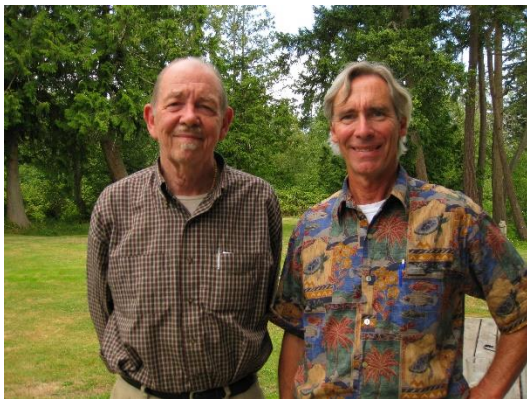




**Western Washington University Libraries  
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Fishtown Oral History Program**

**Paul Hansen**

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**PP:** This is Paul Piper. I'm here with my colleague Tamara Belts, and we're interviewing Paul Hansen at the Rexville store near La Conner. And it's August 1, 2014. The topic of this oral interview will be about Fishtown.

So, Paul, I was just wondering if you could talk about how you came to be at Fishtown, or when it all happened.

**PH:** I'd been there a couple of times, and one day Tom Skinner came up to my bookstore in Bellingham, and we had a really great talk. And about a week later, he moved out and told me I should move into his place there, I

should take over his place. So that's what happened.

**PP:** And this was the Bank bookstore?

**PH:** Yes, it was the Bank bookstore in Bellingham.

**PP:** Did you close the bookstore at that time?

**PH:** No, it went on for, oh it must have been about a year or so. I'm not exactly sure.

**PP:** Okay, but you were—you got out of management at that time, or when—

**PH:** Well, that part of Bellingham was more or less bought out by a wealthy native son who had made a fortune in Texas in cars, I think, and the space was no longer available, you know.

**PP:** Oh.

**PH:** I was more interested in Fishtown by that time anyway, so it was a good solution.

**PP:** What had gotten you interested in Fishtown?

**PH:** Well, I think I gave Robert Sund a ride up there once, and briefly met Buster Lee at their farm there. I don't know when I came up next. That was probably before I even started the bookstore. That would be 19-, maybe spring of 1970, I'm not sure. And then we came down from Bellingham a couple times to see Charlie, somehow. I knew Charlie from Seattle. And then this thing happened with Tom Skinner.

**PP:** Did you have people like Robert doing readings at your store and that sort of thing in Bellingham?

**PH:** No.

**PP:** No, okay. Could you talk a little bit about how you met Charlie and maybe Steve or whoever you had met in Seattle before you moved to Bellingham.

**PH:** Well, Robert was staying with me, and he brought Charlie by, Charlie and Aurora Jellybean by, and she was-- I don't think she was still-- she wasn't still with Arthur, but she had been married to Arthur at some time. She was extremely beautiful. And so he brought Charlie by. Maybe Charlie and Aurora came by to see him, so that's how I met them.

**PP:** And were you going to the University of Washington at that time also, or involved—

**PH:** Probably just barely.

**PP:** Okay. You were doing—

**PH:** Chinese studies.

**PP:** Chinese studies. Okay. Who were you studying with there?

**PH:** Professor Hellmut Wilhelm, whose father Richard translated the Book of Changes, and Hellmut lived in China for 50 years before he came to the US. And not all the time in China, but basically. He only left when the communists forced all the foreigners out in about 1952 or something like that. And Herbert Franke, who would come over as a visiting professor. We became pretty good friends. He was from the University of Munich. And Conze was there, Edward Conze. I studied with him for a couple of years. They were the most notable. Isabella Yen was pretty good. She didn't do too much like his heavy duty scholarly stuff that some of them did. Father \_\_\_\_\_, Paul \_\_\_\_\_, paleontology, paleography—paleography, that's what it was. And he was really good.

But Professor Yen was the grandson (sic) of Yen Fu, who translated some extremely significant philosophical documents, and I believe a lot of Shakespeare, I don't know how much, into Chinese back in the late 19<sup>th</sup> century. She had a wonderful kind of grasp of Beijing life, you know, back in those days. She was really a nice lady. So people like that.

**PP:** So when you moved to Fishtown then, were you interested in moving into a place that would allow you to concentrate on your work?

**PH:** That was the idea.

**PP:** Could you talk about whether that was successful or not.

**PH:** Well I did some. (laughter)

**PP:** I guess, I guess the reason I brought that up is because it seemed like there was just a lot of difficult kind of day to day work to do there as well, you know, physical (inaudible)—

**PH:** (Inaudible) (laughter) Who told you that?

**PP:** --rebuilding boardwalks—

**PH:** I mean, you could do it if you—I mean, yeah, you had to do the boardwalks, but what's that, once a year, for two or three days?

**PP:** Oh.

**PH:** You had to get in your wood, one day. You know, and you had to make a little money, I suppose, somehow, to buy kerosene. You could live on about \$35 a month.

**PP:** Wow!

**PH:** In those days out there. It was very nice.

**PP:** Could you talk about what an average day might be like out there.

**PH:** No.

**PP:** (laughter) There weren't any, huh?

**PH:** Probably not, you know. A lot of times the average day was that nothing happened, which is more or less what people wanted. You know, I mean, you might do something of your own, but not much would happen. Say hello to somebody. There weren't too many of us out there, as you know.

**PP:** How many were there at—

**PH:** Any given time?

**PP:** Yes.

**PH:** Well there was Charlie and Bo and Gul, his wife at the time, and their one—her daughter, and then later April, Bo and Gul's daughter, and I was there with Elizabeth, and she stayed in that cabin after I left, and I lived on a boat on the river for a while. So there was Arthur and me and Bo and Charlie and \_\_\_\_\_ and Sandy and Elizabeth, and sometimes Ivory, that was Charlie's girlfriend at the time. And over on the other side of the hill, Stephen's place, where Maggie Wilder lives now, that really-- No, no, I think it still belongs to Marty Chamberlain.

**PP:** Okay.

**PH:** Yes. He's around.

Hey, here comes my sandwich.

**PP:** Shall we take a sandwich break?

**PH:** Yeah, I don't want to hear people—people hear me eating.

(break in recording)

**TB:** Okay, we're back after our little lunch break there.

**PP:** So the next three questions I kind of had, was interested in how you folks, living in Fishtown, identified with Fishtown. And to articulate that better, did you feel like you were a bunch of people just kind of living alone, doing, you know, your own thing and talking to each other once in a while? Did you feel like you were a community? Did you feel like you were a commune? Could you talk about that.

**PH:** Well, yeah I'd say we felt we were a community, but not a commune.

**PP:** So you—

**PH:** We were all pretty close. People got along for the most part. Yeah, I think they did. Yeah, pretty good. Oh, Hans was there too, you know, Hans Nelson. He was there a lot. He lived in Arthur's place before Arthur took it over.

**PP:** Okay.

**PH:** I think that was the hand off. I don't know where Hans went. He ended up on, what's that island down there in the sound?

**PP:** Oh, out on Vashon.

**PH:** Vashon.

**PP:** Yes, yes. I want to interview him. I have a friend out there who's an artist who knows him. And his brother, didn't he come out, Eric?

**PP:** Eric.

**PH:** He came out. I don't think he ever lived there, but he might have at some point. Hans and Charlie were out there pretty early. I'm not sure exactly. You'd have to get that from Charlie. I would say 1969 or something like that, maybe even before. Charlie came out to go to the Skagit and ended up at Fishtown somehow. And Charlie would have been college age in 1964, is that right? Something like that, would have been 18 then. So God knows, he might have come up pretty early. Glenn was here, Glenn and Ally. They had a place in La Conner. I think Dana might have had a-- He did have a place in La Conner. I think he might have had one then, he and Toni Ann and the girls.

**PP:** What was the relationship like with La Conner? Was it, I mean, did you guys go to La Conner a lot or?

**PH:** (Laughter) There wasn't any other place to go. Well yeah. A lot of the time we had to walk. So if you didn't really want to go, you probably stayed home.

**PP:** How far was it?

**PH:** 2 ½ miles, I believe.

**PP:** Okay. That must have been kind of hard to walk home after going out and having a few drinks with your friends there.

**PH:** An hour. It was all flat. I mean, as long as you could pick up your feet. (laughter)

**PP:** Yes.

**PH:** No, that really wasn't a problem. And you know, I think Bo had a car sometimes, and sometimes I did, actually. And Stephen always had a car, when he was there. He kind of had two places.

**PP:** Oh he did?

**PH:** Yeah, yeah. He had some other place where he stayed in Seattle. Maybe a bookstore or something. He ran a bookstore in Fremont till pretty recently. He may still have it.

**PP:** The Id Bookstore, right?

**PH:** No, the Id, that's way back there. That's Vietnam times. But he had a bookstore in the Fremont until pretty recently.

**PP:** Okay. You don't remember the name of it?

**PH:** No, I don't remember.

**PP:** So, you guys both ran bookstores. That's pretty cool.

**PH:** Yes, he helped me start mine.

**PP:** What was your area—were you interested in primarily Asian or Chinese—

**PH:** You mean in my bookstore?

**PP:** Yes, in the bookstore.

**PH:** Just books. I had some, you know, yeah, I'd pick up a book on China if I thought it was interesting, but no, it was just books.

**PP:** What year did you get to Fishtown, do you remember?

**PH:** 1970? I'll have to think about that. Tom would probably know.

**PP:** I need to talk to him.

**PH:** Yes, Tom would probably know. Because I think we closed out the bookstore in 1972. This guy kind of terminated our tenancy. But we hadn't had this place, or I had had this place in Fishtown for a while, months, not years.

**PP:** Was it, when you moved in, pretty livable?

**PH:** Tom had been living there. It was tiny but it was livable.

**PP:** Like one room or—

**PH:** Yes, it was one room at the time.

**PP:** And did you begin doing your work in that one room or did you add a —

**PH:** No, it was fine.

**PP:** --studio or something?

**PH:** Yes, I mean, the bookstore was still around, so it was more of a weekend retreat. Yeah, there was plenty of room to work in there.

**PP:** So did people generally kind of cook their own meals—

**PH:** Yes.

**PP:** --and do that sort of thing?

**PH:** Yes. Oh yes.

**PP:** There weren't kind of more the communal get-togethers—

**PH:** Oh, people would have people over for dinner, something like that.

**PP:** Okay. And did you, again kind of getting back to this identity, did people, at the time anyway, feel that there was a particular type of work that was coming out of Fishtown?

**PH:** Oh I don't think people went that far. I mean other people may have thought so. Most of us knew something about Oriental art, Oriental philosophies.

**PP:** So that was a common language?

**PH:** In a way.

**PP:** Yeah. I'm pretty fascinated by the fact that most of you all seem to do all different types of art, as far as being into carving, painting and writing... Could you talk about that a little bit.

**PH:** Well I think everybody had their bent before they ever got there.

**PP:** Did people pick things up from other people that were there and try things with them?

**PH:** Hmm. No. I'm sure some, but I don't think that's what it was all about somehow.

**PP:** For yourself, could you talk a little bit about what your primary arts were when you came there and what you were working with?

**PH:** Okay. I did get interested in calligraphy, italic calligraphy, through Steve. He was already a master. People like that Sumi style. I think almost everybody did. I don't know if Bo Miller did any paintings or not. He mostly did carvings, and then his cabin. What did Arthur do? He hadn't done anything. For a long time, he came to Fishtown and he didn't do anything. And then he did some carving, rock carving, and stuff like that that people liked. He was a good painter when he was in Seattle. I saw his catalog once. And then when he went—he lived at Glenn and Ally's on Fir Island. Do you know that kind of a neat house on the Moore Road? It's Victorian and has a couple of turrets and everything, and Glenn and Ally owned that back in the day.

**PP:** Yes.

**PH:** And there was a little, probably the herdsman's house, was at the back, and Arthur and Sandy lived there, and he cast bronze. Yeah. He'd do that, some neat stuff.

**PP:** So aside from calligraphy, when you first came out there, were you primarily writing and translating?

**PH:** Yeah, I was mostly translating and writing, that's right.

**PP:** And could you talk a little bit about what you were translating and how that worked.

**PH:** I think at that time, and I had done some translation probably, you know, published in ridiculous little magazines. I think at the time, like when I was at the bookstore, you know I didn't have to work too hard, so there was time. I think I worked on some modern Buddhist poet named Empty Cloud. And then some others—I started assembling this bunch of translations that was published by Copper Canyon, in 1980, Before Ten Thousand Peaks. I was working on that, and it goes through the dynasties. It's just sort of a assemblage of poems that I liked, and a fair number of this Buddhist poet, and it's not a bad little collection. And that's what I was working on when I came.

Then I started doing these ink landscapes and stuff. And then kind of pursued that for a long time, watercolors. And that's sort of when it started, about the same time as I was working on this manuscript.

**PP:** Okay. Did you feel like there was an identity with kind of the get-back-to-the-land movement? I know—

**PH:** To some degree.

**PP:** And did you grow crops out there or your food or fish or—

**PH:** Well, we did harvest the fields. There was—now Elizabeth had a garden for two or three years, and Bo started a garden, and then somehow the farmer reneged on his permission or something. Anyway, it was a really nice garden, but it wasn't a success. Yeah, people did grow things.

**PP:** What about fishing in the river? Did you use the river?

**PH:** It's illegal. I mean, it's something you really didn't screw with. A couple of people did, a guy named John, a real character, and he just set up a boat like an Indian boat and went out there and fished, and nobody caught him for a long time.

**PP:** Oh God. That's funny.

**PH:** John Gable? No, I don't think-- He was a pretty funny guy, nice guy.

**PP:** Did you feel like the sense of place in Fishtown, the location that you were living in, began to influence the work that you were doing at the time?



**PH:** Oh I'm sure, absolutely. You couldn't see any artificial lights from Fishtown itself because Ika Island blocked out Oak Harbor and that over there. And at that time, you're talking really, this is the early '70s, Whidbey Island wasn't anywhere near as populace as it is now. So for some reason, you really couldn't-- I mean, I'm sure there were little blinky lights or something similar, but you really didn't notice it. It was awfully nice.

And people had been living there for a long, long time. At some point, there were Indians there at-- Margaret Lee remembered Indians living down there in that little hollow below where Maggie lives now. And at one point, I think it was Arthur and Dan, this guy they called Singing Dan, who also lived on the river, found an Indian canoe out there, a little like a five-footer or something, you know. They gave it to the tribe. I presume it's over there somewhere. There's no telling that it originated there. It could've washed in, you know, because that was all very tidal.

**PP:** The shacks themselves that you folks lived in, those weren't built by the Indians, were they?

**PH:** Fishermen shacks.

**PP:** Fishermen shacks. When do you feel they were built?

**PH:** Well, I think shortly after the war they stopped the kind of fishing that made that viable, that net fishing, gill netting on the river. I think they stopped that, and that's what those guys did.

**PP:** Oh, so they would've been built before the war.

**PH:** Before the war, I would think. Before Charlie lived there, there was this guy, Antoine or Anton, I forgot his last name. He lived out there, an old guy, he died. And there was a guy, Oscar, who had a place in town, but he came out to the river. Oscar Hammer, I think was his name. And he got along with Charlie and with the river rats. I never knew him very well, but he was around out there.

**PP:** But he was an old timer?

**PH:** Old timer, right, one of the old fisherman and so forth. And he had a place-- Now, if you go down to Shit Creek, there's that shack that Bob Sund lived in, and then there's a kind of lower. His is kind of up on stilts, and then there's another place that I think it floats, and it was white. I haven't been down there for years. Anyway, I think that was Oscar's. And Dan Stokely bought it from the estate. The county went out there and auctioned all his stuff off. Dan bought it, and then he, I'm sure he sold it, a long time ago. Dan was a young guy. He still lives in town, Dan Stokely. And he was only 18. He was the youngest at the time. I think even Hans was like in his mid 20s. But Hans had lived out there—I don't know if Hans was there before Charlie or not. I think they came out at the same time. They were really young.

**PP:** That must have been an adventure.

**PH:** I'm sure it was, yes.

**PP:** It's pretty incredible. Were you living in Fishtown when you wrote that book Rimes of a river rat?

**PH:** Uh-huh (positive).

**PP:** Okay. And did you folks do like readings and get-togethers where you would—

**PH:** Yes, we did sometimes, yeah. Oh yeah, we did that for a while. We read once at Western. I don't know what the occasion was, Charlie and I and Robert, yeah.

**PP:** Where at Western? Do you remember?

**PH:** I'm not sure. Up in the library somewhere, I would suspect, but I'm not sure.

**PP:** I've read about get-togethers where you folks would get together and just create work, for hours at a time. Do you remember things like that?

**PH:** Yes. Maybe I never thought much of it was very good. (laughter) Clifford was sort of a master of accidental art.

**PP:** Clifford Burke?

**PH:** Yes. He never lived there, but most of us were close to him in one way or another. He lived in Anacortes, and he did this kind of language and calligraphy he'd invented himself, and he had these big rolls of paper. And at the arts and crafts festival, at least one year, he would hang the end of this roll out of the window, a second story window, and just do this stuff on it and roll it out. He called it yards of art, and he'd sell art. (laughter) So he was good at that. He did that.

**PP:** Now, was he, I mean I might have this story wrong, but was he also responsible for kind of training some of the people at Copper Canyon when they first started up, like Tree Swenson—

**PH:** No, no.

**PP:** No? Okay.

**PH:** They appreciated his art, his skill as a printer, and I believe he did help them some. But I think this was well after they were up and running and they had the letter presses going. But Clifford was a master, you know, so they appreciated what he had to offer. Tree was really the book designer in that.

**PP:** Okay.

**PH:** And Sam was the literary editor.

**PP:** She is at that Hugo House now.

**PH:** Yes.

**PP:** Yes. And Clifford is in Arizona or New Mexico?

**PH:** New Mexico, I believe. He drops by every once in a while. People see him.

**PP:** And there was a publication that he was, he worked with Bob Rose and some other people on, sleek peek review, or something like that—

**PH:** Oh, that's Robert's, Sullivan Slough Review.

**PP:** Sullivan Slough Review.

**PH:** Yes. And there was one issue. And Lorenzo gave him a bunch of money to do another issue, and he drank it up.

**PP:** Robert did?

**PH:** Yes.

**PP:** And they didn't print that out in Fishtown, did they?

**PH:** No, this was before Fishtown.

**PP:** That was before Fishtown? Oh, okay.

**PH:** The Sullivan Slough Review is like 1969 or something like that.

**PP:** Oh, okay.

**PH:** Yes. You—Steve would know. He's probably got a copy. Charlie would probably know. Charlie keeps all that stuff.

**PP:** Okay. Yes, I was trying to factor it in. I thought it was, they had done something in Anacortes too—

**PP:** There was a small press in the basement of the Anacortes Public Library that a group of people used. I'm not exactly sure what came out of it, other than broadsides. The person to talk to about that, Bob would know. Bob's got a really good memory. Bob would know, and Peter would know, Peter Heffelfinger.

**PP:** Yes, I've tracked him down. What about Ralph Aeschliman, was he there when you were there?

**PH:** He was out on the river sometimes.

**PP:** So a lot of people, it sounds like, kind of came and went.

**PH:** Right.

**PP:** Were there people that lived there more—

**PH:** Well, the people I mentioned. Ralph was there a fair amount. I don't know where he really-- Oh, yeah, yeah, yeah, yeah, yeah. I ended, after I got rid of my boat, I ended up on an island down there, and there was a shack on that, and Ralph had kind of dibs'd it, and so I got it from him. So that's where he was residing, on this island, sometimes. He's in Idaho now. He does some kind of acupuncture or something like that.

**PP:** Really?

**PH:** Yes, acupressure, or something like that.

**PP:** He was pretty into astronomy too, wasn't he?

**PH:** Yes, that's what he did at New Mexico. He worked for the university and did these paintings of the skies, if I'm not mistaken, now, you know.

**PP:** Yes, that's pretty incredible. A pretty amazing group of people to all kind of come together like that.

Let's see... Could you talk about, well, let's see... And maybe you don't want to, or maybe you want to turn the mic up, but were there any particular hardships or difficulties that you can remember, in terms of living there that happened?

**PH:** I don't think anybody really went crazy. Charlie would go on these benders, but people didn't mind too much. He was alright, and now he's stopped drinking for umpteen zillion years, you know, pretty cool. We'd get these little spats, but it never amounted to anything. You know, no, I don't think so. I think there's still a high degree of regard, even more so maybe, after these years. Yeah, we all got along.

**PP:** That's great.

**PH:** Some differences, but we all got along.

**PP:** Was there a lot of what you'd call political consciousness out there, in terms of—

**PH:** No.

**PP:** --left-wing—

**PH:** I thought we were all pretty left-winged—

**PP:** Yes.

**PH:** --but that was as far as it went. (laughter)

**PP:** Yes.

**PH:** We did cause a lot of trouble when they cut down the Fishtown woods, if you want to-- It wasn't really political. It was just, you know, We don't want you doing that. We dreamed up some legal excuses, but they cut 'em down anyway.

**PP:** What was the Fishtown woods?

**PH:** The hill, that wooded area between the river and then Fishtown, and then there's this kind of large wooded tract. It's mostly grown—it's grown back, but you can still see where it was cut. This was '88, so they probably replanted in '90 or something like that. So it's about 25 years old.

**PP:** Was that the Forest Service or the land owner or—

**PH:** No, it's the Chamberlain property. Sheaf is the name now. Chamberlain, that's Marty and his dad, who's passed away. And then I guess there must have been a sister or something who married somebody named Sheaf.

And the original owner of these properties was this man Haller, H-A-L-L-E-R, who was purged from the Union Army for being a democrat during the Civil War. There was this purge, I think it was after Gettysburg, I'm not positive, and he was one of the guys who got thrown out. So he came out here and started his store on Whidbey Island. I think it was in Coupeville, and a lot of times people would run up these bills and they couldn't pay 'em, and nobody had anything except these lands, I don't know what you call 'em, grants or what they called them when people took over land from the government. So they ended up with a—they owned most of Dodge Valley. And there's something over here on this side of, the other side of the river, and there's some fields up there in Edison too that are owned by this estate. It's quite extensive.

**PP:** Oh. I guess just a couple more.

**PH:** Sure.

**PP:** Were there generally a lot of visitors or a lot of people that would come out that were—I mean, I guess what I'm getting at, is, you know, obviously you guys had friends who would come up and visit, and that sort of thing.

**PH:** Right, right.

**PP:** Was there a kind of curiosity that arose about the place?

**PH:** Very rarely, occasionally, you know.

**PP:** And then, just—any feeling on, kind of reflecting back, on how that part of your life influenced your life really and how it went.

**PH:** Well I guess you never forget it, what you see out there.

**PP:** Do you feel like your art went through a transformation there that was—

**PH:** Oh sure, sure. I sketched and painted out here for years.

**PP:** Do you still do that when you come back?

**PH:** I haven't. No, no. I might, if I can, when I come back. I'll probably come back in a year or so for good.

**PP:** Oh really?

**PH:** Yes.

**TB:** I have a couple questions.

**PH:** Sure.

**PP:** Yes.

**TB:** Well I know that Mr. Sund's passed away and one of the things that we sometimes do in some of our other histories is to ask, since he's not here to tell us his story, could you tell us a little bit about him, your sense of him, something that you know about him that could add to this body of knowledge?

**PH:** Oh, not really.

**TB:** Okay. And my other question, just listening, I've just been hearing Paul talk a lot about it, but I don't even know where did the name first come from, Fishtown?

**PH:** Oh, it was where the fishermen lived—the guys from Seattle who'd come up here and fish in the summers.

**TB:** So it was well known it was called Fishtown?

**PH:** It was called Fishtown.

**TB:** Okay. And then, you also made a comment on some question that Paul asked you, that, “that wasn’t what it was about.” So in your thinking, what is Fishtown about?

**PH:** Well, it’s more intangible. But it was a community of artists, but it wasn’t an art community, you know. I think we just tried to—we knew how precious it was, but we tried to keep it from getting to be a kind of institution or brand of any sort. People would always, people would try to do that, in a way. I don’t mean in some nefarious way, but, you know, try to fit you into their preconceptions about what such a place should be. And people just sloughed it off, just mainly people just didn’t pay much attention to it. We just kept on with our lives. And people would come, but then either they were good friends and they’d stay for a couple of weeks, or they were just curious, and they’d have a cup of tea and be gone.

**TB:** And what about river rats? I mean, I think this was on the river so I can see where the term comes from, but is that—were people called, did they call themselves river rats, or where does the term—

**PH:** Well you know, it is an English word, I mean, for people, a certain kind of person, slang you know. Yes, I think we did sometimes say that. Nobody minded.

**TB:** So was it synonymous with living in Fishtown? I guess that’s what I was trying to—

**PH:** Well, like Michael Clough lives over on the South Fork, but you’d have to characterize him as a river rat.

**TB:** Okay.

**PH:** Yes, yes. He bought a piece of property out there, a kind of tax forfeit, back in the 1970s or something. I’m sure it was \$800 or something like that.

**PP:** (Inaudible)

**PH:** (Laughter) He’s the only person that owns anything out there, yes.

**PP:** So does Maggie own that?

**PH:** No, that belongs to the, as far as I know, it still belongs to the Chamberlains.

**PP:** Okay.

**PH:** Stephen managed to stay out of these wars with the Sheafs, because the Chamberlains finally—Martin went the (inaudible) cutting, big Martin, and then got into it a little bit, and he said, No, I can’t go along with this anymore. So the Chamberlains were basically out of the cutting. And that left the Sheafs.

**PP:** Now, I guess I do have one more question, now that I think about it.

**PH:** Sure.

**PP:** But, did that-- Somebody told me, and I don't remember who, that after that timber war thing that, (they said the Chamberlains but it doesn't sound like it), they went and just leveled all the houses.

**PH:** That happened.

**PP:** That happened. And it wasn't the Chamberlains? Or was it—

**PH:** The Sheafs. That's not to say the Chamberlains, because they didn't do it. I think their name is a little more flamboyant. It's easier for people to remember and stuff.

**PP:** Yes.

**PH:** But no, they got out of it. And yes, that's what happened. About a year later, they pulled all the buildings down. Mag wouldn't leave. She had bought Bo Miller's place or something, broke up with her husband and married this other guy, and she was out there, and she wouldn't leave. One day I was coming over the ridge from somewhere, coming this way, and there was a pile of possessions on the side of the road, and they'd cleaned out her house and just set them on the side of the road. They had to do something, I mean at a certain point. So they pulled all those places down.

**PP:** When was that, do you remember the year?

**PH:** Well, I'd say about 1980, probably 1980, yeah.

**PP:** Okay.

**PH:** The wars were in 1988.

**PP:** Okay. And when did you leave?

**PH:** Well, I kept my place out on the island there, 1980, '81. And then sometimes people would stay in it. I kind of lost interest in it.

**PP:** Had you moved to China already?

**PH:** No, I lived over on the reservation.

**PP:** Okay. When did you move to China and begin—

**PH:** Well, I worked there. I didn't ever actually really move there.



**PP:** Yes.

**PH:** 1999.

**PP:** Oh, okay, okay. Well I have nothing else. I thank you so much for your time.

**PH:** Okay.

**PP:** Is there anything you want to say?

**PH:** No, not particularly.

**PP:** Okay. Great.

**TB:** Thank you.