had?

WC: These things.

MC: These horseheads?

WC: Yes.

MC: What was that order? How many pairs of horseheads?

WC: Eighty.

MC: Was it eighty pairs or eighty heads?

WC: Eighty heads.

MC: Eighty heads. Forty pairs of horseheads was one order that he had. And where did those go?

WC: I think they shipped them to Germany.

MC: They shipped them to Germany under the Point Four Program and he hadn't been doing much for a long time then except horse and mule heads, had you?

WC: Mmhm.

MC: And he made so many that summer that he almost had ears growing on the side of his head like those mules. So, then you started doing what? Instead of just making horse heads, well what did you do?

WC: I didn't do nothing. That's all I done. I found out I can make money.

MC: Yeah, but you started carving something else that winter, you remember?

WC: I carved every little thing.

MC: What were those things that you especially carved that winter after you made all those horse heads? Didn't you have a calendar that you sketched some pictures from? Was that when you carved the dancing girl and the girl that had the fishhook caught in the seat of her pants?

WC: No, I seen a picture of that but I didn't—

MC: You never did carve than one?

WC: I never tried it.

MC: But he carved some things that had people really laughing because they were different from anything he'd carved before. When did you make the train?

WC: 1935 in the spring.

MC: Tell them about the train. [inaudible 31:50] Now where did you get your idea for building that train?

WC: I just looked at it and I seen them up here at the sawmill.

MC: When you worked up here at the sawmill you were around trains? So, you knew a whole lot about what went into a train.

WC: I just looked at it and built it, didn't have nothing to go by.

MC: Worked out his own shapes and own sizes.

U1: Should almost put that in a museum, huh?

MC: Well, if he ever gets his room over in the new house, he'll have a place for it.

WC: If I don't sell.

MC: Well, a lot of people have wanted to buy it, but they haven't offered him enough money.

WC: But I'm gonna repaint it.

U1: Fix it up, it'll look real nice.

MC: Well, what are some other interesting things you've made that these folks might like to hear about besides your horse heads. Tell about your cat over there that you're making. Where'd you start making that; or how did you start making it?

WC: Well, I seen a picture of it in a book. I drewed it out.

MC: Now since he's had some paralytic strokes, he's not able to finish the horse heads by himself, but you can make every part of that cat, now can't you?

WC: Yeah.

MC: Without any help after it gets sawed out. He can do that because he can use the rasp for most of the places and G.B. has to help him a little bit with the horse heads and the mule heads.

U1: But you still make carvings?

MC: Oh yes. He works every day at it.

WC: I use an **idea**, but my hands is half weak now.

MC: Just a little bit weak, you see.

U1: It's hard to hold, isn't it.

MC: Yes.

WC: I try. He carves out the eyes [inaudible 35:16] I can't get a hold of it.

U1: Who else carves in your family? Is there anyone else that's carving?

MC: Clara carves, his daughter carves.

U1: Someone's gotta carry on the tradition, you see.

MC: His daughter down at Goldsboro carves, his son can carve, only he's so busy singing and working that he doesn't, but of course the most important member of his family that carves is his brother.

U2: Lavinia, my older sister does soap carving.

MC: Yeah she likes to. And then Amanda Crowe is his niece.

U1: She's carving.

MC: Bill Crowe is the nephew.

U1: 'Course I guess everybody carves, don't they, around here.

MC: Well, all of the carving here around Cherokee in some way stems back to him.

Either kinfolks or went to school to one of the other kinfolks. I think that one's played out has it. That went in a hurry, didn't it. Was there any particular questions now you want to ask him? Specific questions?

U1: Do you remember anything of the Cherokee traditions of the past that you think back on, like stories that you've heard when you were a kid or things like that?

WC: You mean tell a story?

U1: Yeah, tell us some of the old stories.

WC: Well, I don't know too much about them, 'cause they wouldn't let me listen at them. They put me to bed when bedtime come, they sat around the fireplace the whole night long sometimes. When I was grown, my daddy would tell me something like that or sometimes we'd go to dancing, they have a dance every Friday night. Used to go there and stay around about half the night.

U1: Well, what did the boarding schools try and discourage you from speaking Cherokee, from any of your traditions, right? They discouraged it, is that it—they didn't want you to speak Cherokee.

WC: I don't know why. That's the way it was.

U1: Yeah.

MC: You can go back in your history and read about Ulysses S. Grant and find the whole story there, that's where it started.

U1: Because when I was out in New Mexico, the Laguna Indians, what was bad there was the missionaries more so than anyone else. They tried to cram Christianity.

MC: Well, it all came along at the same time.

U1: At that time and they did it, you know, the Laguna Indians have what they call a "kiva," I don't know if you know, it's a sunken ceremonial chamber. And you go to the Laguna Reservation, you don't find the kivas anymore because it's outlawed, but they still use the council house for their ceremonial chamber. They still maintain the principle of the kiva, but they don't make the kiva anymore, they use the council house.

MC: Well, you see two generations went by before John Collier became Indian Commissioner and tried to change that, then another generation had to go by before the Indians had any reason to feel that the White man was telling the truth when he said he could speak his own language and practice his own customs. So, you had really three generations.

U1: What I was trying to find out is, you didn't have a chance to be an Indian, right? I mean they kept wanting you not to be an Indian.

MC: See, they were trying to fix it so they could read and write English because that was the language they were going to have to read and write and so rather than giving them a chance be bilingual—

U1: And now they teach English on the Navajo Reservation as they call teaching English as a second language.

MC: Second language, yes. That's what they're trying to do everywhere now since Mr. Collier affected a change.

U1: [Laughter] It's the teaching Cherokee as a second language instead of English. Well, I just thought maybe you could tell us about how it was in those schools, and why they didn't—of course you don't know why, they just wouldn't let you do it. They didn't try and teach you any old stories or legends. That's really too bad because when I was out there the whole object that they started an oral history program for was to record all these old stories, the legends and the folklore, so that they could teach the children that are coming up these things. And to have it erased from the mind is really a sad thing. Is there anything else you can remember?

MC: Anything else you'd like to tell us about?

U1: Just anything that might be ...

WC: I don't know too much more.

U1: Well, anything that made you—old stories about how you went fishing or just something that made you laugh or something. What I'm driving at is I'm trying to get stories that if you get to talking sometime these things come out—they're hidden thoughts. That's what I'm trying to look for.

U5: He was talking the other day about carrying Goingback on his back.

WC: I remember carrying my brother on my back.

MC: My husband, you see, is his brother about ten years younger and he remembers carrying him on his back.

WC: I used to make him cry, just mean to him. [Laughter]

U1: Well, is there anything else? I can't—

MC: Clara, would you like to put in your nickel's worth, say what you'd like to add to this? Now if you'd do what you want to do the rest of your life what would you rather do than anything else? Say if you have ten years to live, how would you like to spend it?

WC: As long as I'm able, I'm going to make these, as long as they buy 'em.

MC: And they'll buy 'em as long as you make 'em, I'll guarantee you.

U1: [Laughter] Yeah.

MC: And when you're not making those, what else do you like to do next best?

WC: Well, I'd like to do farming.

MC: See, he was working in the garden when you folks came.

WC: I just ain't able.

MC: And when you have to stay in the house what's one of the things you like best of all?

WC: Well, I don't know.

MC: You like to listen to your records, don't you? You like your music.

[End of interview]

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