

Call Number: 85-119

### Chinook Radio Programs

Paula Schuler interviews Emily Brown about the changes she's seen in her life and her book, that is soon to be published, called *The Roots of Ticasuk*. And later Paula interviews Tom Jonston about a typical native music performance.

No Specific Date Given For This Interview

Kaitlyn Bannister. June 3, 2014

**Notes:** The sound quality of this recording is rather muted and muffled throughout the length of the interview.

### Summary:

**0:00** [Program Intro]

**0:56** Paula: "Welcome to Chinook Profiles, I'm Paula Schuler, in this program we will hear more about the life and times of Emily Ivanhoff Brown. Emily Brown is a writer, teacher and visionary. She's a turning individual, with a happy uncomplicated approach to life."

**1:08** Emily: "All Natives are happy people, because they have no worrying inside their little noodle. They're happy as long they have food to eat, and some clothing to wear, and they're smiling all the time. I'm not saying that when I go to my living room, that I smile there, because I have no one to smile with [both laughing] I think that's why I'm so happy when I see people anywhere I go, I love to see people."

**1:34** Paula discusses how Emily Brown grew up in a village called [native word] Creek, but Emily won't say how long ago that was. Only that in the time she has been around she has seen changes, and has written about them in her book "*Roots of Ticasuk*".

**1:52** [inaudible]

**2:00** Emily explains how the "*Roots of Ticasuk*" is not only a story about her family- but other natives throughout history. As well as the changes the Native peoples are going through, the

psychological pressure others are putting on them. She talks about how when she first went to school, how her life was so scheduled- that she no longer had time to be free. And how the “education” was 8 hours of working at a desk, all the way from lower grades through highschool.

**3:01** Emily: “We were just like little furniture, when they wanted to move us here, they moved us here.” Emily continues to tell Paula how the only things they were taught in school were the basic reading, writing and some arithmetic. But how when she went on to college, it opened her eyes to the grammar and ideas she had not been able to fully understand in lower level schooling. She explains how when she was away for school she had undergone a change, and that one time when she was home and had to eat dried fish and native foods again, she lost a lot of weight, and was very ill. Her family worried that she may not make it.

**6:20** Emily talks more about her life going from village, to campus and back to the village. She remembers how she would bother all of the “big shots” on campus, and how everyone was always so nice to her inside of classes and out. But how that truly wasn’t very nice for her, because when she went on to graduate school she had to learn how to make appointments. Something she wasn’t use to, and how when she went home after being away for school. When someone would come over without knocking or introducing themselves, Emily would go into her room and cry and cry- and her mother would scold her for crying.

**9:15** Paula explains how Emily chose to write so that Alaska’s Natives would be able to read about their own people and their own history. Like Emily had been able to read about other’s history when she was in school. And how Emily has a great respect for her heritage and doesn’t forget that she is part Russian.

**9:24** Emily: “When I’m mad, not good. My old Russian blood comes out. And when I’m really nice, and loving, my Eskimo blood comes out.”

**10:17** Emily: “Love your own Eskimo name, because I love mine. Ticasuk is a hollow in the ground, that’s the meaning of my name. I cried when momma told me my name. I said ‘it’s an ugly name mom, why don’t you take it away?’ and she told me ‘you’re named after my cousin, Ticasuk.’ and I said ‘what does it mean mom?’ and she said ‘why it means, that when all the

winds comes from the north, south, east and west. That all the wealth of the other peoples come and lodge in that hollow.’ And then I learned to like it after she explained to me what it meant.”

**11:55** Paula: “And they say what’s in a name. You’ve been listening to Ticasuk, Emily Ivanhoff Brown. I’m Paula Schuler and this has been Chinook Profiles.”

**12:09** [program intro]

**13:19** Tom explains how the audience would be able to notice distinct differences between Natives from [native words] in their style of dance.

**14:30** Tom says how one particular [native word] use fans for their dance, one type for the men, and another for the women. Both which are beaded with feathers, and are used to represent and outward extension of the arms.

**14:47** [inaudible]

**14:59** Tom: “Sometimes they throw their parka on the floor, to make it easier on the knees, you often see them doing that.”

Paula: “Are the dancer’s standing?”

Tom: “Yes, the dancer’s are usually off dancing to the side.”

**15:30** Tom tells Paula how the Southwest Alaskan dancers are acting out a part in unison. Whether it be a great hunt, or an animal or even an ancestral story or legend like “The Man in the Moon”

**16:07** Tom explains how the Southwestern Alaska music differs from the Northwest, whereas the melody doesn’t have as wide a range, it’s more monotone, and more chant like. It has multiple stanzas, with a longer series of words than the Northwestern songs. And how the song leader may also cue the audience in on the next word of the song.

**17:18** [Native Music]

**18:27** Tom explains how the Natives to Alaska will easily be able to tell the difference between Northwest and Southwest Alaska music. And how the Southwestern music is typical to sound melancholy and mythical when played.

**20:30** Tom goes back to explaining the dancing fans to Paula, and how they can be woven and beaded, or large wooden hoops with feathers as well. And how mostly the men do the drumming, because its closer to a tradition, because the men are the ones that do the whaling, and the man that makes the drum, owns that drum and plays the drum. And how the drums being played in the Northwest are beaten from underneath with a long wand, whereas the Southwestern drums are played from the top, but also with a long wooden wand. However now in the Southwest the drums are starting to be made out of plastics as a substitute- because they are unable to whale as much to make the traditional membrane drums.

**24:21** [program ending]