

INTRODUCTION

(April the 16th, 1970. I'm here visiting with Charles Vann. A 32 year-old full-blood Cherokee, of Salina, Oklahoma. Mr. Vann, is one of the younger Indians, and he talks about the young Indian futures, and their outlook in the present day world. All though Charles has a physical handicap, he is an artist in his own rite. And a painter, and he is one of the promising man, of his generation.)

Mother's people, of course, and some of my dad's folks.

(Now Phillip Osage, he was talking to me about that one time; and he said originally it was called the Consen cemetery.)

Oh, yeah, I believe that's true.

(Old man Consen's land was there. He was the first one to start it.)

Phillip, now he pretty well versed.

(Yeah, he is.)

I've known him all my life and, he's pretty well versed.

(I want to go back and see him, because he has some information about Sequoyah.)

Hum.

(I like to hear him, tell it.).

DISCUSSES SEQUOYAH AND ART

That is what I'm really interested in, his - See - we - there is a painting by Charles Bank Wilson which, which is absolutely insurpassable in art.

But yet, could it be actuate.

(That is what I wondered too. Course here I generally -- )

It would sound scientifically.

(Yeah, there was never a picture made of Sequoyah was there?)