

Transcribed by David Morin

GABRIEL DUMONT INSTITUTE FOLKLORE INTERVIEWS

Jeanne Pelletier, Clementine Longworth, and Maria Campbell

April 3 & 4, 2004

Videotape 2

2.18.45 Maria Campbell: [Speaks Michif with Clementine Longworth].

Okay, we're gonna stop.

2.34.50 [No audio]

2.49.30 Maria Campbell: So, we're back here again. How old were you when you, when you started calling, like, how did you get interested in it first, I guess?

Jeanne Pelletier: Well, back home we were, I was fortunate enough to have been brought up, and we had the long house, where, where the people used to come and do their weddings and stuff. So that's where we, we actually, I actually heard the people calling. I was about eight years old, and my mom used to whistle, and we used to dance to her. Then after that they got an old gramophone, and we used to, what we seen the people doing, we used to do that. We used to dance. That's how we learned how to dance. And later on, when the White people come, well, we learned more about dancing and singing, and we always sang, though, like, my sister and I and brother.

Maria Campbell: What kind of songs did you sing then?

2.50.19 Jeanne Pelletier: Oh, cowboy songs, like when Deanna Dirgan[?] used to come, we used to, we used to listen to her on radio. She was an opera singer, and we used to try and be like her. And we had all the space in the world to yell around. So, but different songs like "Waltz of the Wind" and "Bring Back My Blue-Eyed Boy To Me," and songs like that. "Now Is the Hour," that's what Grace Field used to sing, so we used to sing that, too.

Maria Campbell: That was on radio, I remember, yeah.

Jeanne Pelletier: Yeah, we heard it from the radio. And some of the old Wilf Carter songs. Been a long time since I sang those.

Maria Campbell: Do you remember any of them?

Jeanne Pelletier: Yeah.

Maria Campbell: Can you sing one of them for me now?

2.51.15 Jeanne Pelletier: Oh, okay, let's see, what should I sing? Hmm. I'll sing [**Sings "You were there in [?]/ Alone in the moonlight / The trees played the waltz of the winds / It was then that I knew I'd love you forever / And dance to the waltz of the winds"**].

Maria Campbell: Oh, I remember dancing to that.

Jeanne Pelletier: You remember that?

Maria Campbell: I remember dancing that with my grandfather when I was about seven or eight years old. Yeah, that's a beautiful song. There was a song that my mom used to sing when I was a little girl, and maybe your mother sang it too, you might remember it. It was a, it was a war song, I think from the war, and I think it was called "A Blue Velvet Band."

Jeanne Pelletier: Oh yeah, I was just singing that one not long ago. I just learned the words to it. **[Sings quietly]**. I can't think of the lyrics just now, but...

Maria Campbell: I can't either.

Jeanne Pelletier: ...but I, I, I remember singing it.

Maria Campbell: Yeah, my mom used to sing all the time. She used to sing some really old, old folk songs, eh.

Jeanne Pelletier: It would take me a little while to, just today, I can't...

Maria Campbell: I have a friend that just came back from North Carolina. He was doing a paper over there, and he came back with a tape for me and, and "Red River Valley" was in there.

Jeanne Pelletier: "Born in the Red River Valley"?

Maria Campbell: Yeah, that one, yeah, and that was a Michif song. I didn't, yeah, the, the write-up in the back said that this old man got it from the Métis people in, in Manitoba.

Jeanne Pelletier: Oh that **[?]**.

Maria Campbell: And it originally was, and "The Halfbreed That Loved You So True," yeah, that was a, and I think there's about twelve verses to it. It's really long.

2.53.21 Jeanne Pelletier: There was this old German guy that used to live in the next, like about half a mile from us, and that was his favourite song. I

used to hear him playing it all the time. "Red River Valley." And we used to laugh at him because we used to tease him, actually, my parents did, they used to tease him because he was, he would go out with this Métis girl every so often.

Maria Campbell: And that's the song he'd sing to her?

Jeanne Pelletier: Hmmm, I guess he remembered her when he'd sing that song.

Maria Campbell: Did women do any calling when you were young or was it all men?

2.53.52 Jeanne Pelletier: All men. That was a man's job. Like, he'd take over the emceeing for a wedding or, you know, a dance, Christmas dance. It was all men that did that.

Maria Campbell: So how old were you when you started to call, when you decided to do that?

Jeanne Pelletier: Oh, not, I used to mimic my grandparents long ago, but it never dawned on me. I was just young, eh, but when I first started was in the early 80s.

Maria Campbell: Oh, that, not that long ago?

Jeanne Pelletier: No.

Maria Campbell: Why did you do it?

Jeanne Pelletier: Well, I had a, a group of children that needed teaching them how to do the traditional Métis dancing. Like, how we did it from back

home, and the guy I was working with didn't work with children. He didn't have, like, an interest. They drive him crazy, so I told him, "I'll take the children and you can have the adults." So we split up the group, and I took the children. And he didn't know I knew how to call. So I told him, "Well, if I can sing, I can call." So I did it.

Maria Campbell: So, did you find somebody that knew how to show you, to learn all of the, 'cause that's a lot of...

Jeanne Pelletier: There was, I remember all those old ones.

Maria Campbell: Oh, you remembered them? Okay.

Jeanne Pelletier: All those ones I heard from way back, I remembered them but I have to translate them a little bit different, so I could, I couldn't remember the exact words they say. Or sometimes they said a word that was kind of a swear word, and I didn't want to say, say it like that, so I changed the word. I didn't try to change very much though. But then, now it's all English and [?]. I have to do it on a tape. If I had to, to do it in...

Maria Campbell: In Michif?

Jeanne Pelletier: Yeah.

Maria Campbell: Yeah, so you just don't know Michif right off, like, to, to, to call in Michif, you don't know how to do it?

Jeanne Pelletier: No.

Maria Campbell: Right off-hand?

Jeanne Pelletier: Right off-hand...

Maria Campbell: Without practicing?

Jeanne Pelletier: Yeah, there's just one call that was very easy that I, I did while I was instructing the GDI students, you know. And they just looked at me wondering what I was saying, eh, so I had to translate it back to them.

2.56.08 Maria Campbell: Yeah, now what, what happened the first time that the older people heard you calling? Did they, did they say anything? Did they remark on it?

Jeanne Pelletier: Oh yeah. It was a very hard struggle because there was only a few men that, that were, well, a couple that I heard that were, were calling. There was one I remember in Batoche. And, and the man I was working with was a caller, too, and they, they, I knew there was quite a few. So when I started visiting my, my older relatives and told them what I wanted to do, they started helping me. Like, they used to dance and call, but they're all dead now.

Maria Campbell: But nobody gave you a hard time because you're a woman doing it?

Jeanne Pelletier: Oh yeah...

Maria Campbell: They did?

Jeanne Pelletier: They, they said that it's not a job for a woman, a man's supposed to be doing that. But if the man didn't want to, to do it, well, why not? Things change. So that's what I used to tell them. We have to do what we have to do if we want to keep our tradition alive. So that's basically the reason I, I, I learned all of it, and I wanted to keep this tradition because when I came back home, like, to, to Saskatchewan after living in B.C., I

couldn't find any Michif dancing. And I asked my brother, "Doesn't anybody?" They try once in a while, but it always peters out. So I told him, "Well, I'm gonna try. I'll get people together." So I got this guy that was able to call, he was still living and was able to dance. So we got together and we started that adult group, and then we were moved to the children. I told him I wanted the children. And he, because I knew he couldn't stand them. He said, "They, they don't want to listen, and they," he didn't have the...

Maria Campbell: The patience?

Jeanne Pelletier: ...the patience to work with children. So I worked with the children. And the children I brought to Batoche were one of the first Michif bunch of children. I brought some seven year olds to dance in Batoche in the early '80s, and that's, that's when we were on the go. And I knew it would be a lot because I was working on the curriculum to put it into the schools, so different people would, would know.

2.58.37 Maria Campbell: Do they, when, when you did the curriculum, you did that with, with Gabriel Dumont Institute, eh?

Jeanne Pelletier: No, I did it with one of the schools.

Maria Campbell: Oh, I see.

Jeanne Pelletier: Yeah, and I had a, like I worked with the teachers, and they're in the calls. They took out lot of the Michif stuff because it wasn't appropriate for the children to, to hear or to, to learn, but I told them if you take out any more we may as well not do it.

Maria Campbell: And do they still teach it?

Jeanne Pelletier: Oh yeah. It's, it's, it's in the schools all through Saskatchewan. I did workshops in, in Saskatoon and, and in Regina with the, with the teachers to, to get a handle on the book, [?], for the dances. Yeah, and they teach it in school, and the kids like dancing. Even these that are, these students that don't, don't learn well, like, the schoolwork they don't, you know, don't pick it up quick enough, or they take a long time. Those are the best, best dancers. They can pick up sewing, they can pick up embroidering, they can pick up dancing better than they could pick up in their arithmetic or their science or their social. Because I had an after school club, and that's what I taught them, how to embroider, and we did a great big quilt with all the, their rooms, all the different rooms in the, in the class, in the school. We embroidered every, every day. We, we put it together, and it's hanging at the school.

Maria Campbell: Which school is that?

Jeanne Pelletier: Sacred Heart.

Maria Campbell: Sacred Heart. Yeah, you also, you also do writing, eh? You're a writer?

3.00.27 Jeanne Pelletier: I don't know. I just fooling around. Just, just memories. I just write the memories, memories of what, what I heard growing up and what my grandparents told me, and just put them together and hope someday I can pass them on to children.

Maria Campbell: So you must have been one of those kids that always walked around with your ear out when you were young?

Jeanne Pelletier: No, I didn't. Like, usually they used to tell the kids to leave. I was one of them that just sat there.

Maria Campbell: That's what I mean, you...

Jeanne Pelletier: I just sat there and listened, whether they, whether my parents sent me away, as long as I was quiet. And then lots of times I hung out with the older people. I never bothered the kids. I always hung out with my grandmother or, or my aunties and uncles, and I never hung out or played with kids much. It was always the older people. So I was, I was pretty old by the time I was fifteen years old, like, you know.

Maria Campbell: When did you start to write those memories and things down?

Jeanne Pelletier: Oh, about, about five years ago. And I have lots of them, there's lots of them.

Maria Campbell: You're going to write them all down, I hope.

Jeanne Pelletier: Yeah, if I can write them down, I'll put 'em on video. Like the calls, I want to put on videotape.

Maria Campbell: Yeah, and the stories, even if you can't write them all down, if you could put them on ...

Jeanne Pelletier: On tape, yeah.

Maria Campbell: Yeah, on tape or something so they don't get lost. It's really important.

3.02.03 Jeanne Pelletier: I, I thought it was important because I felt really lost. Like, all this time I didn't know where I belonged, to be honest, because we were brought up with White people. And then we went to the, lived in the village. And here I met all the Michifs, and I didn't care very much for any of

them. But like I talked with them and everything. I lived with them but there was something missing, so when I got married and lived on the West Coast, that was the same, too. And I, the only time I felt happy is when, when we used to have dances at, at my home, or if we went to these Michif dances, house dances. That's only when I felt relaxed. So I, I figured I have to do something to find what's missing. So that, that's what was missing.

Maria Campbell: Was the cultural part?

Jeanne Pelletier: Yeah, yeah. Lots of things. Like, I, I left lots behind when I moved away. As I was growing up, lots of things were changing and, you know, I had nobody to, to talk to. My husband talked fluent Michif, but was always at work and, and I never seen him for seven days or ten days. He'd have to work like that, and when he'd come in, he'd either stay at the house for awhile and then go get drunk, so...

3.03.30 Maria Campbell: You were, you were also trying to preserve language. Like, didn't you, weren't you teaching people how to speak Michif way back in the '80s?

Jeanne Pelletier: Yeah.

Maria Campbell: I remember Calvin Racette telling me that, that you did a lot of writing the language down.

Jeanne Pelletier: Yeah, writing it.

Maria Campbell: Yeah, because what happens a lot is that a lot of times, you know, we hear about men taking, you know, preserving language and stuff, but we very seldom ever hear about the work that women did to keep that...

Jeanne Pelletier: I learned, like, in my grownup ways, I learned that the women did more work than the men, actually. Like, they were the brain and the men just followed, and did the physical heavy work.

3.04.17 Maria Campbell: Yeah, and I remember when they started to work on Michif language stuff just a few years ago, and I can remember when I came back from Edmonton, and I was asking around, who was doing that kind of work, and I remember Calvin telling me that you were doing that. And that you recorded some Michif, too, or you had it written down.

Jeanne Pelletier: I had it written down, yeah. Yeah. That, too, I had a hard time because they had never heard me speak in Michif. I never did, but I know it. It just, like, when I think and think of my grandparents, the language just comes back to me as I, as I listen to them talking. And then I turn around and say it, and I know exactly what they're talking about. Yeah. And when I went to my cousins, after my husband died I went lots to my cousin's place, and she lived out in, out in the sticks. I just wanted to show my children what, what life was like. Like, it was part of my way, but not exactly, and she, she went, she talked Saulteaux, and when she talked to me she spoke Saulteaux. It was either I have to, I have to figure it out, and understand it, or be left out of the conversation. So I...

Maria Campbell: It wasn't that it's not that difficult to learn, eh?

Jeanne Pelletier: No.

Maria Campbell: 'Cause I learned to speak Saulteaux.

3.0.5.46 Jeanne Pelletier: Yeah, I found it quite easy, and quite, quite fascinating. It was a challenge of tongue twisting, too, 'cause some of the words, I'd tell her, you know, she'd just slap me [?]. She's passed on now. I really missed her.

Maria Campbell: If I got some of those, I know she brought some stories in today that, that GDI is going to, looking at, would you read one of those stories or a piece of it to us, and tell us a little bit of history, why you wrote it?

Jeanne Pelletier: Okay.

Maria Campbell: 'Cause that would be really, really nice.

3.06.22 Jeanne Pelletier: Those stories, the one story I have written down there is about a family, a Michif family, and how they used to gather every year, like to, to celebrate after harvest and to celebrate the, the coming of, of Jesus. And that's where they all got married or found, found partners for one another, and that's where they told their different stories and traded the different things. Where they come from, they traded one another or, that was the gift giving. And the dances they did, and this, this old man, he was a very good old jigger, and he went out and, and he had work to do, like his ordinary chores to do, and he sent his family ahead to, to go to this celebration. And he had to go and pick his traps and come back, and every year he used to, to show a different jig step. And this year he was kind of tired, he didn't want to. He wanted to do something else, but he didn't know what. So coming home, he learned a new jig step. So that's what he was going to do, and when he got closer to the place, he seen these rabbits and these dogs barking at one another. And then he noticed further down here there was a line of rabbits and a line of dogs, and this rabbit here. And a rabbit by this window, a big window where the, you could see the people dancing, like the images. And then this, this rabbit would run to this rabbit and tell him something, and the dog would do the same. And they'd go down here and these ones were doing exactly what they were being told. It was just like a relay, you know. They're relaying the message of what was happening in this house, and that's how one of the dances were created.

Because this old man was watching them and he couldn't believe his eyes that he seen this dog and this, these rabbits dancing together. So when he went, when he, when they were finished, they were all sitting down all happy, and when the music stopped up here, he went to the house and everybody was glad to see him, because that's when the jigging would start because he was, he's a very good jigger. And then he, he told them that he wasn't going, he, like, they wouldn't believe in him, what he seen happening, and then he said, "Long ago, remember when we were, we were told that the, the animals used to talk and, and work with one another, and, well, I just seen that." He said, "I seen these rabbits and these, and these dogs, they were dancing, and if you don't believe me, I'll show you the dance they were, that they were doing." So that was the start of the, the rabbit dance.

Maria Campbell: Ohhh.

3.09.14 Jeanne Pelletier: It's a fun dance. It's a tag dance or, you know. And we used to do that, and, god, it was kind of a rough dance 'cause you had to run away, and these people would all have their hands hooked like that and these, and you had to, to sort of sidestep like a rabbit to go around these people. And, and these ones would be holding you because some of them would want to cut across and they couldn't because that, that was the roadblock. They had to go around to catch their rabbit.

Maria Campbell: And that was all step dance music, stepping to that?

Jeanne Pelletier: Yeah, we had all the sidesteps to, to go around like that. We couldn't, we couldn't run or we couldn't walk.

Maria Campbell: And that's called the "Rabbit Dance"?

Jeanne Pelletier: Yeah, that's called the "Rabbit Dance."

Maria Campbell: And what's the story of the, the, the "Dance of the, of the Crochet"?

3.10.00 Jeanne Pelletier: Oh, that one is the "Dance de Crochet," is another dance. It's another folk dance that you do it with, it's a contra style dance, and there's partners on each like that. And then they go around, up and down, and they come home and they hook one another by the elbows swing, at the elbows with all the girls till they get to the end. They come back down, they elbow swing, and then all the boys elbow swing the girls. They come back down and then they elbow swing each, each different partner till they get to the, to the end, and then they come down. They, they elbow swing there, they go back up and the second follow, the second couple follows till all four of them do the same.

Maria Campbell: Now where did that dance come from?

Jeanne Pelletier: That dance is when we were doing that dance. We didn't, we had a lot of fun because when we were doing research on it. The dance comes from a Scottish, a Scottish dance, it's a Scottish dance, but ...

Maria Campbell: Is it like a, a quadrille or a...?

Jeanne Pelletier: It's a, it's a line dance.

Maria Campbell: Oh, okay.

Jeanne Pelletier: Sort of like they're in lines contra style, and it's, it's Irish.

Maria Campbell: Irish and Scottish?

Jeanne Pelletier: Or Scottish, Scottish and...

Maria Campbell: So it's just changed a little bit to ...

3.11.19 Jeanne Pelletier: We, we didn't know, yeah. It's changed from a bagpipe, I guess, to a, to a fiddle, and we didn't know how the Métis got it or, or how it originated, but, but both sides were, were together on it anyway, and I can't quite remember. I have all this written down, but I can't remember today. Anyway, we laughed about it because I, I asked her, "Well, it doesn't say exactly who had to dance, whether it was my grandfather or your grandfather." Now, I told, "You got the dance, the dance music is called 'Drops of Brandy.' [?] "Your grandpa must have gave my grandpa a drop of brandy, and he gave your grandpa a kinickinick," I told her, "and that's how they probably started the whole thing."

Maria Campbell: It's probably true.

Jeanne Pelletier: 'Cause we couldn't figure out exactly, like, that's as far as we went. The music was "Drops of Brandy" and when you go into the public dances, now, you'll hear them singing "Drops of Brandy." We'll dance to "Drops of Brandy," but the name of the dance is "La Dance de Crochet."

Maria Campbell: Yeah, yeah, I remember that. We used to dance that one. I haven't danced any of those for a long time. We don't have the [?].

3.12.35 Jeanne Pelletier: I think [?] because lots of them are jigging, and I, I, even the jigging was another thing. The, this old, I used to call him my old Moshum. He was about eighty years old and he's a powwow dancer, and when you seen him dance he, he said, "You know," he said, "If I ever see you teaching those kids to dance like that, I'm gonna come and slap you," he told me. "Okay," I told him, "I'll keep it the way I have it." "Yeah," he said, "that's jigging," he said. The other ones are dancing powwow, "Because," he said, "I learned how to dance jig with those little," they used to carve little, little people and make them dance, they...

Maria Campbell: Yeah, I've got one of those, yeah.

Jeanne Pelletier: ...those little things, anyway. He said that's how he learned and he went to school in Lebret. He was an old man. He passed on, too. But he was a good dancer. He danced till, till he was about eighty-six years old, because we had fun with him. Every time he was there, we, we had to dance a square dance and dance jig. The other dances not too much square dance and jig.

Maria Campbell: So have you taught anybody those calls? Have you any of your grandchildren?

Jeanne Pelletier: No, no.

Maria Campbell: Nobody yet passed it on to anybody.

Jeanne Pelletier: I passed it on to some, some men that wanted to learn. Like I told you, you have to learn to dance first, and then you had the different, the different positions have different names [?], and then, and then you can call. Calling is easy. It's just, it's just a person who gives it direction to, to take.

Maria Campbell: Oh, I know I can't. There's some dances I can't do unless there's a caller. And everybody just gets hopelessly lost.

Jeanne Pelletier: Yeah, and some of them don't listen. That's why they get hopelessly lost.

Maria Campbell: Yeah, that's true.

3.14.30 Jeanne Pelletier: But, and when I used to go and dance, and dance in the, in the circle itself. That is hard because the motion's all opposite from what I'm supposed to be doing, and the guys are really good about it. After, after I told them, well, the women are doing men work now, so I just decided I may as well do this, and I like doing it. I can do it better than you, you know. That was fine. It was fine, like it was a one big joke after I got started because there was some things we used to say to one another and just laugh about it. It was, it was lot of fun with the, the male, males that I worked with, that I was showing. And then they took it off to different places. Other than that, I had to go here and there, and if they had a dance I used to like, going and calling out for the different people like ...

3.15.24 Maria Campbell: And did you call in the communities? Did you go to the communities...?

Jeanne Pelletier: Oh yeah, all over.

Maria Campbell: Oh, so you didn't just do it for students? You...

Jeanne Pelletier: No, no, no, I did it for adults, and the whole dance. Like, different areas, different reserves, from one reserve to another always went. I did that for about five years. So, finally the guys took over in the reserves, but on the outside I, still there's a couple that, that I do, still, still, still do it. But it's a, it's a fading.

Maria Campbell: Oh I know.

Jeanne Pelletier: It's fading.

Maria Campbell: It's just about gone. Well, what we'll do is we'll, we'll stop, and we'll get some music set up, and then we'll get you to call.

Jeanne Pelletier: Okay [?].

Maria Campbell: [?] Yeah. Which one, the first one you're going to do, can you tell us a little bit about that?

3.16.13 Jeanne Pelletier: The first one the, the quadrille, they used to call it quadrille is the, it's called the first change and it's kind of slow. They used to dance it kind of slow. And then the second one is a little, little double step and it's a little faster. And then the third change is the, what they called the breakdown. It's fast, it's supposed to be...

Maria Campbell: I wonder if anybody ever, ever and I'm sure, you know, this what it represented was the way that we went out into the hunt. You'd start out with the horses going kind of slow, and then they'd start to canter, and then they'd be at a full gallop to go hunting. I remember my grandpa telling me that that was why, because I used to say, "Why can't we just start off dancing fast, eh?" And he'd say...

Jeanne Pelletier: It would be slow and then they'd pick up speed, and then you'd pick up speed. I didn't really quite go into that, or I didn't ask them why, and then when I did they said that that wasn't the only, that wasn't the only steps. He said in some places they did five, five changes some places. Like especially in the Ozark, they did ten changes.

Maria Campbell: Just keep going, yeah.

Jeanne Pelletier: Just keep going, so I don't know why.

Maria Campbell: Well, we'll stop and then we'll get some music set up, and then we'll get you standing up.

3.17.32 [No audio]

3.20.03 Maria Campbell: So the first one that you're going to do is the first change?

Jeanne Pelletier: Hmm.

Maria Campbell: And the second one is three hands around?

Jeanne Pelletier: Hmm.

Maria Campbell: And then the third one is you sling mine?

Jeanne Pelletier: Yes, and as we go along, we'll go, well, we'll go with the music.

Maria Campbell: Okay, alright, so let's start the music.

3.20.22 Jeanne Pelletier: [Music plays and Jeanne Pelletier calls] Join your hands and circle that, all the way around to the left. Break and swing. [?] with your left hand [?]. Hurry up girls, you'll never get around. Swing when you meet and promenade eight. First and the opposite couple forward and back. Forward and back back. Two couple swing. Ladies change across the [?]. Chain like that, with just one half. Don't forget your dosey-doe. Places all you [?]. Elbow with your left hand [?] right and left circle it up and [?]. Hurry up girls, you'll never get around. Swing when you meet and promenade eight. Next, two couple forward and back. Forward back. Two couple swing. Ladies change across the floor. [?] back just one half. Don't forget your dosey-doe. Places all you [?]. [?] with your left hand [?] right and left [?]. Hurry up girls, you'll never get around. Wink your eye and pass him by. Swing when you meet and [?].

3.22.07 [No audio]

3.22.31 Maria Campbell: Okay, so this is the three hands round?

Jeanne Pelletier: Three hands round, yeah. This one is, the music comes, it's the second change. We are going to pick up a little bit more steam and we're going to go into the second step.

Maria Campbell: Okay.

Jeanne Pelletier: Like this was the first step. It was a drag step, and this is the second, second one, and we're going to do a little double stepping.

Maria Campbell: Now we're cantering toward the herd, okay? Music.

3.22.56 Jeanne Pelletier: [Music plays and Jeanne Pelletier calls]

Places all, let me see those fancy steps. [?] right and left your foot up and that foot down. Hurry up, boys, you'll never get around swing when you meet promenade around. [?] turn to your right, three hands around and [?] on the outside runway around. Four come around. Four come swing. Four hand round and up to the next [?]. Three hand around [?] on the outside running around. Four couple around. Up to the next one, now you're home. Swing your partner round and around. [?] to the left. [?] right hand around, right hand round. Partners all, all get around. Next to the couple, run your way around the rest all in. Open [?] and let them in. Sashay up and down, turn to your right, swing your [?] around the lady on the outside [?]. [?]. Four couples swing. Over to the next one, same old thing. Three hand around. [?]. Four couples swing. Over to the next one, same old thing. Places all they all swing around. [?] to the left. Grand chain right and left. Hurry up, boys, and hurry up, girls.

3.25.15 [No audio]

3.26.17 Jeanne Pelletier: [Music plays and Jeanne Pelletier calls] [?] with your left hand. Grand chain right and left. Hurry up, boys, and hurry up, girls. Don't forget that right hand round, right hand round. Promenade round. Couples four, there is no more [?] your partner, that'd be all.

3.26.52 [No audio]

3.27.15 Maria Campbell: Okay, music.

Jeanne Pelletier: [Music plays and Jeanne Pelletier calls] Places all, let me see them fancy steps. All join hands [?] centre. One more time. Break and swing. [?] you left hand, branching right and left. Swing [?]. [?] run away round the rest fall in. [?] let them in. [?] up and down. Turn to your right. You swing mine and I'll swing yours. Leave mine alone and swing your round. [?] hand round. [?]. Up to the next one, up to the next. You swing mine and I'll swing yours. Leave mine alone and swing your own. [?]. Up to the next one, same old thing. Places all, you all swing out. [?] to the left. Back with the right hand around. Partners all promenade round.

3.28.39 [No audio]

3.30.32 Maria Campbell: So I would, I would really like to hear this story, and it's called the story of the Duck Dance.

Jeanne Pelletier: Yes.

Maria Campbell: So maybe you could read that one to us.

Jeanne Pelletier: 'Kay, the story of the Duck Dance. The story is, the story, this is the origin of the, of the Duck Dance. It has been told generation after generation. There, there lived this kind and, and spirited old Métis, Métis man everyone called Uncle Louis. He was tall, skinny, and had long hands.

When he spoke, he always made gestures. Everyone I grew up with enjoyed the stories he told. To get him to, to start one story, one of his stories, it seems like an eternity. During, during the month of August on a long and summer hot evening as we sat by the outside, we watched Uncle Louis walking close, slowly by the riverbank. He was coming toward us. As he approached, he began to wave his hands for us to meet him. We met him by the wagon trail between the hills and the river. He was very excited.

"Tomorrow morning at 4:30, meet me by the riverbank beside those willows over there." He pointed with his long hands. With his, he pointed with his lips. "I have good, a good story to tell you young people. I must warn you, be very quiet and patient. In this story it is very, very important with, with that." Then he left. The following morning was warm and beautiful. The sun was just shining and the birds were, were chirping as we came near the willow, willow bushes by the river. We saw Uncle Louis. He was motioning us to be quiet. We sat beside him. He pointed with his long fingernails to look toward the river. At first we couldn't see what he was pointing at. Hidden between the reeds and cattails in the water, we saw many of those ducklings and beautiful drakes and females, their parents. "Pssst," Uncle Louis, Uncle Louis began in a whisper, "Watch quietly and you will see the mallard duck and the female come out of the water," he said. "They will swim forward and backward about three times. The others will follow in straight lines." There were drakes on one line and with little ducklings, females on the other line with little ducklings, too. "Look," Uncle Louis said, "See them splashing their wings? Extending them and, and going *quack quack quack*, but others will, will be swimming down the centre under the splashing wings. They always gave turns so gracefully and so respectfully." Suddenly we heard a big loud bang. Jumping to his feet, Uncle Louis said, "Look at that duck now, look at the ducks now." They were waving and swimming in circles, which means the formation of the figure eight, and all were gone. To this day, it has been, to this day, this has been the beginning of the Duck Dance. I forgot it.

3.34.18 Maria Campbell: You haven't read it for a long time?

Jeanne Pelletier: No, I just wrote it and just left it.

Maria Campbell: So you've written lots of these little stories?

Jeanne Pelletier: Yeah, short stories. Just, just things from the, from the, from the, the old stories, and these are for, for, for children. I, I work, I like working with children. I just made it because I had a large family and, and never had nothing to offer them. So this is the way from my, my grandparents to them.

Maria Campbell: Oh, that's nice.

Jeanne Pelletier: To all children. It's not only my own.

Maria Campbell: Thank you Jeanne, that was, that was really good.

3.35.04 [No audio]

4.14.58 Maria Campbell: So were there lots of lots of families that lived in Crooked Lake?

Clementine Longworth: Oh, there was quite a few families. We had all them, they must lived there close, too.

Maria Campbell: Yeah, do you remember when you were young, how many there were? Can you remember their names?

Clementine Longworth: The Henrys and the Flamonts and the Desjarlais and...

Jeanne Pelletier: Pirot.

Clementine Longworth: Yeah.

Jeanne Pelletier: Lavallee.

Clementine Longworth: Lavallee, yeah.

Jeanne Pelletier: Desjarlais. That's about it that I can remember [?].

Clementine Longworth: Yeah, [?], yeah.

Maria Campbell: And that was, that was the main families out there?

Jeanne Pelletier: Yeah.

Clementine Longworth: Yeah.

4.15.43 Maria Campbell: So what were their, the family names like the Desjarlais, what were their, who was the, the elder Desjarlais there, the...

Jeanne Pelletier: My grandpa?

Maria Campbell: Yeah, what was...

Jeanne Pelletier: Jimmy Desjarlais.

Maria Campbell: Jimmy, and what was his wife's name?

Jeanne Pelletier: Therese.

Maria Campbell: Therese. Do you remember what her maiden name was?

Jeanne Pelletier: Pelletier.

Maria Campbell: Therese Pelletier. And how many children did they have?

Jeanne Pelletier: About ten.

Maria Campbell: Ten. And I guess when you were young, they would have, that would have been, they would have been married and...

Jeanne Pelletier: There was, there was a few of them still living and not married when I remember them.

Maria Campbell: What were their names? Do you remember the, the names of those ten kids?

Jeanne Pelletier: There, there might have been more than ten, but the ones I can tell you off-hand was Roger, Philomene, Peter, Albert, Arthur, Arthur, Marie, Jane, Florence.

Maria Campbell: Florence.

Jeanne Pelletier: Yeah. And there was some that died, too, so that was eight. 'Cause I think she had, and I think she lost a boy and a girl, maybe, when were they were twelve or thirteen years old.

4.17.00 Maria Campbell: And what about, the Pelletiers were another family?

Jeanne Pelletier: Yeah, that was another family.

Maria Campbell: And do you remember the, the names of the oldest ones, the old people?

Jeanne Pelletier: Alfred, and his wife was Therese.

Maria Campbell: Do you know what Therese's maiden name?

Jeanne Pelletier: Delorme.

Maria Campbell: Delorme?

Jeanne Pelletier: And he had a brother by the name of Charlie and he was married to Maria. That's Kohkom Maria. What was her last name? Oh, I can't remember her last name. But anyway, Maria and Therese Pelletier, and there was another old lady that was married to a Delorme. They were three sisters.

Maria Campbell: Okay.

Clementine Longworth: And my mother.

Maria Campbell: She was one of the sisters, too?

Clementine Longworth: Yeah, was one of the sisters.

Maria Campbell: So four sisters.

Clementine Longworth: [?].

Maria Campbell: What was their last name? Do you remember? Your mom's last name?

Clementine Longworth: Allery.

Maria Campbell: Allery, yeah.

Jeanne Pelletier: I knew this old lady that married a Delorme, had a different last name. Her name was not Allery.

Clementine Longworth: See, my mother and Therese, they were half-sisters, [?] full sisters.

Jeanne Pelletier: Oh, oh, that's why, yeah.

Clementine Longworth: Delorme, my mom, Maria and Therese, they were Delormes.

Jeanne Pelletier: Delormes, yeah.

Clementine Longworth: And my mother was an Allery because they'd had a different dad.

Jeanne Pelletier: Oh, that's, that's where it comes into different families.

4.18.35 Maria Campbell: And so that was the Pelletiers, the Delormes. What about Laframboise? What was the old people's name?

Jeanne Pelletier: Her, her oldest name was, what was old [?]? What was her? Lavallee.

Maria Campbell: Lavallee.

Jeanne Pelletier: Yeah, Lavallee.

Maria Campbell: And her first name?

Jeanne Pelletier: Her first name was Margaret, I think.

Maria Campbell: Margaret Lavallee, and she married...?

Jeanne Pelletier: What was that old Lafromboise's name? I can't remember.

Clementine Longworth: Lafromboise.

Jeanne Pelletier: Yeah, I know, but what was his first name?

Clementine Longworth: Oh, oh boy, I used to know him.

Jeanne Pelletier: I know his son. His son's name was John.

Maria Campbell: And how many kids did they have?

Jeanne Pelletier: They adopted two kids.

Clementine Longworth: Yeah.

Maria Campbell: Oh, so they had no children of their own.

Jeanne Pelletier: No, they, they had adopted John and Elizabeth.

Clementine Longworth: Norman.

Jeanne Pelletier: Norman, that...

Clementine Longworth: Norman Lafromboise.

Jeanne Pelletier: That's his parents.

Clementine Longworth: Yeah.

Jeanne Pelletier: Yeah. His dad's name is Johnny. And Therese. Therese Flamont.

Maria Campbell: So that was Delormes, Pelletiers, Laframboise, and he was Lavalles. Who were the old, and who were the old people of ?

4.19.52 Jeanne Pelletier: Oh, Lavalles? There was [?] and Napoleon that I know of, that were all Lavalles.

Maria Campbell: And who were they married to? Do you remember?

Jeanne Pelletier: Napoleon was married to Louise Anne [?]. His first wife. And then his second wife was Annie, Annie Feather.

Maria Campbell: Annie Feather.

Jeanne Pelletier: [?]. That is my step-grandma. And on, oh [?] I don't remember his wife's name. She's already ...

Clementine Longworth: Me, too.

Jeanne Pelletier: She's already dead when...

Maria Campbell: And did they have lots of kids? How many kids did they have?

Jeanne Pelletier: Oh yeah, my grandpa had lots of kids with his first wife, and he had lots of kids with his second wife.

Maria Campbell: Do you remember the names of them?

Jeanne Pelletier: Oh yeah, there was, there was a girl.

Maria Campbell: So let's go the first, the first family first.

4.20.45 Jeanne Pelletier: Okay there was Seraphine, there was Andrew, Victor, [?]. There was two girls. They were in their [?]. Gabriel, Gabe that's what he had with his first family.

Maria Campbell: And then his second family?

Jeanne Pelletier: His family, he had Beatrice, Eric, Therese, Lawrence, and Johnny.

Clementine Longworth: Yeah.

Jeanne Pelletier: That's what he had with his second wife.

4.21.26 Maria Campbell: And then the other family was Flamont? Who were the old people in the Flamonts?

Jeanne Pelletier: Alexandre?

Clementine Longworth: [?], mon oncle, but he used to live on top of the hill. [?] his dad.

Jeanne Pelletier: Can't think of his name.

Clementine Longworth: Michael.

Jeanne Pelletier: Michael and Edna.

Clementine Longworth: [?] That was the horse.

Jeanne Pelletier: I can't remember his name. Right off-hand.

Clementine Longworth: Robert?

Jeanne Pelletier: Could be. I can't remember.

Maria Campbell: Did they did they have lots of kids?

Clementine Longworth: Oh you had to have a lot. I [?] [?] and Freddie and ...

Jeanne Pelletier: Helen.

Clementine Longworth: And my Magritte. Victoria. There were five for sure that were his kids, yeah.

Maria Campbell: Those were the Flamont kids?

Clementine Longworth: Yeah, [?] I think they're all gone, eh?

Jeanne Pelletier: Yeah, yeah, they're all dead.

Maria Campbell: Now, who were the others again that you mentioned? So that's, that's Pelletiers, Flamonts, Laframboise, Lavallees ...

4.22.40 Jeanne Pelletier: Pirot, Pelletier kids. Oh, Alfred's bunch there was, that was a large family, too.

Clementine Longworth: Yeah, that was a big family.

Jeanne Pelletier: Yeah, that's where her, her aunt was married to, to this old...

Maria Campbell: Alfred.

Jeanne Pelletier: Yeah. And they had, let's see, I'll start with the, I'll start with the girls. Hmmm, which was the oldest one?

Clementine Longworth: Lily.

Jeanne Pelletier: Lily.

Clementine Longworth: Alice.

Jeanne Pelletier: Alice. Rose. That was her nickname, too. Lily was another nickname—her real name is Justine. And Rose. Justine. Laura, Eleanor, used to call her Laura, Eleanor...

Clementine Longworth: Yvonne.

Jeanne Pelletier: Yvonne. And the boys was, [?] Robert and John and Henry [?]

Maria Campbell: [?]

Jeanne Pelletier: That's what they called him 'cause he was the youngest one. That's, that's the kids they had, and that's the Pelletier family I married into that, but she's the son I married.

Maria Campbell: And what was the mother's name? [?] people's name.

Jeanne Pelletier: Therese.

Maria Campbell: So, everybody, all of these families were related, eh?

Clementine Longworth: Oh yeah, yeah, [?].

4.24.11 Jeanne Pelletier: All married into different families. Like, like with my father-in-law, there was a double wedding. He got his sister, his oldest sister, and him, they're the two oldest ones. They got married to, like, at the same time. One married a Flamont and he married a Lafromboise. I have that, that's the picture I was talking to you about, that old picture. How they were dressed, these little pretty shirts on. The women had just, like, on the waist, just like they had ribbon sashes.

Maria Campbell: Where did those people all come from? Like, where did, when they came to Crooked Lake, where did they come from? They didn't, you said your family came from Manitoba, your dad came from Manitoba?

Clementine Longworth: Yeah, that's where my dad came from.

Maria Campbell: And, but did they all come from Manitoba or just some of them? Do you know?

Jeanne Pelletier: Some of them, some of them come from the States.

Maria Campbell: What part of the States?

Jeanne Pelletier: North Dakota.

Maria Campbell: From North Dakota.

Jeanne Pelletier: Yeah, because I have relatives in North Dakota, but I don't know them very well.

Maria Campbell: Do you know of what, what about, what year they came there?

Jeanne Pelletier: Oh a long ago.

Maria Campbell: And were they Canadians originally that went into the States and then they came back home?

Clementine Longworth: Yeah.

Maria Campbell: They were.

Jeanne Pelletier: And like my grand, my grandpa comes from Winnipeg, 'round Winnipeg. And he had one, two brothers that I know of. One, one was called Edward, Edward, and what was the other one called? Oh, I can't think of the other one, but, but that one I remember, old Edward.

Maria Campbell: And that community's no longer there, eh?

4.26.00 Jeanne Pelletier: Oh no, there we just had a reunion about a year ago, and we, we placed a monument where the old school was, the, the Michif day school. And there was hardly, like, just a few of the younger people that went to school. That's, that's all that were there. Well, some couldn't make it because they had different things them, too. They were celebrating at different, different regions, too.

Maria Campbell: Why did they leave there?

Jeanne Pelletier: No work. No work, no living. Most of them were on welfare and they didn't want to, to stay that way the rest of their lives, so they all moved to the cities.

Maria Campbell: About what year did they all move away from there?

Jeanne Pelletier: The last one moved away last year. That was the last, like, after she died.

Maria Campbell: She was really old?

Jeanne Pelletier: Not very old, maybe eighty.

Maria Campbell: But the majority of them, when did they move away?

Jeanne Pelletier: Oh, in the sixties, early sixties.

Maria Campbell: And where'd they move? Regina?

Jeanne Pelletier: Regina and Calgary.

Clementine Longworth: There were a lot going to Calgary.

Jeanne Pelletier: Lot went to Calgary and lots came to Regina.

4.27.13 Maria Campbell: What was by Calgary to move?

Jeanne Pelletier: I have no clue, but my mom went, moved to Regina for work, and my sister was working there, so that's where she, she landed. Working up in one of the hotels for a long time.

4.27.30 Maria Campbell: And is there a graveyard there?

Jeanne Pelletier: In, yeah, because they had a mission. Like, you know, where the big..

Maria Campbell: The old Catholic mission was.

Jeanne Pelletier: Yeah. That's where the graveyard is.

Maria Campbell: Oh, so the graveyard was used by both of them? The First Nations people and, and the Métis? How did they get along, the two groups of people, like, the Métis and the Indian people?

4.27.53 Clementine Longworth: They got along well. They were related, you know, some of them were cousins, some of them, their sister, they were married to all. Mix in, yeah.

Jeanne Pelletier: The reason why they didn't, maybe, get separated like that was because some of the parents took scrips and some of them moved to the reserve. And after they had these scrips, they, they sold them, I guess, and then they had nothing. Had to struggle for a living.

Maria Campbell: So, on the reserve, a lot of those people are Métis then, eh?

Jeanne Pelletier: Yeah.

Clementine Longworth: Oh yeah.

Jeanne Pelletier: But they took...

Maria Campbell: They took treaty.

Jeanne Pelletier: Yeah. Yeah, because that's why I say all my relatives are treaty and I'm a Métis. I don't know much about getting treaty. I don't know if your mother has to be born on the reserve or what it is.

4.28.43 Maria Campbell: Yeah, your mother, your grandmother.

Jeanne Pelletier: Well, my mother and my grandmother both were born in the reserve.

Maria Campbell: You should be eligible for treaty status then.

Jeanne Pelletier: My mother just got Bill C. That's all she got. 'Cause she was born in the reserve.

Maria Campbell: Yeah, I'm not quite sure how it works.

Jeanne Pelletier: But, anyway, we survived this long, I guess.

4.29.05 Maria Campbell: And do you have reunions every year there? Like, or was this the first time that you tried it?

Jeanne Pelletier: This was the first time that we tried it because all we noticed that, like a lot of our, our families were all dying, older people. So we tried to, tried to get everybody down there.

Maria Campbell: Are you going to be doing that again? Or was that just ...

Jeanne Pelletier: I want to. Maybe. I don't know. I'll have to see how the other people, like those that are left, think about it. There's, there's very few. Like, I only got about maybe four or five cousins from my father's side, and I got lots on my mother's side, but they're all, all from the reserve.

Maria Campbell: Do people still, you know, when people pass away, do they still take them back there to be buried?

Jeanne Pelletier: Some of them.

Maria Campbell: Yeah.

Jeanne Pelletier: Yeah, the old, like when Henry Pelletier died, like they took him back to Crooked Lake. My cousin was buried in Crooked Lake, and so was her brother, buried down there. My dad is buried down there with one, one sister.

Maria Campbell: Yeah, 'cause my family, everybody goes, everybody's taken back home after.

Jeanne Pelletier: And my, one of my brother's buried in Regina. No, actually, two of them.

Clementine Longworth: [?] buried in Regina, too, eh?

Jeanne Pelletier: Yeah.

4.30.33 Maria Campbell: And is, the school isn't standing anymore, though, the old residential school?

Jeanne Pelletier: No, they tore it down, and they built a brand new one. All the old school is gone.

Maria Campbell: So, the whole, all the old buildings are gone?

Jeanne Pelletier: Yeah.

Maria Campbell: And, and your houses are not there anymore?

Jeanne Pelletier: There was just one left. I don't know if it's still standing, but they were tearing them down as quickly as, as you could.

Maria Campbell: [?].

Jeanne Pelletier: Yeah, and that's a funny thing because that land was supposed to be leased for at least a hundred years, and yet when we went back to try and purchase the houses that were built for our families, we couldn't do it. They were all sold. So that was kind of...

Maria Campbell: Who sold them? Was it the provincial government?

Jeanne Pelletier: I don't know how they got sold or who was looking after it, but I asked a man here in Regina when I was I was working in a restaurant, and I asked him. Well, they were selling those houses for a hundred dollars and they were nice houses and I wanted one. At the time I was living there, we couldn't afford to, to buy a house, but when I was working I could purchase the house. And then he said, "Oh no, you're not living there, you can't have it." "Well, my mother wants it," I told them. And they were all sold to farmers.

4.31.48 Maria Campbell: Did any of those people that used to live in the community? Did they move to the Métis farm? You know, there was a Métis farm in the valley, eh?

Jeanne Pelletier: Yeah, that was right there. They had a farm.

Maria Campbell: Oh, I see. Okay.

Jeanne Pelletier: But everybody that worked the farm got old.

Maria Campbell: So that was, that was one of the farms?

Jeanne Pelletier: That was of the farms.

Maria Campbell: I didn't realize that.

Jeanne Pelletier: That's why we had that monument put up at the, to mark where the Métis, Métis settlement was. The school, the farms...

Maria Campbell: So, when you were, when you were young, then that must have been a really busy place, eh?

Jeanne Pelletier: Yeah, it was.

Maria Campbell: They would have had cattle, all kinds of things there.

Jeanne Pelletier: They had a few cattle, pigs, and chickens, and they had land that they worked up, like up the hill and a little bit down the valley because that's where the people put their gardens in. That's the only time I seen a garden 'cause my mom had put up a garden.

4.32.46 Maria Campbell: Were any of those people involved in the, in the, in the Batoche, the battle at Batoche? Did you ever hear stories like that when you were...

Jeanne Pelletier: My grandmother. That was the only one. I had this interview to the, we had to interview older people, that was our task for, I was probably in Grade Four or Five, and I did that. She told me a whole history of Batoche.

Maria Campbell: Yeah, that's what you were telling me yesterday, yeah.

Jeanne Pelletier: And to this day I'm sorry I lost that book, or...

Maria Campbell: Do you remember things that she told you?

Jeanne Pelletier: She just said that they were coming from, I don't know where they were coming from, but they were, they were there, and they, oh, they were running away from this tribe.

Maria Campbell: Oh, and that's where he, he, made the, yeah. Did she ever see Riel? Did they ever, did she ever talk about that or Gabriel?

Jeanne Pelletier: They, they seem to have known them very well. But that's why she said it wasn't, like, Riel didn't do anything. It was the priest that betrayed him. And that was said by two women that we had interviewed with long ago. They both said the same thing, like, that the priest betrayed them.

Maria Campbell: Did they ever talk about how they ended up in the States?

Jeanne Pelletier: They used to go from place to place. They used to get horses, like the wild horses and then bring them across. Or get God-given horses, and then bring them across.

Maria Campbell: And then they just ended up staying there?

Jeanne Pelletier: They'd stay there for a little while, then move back. They were free to go, come and go.

Maria Campbell: They just wandered back and forth all the time?

Jeanne Pelletier: All over. Yeah. That's why I guess our kind of people don't stay put in one place or have a hard time to stay put in one place, or moving all time.

4.34.42 Maria Campbell: Well, what about your dad, Clementine? Why did he leave Winnipeg to move to Crooked Lake? Do you know? Did he ever talk about it?

Clementine Longworth: He never said how come he came to Crooked Lake. See, he had brothers there, too, you know. My dad had brothers, about three of them. So they all moved to Saskatchewan after a while.

Jeanne Pelletier: I guess a lot of them had to leave because their, their land was, where they were living was being used. So they looked for another place and they all landed up. Being relatives, they all landed up, almost the same place till it became a settlement. And then they'd move around this little place between the hills and by the river, by the lake. 'Cause I can remember when, when we lived at the beach, there was little houses yet, and we knew all the people that lived in these little houses. 'Cause those are the houses we used to go and say Happy New Year to, New Year's. It was lots of fun then. But all that, that whole place is totally different today.

Clementine Longworth: Yeah, it's nothing at all.

Jeanne Pelletier: I even had a hard time finding, finding how to get to the beach where I grew up, you know.

Maria Campbell: It had been all cleaned off.

Jeanne Pelletier: Landscaped, yeah. Landscape was different.

Maria Campbell: It's all farms now.

Jeanne Pelletier: All beach like a town.

Maria Campbell: Oh, oh I see okay.

4.36.14 Jeanne Pelletier: Looks like a town. It's got power all the way around the beach like that.

Maria Campbell: There's cottages all around?

Jeanne Pelletier: Oh yeah, cottages. There's even breakfast, bed and breakfast put up. And ...

Clementine Longworth: Used to be nice, eh? Used to be nice.

Jeanne Pelletier: There was an old, old Pelletier had a nice farm, but when they, after the old people died, they, young guys sold it. Sold it to the government for a park. That was a nice piece of property.

4.36.52 Maria Campbell: Well, I can't think of anything more to ask you guys. So I don't know if Cheryl's got any more questions that she, that she wants, and I have to move out of the...