

according to any standard of any school system, could be in (?) instructors field have artistic ability, by all means ought to develop it. Can't isn't even in the book now I don't believe, (unintelligible) but I have come more or less by my boot-straps, I was born on the reservation lived there, and even handicapped there academically, but it's still possible if any particular individual wants to strive for it.

BARRIERS TO OVER-COME:

(Your leading up to a question that I'd like to ask you. What do you think was the greatest difficulties to overcome? Your, it was almost a self-development in your talents and education. What was the most difficult parts of it, and after that I want to ask what was the most helpful phases in your self-development as an artist?)

Well, I think, at the outset, the policy of in these federal boarding schools up to 1928, the type of regimented existence was perhaps the initial thing that made or broke many young Indians, let's say more or less forced into not of your choosing, but the choosing of your so-called instructors.

(Somebody said we know what's good for you?)

Somebody said, "You be harness-maker, or a harness maer (?) or you be a dariyman, when maybe you might have an excellent talent in something else. (unintelligible) This I think could of been detrimental in stigma you might say, but I counted fortunate that I was more or less forced to get out and work. I ran into this in the oil fields when I was fifteen. My grandparents philosophy was perhaps more along these lines, "The government made you this way let them take care of you." Well, if I ever popped out with, "I'm an Indian, you can't do this to me," well I soon found out this doesn't cut any ice. They would do it, but I learned when