

Maureen and Mike

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Interviewee: Maureen Edwards

Interviewer: Arcadea Jenkins

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Arcadea Jenkins: Good morning. My name is Arcadea Jenkins and I am here with Maureen Edwards, and we are doing an interview for documenting oral the Irish documenting oral histories the Irish in Montana. Present in the room is Bernadette Sweeney and Patrick Cook, as well. So, if you could just state your name and age and where you were born for us, Maureen.

Maureen Edwards: Okay, it's Maureen Edwards now, and I was born in St. Ignatius in 1947 on the reservation.

AJ: And where did you grow up? In St. Ignatius?

ME: No, when I was two we moved to Missoula, and I have really been here the rest of my life.

AJ: And so that's where you've been most of your life.

ME: Right here. (laughs)

AJ: What do you do for a living now?

ME: Well, I'm retired teacher. Retired teacher.

AJ: And what were some of the jobs you had before that?

ME: Well, I was a social worker for a few years first, which was great, but teaching was right when my kids got to be old enough and I loved teaching. And I really like retirement. (laughs)

AJ: What subject did you teach?

ME: I was history to eighth graders.

AJ: Oh, wonderful. Are you married?

ME: I was just enough, long enough to get my children. And then I'm done, I'm not married anymore.

AJ: And how many children do you have?

ME: I have five.

AJ: How old are they?

ME: They're all in their 30s now, and I'd, I'd be hard pressed, but to tell you their exact dates they are, but I know their all in their 30s. Nobody's hit 40 yet. (laughs)

AJ: And what kind of jobs do they have?

ME: My oldest daughter Rachel who's a teacher also history. She's out at Clinton, eighth grade same as my job. Then second daughter, Sari, is...she's in medicine. Her husband's a doctor, and so she works in his office. She does these kind of...cuts slides for cancer research. That's her job. My third daughter's Johnna, and she is a nurse and just got a new job at the Biotech lab. Hope that works out. The fourth daughter is Bethany, and she's a mother right now and a very active mother. But her education is early childhood, which is perfect for her. Then my son, Brandon, is...right now he's in school. He went to Iraq, and in between he got his...he's not quite to the end of his degree, so he's finishing up his degree now. But he went to Bosnia and then he went to Iraq and he came back with a lot of disabilities so he's getting his...he's getting his education together. He has a wonderful wife and a new baby. So that's nice.

AJ: That's wonderful. Was your spouse also of Irish ancestry?

M E: No, he was...he was Cherokee. Cherokee and English. I think English. Yes.

AJ: And when did your ancestor's leave Ireland?

ME: They left in 1858, which is surprising to me, because it, it, you know, was a few years after the famine. I've told this to other people, it's funny that they would leave in 1958 because there's a lot of things that I think are anomalies about the Flynn's at that time. My great-grandfather could read and write, which I think was pretty unusual. They spoke English, which was also unusual for a lot of them. I'm thinking that at the time he probably was...his family probably worked for the English, that's what I...why I think they maybe survived the famine, because I know a lot of people in Roscommon didn't. They lost about half of their...half of their population. Either through immigration, or the famine.

They came in 1858, and I think the reason they came...and I don't know. I guess I've never heard this, but I know in 1858 the English were getting a lot of flack from the rest of the world about their treatment of the Irish. So they established a program where they would pay the passage of Irish to go, you know, America. Maybe that 1858 migration—that huge migration—maybe that was because of it. But that's when my grandparents came, my great-grandparents came. So that was it.

AJ: And where did they come over? What was the first stop?

ME: Their first stop was in New York. They stayed in New York...my great-grandfather was 18 at the time and he worked as a farm laborer. My great-grandmother, Catherine Hogan, came over

in 1858 also, and she worked as maid in a house. They met sometime, I think, in New York at the time.

AJ: And did his parents stay over, in Ireland?

ME: No, the whole family came together. I'm thinking, you know, all the kids their probably in their late teens or early 20s. The boys are all looking for jobs. That's right during the time of the Clarence's...I'm thinking that was probably the wise thing to do. I've never heard what happen to them. Some of them came out west with the rest of them, but I think they came over.

AJ: And what did they do after New York?

ME: Well, my great-grandfather...and I mean, this is a funny story so I'm not sure if it's true or not, but it's funny. (laughs) But that's the Irish way of it, isn't it. In 1863 my grandfather would have been...let's see, three four five years older, so he would have been 22 or 23. They passed the draft in New York and they were drafting the Irish by the droves. That's where the Irish brigade came from. But if you had 300 dollars you could get your way out of it, and of course that made some of the Irish mad. I can understand that it probably would've made my great-grandfather mad. So instead of being drafted, and I do not know if he was involved in the draft or not but shortly thereafter he came out West. They were advertising for miners in Leadville, Colorado, where they had just had in 1863 early the first strike in the United States. So, I'm thinking maybe he came out as a scab. I don't know. (laughs) But anyway he was a miner in Colorado. Then, a few years later, his father died in 1863 back in New York. His mother and his...I don't know if they were betrothed or what, but Catherine and his mother came out about 1868 or 1867 and met him in Colorado.

Bernadette Sweeney: And what was his full name, Maureen?

ME: His full name was Michael Flynn. And I don't know anything more than that. Michael Flynn.

AJ: And where did they come over from in Ireland?

ME: They came over from Roscommon. His father was John Flynn from Castlereagh. His mother was Bridget Lathen (?), from MaLaotnasee (?)—I love that name—Fairymount in Roscommon. We found...It was nice. My sister and I went back there and look through the records and found her parents' names, which were Peter Lathen (?) and Catherine Cox. So it's kind of nice to get that extra little level up there. That we did not know about before.

We also went to Tipperary looking for the Hogans but of course we got laughed out because the Hogan name is very common, like the Smith name, so we never...we didn't get much information. So Catherine's it. Except we know that she came over with her uncle. Her parents were dead. I don't know if it was the famine or what, but she came over with her uncle Dennis—Dennis Hogan—and there were five kids. She has a twin, and we're not sure whether it was her brother Phil, who lived on the next ranch over or a sister Bridget, that lives...that stayed

back in New York. Her three sisters stayed back in New York. They kept track. We have pictures of them and letters from the family in New York.

AJ: So there's still surviving family in New York?

ME: Yes..

AJ: Presently?

ME: I don't know if I could find them anymore, but I probably could, you know.

AJ: Yes, and after Colorado, he was mining?

ME: Well, he was mining, he was a teamster. And this was fun—

AJ: What exactly is a teamster?

ME: The teamster is the ones who hulled the oar back and forth or the night...Oh, what is it night...Oh, what is the stuff that blows it up? That's real fragile and—

Patrick Cook: Oh, nitro, nitro glyc, nitro...nitroglycerin.

ME: Nitroglycerin. Yes. Okay. So he was a teamster, and my cousin and I went to Nevadaville which was where they were from. So a little town about a mile or so outside of Centerville, Colorado, and apparently the Irish lived in Nevadaville and then the miners, the owners, lived in Centerville. So we went up to Nevadaville and in Nevadaville now there were a few buildings left, but not many. One of them was this old store, and on the wall they had a map of the town in 1870. We had a copy of the 1870 census. On the map they had the numbers of the households that matched the numbers on the census of where they were. So we went right to the house, the place where my great-grandfather's house was. It was a brick house, and it had fallen in, of course, but it was on this little hill. It was only one town, one, you know, line that goes through. But it was really neat to see the place and when we looked at the census we realized—and this was cool, I mean I don't know why it happened but—he had in savings 1,500 dollars. There was one other person who had savings in Nevadaville of 400 dollars. That was it. Or property. So I'm thinking well he did pretty well, you know.

But he got hurt somehow. He got a bad leg and so they decided to move back up to Hellgate at the time. My great-uncle Phil Hogan, Catherine's brother, had homestead a place up here. He had married Catherine Sheehan. Who was brought here as a baby to Virginia City. Her older sister Mary Sheehan, married Peter Ronan, who was the Indian agent up here. I don't know if you know her, but she's been pretty interesting. Anyway, he married Catherine Sheehan and so he called...I mean he called...he had talked to Catherine about coming up here to Montana and so they came up, the story is, because that grandpa he had a bad leg rode on the wagon and then grandma herded the animals behind. Which is absolutely, probably correct, because the

men were, as my aunt put it...I interviewed her for this same project, Francis McCray (?), and she put it...actually she had said this before and didn't remember, but she said, "Well, the Flynn men—they're charming and the women run the show," (laughs) or something like that. I don't know. So anyway, that's probably a correct story.

They came up from Monida Pass. They stayed at the Grant-Kohrs Ranch for a while. And then they came up here and uh, they stayed with Barrel and Key (?) for the first winter, while they were looking. Then...and this is all recorded in the family history, and then they...Apparently O'Keefe was from the same area that the Flynnns were. Now he was a generation older than my great-grandfather, but apparently there was some connection there that they knew. But anyway, then Phil Hogan had noticed that there was a Biz Homestead (?). Sam Bowers had stayed on this place and had homesteaded it, and after five years he was ready to move on and so he sold the place to my great-grandfather. So he bought the place with the old barn and the old house on it, and then after a few years they built this house. Then his kids homesteaded around too, until the Homestead Act was done.

AJ: So he built this house with his own hands?

ME: I, you know, it came in on a load of bricks. There's two stories. One of them that it came in on a load of bricks on a...from the train from Spokane, and the other one is that they were dug out at the old brick yard in East Missoula. And the Jordie (?) house and this house were put up at the same time. I don't know which one's true. My guess is that he probably hired it done. You know, maybe not, but I kind of think so. They would have done all of the barns. They did all the barns, we know that, and my grandfather built the latest barn in 1916, so I know that they did their building. But I'm thinking the house probably wasn't their work.

AJ: When your grandfather moved over here, did he have another occupation?

ME: I don't think so. I'm sure that they were farmers from the very beginning. You know we're looking through old, old Flynn history back in Roscommon, and it said the early Flynnns were the holders of the horse. For the people who were higher level Irish than they were. (laughs)

AJ: So, they were horse trainers?

ME: I guess so. That's what the, you know, the history says so who knows, but these guys were pretty horsey.

AJ: Two horses out front.

ME: Yes.

AJ: Keeping—

M E: Those are for my grandchildren—26 years old. They're almost ready for the Anacreon bed (?). You know, they're good for the kids. (laughs)

AJ: So you say your grand...your grandfather built this house. How has it changed?

ME: Great-grandfather.

AJ: Great-grandfather.

ME: Great-grandfather. How's it changed? Well, when he lived here...He died in 1910. My great-grandmother died in 1922. Then my Aunt Nellie lived here until 1957. And so, they...nothing was ever changed in those years. These people died and left everything behind. Then my mother came in here at about 1960, and that's when she made the changes. Although, she was a saver, and her brothers had gone through the house and they had a great big pile of stuff to burn out in the front yard. She came shrieking into the yard and swatting them and saved my Uncle Jimmy's World War One uniform and some of the other things that they had decided weren't really worth it. So thank God for Mom.

She was the caretaker. She saved everything so that was good. Then she lived in the house here, and when she came in she wallpapered it, until that time it had not been wired. There was no plumbing into the house, actually, until 1952. My Aunt Nellie let my grandfather put one line of cold water into the house when he put plumbing into their house next door. But she...Aunt Nellie was, you know, pretty traditional and that was it. That was it. But Mom changed the house quite a bit, and she put wallpaper up and made it colored.

When we came into the house in the beginning, everything—and this was from the beginning—everything was dark paint on the wood work. I guess in those days, you either had black or white, you know, an oil base. But everything was dark paint and the walls were calcimine. I don't know if you know what calcimine is, but when you paint it on it's a powdery thing and actually you can wash it right off. We washed all the walls and it came right off. It goes on the plaster and it's like a white wash you put it on every couple years or so. And it's like a peach color, so the entire house was a peach color with a dark wood work, and really it was beautiful.

So I have to tell you this one little story this just fits in. I'm sorry. So my mother had Alzheimer's and when she went and moved to Spokane I moved into this house. And we've been trying to get it back kind of like it was a little bit here and there, using a lot of the same old furniture and so on. But my mother had Alzheimer's and she just was so lonesome in Spokane she just had to come back. So we brought her back. I finally said to the rest of them, "I have to bring her home. She's just so lonesome." So she's sitting in the kitchen, and she's sitting in the kitchen and she's just so unhappy. I said, "Mom, you're home."

She said, "No, I mean I want to go home."

I thought maybe she meant the home she grew up in as a child, because you know you go back in time. So I took her over next door, but of course, that's been changed so of course she didn't recognize that and she's still unhappy. So we come back over in the kitchen, and I sit her in the kitchen and I said, "Now, Mom, I want you to look around. This is Aunt Nellie's kitchen."

She looks and she looks, and she says, "Well, maybe it is, but somebody sure as hell cleaned this place up!" (laughs)

I thought that was perfect. I said, "Well, Mom, you did that."

She said, "Oh."

So she didn't remember that time period of her life, but she's the one that really changed things and made it a nice warm home and, you know, tried to keep it up. Thank god she did. She raised all of us to do the same thing. So we've been doing a lot of major projects in up keeping the house, you know the...all those things that are underground that cost a lot of money. But we're getting there. We're getting there, and eventually it would be nice to have this be a historic spot. Not because...It isn't as big and fancy as a lot of the homes that Missoula had and maybe still has, but I think it's a real typical of an old farm house of the period and so we'd like to keep it like that. And eventually have it open to everybody.

AJ: You had mentioned traditions. Were there any traditions that were passed down from your great-grandparents?

ME: Okay, great-grandparents, let me think. You know, they didn't talk a lot about Ireland. I think, I mean...and my whole family didn't even...My grandfather didn't know much about it. My mother didn't know much about it. They had heard kind of stories about it, and there was always this longing to go back, but they didn't really talk about it. I think this is true of a lot of the Irish. I think it was so hard to come here and start anew that you really had to block it out, because I think the Irish are very tied to the land. I think it would have been an extremely difficult thing to do. So I didn't hear much about Ireland from them, but everything was infused with the Irish things.

We have a collection of newspapers from the 1890s to the 1900s of the Dublin Herald. You know they sent away for their newspapers. The songs that they sang—we had an old player piano, and we have a huge collection of Irish songs. A lot of them, some of the old ones were of the old Irish songs. But a lot of them I think after the Irish came here for a few years you began to see that melancholic longing in the songs. You know that "I'll Take You Home Again Kathleen" and "Galway Bay." It's a whole generation of Irish music that didn't really belong to Ireland, but it belonged to the American Irish. So we were really steeped in that.

Whenever we had a dance...Mom had dances here. Aunt Nellie used to have dances here. Aunt Francis says she remembers that they'd roll back all the carpets and had the dance. Margret

who married Dr. Jimmy, my great uncle—Margret O’Brien was from Ireland. She would do the Irish...she could do the Irish step dance. So anyway, whatever, it was she could do.

So the, the traditions kept on and my mom would have her dances, and all of my uncles and that generation would all come over with all their wives and so on. They’d dance and at the end of the dance—it never ended until three o’clock in the morning, ever—and they would play “Three O’Clock in the Morning” first of all and then they would play “It’s a Long, Long Way to Tipperary” and they would line dance through all the rooms in the house. Of course as a kid I thought that was just hysterical, you know, here’s all these old people and they’re all crying and then...It was kind of funny, so yes, that was a big tradition.

AJ: Do you remember any of the songs?

ME: The first song mom ever taught us when we were kids was “McGilligan's Ball.” You ever heard that song?

AJ: Yes.

ME: Have you ever heard that song?

“I meet old Gilligan one fine day; he had a lot of money from the USA. All from the death of his Uncle Joe, he got a million and a half or so.”

So then the song goes on that they gave a ball for all the relatives, and here come the two Mrs. Flynn’s on their horses and...The first song we learned as a kid. Of course at all reunions we have to always have to sing that song. So isn’t that funny?

AJ: I would love to hear the whole thing.

ME: Yes, well, I wish I could remember it. My sister Laurie does that. She remembers it all, so she leads us. The old player piano ones are just...Mom loved “I’ll Take You Home Again Kathleen,” that we had to play it at her funeral. I don’t think it’s the old Irish ballads as much as that second generation of Irish music. I mean, that’s what I call it, I don’t know what it is really, but I don’t think it’s...I don’t think the Irish claim it as much as the people that are here do.

AJ: The connection between the American Irish and the community they built. You had mentioned that your great-grandparents didn’t talk a lot about Ireland.

ME: Yes, well, I don’t remember them. But when you talk to people of that next generation they’ll tell stories, but their only stories of what happened here. When you ask them about the old country, they really don’t know much about it. They had this longing for it.

I’ll have to tell you this one story again too because Uncle Jim and I...he had grown up...Now, he is the second generation. He had grown up with this longing for Ireland and so on. When he got

to being an old man, they took him back to Ireland and thought this would be such a grand treat because he longed for it all his life, without ever...I mean without ever having been there or knowing much about it. It had just been that longing. So he got back to Ireland they took him to County Clare, and...no offense, that's your county, isn't it? Can I tell you what he said?

BS: Please do.

ME: (laughs) Well, he says, "I don't know what they were longing for. It was nothing but a big damn bunch of rocks." (laughs) I just thought that was kind of funny, but of course we found that, really, he was the only one of that generation that ever went back. We had arranged for my mother and father to go back, and that was what she was looking forward to it but Dad died of cancer that year. So they ended up not going, and she never did get over there. Really my generation's the first one that's gone over and three of us, my brothers and sisters have gone over a few times. Of course, we've found nothing but beauty over there. It's in a lot of...In a lot of ways Ireland now is like the childhood we remembered. It was the same feeling, and it was the same kind of music and the talking and not the exact same music but the feel us the same. The warmth and you knew all your neighbors. Anyway, that so...what we saw in Ireland were the things that we missed about our childhood because I think that we don't have that same atmosphere in the United States today. It was about the '50s, and it was a different.

AJ: Where did you go to visit over in Ireland? Where exactly?

ME: The first time I went back, I have a...My grandson has another set of Irish grandparents in Connecticut, the O'Tooles. They have a huge big Irish celebration every year. It's a huge family. So I think when Margret, his other grandmother...when her son came out here and started talking to Rachel who has this big Irish family, I think they just connected. Anyway, after a few years of getting to know them—and I love them dearly and have been out to some of their celebrations—Margret called and she says, "I have a free ticket to Ireland. Do you want to go?" Because she was a travel agent, and she'd take ladies over to Ireland.

I said, "Oh, you know I never accept anything from anybody," but I said, "oh, I can't say no. There's just no way." So I went with her for a week, and it was good because...we didn't get to Roscommon which was where I wanted to go. We got just to the edge of it and the bus driver, bless his heart, stopped and took a picture with the sign of Roscommon. But that's as close I got to it that first time. We saw the big tourist attractions which was fabulous, but it's nice because then next time we went over, it was kind of out of the way and you didn't feel you had to do all those things again. You could really take some time to look at the things. So the next time that I went over, we decided...I can't remember if I went over or different...We decided that it would be good for all the family to go. So we got all of my generation. We didn't invite the older people and we didn't invite the kids, which I have to tell you is hard to do, but it was our period of time. So we had 32 of us. My generation went over and did a tour—Margret organized it for us—did a tour of Ireland. We primarily went to Tipperary. We didn't do as much in Roscommon

which I kind of wished we had. So the next time I went over I rented a house—a little cottage—for a month in Roscommon because I decided now okay, I'm done now I really want to go over there and see what it's like. I absolutely loved it. I felt at home. We didn't stay in Fairymount because I didn't know at the time that that's where I was from. I was trying to find a place in Castlerea, but I found one in Lisacull. All the people were fabulous, and I didn't take a car. I just walked and biked everywhere. I saw more old things. I really feel like I belong there. I still get letters from them. I just love them. So that's the last time I went back.

AJ: And do you still have a longing like everyone else for the land?

ME: Oh yes. And it's funny because the family all wants to go back and rent a cottage someplace. I say, "Well, we have to go to Lisacull."

They say, "We've already been there."

I say, "I know, but that's what I feel home is like now because I know the people there." I don't know that I could go to someplace else in Ireland it feels...I mean I'm sure I could but...because there always going to be wonderful people, but for some reason I really got attached there. So I have to go back one more time, at least because I want to see the Aran Islands, just because I didn't see those and I want to see the Skelligs. I want to go out on the Skelligs. Because the weather was not good or the boat was full that day, and I don't know if you have ever read the book, *Sun Dancing*? It's about the monks that settle there and I just am just fascinated by the priesthood stuff so that's sometime I've got to go back and do that. I have to climb Kirkpatrick because when I went there last time that was one of my goals is to climb it on the day that they all take the pilgrimage up, which is I think June 27, June 29, something like that. I don't remember. Anyway it turned out that's the day my flight when out and I couldn't change it, so I didn't get to do it. So, that's the next thing to do.

AJ: You had mentioned that you feel that it's different from America nowadays. How do you feel do you feel that it is older, still an older country seeped in more tradition and that we've lost some of that with a mixture, or?

ME: I couldn't really speak to that, I know, because I was going to the rural areas. I am not a town person, so you know to me all the big cities all look alike. It doesn't matter what country you're in they just, they all have the same common things. So I always head for the rural areas. The rural areas might be like some of the rural areas in Montana, because or in some of the other places they could still be that way. Where the towns where everybody knows everybody and it's still very comfortable. I really couldn't say that it's that much different. I'm just thinking that the people that I knew were more like I remember as a childhood here because we lived in the country when I was a kid now were surrounded by town so it's a different lifestyle. But the people are definitely warmer. I will say that. Just as Montanans are, I think, a bit warmer than when you go to other places. You smile at somebody in another place and they say, what are you looking at lady? (laughs) I've had that happen a lot because I smile in general so you just got to be careful.

AJ: Were there any recipes handed down? From—

ME: You know, my mother's mother was German, and you know how the women are strong and the men are charming, I tell you that is really the truth. The men really are charming. They're good looking generally, and they're are charming. But the women were tough. My grandmother was German. They married in about 1912, and to tell you the truth I think most of the stuff came from her. Most of the old country cooking that we had all the time came from her, so I would say it's more German than Irish. I will tell something about that though it was funny because about 1906—and Dave Emmons from the University found this and it was in his book *The Butte Irish*—and it said that about the early 1900s there were articles in the paper, advertisements about how the Irish should marry the Germans because the Germans knew how to work hard and the Irish knew how to live. It made a nice combination, so I thought yes, that was a good one.

AJ: Besides recipes are there any remedies—home remedies?

ME: Oh, I told you I'd get that book out. It's in the kitchen. Mom wrote down...Well, the Daugherty's who lived across here hadn't had to dig...they lived across from the Hogan's which they're related. Then there were the Daugherty's and then there was the Flynn's, and the Daugherty's had a big orchard and they provided all of the vinegar and the apple cider for the whole neighborhood. So Mom had recipes, and some from the Hogan's, and some from the Daugherty's, and some from the Flynn's, about cough syrup. A teaspoon of whiskey and a few drops of turpentine and I can't remember what they all were, but these were all home remedies of how to take care of the coughs and take care of other things. So they have one of Father O'Malley's cough syrup too and...So anyway, we do have some recipes and if you want I'll get those out later, okay. Do a little walk.

AJ: So you talk about part of the neighborhood supplied all the vinegar and the oils and aliments and how has the community changed since—

ME: When we were kids probably the biggest influence of our lives was 4H honestly, because every kid down the valley...There were only five homes in town and every kid in the valley belonged to 4H. So we had a real community down here. The Grass Valley and Hellgate communities were not the same as the Missoula community now. It's all one thing, but at that time we were the farm kids. Of course, the Missoula kids were in town. In 4H we had animals. The Missoula kids always had the cooking and the sewing. There was a big difference there. But we'd take trips to everybody's. During the year we'd take trips out to see everybody's place so you got to know the neighbors real well. You got to know the families. So it was definitely a real atmosphere. It's not that way anymore although I can still go visit the same old families. We're still here. We talk about taking a trip together some place too you know but—

BS: Can you explain 4H?

ME: Oh 4H is a kids club. You start at age ten and I think go to 18, and you do projects. A lot of them are how to...the animal projects where you would have to buy an animal and raise it and feed it and keep track of all the records and at the end of the year you'd...end of the summer you would sell the animals at the...you would show them first and then you would sell them at the fair. Same with the clothes and so on. It isn't such a big program anymore, but it was a fabulous rural program and I think hit a lot of the towns too. It's still going on, but I don't know that people know about it as much.

AJ: Do you celebrate any rituals or rites or feastings that are Irish?

ME: I'm trying to think. Well I'm still Catholic so that is probably the bulk of it. Still go to Catholic schools. That's the bulk of it too. I'm trying to think of there was any rituals that came from family besides the dancing and singing till three o'clock in the morning. (laughs) I can't think of anything that we do that would have been the same although I'm sure there are. I'm sure there are. It's so engrained you don't even think of it as something different.

AJ: And your great-grandparents were Catholic as well?

ME: Yes, yes. I was telling Patrick when we first started...he asked to take a picture of the cross in the chimney because when they built this house they built it...there's a cross on each side of the chimney. I don't know if that came from Ireland or not, but it certainly marked what they felt. So they were very traditional Irish. My Aunt Francis in her interview said that she always felt bad that she didn't go stay with her Uncle Mike who was my great-uncle Mike. He would say the rosary every night with her family, with his family, and she said, "I wish Dad would do that," and he didn't. It's funny because I look at my generation today and it's shocking, which ones in the family say the rosary every day, men, and which ones are just not there. There's kind of a cross between them. It's real interesting. Oh, they're all Catholic, but the degree is different as with everybody.

AJ: Do you have any shared physical traits among the community or even just members of the family?

ME: My great-grandma Hogan, I think, passed her genes down to my daughter Beth, because she look a lot like a Hogan. The Flynns are...I think I probably look most...I think I look the most like the Flynns out of my family. We have Scottish ancestry too, and a lot of them kind of took over took the Scottish things. But I think I look the most like the Flynns. My mother was a structured...she looked just like I did. My mother looked like her father and I'll show you pictures of him sometime and you can see if that's the truth or not. We've all got the nose. The whole family has this nose. It's always the same. So, yes I would say that that's passed down.

AJ: It's the nose.

ME: Oh yes.

AJ: So you had mentioned that your family was Catholic and had stayed Catholic. Were there any historical events effected, that effected your family and community? For example, that—

ME: Oh, any famous people that effect—

AJ: Well any, any historical events, anything—

ME: Oh historical events. Okay. So did I tell you about the Civil War? I did tell you about the Civil War, didn't I? [pause] Did I tell you Patrick?

PC: Before the interview we were talking about the historical aspects.

ME: [Overlapping PC] Oh, oh, we were talking about it okay. My great-great-grandfather came over in 1858, and he worked in New York until 19...1863. And in 1863 he left. You go back in history and you think well, you speculate about the reasons that might have happened and in 1863 there was a...the year they passed the draft law and the Irish come in and they were just getting sucked up like mad. The thing is if you had 300 dollars you could pay your way out of it, which of course, a lot of the ones who had been here longer had the ability to do so the Irish didn't. So it made them pretty mad and they had a riot and burnt down the draft building. I don't know if my grandfather was a part of that...my great-grandfather was a part of that at all. But I do know that immediately after that period he left New York and came out here to Colorado. I didn't say this story?

AJ: You told part of the story—

ME: All right, all right. Anyway he got an 1865 Civil War issued rifle. Now where he got it I don't know, but it's up here. [points to the upper wall] We have it. That's kind of nice that one of his things that he passed on.

AJ: Did that get saved with the World War One?

ME: It got saved. I don't know. My cousin Joe's the one that inherited that after Aunt Nellie died and they sorted things out. My mother's generation came through and put their names on the things that they wanted so different members of the family got different things. Now they are starting to come back. My cousin Joe sent that back. He said that belongs in the house. So that's nice. Yes.

AJ: That's beautiful. [pause] Do you have any special family sayings or expressions that have been passed down?

ME: I couldn't tell you. I use the word lovely a lot, and I have a friend and I interviewed his mother Mike Magoan (?) who says, "Oh, that's Irish." I don't know if it is or not, but I don't know honestly. You know again, it's so engrained you just don't know what the similarities are. Probably somebody there might have a better feel for it.

AJ: Are there any Gaelic or Irish words that—

ME: You know there aren't. Both and my grandmother spoke English also she couldn't read or write, but she spoke English. We have her documents with her thumbprint on them or whatever where they put the X or whatever it is that they did. But I don't remember words coming down—the Gaelic words. I think that was lost in the generation before they left honestly. Maybe not lost but wasn't part of their upbringing which was kind of too bad.

AJ: Did your great grandparents speak Irish when they came over, or just English?

ME: No just English. My mother always said that Grandma had a real strong Irish brogue, but she never mentioned that about Grandpa. So I don't know. Her grandpa. I don't know. She said they thought it was just real cute.

AJ: And you had mentioned that your great-grandmother was a maid when she came over in New York. Then what did she do when they moved to Colorado?

ME: When they moved to Colorado, they got married in Colorado and that's the story, but honestly my cousin and I did research of all the records and everywhere we could find in Colorado we can't find a marriage certificate. But we just don't think it's within the realm of possibility that they weren't married. They had seven kids, you know. A daughter and six sons so we're sure their married, but we had a laugh about that.

So, what else did you ask me? (laughs) This Alzheimer's, just starting. [overlapping AJ]

AJ: Just what was she did in Colorado—

ME: Okay, what she did in Colorado. I think that she had to raise the kids. She had two children in Colorado and she was taking care of her mother-in-law, Bridget. Bridget died in Colorado. So I have another story. Do you want to hear this other story?

AJ: Yes.

ME: When my cousin and I—my cousin Coleen and I—went back, probably ten years ago to look through all the records and we found of course the remains of the house and the stories as much as we could. We knew that Bridget Lavin had died in Colorado. There were three cemeteries that were possibilities and we went through all of them and we couldn't find anything. Then we realized her death date 1868 were before any of the three cemeteries were consecrated. So I am sure she was buried in one of those sites, but I'm sure they were old wooden things that hadn't been saved and they certainly weren't recording until after the cemeteries were consecrated. We didn't find a record of her...of where she was buried so then we went to this, the county records which was in a tiny room and was pretty back country. But we went through, we were going through all the records, and I had been telling Coleen, "Well, you know, Helen's the one who told me she lived in Nevadaville. My Aunt Helen, my mother's

cousin had gone through with her husband and had researched all this too. So we're going through all these records and we get to this envelope, this file thing that says Bridget Lavin on it and, oh, were so excited. We open it up and there is nothing in it. I said, "Oh, that damn Helen." (laughs) I know she took what was ever there, and of course now it's long gone (laughs). We never did find any more about her, but when we go upstairs I'll show you the one piece we have from Bridget Lavin—her widow's bonnet from the Civil War. Isn't that nice?

AJ: Yes, that's fantastic. What were the occupations of your grandparents?

ME: So great-grandpa was a farmer all his life. His children varied. The one that got the ranch, not got the ranch but...There were two of them that farmed. My grandfather was one of them, and he spent his whole life here on the ranch except for some periods away. Michael farmed, but he bought a ranch in Potomac. Phillip was...Barney was the oldest son. Barney was an undertaker.

Okay, here's the story about Barney. He, you know that...remember charming. As my aunt said, none of them really cared about money. They just liked to live life, so here's...Barney is an undertaker. This is the story my mother said. She said he was an undertaker until he was paid one time to embalm a body and send it back to Minneapolis. Well, whatever he did, it didn't quite work, so apparently they had to stop the train it smelled so bad. They had to take the casket off before it go to Minneapolis so he wasn't an undertaker for very long.

Anyway that was what he did, and then he married a woman named Cecil Flynn. Her maiden name was Flynn also, but we have...it doesn't connect. They had a baby boy that drowned in a ditch, and that's a long sad story. Anyway, she left for California which is where she was from, and he followed her down there. That's where the California branch came from. He owned a furniture store down therefore years. So that's what he did.

Then the next ones Michael went to the Potomac and ranched until the Depression, and he lost his farm during the Depression and that's worth...I think that's a story worth hearing about. The Depression too...this place had never been mortgaged until yesterday. It was the first time in history this place had been mortgaged, and we did that to save the barns but it had never had a mortgage on it. Being traditional they had not mechanized, you know, in the 1850s or '70s when they were putting all the equipment in. This farm had never mechanized, but my German grandmother from Plains, Helderlines (?), when she married John, my grandfather, she brought with her Percheron horses—draft horses. They began to raise them and sell them out and so during the Depression they used horses...I can remember them doing everything with horses when I was a kid here in the '60s. So until my uncle came in they had never had a tractor on the place. Uncle Elmer started ranching...but that got them through the Depression because they were self-sufficient. They raised their own hay. They had their own horses so they got through without losing anything.

My Uncle Mike that was in Potomac lost his place, but I think you now he had invested in some other things. So he moved back and they bought a ranch right next door and so he had a ranch up in the side. Elmer had one over there. All the piece are connected together.

So that's Michael. The next one was John, my grandfather, who stayed here, and then as John grew older...John I think was a very nice looking man in his own way you know. He was a rugged young kid, but as an older man, I think he was really nice looking. He had white hair and that Roman nose. Anyway, he ran for state senator. Oh, at first he was county commissioner for a few years, and then he ran for state senator. While he was state senator...He was very interested in history and particular the Lewis and Clark history. He did two things that were related to that while he was county commissioner or when he was county commissioner. He was authorized the building of the road that goes up to the top of Lolo pass before it was just gone to Lolo Hot Springs. It was during his term that it went all the way to Lolo pass. Because he wanted to get over that area—the trail. Then the second thing when he was the state senator, he introduced the bill that put up the Lewis and Clark signage all around Montana which was kind of interesting. Some of the signage isn't correct because they didn't have all of the information yet, but at that time I think it was a pretty forward step.

Then he came back and was county commissioner and then he died...He got hit by a...They were cutting a tree down here in the back yard and a branch...He tripped over a dog and a branch came down and killed him. So my grandmother, who was the secretary of the farm here at the time, they asked her to take over his term. So she did, so she was the first woman county commissioner here.

When that term ran out she decided to run again and she ran against friends of the family, Heldings (?) from up at Arlee. His father, Charles Holding, I think, ran against her and he was a Republican and she was a Democrat. She was on the same billing the Democrats as Mike Mansfield the very first time he ran for Congress, which was fun. Anyway she ran, and he ran. Of course, he didn't bother to...what do you call it? Campaign. He didn't bother to campaign because you know it was a woman, and she got more Democrat votes and she got more Republican votes so there you are. She was really the actual first woman county commissioner. So that was her job.

Okay and then the next...the next Jimmy. Jimmy was a doctor. Oh, there's some funny stories about Jimmy. I can't tell them all. Jimmy was a doctor and he was sent to Spokane, went to medical school in Spokane. Then went to World War One and was a medic. World War One—he was the only one of the boys who went to war. The others were farmers. Came back and married an Irish lady Margret O'Brien and they only had one child who died at birth. He was the doctor, and it was a sad thing. He wrote this wonderful poem which I am going to have to give to you because—fabulous poem—we didn't know we had poets in the family. It was the only thing he ever wrote but it was, it was a good one. So he was the doctor and then there was...there's Jimmy. I talked about Barney. I talked about Dennis. I'm missing somebody. I got to think who it is, and they're going to be real unhappy that I missed them too.

PC: While you think could I pause for just a second—

ME: Sure.

PC: Switch some things. Thank you. [equipment noises]

ME: Who is it I am missing? Oh, Philip, I didn't tell y—

[Break in audio]

AJ: Okay.

ME: Okay, so the next one is Dennis. Dennis was the youngest, and they tell me he was spoiled. I don't know. He was the only boy born in the house. All the others had been born out in the old shed, which reminds me I should tell you this. John, my great-grandfather, my Grandfather John, when he was born 1876, ten days before Custer was killed at the Little Big Horn...Now don't you think that kind of puts you in perspective there. I just thought that was interesting.

Another story I should...Well, never mind, I'll get back to that in a minute. So Dennis was a sheriff. He was the deputy sheriff of Missoula, and his wife was a nurse, Kate. Then Philip was the last boy in the...He wasn't the youngest but he was the last one we are going to talk about. Philip when he was about 12 or 13 got rheumatic fever, and it affected his brain and he was raised here on the ranch. He was—I can't remember what they use to—as my Aunt Francis was to say, a little slow on the think. They took care of him until about 1920. Apparently now his older sister, Aunt Nellie, always lived here on the ranch, and we talk about a strong woman, she ran all of the boys. My grandmother says that every night after dinner, her husband used to come from next door where they lived over here because he would have to spend the evening with Aunt Nellie. I mean if this was...She ran things anyway, I'm thinking, and at some point Philip maybe had enough and lost control and went after her with an axe. Now I don't know if that's really the story, but they...Oh no, he got violent. He got violent. So they sent him to Warm Springs which is really sad. We have a copy of a letter upstairs from Warm Springs and from him to Great-grandma. She saved it, and it said..."I just want to come home. I'm just so lonesome. I just want to come home." That must have just killed her, just killed her. He died a month later of pneumonia then they had attached to that the letter of...the notice of death. I'm thinking, you know, how sad. Probably, probably Aunt Nellie deserved it. I'm sorry, Aunt Nellie. (laughs) She's the ghost in the house. I don't want her to be upset, but I'm thinking poor Phil. (laughs) Anyway, that's the boys.

So I was going to tell you about Great-grandma, because there's a couple interesting stories about the old folks when they were here—when they first came—that have to do with Montana history. When they lived here, they moved up here in 1883, and in 1886 it was of course the...or 1876 they were still back in the old house when the Battle of the Little Big Horn. Then the following year the Nez Perce went on, went off...went off the reservation and then came over, of course, White Tail Pass over the Lolo Pass and so on. They called up all of the

men of the area, and Grandpa took his gun...I think that that is where the gun came from honestly.

[Telephone rings; break in audio]

Do you want to shut that door? I'm sorry...They came from over the local pass so they called the militia. They had the army, but that also got all of the civilian militia out there. At Fort Fizzle—and you know where that's at now—they build that boulder to block the Lolo trail, going across. Of course, Grandpa was out there and Grandma with Salish women went into the Missoula court house. They had all the women and children from the valley and the Salish who were afraid to come in, because the Nez Perce had wanted to go through Plains and go to Canada that way. The Salish said, no, we don't have trouble with the white man. We don't want you crossing here. That's why they had to come this direction, and of course the Nez Perce had like 2,000 horses with them. This was not a small undertaking. It was the whole nation moving. The army was following them. You'd think they'd be able to catch them, but it was quite a feat. They didn't even go through the valley where Fort Fizzle was. That's why it's called Fort Fizzle, by the way. They went up over the mountains on their mountain trails, and the Indians traveled over the mountains on the peaks because the bottom was too full of the brush. So, anyway, Grandpa's there at Fort Fizzle when that goes out and Grandma's here, but everything died down and it was calm.

She also told my mother the story of when Chief Charlo from the Bitterroot in 1890 had to be moved up to the reservation, and it was really sad because he had stayed down there. Our lease signed off for some of the Salish and they moved up here in the 1870s or earlier, but Chief Charlo was the last native chief to go on the reservation, 1890, in the country. He finally took his people up because the people had moved in the Bitterroot. They'd put up fences. They couldn't cross where they use to hunt. They couldn't cross where they use to get berries or gather their roots or so on so he finally had to give up they were starving. When he came over...came through he came through Missoula and passed they had to have passed this area right here, she remembers the kids all lined up on the fence watching Chief Charlo pass with the, with all the...all of their people going up to the jackal (?).

The other thing that was a story about...There was Milwaukee railroad came through and it came through about probably a mile on this side, but of course the train was a new thing and the sounds and it panicked her. For a week she wouldn't let the kids off the front porch. She was afraid that the train would leap the track and get the kids or something, so she was real worried about the kids. So those are things that I remember that happened in her lifetime that I know. There.

AJ: You said that was the Milwaukee—?

ME: The Milwaukee Railroad, yes. Yes. The North Pacific came through too and I'm not sure which was first, but this was the train I'm pretty sure she was talking about the Milwaukee so. Mom always went like that. [Gestures in the direction]

PC: Yes, the Milwaukee was the first one.

ME: Was it? Well, there just some reason why they (laughs) go that way.

PC: Yes.

AJ: You had mentioned that Nellie is the ghost that is in the house?

ME: Oh, yes Aunt Nellie. She ruled things, and she took care of her mother until the end. She lived in this little room right next door. Even after her mother died she lived in that little room. That was always her room. All of them loved Aunt Nellie that that...We had a family memorial at the cemetery. Every time we have a reunion we had a memorial mass at the cemetery, and last time we went through and named of all the people who had died and where they were buried and prayed and so on and Aunt Nellie...I lost my train here. What I was going to say about her? Anyway Aunt Nellie is the warm one, not the warm one, but she's the one that all that generation remembers because she lived the longest. My mother always said, "Oh, she was just wonderful, wonderful," and that litany. At the end of the litany I said, "You know, Mom always said that the Flynns, some of them were rascals and some were great, but after they died they were all saints." So you know, that's all I ever heard about Aunt Nellie was she was a saint. Well then a few years ago I went to interview my uncle and aunt and he had had a stroke, and so he would start to tell a story and my Aunt Mary would finish the story for him. Then he would start to tell...and then we turned off the machine and he said, "You know, that Aunt Nellie, she was really a blister. She really was hard on those guys."

I said, "Now wait a minute, I got to get this on tape."

Mary said, "Oh no you don't. Those are family stories not to go on tape."

I said, "Okay." So then I come home and I'm going through all these drawers and I forgot I had taped Mary Elmer one time after a wedding. You know, you're sitting in the kitchen and everybody's drinking and having a good time. I had taped a minute and here is the whole story on the tape anyway, so I didn't need it. I had all the stories. So Aunt Nellie was quite strong, and she really ruled the roost.

Okay, I will tell you one story about this...I found up at the attic, my grandmother's catalogue. They always ordered everything by catalogue because that's what they did on a farms. She had the history from 1929 to 1939. That's the Depression. So I'm looking through this history of all of her catalogue orders, and in 1934 which was the depths of the Depression she had...She didn't date anything. She dated the month but not the year, but you always knew because every Christmas being German she always ordered things for the family, you know, a pen, or a little book, or something because all the kids got presents which I don't think was an Irish tradition. This was more the German. Anyway we're going through and in 1929, she had Aunt Pat who was...or 1934. Aunt Pat was born in 1929 so she would have been about four or five. I'm going through and I'm looking at this and here's this little list—this short little list of

things—she ordered that year, and it had little rubber dolly and it was crossed off by Aunt Nellie—too expensive. Oh my god, I just thought, oh, isn't that sad? So Aunt Nellie handled things. Every time grandma wanted something she had to go through Aunt Nellie to get it. Her whole life. In fact the first time Mom said she ever had her own money was after Grandpa died. He owned a little timber claim up over on the big flack...big flat where they use to pasture their cows, so she sold the timber off it and got enough money to bring water into her house and to put a little addition with a bathroom in it. That's the first time she ever had her own money to spend. Isn't that interesting.

AJ: And where did Aunt Nellie die? Did she die in this house?

ME: She didn't. I'm trying to think if anybody died in this house actually. Great-grandma did because her wake was in here with her picture and Great-grandpa did. Aunt Nellie died in St. Pats, for the final month of her life. There used to be there no longer there their building, but there was a little addition to St. Patrick hospital. It's even older than the one that you saw get torn down that we saw a few years ago. I remember it, and they had the homes which they put the indigent in and the old in. She had a room there the last month of her life. In fact she died at the same month that my brother John was born. Mom took the baby down to see Aunt Nellie and so Aunt Nellie who was blind as a bat was going like this, [she gestures holding a baby] "Awww, he's so cute," oh, but his head was down here, [gestures to his butt being where his head should be] She didn't figure that out. (laughs) Anyway Aunt Nellie died there.

Aunt Nellie I think was the strength of the family, and honestly with that bunch of boys I think you needed it. We're just so lucky we still have this place, and I'm sure it was her that did it. You know? I call her the ghost of the house, and it's kind of a joke because...We don't always believe in ghosts but there have been some funny that have happened. So I just say it was Aunt Nellie, "Just relax. It's just Aunt Nellie." My Aunt Francis, Mom's oldest sister, who's now 96 and that's the one I interviewed, she will not come in the house by herself and she will not go upstairs at all. So she's had some experiences with just feeling odd. I love the house. I never feel uncomfortable here. I always feel protected.

AJ: You had mentioned that there were a lot of children born in the house or in the shed?

ME: Yes, all of Great-grandma's kids were born at home and the next generation I'm trying to think...Grandpa was, but Mom was born in a hospital, so my mother's generation would have all born in a hospital. I'm pretty sure. But there were, a bunch of them that were born...Dennis was the only one of the original family that was born in here. [pause]

AJ: And you had, you had mentioned earlier that yesterday was the first time that you mortgaged.

ME: Oh, I know, and I have to tell you that I fought that. I really fought that. I said, "Oh, let's just sell off everything else we own. But we want to save the barns, you know. We...for my mother have a very strong historic attachment to the place. If I could, if I had my own personal

druthers, I would be 100 miles from any town. But you know, you get what you're given and this is where it is and this is where the roots are so you don't have a lot of choice. We have to protect it here, but it has been a huge tremendous and expensive struggle to save this. The airport condemned the back half of the ranch and got it. The school tried three different time to condemn this field that we have left here, and we've managed to beat them every time. We've put it on a conservation easement so that at least it's not public interest versus private interest because you don't win those. But at least if you can have public versus a public, at least you have a chance. What we really want to do is preserve this core as just a...There were so many places out here in this valley that were farming...the farming history has really disappeared and it's just nice to have a piece of its that left from the old families, like the French down there and then the Irish in this area. The old families that lived a whole life here at a period of time and you just hate to see it all just completely plowed under. So we're trying to save this piece and the house we think the house is worth saving and these two buildings in back—the old barn 1865 and the old homestead house. I think St. Michaels church is the oldest building in Missoula County. I mean, in the Missoula valley, and its 1863 I think these are the next two. So, I think they're worth keeping to look at construction. They're all built with wooden pegs. They're just something worthwhile to keep. So when that part got sold off...We did not own the barns. When that part got sold off, they started to tear down the barns, and thank God the guy who was on the demolition group was a friend of my daughter's. We're out there crying, "Wah, wah! Can't do this!"

So he says, "Okay, I'm going to go slow as I can, and I'm going to take them off in big pieces so you can put them back together."

In the meantime, we bought the buildings from him, and had them moved onto our land and then we went through several three years worth of a lot of trauma, were able to buy back an acre, to put the original barns back where they were and that's what we're paying for—its that darned acre and the barns. But you need that buffer zone. Without it the house is just a house sitting in the middle of the development. There's another house that looks like this house that was built, I'm sure, about the same time maybe the same load of bricks. I don't know, but it looks a lot like it—same style out of Lolo. If you've ever gone into Lolo there's a house on the side looks just like this, but there is a tractor company on one side and a gas station on the other. It's lost everything it had, so we're really trying to save at least a buffer zone that will at least give you a feel of what it was like here. We've planted 500 trees in that acre right there. It's not as if you want to cut out the world, but you want a place where you can feel that the atmosphere is conducive to remembering what things were like. So we're fighting a lot to keep it, and that's why we put the mortgage on it. (laughs) If we lost it now, everybody in their grave would be turning over, and there would not be a gravesite out there for us, I'll tell you that. (laughs)

AJ: And yesterday. I'm not sure if we mentioned the date today, is Wednesday, February 16, 2011, and yesterday being the first day they mortgaged, February 15, 2011.

ME: I know, I know, it's just such a sad...Yes, I hope it's worth it in the long run. I'm just, I'm not a risk taker, and I don't like...I like the money in my hand. Don't spend it until you have it. You have to do what you have to do.

AJ: And you mentioned there is a gravesite out there? In the backyard?

ME: In the backyard? We have...Well, okay this is another little story. You remember the little boy I told you about that drowned? Oh so sad. They, the family, had put up in the...out in the cemetery, they had a family plot by the way that was put up the same time as the Missoula plot, but out in back and so the plot faces the same direction of the old Missoula cemetery. Meanwhile, everything that filled up in between us faces the other direction because they changed the direction of the cemetery. So when they put the plots out there, they were all facing this direction and they had purchased these little plots and you knew that it was something important to the parents, so the little stones with a little lamb on top. Well, then the family decided they were getting chipped and breaking and stuff and so they thought, well let's put new stones down so they put these really, I'm sorry, ugly brass plates down on the ground. I just couldn't believe it. So I'm driving out of the cemetery with my brother, and we see the old stone there and here it's on this pile of refuse tipped over. I said, "Stop the car. We're going to get that stone." So we brought it over and we put it in a little grove on the other side of the house. I always tell children that's the gravestone of the baby. It's not. I mean, it's the gravestone, but it's not where she's buried. I just thought if that mother knew what had happened, it would have just...I just thought it needed to be saved. So anyway, ridiculous isn't it? So that's a grave.

Now another grave...Did I say there was a grave of somebody out here? I can't remember.

AJ: You mentioned one. You didn't say who it was.

ME: Oh, I'm trying to think. I know there's gravesites around but I can't think of any place that's on the ranch. (laughs)

AJ: Well as far as funerals—[overlapping ME]

ME: Who knows? [overlapping AJ]

AJ: Could be anywhere.

ME: Oh, I'm sure. We found a cannonball out here by the tree over there that was all rusted. It's one of these I don't know what caliber that is, but it had to have been from ages ago. Let me just see.

AJ: Do you still have it with you?

ME: I do. I do. I'll show it to you in a little bit. See if you know anything about cannonballs.

PC: Well I think that's from a five pounder.

ME: Oh is it?

PC: Yes.

ME: So is that normal,?

PC: Well I...Gosh, I don't know. Probably not in your field. I mean—

ME: Yes, and it was under the tree that was planted...I don't know, 1900s so you know it had been from the 19th century anyway.

PC: Yes, I mean, that's a standard size and it was probably the most portable gun of that caliber that they could get out here.

ME: Oh, interesting.

PC: I'm sure they brought up bigger guns on ferry boats, but as far as like small conflux that's probably about the biggest gun.

ME: Very cool. I don't know why there would be one here. Interesting to me.

PC: So interesting.

ME: Although I do think that there was an Indian trail that passed right here through the ranch, we have...I have an ongoing discussion about this because there's another historian in town that thinks differently and we have a lot of fun with it. I do think the trail went through here and the old crossing is up at the corner of the field there because there was an old gate there from 1883. Why would you put one there if you couldn't cross the creek? Anyway, while my dad was plowing there he found on the ground this big rock, about like this, that had the hollowed with the rock center hollowed out and the leather, the old dried leather was still on it. So you know that that's an Indian tool. That was right there at that point so I just...I'm pretty sure that was a trail. At some point. There's a hundred trails around here, but I'm sure that was one of them.

AJ: Do you still have that rock anymore?

ME: You know we had that rock for years and I...it was always on the spot on that porch and I [phrase unintelligible], "Am I dreaming this? I can't find that rock."

They said, "No, Mom, it's always been there." We have looked and looked and Mom used to have these...when she got older...You know, she had Alzheimer's. She used to have these friends come out, and she gave things away a lot and I'm sure someone said, "Oh, look at that.

Isn't that interesting?" and she said, "Here, take it take it." I'm pretty sure that's what happened to it. (laughs) So anyway, there you are. I hope somebody appreciates it. (laughs)

AJ: Well, speaking of some of the belongings and all the antiques that you have, do you want to walk around a little or—?

ME: Oh sure, I'd be glad to show you what we have. Not everything is, is uh, I mean everything is from the family but not everything was here originally, but be glad to.

PC: Great, let me switch my...put my recording here.

ME: When my grandfather died, 1942, he was out in back chopping down a tree. The branch came off, he turned around to run and the dog was under his...Towser (?) was under his feet, and he got hit by a branch in the head and it killed him. About three days later, Grandma got a letter in the mail and it was from a friend of his from out in Alberton. It had been kind of scratched out, thing that it said, "Mary, I want you to warn John," he said, "I walked out in the snow today because I had this feeling somethings a matter with John. I want you to warn John to be real careful." Of course, that was the day they buried him. We've got that letter and the dates, so I think that's kind of interesting.

AJ: Really interesting.

ME: Yes, so there you are. There's the ghosts again. Taking—

AJ: Pictures. [laughter]

ME: I'm not photogenic so you know go ahead and try as much as you can. I don't know exactly which ones should I just go around and see what came from the old house?

BS: Yes, just give us a little tour. [sounds of equipment adjustments]

ME: All right. So this cupboard has always been in the house near a bookcase, and I imagine it used to hold law books or the doctors books or something. Anyway, Mom painted it so we have to leave it like it is. Then the stuff on the inside. There's Balee (?), that's now my little treasure, but these are some of the old...some of the old dishes. We've got an inventory of some of the things that came out of the house and some of those are and some of those aren't my collection, so they might not all be there.

I have to show you this one though. This one...When we were kids and Aunt Nellie died, everybody got to come in and put their name on everything and the kids, my generation, we were only like...oh, I don't know, I was probably ten. There was a big cupboard behind the stoves. There were these great big cupboards, and so we got to pick something out of the cupboard because it was all the little stuff. So I got a purple rosary and I got this. This was Aunt

Nellie's. Then, of course, every time I have found similar ones, I've been purchasing them because I just love it. But anyway that's the original one.

Let me see if there's anything else. This one—this is my grandmother's silver. Aunt Francis when she was little was always the one they would call and ask, "You go get the silver and put it on," so this was the berry spoon and the pickle fork. Aunt Francis said, "It was always my favorite thing," was to go get the pickle fork and the berry spoon and put them on the table. My daughter Beth was Aunt Francis's favorite. She looks a lot like Aunt Francis too, and so she sent her those as a souvenir. Bethany said, "Mom, I just love them, but they belong here," so she framed them in the frame and we put them up here. Which is a great. The kids are all very attached about what should be here and what shouldn't.

These chairs are Flynn chairs, and these are funny because I was at Bash...Oh no, I wasn't at Bash. Where was I? Oh, a friend of mine was at Bash about 30 years ago when it first started—that's the big auction that they support the Catholic schools with—and she bought these chairs and they were called the Flynn chairs. Well, then about two years ago she called me. She says, "Maureen, I got these chairs. They're called the Flynn chairs, and they belong out in your place. Do you know anything about them?"

I looked at them and said, "I really don't know anything about them."

Then my cousin came over and she says, "Oh my gosh, where'd you get these?"

I said, "You remember these?"

She said, "Yes, I remember these. These are Uncle Jimmy's chairs."

I said, "Well, a friend of mine bought them at Bash, and she gave them back to the ranch," and so we have them back. We're gonna have to get things back again. It's taken a while.

Let me think what else is from the ranch. A lot. This one is. This is the old tobacco...this is the old tobacco case, and they were all smokers of course. What's interesting...Well, there's with the tobacco thing and the whiskey thing of course. This is the...I guess I put these away when we were cleaning. This is their tobacco stand, and this is all copper lined which I think is kind of interesting. They kept their tobacco in there to keep it fresh. So I thought that was kind of neat. But this has been here as long as I can remember. This I think was Uncle Mike's, and that chair is Uncle Mike's.

BS: Whose are the glasses, Maureen?

ME: Oh, these my daughter found. These are just...Those are little extras. This is Uncle Mike's chair. His great-grandson...There were five Mike's in a row now. Actually if his daughter has a baby maybe they'll have six, but this is Uncle Mike's chair and it's one of those old Morris (?) chairs that have...they adjust the back. It was always in this corner, and I can remember as a

little kid coming in and I don't even know if it was really Uncle Mike's chair but I do know that every time I came in that door, Uncle Mike was sitting in it. He died when I was about five, so it would have been those earliest memories.

This is the old record player that...let's see if I can get over. The insides my brother took out and took them to school because he's gonna try to fix them. He's got a good...he's got a guy there who fixes the old records. These aren't these aren't the ones that...We have collections...there's some books of them we've got...We had you know...Really, they had quite a attachment for music considering the fact that there isn't a single one in the family who isn't tone deaf. Well, my sister's not bad, but the rest of us are bad. They had music. They had the player piano, you know. They had three record players. I just...it's surprising to me. But they're really...There's a lot of Irish songs in here too.

BS: Wow. That was something I wanted to ask you in response to the interview earlier?

ME: Yes?

BS: You said that there were dances and they'd roll back the carpets and so forth, so was the music on records or—

ME: It must have been because I don't remember that anyone in the family actually played anything. Now they had friends that did. Yes, Mom always had a friend, who had...he played the alto sax and brought his friends and they'd played. She was friends with the people who had the Dixieland band here in Missoula, so for her generation...I don't have answers, but for the old people I'm pretty sure it was the...I'm pretty sure it was the player piano. I couldn't be sure, and it could've been the record players too because this was quite a thing.

BS: Was there a piano in the house?

ME: Yes. In fact, the piano that originally that was originally in the house is now next door unfortunately. We got this one from Mom and Dad. I'll have to show you that one too. This is a Grandmother's from the other family. This is Aunt Eva, this is my grandmother's sister's. Don't you just love this stuff? This is ridiculous. Everything is just...came from somebody. This one is Uncle Jimmy's. This is Uncle Jimmy's old case. This is ridiculous. (laughs) I'm sorry. Everything here came from someplace. So it may not be that. This is not part of the family's stuff. I had a friend who walked in one day and she said, "Oh..." I had this open or something, I can't remember why, and she said "Oh my gosh, I got a couch it's in my garage, and I can't give it away because it's my great uncle's. He gave it to me, but it belongs in this house. It has to come." So she brought it into...Actually I am getting the original couch and chair back from my cousin. So as soon as we get that this will go, and I'll have those two things in here.

AJ: Did any of these paintings come from family?

ME: This is an interesting painting, and there's another one here too. Sorry I'm gonna have to...Now my great uncle, Great-great uncle Phil Hogan, Catherine Hogan's...This is Catherine Hogan up here, and there's Mike. My great-great-uncle Phil had a daughter named Mary Hogan, Mary Marshall when she married, and she was an artist kind of. She painted a lot of different pictures and I just decided...This my daughter painted, and that's going to go up. We have a whole collection of family paintings that were going to go in the barn at the house in the barns and everything, but this we're going to put these up here because, see, that will be very pretty against that wall even though my sister says that's not a pretty painting. I said, "No." I think it in this room that will be just fine. So we'll have Mary Hogan's pictures up here. Now of course she's been dead a long time because she would have been older than my Aunt Francis, who is 96 yes, so it's been a while. You do have to see Catherine Hogan, Michael Flynn. These are the pictures that were always hanging in the bedroom upstairs, in my bedroom always. When we were kids, of course, we'd always have fun with them. You'd move around and see if the eyes followed you. Of course they do, his eyes did. She was looking off. Now look at her eyes. She had very pretty eyes. This piano was brought here. We bought this for my mother. That was a big thing because she needed one that worked.

AJ: Would that be the nose that you guys were talking about?

ME: This is the nose right here.

AJ: That one.

ME: Oh yes. That's the family nose. Oh I should show you the picture of I don't think I have that one up because I haven't done our...I haven't done the pictures in the house yet. We're going to put all the family pictures up in the hallway. Are you wearing out yet?

BS: No not at all.

ME: Are you sure? This is just too much, isn't it?

AJ: No.

BS: Did you get stills of those?

PC: Yes.

ME: I've got copies if you need them too. Now this is the original stove, and there's one just like it in the other room too. This stove is an absolute masterpiece. In fact, are you chilly?

BS: No.

AJ: No.

ME: Okay, I'm not either but this stove...We got that Franklin stove (?). It's supposed to be very economical and you know efficient and everything. You can take five or ten minutes working to get that thing started. You put a match under here, and it goes whoosh and it's gone. It burns fast but it warms the place up and then it's warm for the whole evening. These are wonderful stoves. I like that. [phrase unintelligible] This is another of the old record players, needs to be redone. My mom's record collection. She had tons of records which, of course, we have a hard time playing. You can't find needles anymore. Anyway, that's her stuff. I think that's anything from here. And I—

AJ: Is that a picture of the land?

ME: This is the aerial of from an airplane went by and took a picture of the ranch, yes.

AJ: Do you know what year that is?

ME: Now this is when all the original buildings were still here, so we're looking at probably 20 years ago, ten years ago. The Mais are...the Mai is a Hmong Laotian, who put his garden back here so maybe ten years ago. Anyway, this is what used to be the barn yard out here. See the barns aren't even in the picture. These are all the side buildings that have been moved. But this is now all the way over here. It's getting back. But see, you can see it used to be quite open and nice.

BS: Well, when your grandparents took over the ranch, how big was it, do you know?

ME: The ranch at the...the ranch on the bottom land here was 1,200 acres. Then they got another 1,000 acres off [phrase unintelligible] which two uncles still own. And this is so typical. We were looking at the records the other day, my daughter and I, and when my grandmother died, she gave half to the boys and half to the girls. There's two boys and three girls. You know, it's just how life is. But anyway, when they divided the ranch up finally and...Well, it was just such a mess because Aunt Nellie died without any children so her place went to each of the living grandchildren. They each had a little piece of that field and a little piece of that field. Then Uncle Jimmy died within a year so all his property got divided up. It was just a mess but the two boys...

There was 1,000 acres up on the hill that Michael and Phil had homesteaded, and actually this story is funny because you had to live on it for five years before you get it. Well, he was the one who was a little slow on the think and he...they put him up there about three miles away and that night he got scared and came home and so they have a little house up there but he never really lived up there. So I don't know. I ought to turn them in. You know? (laughs) Anyway, the two boys were ranching and said, "Well, you girls don't need this. We'll just take this, they said they'd pay a dollar an acre for it up there." Course, who knows if they ever really paid anything. That's the...that's the men. But it's worth probably about seven or eight million now. (laughs) Just you know...oh my god. And there you are. That's how it is. That's life.

I don't think there's anything...Oh there is, you have to come see the gun. In fact, it belongs on top the piano, but I had it up here since I was using it for something else. Can you even see it? Do you want to stand up?

PC: No, I think I can get on a chair.

ME: You think you can get up?

PC: Yes.

ME: All right. So 1865, Connecticut. Civil War issue is what it says on it.

PC: That's great.

ME: I'm thinking, because it was after he came out here West, and I'm thinking they probably gave those to the guys at Fort Fizzle. That's what I'm thinking. Doesn't that sound logical? Because he wouldn't have gone back to get it. I'm thinking, anyway, that's probably where it came from but I don't know for sure. Nice to have. My girls are always watching out for me. You know, what this is? It's an Irish dancer angel. (laughs)

BS: That doesn't look like any Irish dancer I ever saw.

ME: I know. Well, that's what they told me. I said, "Are you sure?" (laughs) Who knows. Now these are in the house you probably want to get pictures up here. Hey, I'm joking, Patrick. (laughs)

PC: (laughs) Oh funny.

ME: It was so funny. I had a group of kids at school, and I used to take artifacts. I'd have tables of all this stuff, and they had to guess what they were. These little girls are so funny...These little girls are looking, "Well, this is a little teapot. I wonder what this is." There's this little boy—little random kid just sitting there—and he's just...They say, "What are you laughing at?"

He says, "That's what you go pee pee in." (laughs) They just...fit.

BS: Watering can.

ME: What's that?

BS: It looks like a watering can.

ME: Yes doesn't it?

BS: I guess it was in a way.

AJ: Yes.

ME: Okay, so you want to go upstairs Patrick?

PC: Yes, let's.

ME: Okay. It's cold up there.

PC: Okay.

ME: Can you, do you want to go first up the stairway?

PC: Sure. Yes. Wow.

ME: Now remember all of this was all dark originally. I think I'm going to put the woodwork on this dark and then lighten up the walls too. I don't know. What do you think? [everyone goes upstairs]

BS: I love the story of your mother wanting to come home. And she was home.

ME: I know. Isn't that so sad? [loud footsteps] Think of how many people that happens to. Things change and you don't recognize where you're at. Getting older.

BS: It wasn't the coloring or décor that she didn't recognize from her childhood?

ME: I think so because I think what she was remembering as home was the old calcimine and everything had changed. She did not remember that she was married. She didn't remember my dad at all. She called me Momma because I reminded her, I guess, of it.

Sheila, my sister, built this she's a she has a furniture store in Seattle. She's a woodworking person. Anyway, she built this is in '83 as a present for the house when it was 100 years old. We had a big party. A big party. Four days worth. Just to make it worthwhile. It was funny because we had it full of all these little toys, I mean, little pieces. It was out on the front porch and that Sunday when everything was done a big wind came up. We found the house about a quarter mile down the road. A big wind. There was nothing in it. So we had to redo it all. There was nothing. But my daughter did. And the house is done. It's all different periods, but there's something...It's correct as some period of the house is history. So—

AJ: And the house was 100 years old in 1983 you said?

ME: Yes. Yes. [long pause] Okay, all right. This bed is original to the house. Actually, its original to the bunk house. It was an old cream-painted metal bed, and Mom brought it up here and painted it the gold and put the wood things on it to make it kind of look nice. As all of the cousins were going through to put their names on things...No, they did that first and then later

on Aunt Helen came up here and she's all...Well, where was that bed when we were all putting our names on things?

So Mom goes, "Well, it was out in the bunk house, and that's where it is." I'm trying to think if there's anything here that's Flynn. This, I know this piece came from one of the Flynn's did, and I do not know which one it was but this is from the Flynn's. Then I took some things out from the trunks in the attic because I thought some of it should be out.

BS: Was one of those photographs of the doctor who lost the child?

ME: Yes. This is Doctor Jimmy, and he's the one that lost the baby. Oh, I was going to get that poem out for you. I'll take this down, and then we'll take a look at it. Here's his wife Margaret O' Brien. She was I...She's a beautiful woman, and she was so classy. She always had these wonderful clothes and I told you he was the Don Juan of the family. He was quite...In fact, oh, there's a terrible story which I can't tell you but (laughs) I wish could. I'll show you. I'll show you when we get to the other room. But anyway, these are the boys. This is Grandma and Grandpa right here, and this is the family. This is Barney—the undertaker that moved to California—and his wife Cecil. They named Flynn. This is John. See what a handsome man he was. I think he's handsome. Yes, he was handsome. My grandmother Mary, who was really the strength. She taught all the boys to drive. You know when they first got a vehicle they were very resistant to change, and she got a car out here and told them, taught them all how to drive. She always tells the story of my grandfather...She always told the story of my grandfather that he never got used to the car, so when he'd want to stop he'd always go "Whoa, whoa!" You know, he just never could figure out how to quite do it.

Let me think, this is Uncle Mike. He's the one that lost the farm down in Potomac. But see they're really Irish looking, aren't they? I mean they're just got that—

AJ: Structure.

ME: Yes, and Mike. I think Mike's a handsome guy and Mike...Oh, that's Dennis. I'm sorry I told you the wrong...that was Dennis. That's Dennis back over there. He was the sheriff. This one is Mike. Now this one, my cousin Mike right now has a son named Mike, and there are six of them in a row, or five of them in a row so that's kind of nice to have that. Then Doctor Jimmy and Phillip I don't have here because he's on a great big picture, but I don't have it up it's in my drawer waiting to go up in the hallway. [pause, footsteps]

This is Mary Dennis. These are not good pictures. These are the ones that got left up after the reunion, and we never changed because we're gonna strip this all down and put the family pictures up. But you should see (unintelligible) I have. I have drawers of family pictures. Here's the original family that might be worth it if you have some light. This is if you want to see that. This is the original family and I just got hundreds of pictures here, but they're going to be put back at some point. I've got a whole drawer full of them.

BS: Can you point out—?

ME: Yes, yes I'll tell you who they are. Now this is Phillip. He's the one that was kind of ill. Grandpa of course, Michael Flynn, Catherine Hogan and then Nellie Flynn. This is Michael and Phillip, Barney's the one that wore glasses. My grandfather John. This is Doctor Jimmy, and this is Dennis, the youngest. [pause, whisper]

AJ: All boys.

ME: Yes, can you believe that? I told you [word unintelligible] Michael Flynn in the 1900s...Yes, Michael Flynn and his six boys they total 42 feet, you know. Kind of funny. I don't think there's anything left, except, well, except for the toys. Mom's toy collection was around, but everything else here I think is brought in. She collected...she loved these things. We have a list of things that came from the ranch, a lot of these things, though, she collected over her lifetime. This, whoops! [sound of something metal dropping onto floor] Michael John made this. It's got the H Bar T (?) which is the Flynn brand. He made this. He was a leather worker, and I thought that was kind of fun. He died fairly young. He was like 42 when he died so, and he was a conductor on the railroad. This we dug up from under a tree so who knows where this came from. But it was somebody's in the family. [laughs, metal sound] I think, I think nothing else here is from...I mean some of these things are from, but I can't remember. But they are, we've got them all listed out. Okay, do you want to take—

PC: Who plays the cello?

ME: My daughter-in-law. This is from when she was a young girl. Now she's got to play an even bigger one. So I gotta take care of it. I'm trying to think if there was anything...Oh yes, I'll tell you about this bed. That's worth it. This is one of the old stoves from the house that isn't quite put together but...and then the bed and the dresser. This is kind of fun. The dresser has always been upstairs, but it was in the other room. Then this room always had just a twin bed in it. When we cleaned the attic out, there was this huge pile of...Did you hear this? Huge pile of mattresses out in the corner of the attic and I just got tired of cleaning and so when the guys came to redo the inside I said, "Just open the door and throw that stuff out." Well he came in, the main guy came in later and he says, "I think you got a couple of beds." So here was this bed under all these mattresses, so we decide to put the bed in here. I was telling Arcadea, it's not a well-made bed, so you can tell the design is uneven. I'm thinking maybe my Great-uncle Phil might have made it since he was the woodworker in the family. You know, the slow one? He did a lot of the woodwork. So, I don't know that he did...I don't know and never heard about it. That little wash stand in the other room is the only thing I really knew that he made, but the rest of the stuff could have been his. I don't know. [footsteps] Okay, now this room is dark, and I'm so sorry.

PC: No, it's perfectly all right.

ME: I do this because I [unintelligible], and I have to keep it dark. It means that the whole house is dark. All right. Oh, I should've got more light in here. You get enough light? [whispering]

PC: Yes.

ME: Can you? All right. This stuff under here...Oh, I'm sorry it's such a mess! These are all things from the family. They had...I'll just have to read the names of these. You'll appreciate this, Bernadette—the *Manual of the Holy Catholic Church*. Here's the *History of the Protestant Reformation*, isn't that interesting? The *Explanation of the Epistles and Gospels*, and then the *Fountain of Catholic Figures*. We had hundreds of these books around. But these are all antique, all around 1900 or before. Those are nice and all of these are, of course. You recognize these. These are all crosses that were on somebody's grave. This one was hanging in the house. I remember this one, and I remember this one. This one was always hanging in Aunt Nellie's house. It looks like it's a more modern one, but I think it's an oldie. It has spots when the priest would come to anoint. It had spots for the holy oil and everything so that's why as a kid you'd remember it. We always had it above the stairway there, so...I don't remember what that was. This was Aunt Nellie by the way. Did you get to see Aunt Nellie?

Oh, and this outfit was actually patterned after her real dress which you'll see in the attic. My mother saw her...I told you this story. We were down in the Bitterroot, and they have a bunch of carolers and this was for one of the carolers. Mom goes, "Oh my god, Maureen, that's Aunt Nellie."

I said, "Yes, it is," and I said, "Would you like to get her, Mom?"

She said, "Well, how much is it?"

I said, "Well, it says eight dollars, 80 dollars." I said, "Eight dollars."

She says, "Oh yes, we better get it," so I got it for her and had the dress in the outfit. But anyway, she belongs here. She's really the real caretaker of the place.

AJ: Are these quilts made by family as well?

ME: This one isn't. This one is, but it's from the other side of the family—the Scottish side. There were some of the old quilts around, but a lot of those have been put away and preserved. These quilts here...Oh, I'm sorry. A lot of these quilts were here when my sister picked some up, but a lot of them are...I actually couldn't tell you which ones were the family's because she's the one who has those. But some of these are Flynn and some of these are just...We put these out because sometimes it gets cold and you do need them, so we use them. And this was my mother's. I have to tell you a story about this too. [question unintelligible]

AJ: Yes.

ME: Okay. My mother had this, loved it, and had this in the living room for years and years. So when she went to the nursing home in Spokane I thought she'd like it so I took it over to her. I had it in the room there, and we were sitting there one night and she said, "Why don't you tell that man to get out of here. I don't like that man in my room." So I had to bring it home. Isn't that too bad? See that's my future I can see it coming—

PC: I need to go grab another card.

BS: Okay.

ME: Are you about had it?

PC: Oh no, I'm doing great. [footsteps descending stairs]

AJ: Oh that's a great picture.

ME: This is my Uncle John, the one that that died young, made that little thing. He was a real shy kid and I've got so many pictures of him when he was just a cute little boy. Yes, I love...Isn't that something? And he was so shy he couldn't talk. He was just very, very shy. But he had quite a story. This was me with him. Isn't that funny?

BS: Oh that's you.

ME: Yes.

AJ: Is this outside the barn here?

ME: No, this is...this is outside my home in St. Ignatius, the very first home we had so I must have been about four there. We probably didn't move until I was four. I don't know. This is Aunt Margaret. She was Jean's daughter. She was a little older than Mom and she was real heavy forever. She was like her mother, Kate, who was that one over there Dennis's kids. Oh I was going to tell you...Come here. I'll tell you this, but you can't put it on there.

[Break in audio]

AJ: We are recording again.

BS: Okay so, Patrick, we are back on record here.

PC: Perfect.

BS: Are you okay?

PC: Yes, yes.

ME: Okay, now we're going to go into the most interesting room of the whole house. Now, when I was little...I just have to tell you this. When I was little, all it was...there was no...it was just the roof with the boards, and there were boards laid across the rafters so that's what it was like all the time growing up. We just redid this last year which was probably a mistake but it's so nice now to have this. Isn't that funny? Every house needs something like this.

Now I was going to get the antique newspapers are all...the antique newspapers. Let's see if...I'm going to get these out and these out for you to see which ones are the ones from Ireland because...or these might be *Missoulian* ones. These too. '89, let me see that one. Let me see if it's one of these. The problem is I put them away for safekeeping, and I don't remember where I put...That does not look like...Up here. [shuffles papers] Here we go. I just hope I had these. Doesn't look like them either. Oh, Mom saved everything, everything, and I just don't want to throw anything away until I know I went through everything. They might be downstairs. Oh, here we go. Here's one of them. [shuffles papers] Here's Tipperary. Sorry, they're all messed up here see this is the Roscommon Champion.

BS: Yes. 1973?

ME: 1973?

BS: Yes.

ME: Oh no, we have some from way back. I have to find out where they're at.

BS: And this is the *Tipperary Star*, 1973.

ME: Okay. Well I'll have to you know I'm pretty sure these are all *Missoulians*. If they were the older ones, I would've put them away someplace safer. They might be downstairs in our fire safe too. So, might have to look. [shuffles papers] Maybe those...Now Sheila and Molly were over there in the '70s so maybe they brought them back. Let me just see if there's anything in here before we go downstairs.

Let me see. These look like they're all *Missoulians*. Okay, so they probably are downstairs in the...They used to be in that drawer. I always knew where they were because they were in the drawer. Oh, here's the story of the Nez Perce trail, [word unintelligible]. My mom saved everything. No, not in here all right. So I'll have to try one more thing then. Okay magazines...antique did that one...headline magazines, history, no. That's not where it would be. All right so I'll just have to think. Oh, I'm so sorry. I shouldn't be like that. But that's my problem, clean everything, and then can't find where it goes.

PC: This is incredible.

ME: Isn't this fun? Can I show you my [word unintelligible] that came from Brazil? You don't have to tape this, but I just love that. We're going to get a model of a horse. I want in the barn

when we redo it and it's going to have a stall built and have all of the old equipment—the old horse equipment out there. I'm going to put this on the horse. Won't that be kind of fun? All right so we'll go through the trunks a little bit?

PC: Yes.

ME: Or do you want to see the mannequins?

BS: Trunks.

ME: Okay. So there are four old trunks, and that has all the men's clothes in it and it's really...I should pull it out. It needs to be redone. I haven't done the men's yet. I've done the women's, not the men's. So these trunks have been in the family forever. They've been up here forever. Last winter I came through...We played in these clothes and we did things with them and had so much fun. So last winter I actually went through you know and washed them and took care of them and put them where they belong so we're going to try and take care of them better now. These are a pair of old drawers. See, you'd tie them around so if you were gonna dress you didn't have to take anything off. Kind of fun.

Yes, these are what we have the kids dress in when they were modeling for their runway show. The little girl that wore these, we made her go first. She was hysterical and after that the kids did great. These are the winter warmers which...so this has elastic so they had it done after 1900. I don't think you want to see all those things, but I'll show you a few of the things that were old. These crochet pieces were pieces at the top of nightgowns that my...that my grandmother and Aunt Nellie, I think, wore. The crochet people. So they had pieces...not that one. They had pieces that were made. Now this is beautiful, isn't it? This is just beautiful, isn't it? These were pieces that were all in the trunk ready to use for something, and the one that I liked is this one which....what it's for...These were the tops of all their nightgowns.

So isn't that fun? So we've got a few of those saved yet. But these were family pieces that never got put together into something, but I just like them so I'm going to save them. [rustling sound] Now you need to tell me when you're going to slow or—

AJ: No, we're doing great.

ME: All right. The nightgowns were kind of fun. This was the one that we always that's always been in the house. This one's always been in the house, which I think is kind of fun, isn't it? Isn't that cute? And then—

AJ: It's fantastic.

ME: This is an old one now. This one has been here too, but that whole top was silk and everything that was silk had disintegrated. So everything that was silk had to be replaced. I just

put that thing on top, but that's kind of an old thing that was here and these others are just different ones that we picked up at different places so those are the early ones.

I'm trying to think of something else that is in the house. What's that? [rustling sound] Put these back in here a little bit. I can do this later. Now, these are the nightgowns. And these were aunt...Aunt Nellie's and Grandma's so that would have been probably 1900 era, I would guess, or a little bit before. A lot of them, of course, had the just...They're plain. They look like pillow case material with just embroidery on it, and we just got tons of them. Do you want me to open them up or does it matter? Just here's some. That one looks like a purchased one actually, and this one is kind of pretty. It's got a little bit of a thing. I think these ones must have been their dowry or their...This is the oldest one I think.

BS: Can you open that one up?

ME: Yes. This is pretty. Now this I think was Aunt Nellie's because this reminds me of Aunt Nellie's work.

AJ: Oh wow.

ME: But isn't that kind of pretty?

AJ: That's gorgeous.

ME: Yes. [rustling sound] Kind of...All right, let's see. Down here...now they had tons of petticoats. I'll just pull out one of each so you see. They had, of course...where's the tight ones because these are the older ones? They tied that around their waist. She had tied everything around their waist, and they always had the white petticoat and usually one or two other petticoats on top of it. You probably know all that. Here are the black petticoats. See if I can find one that's real pretty. What's that? Here's one. I'll take this one out. I don't know why it's separate. [rustling sound] But here are the old black petticoats, well preserved. Isn't it amazing that they kept all these things?

AJ: Yes.

ME: Because you know I don't think most people do. I think it's...Now these are the real fun ones. These have to be maybe from the 1890s. I love this. These are their winter petticoats they would wear underneath their clothes, and these had been ordered from the catalogues I'm sure. Don't you think?

BS: Yes.

ME: I don't know, they might have been a little bit later but they're kind of fun. All right poor babies I'll come put you back again better later. Let me see, there are some pretty things in here. All right.

BS: Before you open those up and you just take a still shot of that Patrick?

PC: Yes. [sound of camera click]

BS: Thank you.

ME: These I really love. I get...See, I would've done really well in this era because look at these pretty little blouse, this is Aunt Nellie's. Isn't that just darling?

AJ: I can't believe you've kept all this.

ME: I know, these are what we played in when we were kids. Can you imagine Mom letting us do that? I mean we really...I'll show you. [rustling sound] There's more blouses. Trying to see if there's anything that's spectacular here. These are just mostly the different blouses so that's okay.

BS: And those would all have been shop?

ME: I'm sorry?

BS: Those would have all been manufactured?

ME: No, these were all homemade. All of these were homemade, and you know what's interesting about some of the blouses is that they used the same pattern for all of them and the arms are real different. They've got a piece that goes underneath here and bends out and a piece that goes over the top and bends out. They're not like today's patterns at all. They're very different so that was kind of fun. Now I wanna see if I can get...Not these, not those, and not those. I'm gonna get out some...No those are not...Okay this. I want to find Uncle Jimmy's little baby dress, and I'm hoping it's in here. You know, Uncle Jimmy's little baby that died? Here's the head piece. Oh, these are the pillowcases, I'm thinking. Okay, here's the little baby collar that was embroidered with a little angel. That's kind of a pretty little thing, but what I really want [rustling sound] is Uncle Jimmy's baby dresses and I'm thinking they're in here. [rustling sound] Here's a little outfit, you see that a little bit older, but I want Uncle Jimmy's because his baby had...This is it. When Uncle Jimmy's baby died, they had this outfit made for him. I mean this was one of the little things they had for him when he didn't make it. My cousins have the brush and comb set—little baby brush and comb set that was his—so everybody. Oh I'm sorry. I didn't mean to—

PC: Oh no, no, no, no.

ME: Anyway, this was kind of neat. So when we put the pull them out and put the little dress by it you know...Now let's see if I have anything that's interesting. This is Aunt...these are some of the old blankets that...this one is real old this was from the German side of the family but it belongs to a great-grandmother on her wedding day. It was her wedding quilt. Isn't that kind of

nice? But it's the other side of the family. Oh and the man's night shirt. That's...they're just ordinary. [sound of trunk being moved]

Is that all right? Am I rushing too much, or do you care about these? [rustling sound] You know the thing is Mom at one point wanted to donate all of these to the Fort Missoula and museum, and we all stopped her from doing it. Because a lot of times those things go up in the attic and you never see them again. What I like to do...I mean, we put these out on display every time we have anything out. In an event here we put them out on display so I think it's the kind of thing people should see. [drawers opening and closing] So we put them out as often as we can without too overdone. [sound of trunk moving around] Okay, that's one. All right, you still all right?

BS: Yes.

ME: All right. You still all right? I'll put that away afterward. So now here's what I wanted to show you that was really fun if I find it. This was Bridget Lavin's (?). She died in 1869, and this was her widow's bonnet from the Civil War because her husband died 1863. This was her widow's bonnet that they wore, and this is the only thing we have of hers. Isn't that kind of cool?

AJ: Wow. And how long did she wear that?

ME: Well, he died in 1863 so she would have brought this out with her when she came out to stay with her son. She died in '69 so that's when this would have been it. We didn't know what it was when we were kids so we'd put on a sash and run around—bad, bad, bad—so now we're saving them because we really do want these things to keep. And I'm trying to think if—

Oh this is Aunt Nellie's hat. I don't think we have the shoes here. We have shoes, but I don't think they're ones that are...Okay, this is Aunt Nellie's hat and this was Aunt Nellie's hat. We all remember how she wore it forever. You know kind of like this. [puts on hat, laughs] Isn't that funny?

BS: Hold it just there for a second would you?

ME: What's that?

BS: Can you put it back on just for a second?

ME: Sure. All righty. We should actually...When we put the mannequins up, we put this on the mannequin because it belongs to Aunt Nellie so it's kind of...but it has seen better days. We were so rough. Every time there was a school program or anything, we'd wear this, and we put years on this poor little thing. So we're better now. We're better about trying to take care of them now. Kind of.

Some of these are newer on the top, and I've got to show you this was Aunt...I think Uncle John did this box, and it's a glove box and Nellie...for Aunt Nellie. Here there some of her old gloves. The leather gloves that they had. Aren't those kind of lovely? The little lace gloves. Now my sisters brought me a pair of these from Ireland the last time they went so I thought that was kind of cool. So these are her gloves and I don't know where the fan is, but I do wanna show you the fan sometime. Oh here is her fan and it's kind of dilapidated too, but we used to play with this as a kid all the time. Her fan had to have been—

AJ: Is it hand painted?

ME: I don't know, but it was...it's been saved so my guess is that she valued it. I'm thinking the poor lady if she knew how we played with everything she'd probably have a heart attack.

BS: Do you know what year she died, Maureen?

ME: Aunt Nellie? 1957. She died the same month that my...my youngest sister Mary Jennifer was born. When she was born, my aunt said, "Well, see, one dies and you get someone else in the family." Well, my sister died, and I felt so cheated because I said, "Well, two of them have died. That's not fair," because that should have been a trade. But that's life.

AJ: How old was Aunt Nellie when she died?

ME: Aunt Nellie was 87. Eighty-seven when she died. Like I said, the rock of the family and took care of everybody. Here's the old Flynn silver. [silverware clinking] I don't know if you want to see this but kind of fun.

AJ: Wow.

ME: The old time stuff. These are really incredible. These are Aunt Nellie's too. Aunt Nellie was quite a...she was quite a dresser. Oh, these are both hers. All right let's see. Oh, these are my grandmother's. My grandmother was the fur person. (laughs) Here, try one on. See you could use these. You could wear one of those, couldn't you? Here, I just gotta show you the right ones.

PC: Is that muff made of like—

ME: Weasels and fox.

PC: Oh, okay. The muff is that black—

ME: Oh the muff!

PC: Black bear or something?

ME: You know I don't want to make...Know what it is? You know it's real wool or fur because they wouldn't have had anything else, but I couldn't tell you what it was. But this was Aunt Nellie's. I remember this one. This one I don't remember her wearing it, but it was here. See the leather underneath it? It's losing its fur poor little thing. All right. I have to show you these poor little moth-eaten capes that were hers. This is what the cape was from before. I mean, you can imagine what it was like it was probably the top of the block when she first got it but...Isn't that something? We did have all these cleaned but isn't that just something?

AJ: That's sharp.

ME: This one is something cute. Yes it is. See, see you have to try this one on. You would look so cute in this. It's just a little shoulder cape. It's nice when you have this for winter got a tiny bit when its rain or something.

AJ: Oh yes.

ME: There you look quite spiffy. With a black dress underneath it'd really go good.

AJ: Wow.

ME: All right, well, I'm going to pack these up again later but underneath here are my favorites. All right Dennis's hat was in here too. I don't know why, but we keep it in here.

AJ: It has a collar. A collar with it.

ME: You know there's really an advantage when people [rustling sound] Do you want to grab that?

AJ: Yes. [Loud rustling sound]

ME: Now this is my favorite. You have to see these. My favorites. Honey, you could try this one on. Oh my gos, this is just fabulous. Bernadette you're small enough you could wear this too. Look at it. Is that not just gorgeous? Now this belonged to a Mrs. Austin who was the mother of Hank Frost, who was a...He was the hired man who was here for years. Aunt Nellie took him on. He was retired, Aunt Nellie took him under her wing, and he lived his whole life here on the ranch. Then he was out sawing with my Uncle Helmer when he was about 13. He was running the saw that they ran through and this...the blade came loose and cut him right in half. Isn't that disgusting?

Wanna try this on? [cloth scraping against microphone] This is just so fabulous, and it had come apart so we had to redo the whole lining. My mother had to redo the beading. Isn't that something, but could you imagine?

AJ: So, that was bought not made?

ME: It fits her.

AJ: Was that made?

ME: No, no that was made. The lady who made this she had several things, and she made a lot of the same stitches on her other stuff.

AJ: Wow, it's heavy.

BS: It's heavy isn't it? It's solid.

ME: Isn't it? You know all of those outfits are like that. I just think that one is extraordinary. I love it. [rustling sound] But all of her work...This is not all of it, but not all of them were hers. This one was also hers. You can tell. She's this tiny little woman. See, it's very distinct.

AJ: Wow. Yes.

ME: My daughter came back and redid all the beading on this...Not redid it but attached everything got in the beads of anything that was missing.

AJ: She's so tiny.

ME: She was a tiny little woman, wasn't she?

AJ: Wow.

ME: But these are I think are just phenomenally—

BS: So this was Nellie's?

ME: No, this one is Mrs. Austin's also. Nellie was a little bit longer in the waist. She was tiny. She had a 19-inch waist.

BS: Isn't that disgusting.

ME: That's why we can't fit into her clothes.

BS: No children right?

ME: No. No children that's exactly right. [rustling sound] Then there's a couple other capes in here but I don't know if I need to take it out. Anyway I think that those are just—

AJ: It's beautiful.

ME: Very fun. I'm gonna put this inside of here. I'm sorry I'm trying to take care....Mom would not let us ever take these out [rustling sound] when we were doing a reunion. We wanted to use them for the reunion. She said, "Oh no, you can't take those out."

I said, "Mom, they have to come out. They have to. People have to see these because you just don't realize what jewels they are until people see them. They're just gonna stay and rot in here if you don't do something."

Then we have a...I just want to find a one that fun...We've got wonderful old umbrellas that...tons of them. This one is probably just an old ordinary one. [opens umbrella] But they're kind of fun aren't they?

AJ: Yes.

ME: We had the girls who wore the petticoats.

BS: Turn and show the—

ME: The girls who wore the petticoats got to carry the umbrellas. So they each had their little petticoat with their umbrella to match. That was fun. We just had a good time, and I gotta figure out [cabinet opening and closing] how to do this now. There it is. C'mon baby. [cabinet opening and closing] I might have to—

But there is one that is just extremely beautiful, and I want to show it to you. The others are okay. Let's see if this is it. No that's not it I don't think. That might be it. No. Okay, there's some here from the 1920s too. I'm sorry there's just one...Yes, this is it. I just have to show you this one. All right we have replaced the silk. The silk was completely disintegrated, but the lace on the inside is all original. Isn't that just lovely? Don't you think that's kind of pretty?

AJ: It's a summer one. It's fantastic.

ME: Yes I think these are great.

AJ: Wow.

ME: It's so much fun to have them all out when we have reunions or we have events here because I just think people should get to see them and appreciate...Sometimes I just love them. All right so that's it for that. [clunking trunk sound] All right, the one other trunk that I want to show you—[clunking trunk sound]

PC: I have to go swap cards. I should've brought them up with me. I didn't realize there was this much magical stuff here.

[Break in audio]

ME: This is one...now let's see, this is a 1920s dress. My daughter put this inside and wore this at her junior prom. She came out and I mean it was just absolutely tight fitting. She came out across in the background, one of the boys says, "Whoa baby!" It was just so cute. She was just mortified, mortified, but anyway it's a beautiful dress. It's a fresh crepe and the sequins.

Now this is a little later period so things were a little bit different—

AJ: Yes. And you said that was a 1920s tour? She took it on tour?

ME: Yes. But that...we don't have her clothes or anything we just have the—

AJ: The box.

ME: Yes. I'm just I'm gonna back...I'll have to redo these things as I go. Okay, I'm gonna have to come back and do these things I think. There's one other dress that's really fun and reason...I mean they're all fun, but this one I want to show you because this one fits me. Isn't that fun? It's just a gorgeous dress. Had to be fixed a bit, but it's just got that...The whole inside just zips up the side and the instruction is so different than what we have now. With it...If you want to hold that just for a minute. With it I just found a new hat...Not new, but I found a hat that goes with it if I can get it open. [clunking sound] This is the hat that goes with it. Isn't that cute? Then, now is that the one? Yes, here are the shoes! [microphone rattling sounds] These fit me too. These are just fabulous. [feedback sound] And there's the shoes. See wouldn't that be fun to wear that sometime?

BS: But these aren't f—

ME: These are not family, no.

BS: These are ones you've gotten over the years.

ME: Yes, 1920s. These are not family. Some of these are family but not these particular ones, but that's a nice outfit just because.

BS: Beautiful.

ME: All right, here, I'll put that hat back in here. Okay, now I'll show you family stuff. There, let me get her over here too and this outfit. I'll just put this right up like this. [rustling sound] See the pretty ones are the ones that I think we purchased or found. Okay the bed jackets—those are family. Those are Aunt Eva's and my grandmother's bed jackets—kind of a pretty little thing. That's about the '30s. These are all '20s and '30s things, and this is a petticoat from the 1930s. Which is kind of pretty. Isn't that pretty?

AJ: Wow.

ME: Isn't that lovely? And then...But I wanted to show you the...Oh, this is one I really like. Okay here are the chemises. Oh that's a slip, never mind. Where...Oh, that's a slip too. I'm looking for the chemises. That's what you really want to see. No. [drawers closing and opening] Where did I put the chemises? Oh here we are. Okay, yes, these are all...We don't know what family...which of the family saved them but they're all from the family and you think, "I wonder who wore these?" Would you ever save anything like this of yours? (laughs) Aren't those funny? But they're...they're beautiful and then...and this...and Aunt Nellie and my grandmother too were both...Somebody was looking at their list of catalogue orders, well, they say they didn't buy very much but boy when they bought them they were very nice things. This I love. Oh, that one's come off, but they hook together underneath so this was really a new change from the time when they you know bras weren't invented yet. But I think these are kind of cute. Bras came in the '30s.

They're hooked here. Anyway, we had the girls with these, demonstrating these. (laughs) They thought it was grand. It was fun. Let me think if there is anything in here. No. Let me see, old aprons? No. [drawers opening and closing] All right I think that might be close. We've got [word unintelligible], but they're not the family's though so it's all right. [rustling sound] All right here this...We had two boys in the fashion show.. One wore the men's nightgown, and then my nephew who is like 23 wore this, it was fabulous. Fabulous, holes and all. (laughs) This was Uncle Jimmy's.

BS: Is it a bathing suit?

ME: It's a bathing suit, it was Uncle Jimmy's bathing suit, isn't that funny? Of course, my sister was saying, she was saying, "Oh, that must be," and right in front of Ben because Ben was the one who was going to wear it. She says, "Well, that has to be a girl's swimsuit."

I said "No, no. This would be Uncle Jimmy's swimming suit." Isn't that funny?

BS: Is it wool?

ME: Yes. Been eaten away.

BS: (laughs) Went swimming in wet wool?

ME: Can you imagine? (laughs) Anyway that was really fun the kids loved it and he did great you know he just acted like it was normal. All right so that's it on the...that's it on the trunks. Now I could show you the mannequins, and then we'd be done, right? That right?

BS: Yes.

ME: Aunt Nellie, Great-grandma. [rustling sound] Now, we had several outfits and because we wanted them to be shown we put them on mannequins of the family. So this is Catherine Hogan in her own dress. This was her dress. We have a picture of her in it. If you can look at this

material, it's just...I mean, it's a beautiful material. They must've had one...We had to redo this rushing a little bit because it had come off, but this is what it looked like in the picture.

AJ: Wow.

ME: Looked lovely didn't she? Catherine Hogan. And here's another Nellie and Nellie was really the conservator of things. I think she was the one who saved the things in the trunk, so this is Aunt Nellie. [microphone adjustment sounds] Remember she was the eldest of the six boys, and she was the boss and she had it looks like it, doesn't it? But this is her outfit, and we have a picture of her in it, which is lovely. She's the one who made a lot of...This outfit, can we see the pattern here?

AJ: Yes.

ME: This is how she made all of the outfits. Every single outfit is made from the exact same pattern. So all of these were her clothes. I mean there's a lot of work on these. I don't mind coming back up [rustling sound] and putting everything away. Right now, I want to show you...I didn't show you these before, but I do have to show you Great-grandpa if you don't mind, do you?

AJ: Yes.

ME: Okay. [rustling sound] All right let's see if I can get these off. [rustling sound] See if this is one. I should be able to show you just one it should be him. Okay, oh yes, this is my great-grandfather Michael. Oh, that's all right. Leave them there. He was from Castlereas, and Michael Flynn, isn't that nice? Great-grandpa. Started the nose tradition. Do you want to see Uncle Jimmy's uniform, or do you care?

AJ: I'd like to see Uncle Jimmy's uniform if it's not too much trouble.

ME: No, no they're all three...I've only got three men's outfits because that's all the outfits I have. So here, oh, this is my grandfather. You've got to see him first. These are his clothes. You see, they are kind of [word unintelligible], isn't that nice, from riding. That's my grandfather, and then here is Uncle Jimmy's probably not wearing his hat because I had a hat glued on him but it came off. There's Uncle Jimmy in his medic uniform from World War One, and these are all things we found down in the basement later. He's got a little canteen. Oh, you have to see these. These are cool. They are...what do you call those? Gaiters? Those leather gaiters. And the riding pants, and of course, he was the medic. He's got his little pin up here.

BS: And is that the ad that was on the, that was in the yard?

AJ: Yes.

ME: Can you believe that? But see, it's so funny about the Flynn's. There are some of them that would die to keep everything and there's others that just, oh, get rid of the stuff. See, that's exactly what the fight was about. Because they just...I think things are worth saving and other people don't. It's just a different way of looking at things.

BS: [aside] And the boys. Oh, you want to get through the...

PC: I can just stand—

ME: I can take that thing off. [rustling sound] And these are daughters-in-laws.

AJ: And she's dressed as well?

ME: They're all dressed they all have their own...and this is my grandmother. That's not my grandmother, that one is, oh, Kate. Oh, they have their different...They all have their outfits on. So it's nice to have em you know.

AJ: Yes. It's incredible. It's just—

ME: But see another thing—

AJ: Incredible.

ME: But see you look at old things, and you just can't imagine people in them. But I think when you see the picture of them and you think, oh yes, I can see that.

AJ: Yes, those are great. When did you make the—

ME: Last winter. That was my first project. Well, I had several projects, but I knew that everything in this attic was just a disaster. So I started with all the clothes and I got through all the women's. I didn't get through the men's. These all have to be redone. But I did get through the women's. And then doing the attic I mean we had everything was up here just piled, like this, I mean this was empty when I redid it, and now it's just filled up again. You know everyone brings their little things and wants to have it—

AJ: Yes they have in some of those pictures.

ME: Oh yes everybody has those things.

AJ: The radio and—

ME: Just old, old stuff.

AJ: The old Singer sewing machine.

ME: These are things that just people...there's just no place to put them so you stick them up here until you have time. Then you know some point down the road they'll get rid of them. You know? Thanks for doing this.

BS: Oh sure.

ME: Thank you. The plan is my sister was supposed to build a closet right here just to hold the mannequins. [sound of camera] Just didn't get done yet. But it will. I mean, they'll be taken better care of than this, but that's what it...Oh yes, Uncle Jimmy! You want to go down and see the poem? Yes. [sound of everyone descending stairs]

BS: You get that light, Patrick, on the way out?

PC: Yes.

ME: Is this way longer than you expected?

AJ: No. (laughs)

BS: I warned Arcadea that this is not a typical—

AJ: I cleared the schedule. [Overlapping unintelligible conversation] I know my next interview will be, feel like its two minutes.

ME: I know it's in here let me see if I can find it. There it is. Okay now there was one more little paragraph I have. This is the one I have from my cousin to read and it ends fine. [shuffles papers]

BS: You going to read it?

ME: No. (laughs) No, I don't want to have to read it. Let's see where there's a good spot maybe you could sit here on one of these.

BS: I just wanted you to show us this.

ME: Oh yes, you can have this light. You want to film you?

BS: No, not me, just the picture.

AJ: Just the picture.

BS: And with the sound. All right. I better not cry.

ME: (laughs) Well you probably won't.

AJ: Try not to.

ME: Do you want to sit here or sit there?

AJ: No I'm okay standing.

BS: So if you introduce this point for us, Maureen? For the—

ME: All right, Uncle Jimmy and—

BS: Wait for us to start.

PC: Sorry—

ME: Ohm okay.

PC: All right.

ME: All right, Uncle Jimmy married Margaret O'Brien. She was 39-years-old before she got pregnant, they had waited a long time for that baby. Then when the baby was born it was born dead. She just...I mean it was really a hardship because that was their only chance. She died ten years later. She did not live very long. She died of Rocky Mountain Fever. Isn't that interesting, bit by a tick? So this poem was written for baby Jimmy. We've got a little gravestone out in the cemetery with all the babies that are gone from the family.

BS: So he was stillborn?

ME: He was, well—

BS: Or he—

ME: I think he might have died soon afterward, I don't know, but he'll probably tell you in the poem.

BS: And do you know what year that was?

ME: She was 39 years old, and...Gosh, I'm trying to think. I don't know. I would've guessed probably in the '30s.

BS: And this poem was by the baby's father?

ME: This was by the baby's father. Doctor Jimmy wrote it, yes.

BS: And the poem is called "Our Baby."

In the graveyard still and silent, lies a little angel fair.
 He was young, and sweet and darling when his master called him there.
 Called before he saw his mother, to his master's home to dwell.
 Called away from his dear mother with such love no one can tell.
 Now the master undecided finally the verdict gave.
 That the mother must remain here and...give to him her little babe.
 Oh how hard it was to tell her that the duty must be fulfilled.
 That the voice for which she listened, listens, is forever, ever still.
 For no one knows but mother, and that mother in the sky,
 That the sweetest tone of music is her baby's first faint cry.
 In silence I caressed her, on her bosom laid my head,
 And I whisper to her softly, "Our baby boy is dead."
 The more tightly she embraced him, and in tones most soft and low
 Said, "God could never do it, 'tis not, 'tis not so."
 I could see the teardrops gather as she tried in vain to speak,
 Teardrops dimmed by deepest sorrow as they trickled down her cheek.
 Oh those sobs can't be forgotten, if I live 10,000 years.
 I'll have that scene before me, of those bitter, scalding, trickling tears.
 She with pleading full of pity, asked her baby once to see
 What is torn from her forever, but forever happy be,
 And she reached to touch his forehead, oh that touch so icy cold,
 What that mother felt that moment, her dear lips has never told.
 Now she clasped those little hands cold and stiff I heard her say
 But someday they'll reach to greet her when they meet on that Great White Way.
 From that grasp most grim and deathly, her fondest love forbade
 Depressing to her aching heart I thought would never cease.
 Goodbye those little handies, goodbye those lips that never spoke
 Goodbye my babe, alas, goodbye those eyes that never awoke.
 And in the graveyard by the hill so lonely does it seem,
 An angel sleeps, our angel too, a sad yet golden dream,
 When first we laid him in the grave, most fragrant flowers were seen,
 And, oh, that little lifeless form was spread a carpet green.
 As time went on and months rolled by, it's true but sad to tell,
 That on the grave wherein he lies the withered leaves had fell.
 And now the winter months have come, the carpet green and leaves have fled
 And o'er the little angel's grave a blanket white is spread.
 The angel sleeps, the mother weeps, she fears he'll feel the storm,
 And pleads to God in bitter tears to keep her angel warm.
 Soon winter days will pass away and then will come to spring,
 And to that angel birds will fly and to our angel sing.
 The little flower that stumbles now, that slumbers now, 'neath baby's blanket white,
 Will then peep forth in fragrant scent, and purple, blue and white
 And though we feel it lonely now, as pass the weary days,

We know there is an angel dear to guard us all our ways.

I should have had you read that.

ME: You know, you're accent was perfect.

AJ: Yes, that's what I thought.

ME: Especially since Margaret would've had the same one.

BS: Yes?

AJ: That's what I thought.

ME: Don't you think that's kind of a tear jerker? You just picture this cemetery with everyone just...because a lot of them hadn't heard it before, but it's interesting.

BS: And he wrote that?

ME: He did that. Well, that's well maybe he found it someplace, but I don't think so. You look at it, it just...It talks about the graveyard and the...you can just picture where all of its happening, so I'm sure he did. It says, "By Doctor Jimmy," so I'm sure it was. That's the story from my family, so. So I guess we got us a poet. (laughs)

AJ: I'm speechless after that. (laughs)

ME: Hey we've got it in his own handwriting too.

BS: Oh you do?

ME: This was a typewritten copy that we made later and then Mom made some too, but we've got it written out in his hand which is why we are pretty sure it was his.

BS: Can you send us a photograph of that?

ME: Yes, I could think where it's...I think it is downstairs in the fire safe in a black box. See I have to think where all this stuff is. I'm sure that's where those papers are too. I'm really sorry about that.

BS: That's all right.

ME: I was just going to check down here because it...[sound of drawer opening] I took them and put them someplace safe, and of course, that's what happens you know. I bet they're

downstairs in the fire safe because I think that would be something that we would put down there and I'll have to go look for them.

BS: Okay. Yes, yes, that's a tear jerker. Need to go home and kiss Ruby now.

ME: (laughs) Well, once you have chil...kids, you can say it, can't you? And I know they waited a long time, so. Must've been—

BS: But yes, it terms of your...for your project.

AJ: Yes.

BS: I was thinking about halfway through, going, I shouldn't be reading this, Arcadea should.

AJ: No, I was thinking while you were reading it, but I think it was perfect that for this purpose that you read it, but I—

PC: It's beautiful.

AJ: I have many things to think about.

ME: Yes.

PC: Is this published anywhere?

ME: No, no.

AJ: Well—

BS: Not yet.

ME: (laughs) It never has been it's always been up in the box, with his baby thing—

PC: Right.

ME: So I'm pretty sure it wasn't I mean—

BS: Because one of the things that we're trying to do for the Gathering is to make a book of the material from the project.

ME: Wouldn't that be cool?

BS: So this would be something that—

ME: Actually I think you can have that copy, at least that bottom one, because I just made that as an extra for him to read at the cemetery. And I do have the other ones, downstairs, so if you want to take that you can.

BS: I'll have you write in the last line in for us.

ME: Yes.

AJ: It's amazing. You do have a poet.

ME: Oh, it was three pages long? It didn't seem like three pages, did it? (laughs)

BS: No.

AJ: Structured really well too.

ME: It's like when we were in Castlereas we were talking to this little man named Anthony Currey (?) and he had been the curator of the church. He had been retired for years, but he still knew things and we said, "Do have anything for Bridget Flaven and John Flynn." We didn't know his name was John for sure, we thought it was.

"Well," he said, "oh, I think they'd be right about here." He pulls it out, and he says, "Just a minute." He says, "Yes, there it is." I was like...(laughs) This man knew his stuff, oh my goodness, but we took...What reminded me of it, we were trying to take pictures of it so that we'd have a record.

PC: Ber, can I get you to just move this way a little bit?

ME: Yes, go ahead. You're in a shadow or something?

BS: Want me to move the yellow out of the way too or something?

PC: That's great actually. I think it's not in there.

ME: Well, that would be kind of fun.

BS: Wouldn't that be beautiful?

ME: Yes, it would be a great book.

BS: Yes it would.

ME: Contributions of the Irish. That would be cool.

BS: That's perfect.

ME: Ooh, that does look nice. Oh, you got a good eye there Patrick.

BS: That's why he's here.

PC: Beautiful poem. All right.

ME: Thank you.

PC: Thanks so much. This has been, amazing.

ME: Well, I'm glad you came out.

AJ: It's been incredible.

PC: This house is definitely film-worthy.

ME: Well it's nice, it's nice to hear you say that.

PC: Yes.

ME: Because I think a lot of people think it's lovely, but they don't see it historically.

PC: Yes, oh it's amazing. It's been incredible.

BS: We get some exterior footage as well?

PC: Yes.

BS: Of the barns just really quickly.

AJ: Thank you so much, Maureen.

ME: Well, you were quite...I just couldn't believe it. I always had to stop and say, "Now, where am I? Where am I?" because I sit there and visit. I'm like, "Where am I? Where am I?"

[End of Interview]