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Interviewee: Carling I. Malouf

Interviewer: G.G. Weix, Sharon Small, Betty Matthews

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Note: It isn't possible to determine which interviewer is Small and which is Matthews. Both have been identified as Interviewer, "I", throughout the transcript.

G.G. Weix: September 28, 2004, and this is an interview with Dr. Carling Malouf at his residence. The interviewers are Betty Mathews and Sharon Small.

Interviewer: The topic of the interviews will be just general ethnology work done by Dr. Carling Malouf.

I: We're going to start with discussing perhaps the peyote religion? Would you like to elaborate on that today?

CM: Well, I haven't had any contact in the last 15 years or so, but as early as 1939 I was actually invited to attend a meeting, which was very unusual to have done to a white man. (laughs) The Goshute Shoshone, who live on the edge of the Great Salt Lake Desert between Nevada and Utah in the Salt Flats, for example. I learned a lot from that, attending the meeting, and feeling the effects of taking a Peyote button, they call it. It's a cactus plant, which comes from Mexico, and the plant has naturally, long before the whites got there, spread up into Texas too—Southern Texas. So the plant has been used in connection with this religion that was started. It's Native American, but there are a lot of Christian elements in it too—in the songs, for example. They'll be beating a drum, and [knocks and chants], "Jesus Christ the savior." You see, there are Christian elements in it, because this is acculturation, as the anthropologists use to show a relationship. The peyote plant does have hallucinogenic effects. It's not habit forming. It's very bitter and nauseating to eat, so it isn't as rough on the person as, say, as some of the things they're selling to kids today right on campuses and lawns and sidewalks and so forth. The hallucinogenic effects, it (unintelligible) to some individuals, but if they've taken two or three of them. In their rituals, they like so many that, especially the Plains Indians—everything's in fours—having four of the buttons at the beginning, is about all that might be required. To me, all it did was just intensify the colors in the fire that they had in front of the altar, where they held the meeting in a tipi, and things of that sort. Of course some nauseating effects on it too. It takes a while for it to wear it off. It's an all-night meeting, but there are prayers and there are songs that they sing. A rattle and a drum they pass around to sing the songs. The teachings of it is, of course, something that is familiar in Native American minds, and to some extent, whites too.

The churches spread. It's been now made into a church, and incorporated. Frank Takes Gun, the head of the Native American Church is a Crow, and he has gone as far away as California from Montana, other states, and up into Canada—Alberta, for example—where they might have as many as tens of thousands of Native Americans up there that belong to the church. Native Church of North America, now it's called. Montana was going to pass an act forbidding the use of the peyote, and of possession of it and put it in with the narcotics, but the church worried about it, because the headquarters were here in Montana. They asked me to testify for them before the State Legislature. When the bill was introduced, I talked to them—a membership committee. They had about four or five members of the State Legislature come in and talk about it, and I pointed out the religious effects of it and that the limitations on the peyote is not completely a narcotic at all, since it isn't habit forming and does have some tasting things that might worry some people. Anyhow, the state passed the bill, but they put in it provisions that it could be used for religious services, such as in the Native Americans. They didn't use the words Native American Church in those days, but it could be used for religious purposes. Otherwise, possession of it, and so forth, use of it, could get you, by the law, in dangers.

I: Do you remember what year that was?

CM: Well, I'd have to look it up. It would have been, maybe the 1950s. Well, as a result of that, Frank Takes Gun, president of the church, and other instances where I was asked to help—a lot less spectacular things talking to the legislature group—but he invited me to come down to get recognition for what I'd done. In the evening when I got down there, I took my wife with me, drove down to the Crow Reservation, and this ritual was one to make me an honorary member of the Crow. During the ritual, he put a war bonnet on me, and put a Hudson's Bay Company blanket around me and so on. During the ritual, he said, "We now give you the name Curly." Well, my smart-aleck reaction to that was, well, well, I didn't have much hair left. I don't know whether you could call it curly or not, but my wife broke in, "Well when he used to have hair that was curly. It was a lot of hair." So that ended that part of the conversation. We went on with the...little things after the ritual of being made a member—an honorary member—of the tribe. That's about all—

I: That was certainly an honorary thing for you to go through, but I'm wondering if we could get back a little bit into the protocol of the ceremony itself? Like the beats of the music. What did it mean for them to go through a ceremony and passing the rattle and the drum and the medicine itself? Was that included in all aspects of their life?

CM: Yes, of course, it's part of their life ways. They told me that quote, "Now that you've had this peyote, you might leave...Well, you might watch yourself suddenly be on the other side of the tipi watching yourself sit on the other side, or you might even be leaving here, at least part of you. You'll still be sitting here, but you'll be going to visit with your sweetheart"—who was about 200 miles away—and I'd come back afterwards. That's the type of thing that some people can get from the use of it, but that's because they may have be using it—a lot more of it—depending on the individual whether they need more or not to get those kinds of effects.

There are a lot of Native American elements. The use of their drum. The drum beat's very fast. It's a fast beat [rapidly knocks]. The drum varies, but lots of times they'll get an old campfire kettle pot that's about, maybe, ten inches high and so hot. Put some rocks in the bottom and put the drum head on the top, so it has a nice deep drumming sound that they get out of that kind of a drum. They might have other variations of it around the country. I haven't made a study of those, of course. They learned songs, too, from each other. Different languages have different ways of saying things, but they might learn the other tunes. They're very simple words.

But there are some Christian elements in it too, and that's one thing that I noticed—the effects of white people on Native American culture, this acculturation, as we call in anthropology. I really didn't get into any literature on looking for the Christian thing, because it would come in their language discussions or even, maybe, in the songs. Except where they break into English. Going to different tribes and different cultures, you can't learn dozens of Indian languages enough in a hurry to be able to get into depth in what they might be saying and talking about at the time. You can ask questions that they'll give you good responses to that. But as far as thinking what to ask about until after you get back home, then you think, oh, I wish I'd asked this, or, I wish I'd asked that. That's part of doing research in a lot of different fields besides anthropology.

I: Since you worked with the Shoshone, or the Goshute, and the Crow tribe, did you see any differences within the peyote ceremonies?

CM: I really didn't go through a Crow ceremony so I can't tell you about details, but I don't think they're really different, because the Shoshone got it from the Plains tribes—the beats and so forth. There are little variations. For example, the Flathead, I don't know how widespread this is in music, but they'll be beating a drum [knocks] and then the people who are singing with them who don't know the words yet they'll be going through it again. So then, after he felt they learned the words, he'll get it louder [knocks louder]. Then he'll (unintelligible) so that at the end of it, so the dancers, if it's a dance. That's the dance. Many things like that, you see, when you get into Native American music that we could talk about. (laughs)

I: Is there limitations within this ceremony for age or gender that you are aware of?

CM: They have a tendency to have a little bit of that, but that depends on the tribes, because the musical instruments they use is a hand rattle. I have one downstairs, but it's a typical rattle. Other tribes use it, but for entirely different purposes. Plus the drum. They also have a little fan that will be waved by the leader who's directing the meeting and the songs and so forth. Then it is passed around to the left and with a musical instrument that would come by. Men will usually sing, but with the Goshute there, the women would handle the instruments as passed up to a...got to a man again. On the left of them that would sing the songs, but not necessarily the women.

They might introduce some of their own traits, but the basic thing is still there. Not singing as a whole group, but singing a song and then the instruments—the drum, the rattle. The singer goes around first, and then then the drum follows. So that the person that did sing, then he'll be the drummer for the next one, so forth—quite elaborate. They might talk among themselves about (unintelligible) things that are happening with life ways and learning about what they're doing.

They felt very strongly about it because this gives them a feeling that Christians like to say they feel when they're strongly tied up with the contacts with the supernatural—things that they have in their rituals too. There is a feeling that makes it (unintelligible) over their ordinary Native American practices, plus Christian. Even in other Native American things, they've a lot of influence by the Christians.

Flathead, for example, and the Kootenai and the Pend d'Oreille, and I'm sure other tribes, were having a very difficult times with the Blackfeet. The Blackfeet were originally way over in Canada, almost well into Saskatchewan. Back in the 1600s, Blackfeet were right next to a Jesuit mission that had been set up about halfway through Canada at that time, but they were being pushed farther and farther west by whites coming in. To keep their own culture that they were familiar with and felt good about. If you were an important guide and you find you're a nobody, the way the whites would dump you down and so forth. I can go into a lot of details on that of the feelings that would come. Really want to retain of a lot of their older culture, they'd move west and west. The Kootenai were in, at least, a great piece of Alberta, in the southwestern part, but they were pushed out of it, westward over the mountains, finally, by the Blackfeet. That territory that was Kootenai is Blackfeet now, both Canada and United States where they have reservations—places in Alberta and Montana. Then (unintelligible) the Pend d'Oreille accepted them, and they now they pushed the Pend d'Oreille south too out of British Columbia, moving south, and on to the reservation too. It's harsh what they had to go through emotionally with the loss of culture.

One reason the Kootenai and Flathead and so on welcomed the Jesuits—and they would've done it probably with other religions too if they'd come in—is that they were hoping that it would give them additional power, or supernatural strength, to defend themselves against that incursion that was pushing them so far west and a little bit south. This word “power”, I don't quite think it gets at what the Indian word would be for it. In Kootenai, it's *napika* (?). In Salish, it's *sumesh* (?). Shoshone, it's *boah* (?). Ute it's *boh* (?), because Ute, Shoshone is kind of related. Language is a little more different than British English and American English, but we use the word *sumesh* which comes from an Indian language back east. I don't know whether it's Iroquois or not, but this type of spiritual strength is what it is.

They felt they'd get that, I'll just call it oomph—a little more strength—through the spiritual forces. “Forces”, I think, is a good word to...Even in Christianity, power, I think the word force

would be a better term for priesthood power or whatever you want to use it there. Languages aren't perfect. No language is perfect. To get the exact idea of what you're trying to convey.

Well, that's some of the things we could relate to it, there's Christianity in it, but they did accept a lot of things from the Jesuits too. They still go to mass, but they've had to keep secret when a person has a shamanistic powers. It's like having some extra training, like going to a professional school, becoming a doctor, or mechanical abilities, or whatever it might be, curing, or leadership of...So the powers, the *sumesh*, the Native Americans had things like religion, and there it could be a special power. Then you might just some general powers. It varies. Like, one person I know, a woman that just had female curing powers, special powers that...One man had the power of (unintelligible) with the Flathead. War-parties—well, could make you a good warrior, little extra oomph in the battle field, less chance of getting killed, or even hurt. Leading a war-party or both. Gambling. I could just go on and on. Stick games, for example. Or seeing visions, seeing things. All sorts of things I could talk about.

But here they come, the white man, who does away with that *sumesh*. That's a thing of the devil, depending on who was the Jesuit. Just some of the Jesuits were overbearing on it. Most of them were very human minded and diplomatic and so on. There was one Jesuit that they still remember that was very, very...They found a Native American had a medicine bundle. He'd come up, maybe some evening, knock on the door, "Where's so-and-so? I want his medicine bundle. I'm going to burn it up. Things of the Devil!" and so forth. So, they began to be quiet about it. They were afraid to even mention, to say to any white man or any other person, that they had these powers, because somehow or other they'd get this Jesuit. I'm just pointing the finger at...Because every group, every church and so on, I'm not pointing the finger at the church, I'm pointing my finger at this or that particular Jesuit, who was a little overbearing or quite a bit overbearing.

There are problems like that, you see, that you run up against. It doesn't make real fascinating everyday literature to write and sell a lot of books and things on, but it gives you a little feeling for what the minds had to go through. It would go through us or somebody else. Muslims come in, or somebody else, and demand that we throw our Bibles away and get a hold of a Koran, or whatever else might come around. The Jews might, if they had the power, begin to lower the boom on you. (laughs) A lot of Christian groups lower the boom too.

I: Dr. Malouf, in relationship to shamanism and the animals that the Native Americans, how they acquired their so-called power, can you relate some of those stories that you've experienced.

CM: They don't actually meet these animals that come to...They are spirits in the form of an animal. We have religious figures—angels. We're learning nowadays, of course, that angels didn't have wings, but that's what we were taught in Christianity for a long time. There's still some that put wings on their angels in our religions. It's the spirit in the form that it comes. It can be a woman. One woman that had spiritual powers...I could give you her name, but I won't.

It'd embarrass the family. She was in a very poor family living in the Bitterroot Valley before they were kicked out in 1891. She was a little girl about ten years old. They had very little food, very little to live on, because their father was getting drunk so much. He'd go into Hamilton and buy booze. His wife would make moccasins and some things to sell to the whites—some bead work. He'd take it in to town, sell it, but use the money to buy booze with. He'd come home, and beat up his wife, beat the kids or something, in the tipis. I won't go into details on that. Anyhow, they suffered a lot. The family suffered a lot from his alcoholism.

One day somebody gave this woman, this little girl, a horse. She was big enough now, so she could ride one and handle one a little bit. She loved it. It was her horse, and by gosh, the only great thing she had that her father hadn't glommed onto, one way or another. Then he gambled it away. He loved to gamble. They were gambling with Shoshone coming out from Lemhi, Idaho, which is just on the border of Idaho just south of Western Montana. They lost the horse, and the guy that won it started walking off toward Idaho on it. She ran after him crying, crying, crying. Imagine this little girl, teenage girl, wanting her horse, "Don't take my...please don't ...please," but he kept trotting a little faster, going farther and farther away, wouldn't even look around and say anything to her. She just started running after him, instead of walking after him. Started running after him. Still he was getting farther and farther away, and she was crying even harder.

Suddenly, in front of her, there was a woman—Native American woman of course—dressed in white buckskin with trims on it. "Stop, stop. I'm going to give you a gift." This is what way, to them, every time didn't necessarily happen exactly the same way, even among the tribes they might have a little different experiences. "I'm going to give you a gift. I'm going to give you these certain powers," what it might be. In her case it was animal curing powers. She would sing a song to the spirit [chants]. The person receiving the power would memorize it. Then she'd tell her what the rituals, maybe prayers and other things, and then even give her something to put in the medicine bundle if she uses with her rituals. I've got a medicine bundle downstairs somebody gave me after one of their relatives died—little wood-carved human figures, little dolls, and so on—that the spirits could use. Might be feathers, might be this, or something else, which they would use.

You see, then, these powers were important. On the way back home, suddenly the spirit just, poof, just disappeared. So that spirit as you ask here could be a human, it can be an animal.

The other young man, other young kid, up at Arlee, he was in that valley. He wasn't in Arlee itself, but it was this side of it, but he went down to that Jocko River. He had his dog with him, out in the woods there. All of the sudden a bear popped out of the river, and he was terrified that the bear was going kill him or run after him. The bear started talking to him, stood up, told him not to be afraid. "I'm going to give you a gift. I'm going to give you (unintelligible)"—this ritual gift.

When you say animals, it can be a stick. It can inanimate. In Indian languages, they don't have words to distinguish...that automatically distinguish between animate and inanimate things. A rock can talk to you. A tree. We just heard some people say, when the wind's blowing and the tree's making lots of sounds, they say, "Oh, it's talking to us." You can almost make out words. We'll just leave that out, but the tree might be that. So it's not only animals. It could be other birds. It can be even bugs. (laughs) I don't know if anybody...never heard of anybody getting something from a bug, but I guess it's possible. (laughs) In some cultures, certain animals, certain spirits, just give specific powers, but in other languages, other tribes, it might be that you don't know whether you're going to get curing, or war, or gambling or—

I: Is this what was sought on a vision quest?

CM: One of these spiritual powers are extra thing that will help you and the people, with the gift you have, like getting a college degree. Some Native American students I had at the University of Montana, when I taught there, brought that up. I mentioned to them. I never thought of it that way. It's like we look at getting extra certificates, or training. Whatever training we get—technical schools or whatever, high schools sometimes. So, it was usually welcome.

I: It's a type of, once again, power or training that they use throughout their life to help the people. Is it also something that they could acquire more than one? I mean, it could come to them and—

CM: Yes, but usually you wouldn't have more than, let's say, four powers, because you also have restrictions. Like one guy, every time he was walking out in the forest, every time he jumped over a stream or waded through one, he had to drop a little gift to...a bead or something. It just clutters up your time with things that you have to do and keeps you busy from everyday life too. Some tribes, you have to pay them when they come—

[End of Side A]

CM: —too, in our culture, you get a lot of that.

I: You discussed music in the tribes and the different beats and the different mechanisms in which they were used. For example, going back to the peyote ceremony, this was a different type of music than what was used in, what we call, powwow music today. Would you care to discuss that in more detail?

CM: I'm not sure what the origin of the peyote music is. It's the same all over. They don't have the variety of music. Because different kinds of dances, for example, today that they can still do, it isn't just that same fast beat. You might have one, say, where it will [knocks]. That'll be a dance where you put your foot out in front one way then another one back up after on the louder beat, or... [knocks]. So, if we get into that, we can get into quite a variety of beats. The pace of the music, too, can vary. It can be a fast dance [rapid knocks], or it can be something slower with the kinds of steps that they're doing, whether it's group dancing, or just individuals dancing. Then they make some variation during the dance too, where they might speed things up, or change the beat a little bit.

We're beginning to take more interest in rhythm in our music, especially our popular music, and a lot of that could come out of Africa. The influence of African music through slaves, that is, Afro-Americans. Even today, we're still being heavily influenced most recently from Jamaica, and some of the Caribbean islands where the slaves outnumbered the whites. Haiti, for example, great numbers there, so they were big influence in the politics—some of those islands. Their music still retained a lot of the African elements.

One anthropologist, Alan Merriam, he was a musician. He used to play the saxophone even during his college years, and he was real good at that. He got interested in ethnic music too. In fact, there was beginning to be an international, or national, organization on ethnomusicology that he joined. He went to Africa, the Congo, and had come back with recordings of this music, and some music company back east who made phonograph records published one of his phonograph records on the Congo music. Later he did one on the Flathead and Pend d'Oreille music.

They were very fancy with their drums in the background in African music, and he referred to it as a symphony of drums. You might have one drum beating at fourths [knocks]—one, two, three, four—but another one in thirds [knocks]. There are times when the off-beat's a little bit different, and other times when they come together. It begins to sound pretty good together. Or they might have one doing fours [knocks] and another doing [knocks] in two—a deeper tone drum—but they'll have several drums. They have rattles going. They might have beeps. They might have whistles—other instruments—that furnish rhythm along with the tones of the songs in the music that they use.

That has influenced our jazz today. Listen to the music in the background. When you hear kids going, by driving by in car, nowadays, they've got a boom-box in it and *boom, boom, boom*. You

can't hear the rest of the music, but those kids have got that thing tuned up so at least they got the rhythm section, apparently, that seems to influence them a lot. That's the kind of influence we're getting today! It is interesting. It does sound nice, the rhythm, beats, within the musical piece itself, even with the vocal parts that might do something with it. It's changing the music, adding to it what can (unintelligible). You still do it the other way. I haven't noticed it in really elaborate symphonic music anymore. In fact, I don't hear much modern symphonic music. The New York Symphony Orchestra used to, once in a while, have something on radio and TV, but you don't get many great writers that will go on being a Bach or a Beethoven or what not, today, as far as I know.

I: Getting back to some of the ceremonies, I know at one time in our discussions you talked about a vision quest, I believe, at Corvallis and a sight. Perhaps you could talk a little about that, and the meaning of that.

CM: There were two ways you'd get the power. One is, you weren't out to get the power, but suddenly the situation, like this kid that was walking along the river up in Arlee and suddenly there's a spirit. He didn't go out there expecting the spirit. It's kind of welcomed though, because at first he was terrified but then when he began to feel it was a spirit, why, maybe I got something here. The other way is to seek the power, and those would be sacred places, usually unusual geological formations or canyons narrowed down or where they're higher up or something. Not necessarily the highest peak.

In Montana, hills about half as high as the mountains in the backgrounds. In the forefront, there might be a range of hills. They have one of these at Corvallis on the east side of the range, opposite of where the Bitterroot Mountains are, and almost straight east but a little bit...It would be, east, northeast of Corvallis, which is north of Hamilton, Montana—not very far. The high school kids in Corvallis put a great big C on the hillside, like the University has a big M, and the University of Utah has a big U—the mountain is back of there. That big C up there. But that was a sacred place to the Indians, back in the days they inhabited the Bitterroot Valley.

Earlier it had apparently been an eagle sighting place that they had built to catch eagles, so they could take the feathers off it, at least, and let it fly away. Might have some of its tail left. It consisted of a wall in a circle. The wall would be about, maybe three feet high or four feet high, and possibly ten feet across, twelve feet across at most, and put a bunch of sticks across the top of it—brush and stuff—then put some bait to attract the eagles. Then somebody would go—man or young man—lie underneath. They'd crawl underneath that covering at the top. If an eagle came to pick the bait, then they'd reach through all that scrabble of brush, grab it's talons—its legs—yank off some of its tail feathers then let it loose. (laughs)

Later, it wasn't used for that much anymore, it came to be a sacred place. After all, a lot of eagles had been there, where they could seek a spiritual power. By then, it was just a circle of rocks. It hadn't been used for many years. So, it was one of those sacred places. It has some history behind it, like that, but not everything's the same way. After they'd gone up and sought

their power...Frequently around Western Montana, and this was one of the few places in North America where we know what some of the pictographs are. We've known some of them, like in the Southwest. The Hopi still have *kachina* figures, and they can be recognized and related to the religion today. They would put the spirit down in a pictograph form in red paint that they would get, or they'd go back later and put it up when they'd get some paint or color it. The paint would come from natural sources. Usually, it would be iron oxide rusted out into a paint color—in the geology around the area. Then they'd put their own name down, too. Like if they saw...Well, Standing Bear would draw a standing bear. If it was a bird or some other figures, then they'd put that in there somehow.

Then the number of days they stayed. In many tribes, the Plains tribes had four days. Much of the ritual, so much of it is in fours. Flathead, however, they'd use four but could also stay longer or they might be shorter too...because they have a lot of influences from the Plains tribes, especially today. There's variations in it. Then the number of days. They'd just be little up and down lines, maybe an inch long or two, or a circle showing the number of days that they stayed to get that power.

Those pictograph panels, someone say, "Hey, I'm about to go up there."

Another person says, "I think I'll go up there and try it out."

When I ask about those places, because I said, "Spirits are everywhere," then how come they bother going up there. Spirits are everywhere. They can pop up any place, but in these places there're more of them. (unintelligible) have to have one come and see you and answer your prayers—to respond to them. There were people that would go up that I know that didn't get anything out of it finally. They might stay two or three days, go without food, and after a while you've about had it. You're not ready yet, for it.

I: In discussing the pictographs, you mentioned that they would use paint from oxidation or...As an undergraduate, I remember as a class we went out and we—I think it was out by Bear Creek—we went out and looked for and found some red paint. What was the significance of the paint in the ceremonies and—

CM: Well, you could register it. It's like recording an event. Why robes (?), for example, the robe that they had would be...lots of what Plains Indians events...Warriors, for example, episodes in which they'd kill the enemy in a pit during another war or killed him in this or that, so forth, or they themselves got wounded, or hurt. So the paint...They could also "peck" them in—they're called petroglyphs—where you incise them, or peck in a human figure and your (unintelligible), because you didn't have any paint handy. Do it that way, or other reasons you might do it petrographic versus pictographic.

The paints are pretty far apart. You have to travel miles away. There's a place between here and Butte, down where the canyon narrows down a little bit between here and there. There's

some red paint deposits there. I could take you down to the general area and show it to you. There's pictographs we have here about 30 miles south toward Butte. That's a long subject to talk without getting into details. It makes them people, and in a lot of ways sharing with other people in the world.

I kind of wonder about people that, "You better join my church!" You've heard me say this before, "In church, we fry our eggs, but in your church you boil your eggs. Now, you better start frying your eggs, or we're going to have a war!" All over the world, including Native Americans, they have a higher source. They have some differences about the appearance of that higher source (unintelligible), seeing more often (unintelligible) immediately contact with them, but there are lots of in-betweeners. These are your shamans, these are your priests, these are your cardinals, whatever you want to call them—popes. They're not the source of the power; in fact, I sometimes wonder if god has a power, why can't he get rid of the Devil, if he has that much oomph? The controls of those powers that you learn and how to utilize it, or maybe even help combat it—compete with it—under some circumstances. You have that all over the world. Take Native Americans. The shaman isn't the source of the power, but he's told how to use it and he's given the gift of being able to do that. Is that any different than the priesthoods? You see?

That goes back through evolution of culture. Humans all over the world. I think Native Americans have culture to what it was back tens of thousands of years ago or maybe thousands of years ago. Then they split up. They've held on to some of those, but they made a lot of changes too—a lot of additions. When they became farmers, in the Middle East—Persians, Assyrians, Chaldeans, Ammonites, whatever you want to call them, Ammonites and so forth, too (Biblical names)—they became more elaborate than when they were hunters and gatherers. They called them gods—these spirits. Finally in Egypt and Rome and Greece—the god of war, the god of this, the god of that. Well, the *kachinas*, there are somewhere around 80 *kachinas* that the Hopi have, that have these powers and so on. They're not gods. Do we make a lot out of that much difference on it? "They should fry their eggs instead of boiling them," but they're also kind of close.

You look at Native American religion today, all kinds of things that are common in the basics, and not just in your cooking, or your artwork, or where you're doing it. Dancing, for example, is it's an art form. Christians can dance, but they don't...They can sing songs. That's form of art, we call it, in our language. Certain kind of art is not exactly like something that painters would do, but it's there.

I could go into these other things, where they're looking for this common denominator in all cultures of the world. How things have changed in it and (unintelligible), because you get that higher source. In Asia, the religions there, certainly. You've got *Allah* in Islam, in the *Koran*. *Arabi*, that's Arabic for Arabic—*Arabi*. Or *Arabi* if you want. That's where *Arab* comes from. Speaking in a Semitic language. Hebrew is a Semitic language, related to Arabic. Well, *Ibn-Saud* (?)—*Ibn* is son. In Europe, that movement got up in Europe and we added *son* to the name we had there. So Jack had a son, so he becomes *Jackson*. Larson, Peterson. I don't know if they had

any *daughter* though, anybody that's a *Peterdaughter*. (Laughs) It's like *Amen*. I can't kid about that because the women complain that it should be *Awomen* too. Having a social fight over that. Well, look what the gays got away with. So we might have other things happening in our cultures. People that want their groups to change something or other that feels wrong. Should I complain some more?

GGW: I think that, you know, this is probably a good place to stop. We've taped you for a while. So, if you have anything you want to sum up, or anything, and then we'll close for the day.

CM: Well, we're learning in this world, more and more, and we're really getting into this word power—the nature of it. Particles—and science is really delving into that. For example, light is matter, and power is made of matter. Electric power is same as light—electromagnetic—and you can get lights out of it. You can get other things. You can run motors with it. They are particles. That's why you have rainbows, because the particles of light they come and hit an area that's kind of foggy, or kind of got water in it, which is made of particles. The light waves are disrupted, and they're broken up into red and blue and so for that you get in the rainbow. Ultraviolet and infrared on the other extreme because to the wavelength of the light, but you go below those or above them, then you get electricity, you get telephones, you get radio, you get TV. They're particles.

In chemistry, the smallest things used to be, when you were taking chemistry, were the elements, 92, 93. When they got into heavy elements, they added on some more. Helium and hydrogen were the smallest. They only had a few, maybe one or two, I forget. I didn't take chemistry, so I can't give you the numbers correctly, but that circulated around the nucleus like the moon goes around the Earth and the Earth goes around the sun. Then you get down the heaviest one and there are lots and lots of them. Yyou had to memorize the number of particles that rotate around the nucleus. Now, those particles are found to be made of smaller particles. See they were the smallest things we knew of, with the nucleus and those particles, for a long time until Einstein comes along with his e equals m - c -squared, and his famous relativity theory. E is energy, m is mass, c squared is the formula (unintelligible). Then those particles are made smaller, and then those particles are made of particles. There are (unintelligible) forces that hold them together. How can a particle that have particles going around it with the little particles have some powers that have particles going around them? Well, all that ties up.

They started out in science with two powers way back in the late 1700s. Sir Isaac Newton comes out with physics, and he says there are two forces. Two forces—we call them powers—one is gravity, the other is magnetism. Now with all this knowledge of forces, which involve particles nowadays, they've gotten down to a lot more of those forces. They've added on many forces. This gets into the area of neutrinos. The Earth is not solid at all. Neutrinos are even beginning to being measured. They can measure them coming in one side of the Earth and out the other. Particles are going through your body. Radio-waves, x-rays, or light-waves are going through you. It's not visible to the eye, but you've got machinery that can do it for you—photography. Now even a thought in your mind involves particles. A thing that you put up in

chip up in your mind, like you have to memorize or remember something. It's like a chip in your computer set, a little bit. See how we're learning from the sciences?

Way back in the 1830s, there were people, there are still people, in the United States that believe the world is flat. Some religions down in...churches down Southern California for instance, we didn't really get to the moon. We didn't get to the moon. They had really landed in Southern California. (laughs) Or, the world's only 6,000 years old. Well, in geology, those five eras: Archeozoic, Paleozoic, Orozoic (?), Mesozoic, and so on, Cenozoic and Mesozoic. The things that happened in those five eras...if you add a sixth one and call it the Psychozoic, when finally the primates that, you could call it, at that point when the primate was pretty much human. That's when you have an Adam and Eve come in if you want.

GGW: We're going to be cut off here. Thank you, Dr. Malouf. I'm sorry to interrupt.

CM: Well, the whole thing is how it explains the Bible. The creation of the earth. Millions of years. What's a million years in eternity? What's a day?

[End of Interview]