

# Southern Utah Oral History Project

The Southern Utah Oral History Project was started in July of 1998. It began with an interest in preserving the cultural history of small towns in southern Utah that border the Grand Staircase-Escalante National Monument. The project was managed by Kent Powell, from the Utah Division of State History, who oversaw the collection of oral histories conducted in Boulder, Escalante, Bryce Valley, Long Valley, Kanab, the Kaibab Paiute Reservation, and Big Water, by Jay Haymond, Suzi Montgomery, Marsha Holland and other volunteers. Also in cooperation with the state was the Bureau of Land Management and the people of Garfield and Kane counties, with support from the Grand Staircase-Escalante National Monument. The goals of the project were first to interview long-time local residents and collect information about the people and the land during the first half of the twentieth century. In addition, the interviews were to be transcribed and copies of the transcripts were to be made available to the public at the Utah State Historical Society and at local repositories. Lastly, to build a relationship with state agencies and the local communities and provide a medium for the local communities to express their interest in preserving their own history and culture in the areas that are now included in the GSENM.

Thank you to everyone who took the time to care and share their memories and stories.





INTERVIEW WITH: Maryllis Heyborne  
INTERVIEWER: Jay Haymond  
INTERVIEW NUMBER:  
DATE OF INTERVIEW: January 12, 1999  
PLACE OF INTERVIEW: Orderville, Utah  
SUBJECT OF INTERVIEW: Experience in Orderville and Kane County and her work as  
a historian  
TRANSCRIBER: Vectra Solutions/MW (Edited by M. Holland)  
DATE: May 14, 1999

JH: Okay. Tell me a little bit about yourself. You say your maiden name is Heaton.

MH: Yes.

JH: That suggests that you were born and raised in Kane County.

MH: Yes.

JH: Tell me about your parents a little bit.

MH: I was born in the old home across the road in 1932; born and raised here in the valley. Received my grade school and high school education here, and I went to Cedar City to college for two years, met my husband there. We stayed there for about ten years, and then we moved our family back over here, so we basically raised our family here in the valley also. It has been a good place to raise a family.

JH: Good. Was your husband raised in Iron County?

MH: He was from Cedar City. He was born and raised there. That's where his home was. He came back over with me and went into the service station business with my father and brother, then he eventually got out of that and went back to his trade as a carpenter, so he traveled to his work for quite a number of years. He is a Kane County building inspector

right now. So we have a busy life.

JH: It sounds like it. What was the focus of your education at Southern Utah?

MH: I basically just filled the groups. I took a lot of music and dance, and thought at one time I'd go out into elementary education. I have always enjoyed working with the children, but I only completed the two years at school.

JH: How have you used that...even though it was just general education, how have you used that?

MH: Oh, I think it has helped me be a better teacher in my church positions and in some ways raising my own family too. And it worked out so that I worked at the high school up here for twenty years as the librarian, so a lot of the education that I did receive came in handy again there.

JH: I'm trying to remember the name of the librarian at the college. You may have known her just in passing. Inez Cooper.

MH: Yes. Yes, I remember her. I knew her over there. The college has changed a great deal now. It's not the same as it used to be. It was fun. It was a good education.

JH: Tell me about your work as a historian. Has it grown out of the library...

MH: Some, I think probably my first learning how to do it or even wanting to do it was listening to my father and his mother. He ran the service station here in the valley all the years I was growing up. His meals were never eaten with the rest of us, and mother just fed him when he could get away and get home. My little grandmother lived in the back rooms of the old home, and she'd come in and visit with dad while he was eating his meals. I remember as a small child listening to them talk about different families, and put one family member with another, and I think right then I kind of got a love for learning

about people and who went with who, a little bit about the area. I just wished I'd spent a little more time and listened a little more careful. I could have really gleaned a lot from those two people. My father kept the church records here all the years I was growing up too. I watched him make those entries into those big books. It was fascinating to me, so I think that's probably basically...and I like to do book work. I like to make scrapbooks, and I like to read. I've always been quite a reader.

JH: What about writing?

MH: I write also, just mainly for myself and for my family. They quite often get a big chuckle out of the things I come up with for them, but my mother had a great love for this. She and another lady here in town, Mrs. Lauren Lamb, wrote the pageant, *Land of Our Destiny*, and that was a joy and a privilege to help produce those different productions all the years. There was a lot of writing and a lot of conversing back and forth as members of the ward, members of our people that had moved away and wrote back or come back to give their insight into it, and there was a lot learned there with putting that together, so I have quite a history of people in back of me that were writers and interested in that type of thing.

JH: Tell me about this pageant. Did you perform that, or does the community perform that every year?

MH: We did...the community. Well, it hasn't been every year. We did it two years ago, was the last time that we did it. It has a lot of beautiful music in, a lot of the history. It is the history of the people that came here and settled- their trials, their family situations. It is a

whole community thing. It would surprise you to see the talent that can come out of people when you go to produce something like that, but it was a treat.

JH: Describe the story line for me. Would you please?

MH: Of the pageant?

JH: Uh-huh.

MH: It starts with a young man and his wife leaving England and coming across. One of the ship scenes- and the music is a beautiful thing- tells about the woman hating to leave her beautiful home there and come over here. It tells about them landing and settling in the Salt Lake area, just barely getting their home established there, then they were asked to come to Southern Utah and colonize down here, and the real trauma that, especially the wife had in leaving what they had finally established and coming, more or less, out into the wilderness with not much protection or anything. They had lost one little child in getting here. It's the story of that family, basically, and the husband's promise to her that if they would come and accept the call and do the best that they could, they would be blessed through their posterity, and they were, greatly. And that's basically the story. It takes their life here through the valley, through the United Order. There is humor in it; there was death in it; happiness; and there was dancing. It was just a real entertaining pageant with a lot, a lot of history.

JH: Where is it presented? Is it an outdoor, or is it...

MH: Well, the first fall we did it, we did it in the church house up here. It got kind of hard to

do that...we've done it two or three different places. It is where ever we can put up a stage. The last time was up in back of the seminary building. They put a big stage up there, used part of the hill from the high school as kind of a backdrop. It was fun to do that because as we performed, we looked out and saw the clouds and the sun and everything going down on the east mountain, White Mountain, and it started to rain that one night, just a tiny little bit. We stopped, and our director and the music director and everybody got us all together, we came in back of the drops and we had a prayer, then we went on and finished the production. It just stopped for it.

JH: You didn't get any conflicting prayers from the cattlemen, I guess.

MH: We did not (laugh), because we had those in our audience too.

JH: Can you think of a direct connection with peoples' ability to identify with your history of this pageant. I'm trying to think of an incident that you could recall that would illustrate it's influence on people's memory of the community's history.

MH: It is interesting, our people that we have sent away from the valley, for a small place- we have doctors and lawyers, any number of people have gone into the education profession- for a small place, and people struggling like we did. We don't have a lot of wealth here. We have learned to take care of what we've got and try to raise our families and to be good people. It is interesting to watch these people come back. Sometimes they're older and sometimes they're just students back and to hear their reactions of how they feel about the area and how they feel about being raised like they were and things like that. We've had good write-ups in the papers. We've had people from up north down to watch

these productions and our people traveling through, our tourists, have been fascinated that this small of a place could produce something like that. I think it has made our people that we sent away a lot better people. They're stronger. The biggest share of them know their heritage and now we're getting more people moving into the area from California, Nevada, and all over. They kind of know how we are, what we do, and what we stand for. We're basically about the same type of people as our parents and grandparents were. We don't work near as hard. (Laughs)

JH: I'm sure that's true. When you're working on this pageant, describe the community spirit among those that are helping.

MH: I think back of the first time that we did the pageant. We had a...well he wasn't really an older man, but he didn't have very good health. But he was determined that he was going to be a part of that. He came from a lineage of people that were really involved with the settling of the area. He'd come and go on stage and sing his parts and be with the group, then he'd come back down and lay out on a cot and wait until it was time for his next turn. By the next year he was gone, but he was determined that he wanted to do that. We had one of the older ladies that was so crippled with arthritis she couldn't hardly get around, but she called and said "I want to help. I want to be a part of it." She designed and made an awful lot of the costumes. We tried to keep that as authentic as we could; the type of cloth that we chose to make the dresses. Of course, we had families involved with it. There were young kids, husbands and wives, children, it was a real community thing, and then people that didn't think they could sing very well found out that they

could. It took a lot of practice. We'd usually start right after Christmas, as much as we could and we'd practice and practice it. We had people that played musical instruments. We have an orchestra that accompanies it. It's a wonderful production.

JH: Good. What about funding? Where does the funding come from?

MH: This was the hard part. I think this basically was what stopped it for few years, because it was just out of the people's pockets that the funding came from, but the church helped us this last time. They were basically the ones that were producing and helping with it. We had some special lighting people come down from up north. Well, I think it was some of the ones that did the pageant in Manti. Our pageant was close enough after that was over, they just brought their equipment and stuff on down here. It was kind of interesting being out in the open like we were. A lot of their stuff had to stay set up, so we pulled a little camp trailer up there on the lawn to the side of the seminary building and the different couples volunteered to stay up there at night so there would be someone there to watch the equipment and stuff, so everybody pitched in, in one way or another.

JH: From your perspective now, how valuable is the production and presentation of that? Is there someone that maintains rights of the authorship?

MH: Yes. The lady that wrote the music...of course, my mother is gone now. She passed away a number of years ago, but the lady that wrote the music, they had it all copyrighted. But if there are any decisions or anything to make, Mrs. Lamb always gets in touch with my sister and I and wants our opinion of what we think, how we feel about things. I hope that it won't just die out and quit, because it takes someone to kind of push it and keep it

going.

JH: I was wondering about the value to the community, do the city fathers or the elected officials see a value in it?

MH: Well, I think they do. They are basically people that are involved with it anyway, either through the church or the community, or something. But it's interesting, the value of it, it's fun for me to be involved with little children again; to hear those little kids sing the songs from the pageant, even though they might not have been in it, they were there- they heard it. So you hear these children sing this music quite often, just as they're playing or walking down the street, so it's teaching them some heritage too.

JH: Sure. I was just wondering where the community could find that spark plug. It sounds like it ought to be done every other year.

MH: It does. It really does. There for a while we did it every year, you know, mainly around the 24th of July. I'm sure it brought people in. It was advertised and people around through the different areas, different towns, knew about it. So it brought people into the area. I don't know. I don't know how it will be taken care of in future years. I hope it just doesn't die out. It's too much fun (chuckle).

JH: In my brief experience, one of the failings of people who dabble in history or even who deal with it all the time is that they don't often enough replace their efforts. In other words, they don't train people to replace them.

MH: Yes. I can see that happening with this.

JH: I think something that is really valuable deserves to continue. The idea of passing on

heritage is pretty important.

MH: I agree with you. I told someone the other day I was talking to, I said computers are nice- they're scary to us older folk that know how to turn them on and that's about it, but still yet, the spoken word and the written word needs to go with the children's education too. They need to read those things and know that it happened here in their area and to their people.

JH: That's right. Let's shift gears a little bit and talk about personal history. Have you written your personal history?

MH: Oh, now you're making me tell secrets (chuckling). It's started but it's not up-to-date. That's this next year's goal for me. I started to put...I'm a great keeper of everything. You can see my basement, you'd know why, but the grandchildren, when they do something really well in school, they want to give the papers to me. At first I was trying to put all that in it and I could see it was going to be too much, so now I've backed up and kind of rearranged. I'll have my own personal history with my children in there but then each one of my five children will have a family album with pictures and the keepsakes from each one of the little children in there.

JH: Earlier on you said your family laughed at what you wrote. I'm assuming that you're talking about your sense of humor coming out in your writing.

MH: Well (chuckling), just for instance, one summer while I was with my husband in Cedar, he was to meetings, and I used to go with him. I'd sit out in the car and wait for him. That was my solitude time and I'd write. Quite often I'd do my writings then. I saw this

big old black dog go down the road and it just got my mind going. I grabbed my notebook and pencil, and I wrote a little story about... they weren't our pets, we were their people. So I wrote a story about all the animals that the family had had over the years, even the calf that my husband tried to raise that turned out to be a rodeo calf. Our second daughter illustrated it for me with little illustrations through it. The children were quite pleased with it I think. I need to get busy and do some more. I've got some more ideas. We left early the other morning and went to Kanab and didn't make the bed. Quite often my husband helps me spread it up in the morning, then we have prayers and go about our stuff, and the little girl across the street come over and she couldn't find us. She went back home and she said, "momma, something's happened. Grandma's bed is not even made and she's gone," so it got me thinking... I'm going to do one on "Is your bed made?" I'm going to relate to some of the things in your life that might pertain to that. It's just kind of fun to grab things out of the air and see what you can come up with.

JH: Not in contradiction of that, but in a different direction, quite often what you write comes from the record and I think I heard you say that you had an accumulation of things that might be defined as a record. Do you have that organized in a way that you can go to it in an orderly fashion and...

MH: Not right now. I know in my mind how I want to do it. I do my life history, basically, but on down, I've got to work on that. I likened my life history to building a home, because I started it soon after we finished this home, and it took Lloyd what, fifteen years to build this home. Nearly everything in it is recycled out of something else, so I likened my life

history to building a home and each portion of our life together and our children came and everything, is related to some way like we built the home, so I think I'll basically go on with...so if I wanted to see where the shrubberies were, I would go back and each child represented a section of a shrubbery around the lot. One child had the personality of looking through a beautiful window. That's kind of the way I did that. I know where stuff is, it's just...(laugh). I loved that part of working in the library up to the school, that things were so well organized. Of course, there, there was room. There was room to label everything and classify it and put it where it should be. I used to tell the students, if you put it in the wrong place it's just as well as lost.

JH: Did you use the Dewey Decimal System?

MH: Yes, I did. I sure did. I learned that. It was kind of a hard deal. I went in to the job after the lady passed away that was there with no instructions, no training or anything. All I had was one or two instruction manuals and we had boxes and boxes of new material that come that hadn't been labeled, hadn't been cataloged or anything, so it was quite a deal those first couple of years, but I enjoyed it. It was a fun education for me.

JH: I'm sure. Well that bespeaks the possible description of you being a bibliophile. Do you love books?

MH: I do. I really do.

JH: Tell me what you read to reinforce your history inclination.

MH: I like histories a lot. I read a lot of histories; church histories. I like the classics. I like a good romance once in a while, but I do read a lot.

JH: Do you have a favorite author.

MH: I don't know whether I have a favorite or not, but when I find one that I really enjoy I find myself looking for another book by that author. I like well illustrated books too. I think they're good. Of course, you can find some trash books now and that was one of the horrors of my life up there, that I'd put something on those shelves that wasn't appropriate for the students. Of course, they tell you that you can't censor; you can't do that, but I did (laughing). I kept a file that was under lock and key. I asked one of the men that came down from up north when he came to check on our certification up there, I said "How did they handle it in the big libraries when there's this trash that comes in?" He said, "Well usually they put it in a separate place and then the students have to have a parent's signature to get it out," and I said "That would cause a lot of forged papers wouldn't it?" I went through every magazine and basically knew about every book and author before I ever put it on the shelves up there.

JH: Did you order books from a list?

MH: I did. I had a periodical guide and it was the world of help. It had a little synopsis of the author and something about the book, the price of it, and everything. That was a great help but it was a lot of work. It took a lot of time to skim through all those.

JH: Did you get help from the State Library?

MH: Some, uh-huh, and there were times that I called them on the phone for some help and information and they were really good, really good to help me. But after the books come,

then you had to process them. Quite often I had to type up the cards that went in the card catalog before we could put them on the shelves, but we had some awfully good books when I left up there; some beautiful science books. We had a set on the World Wars that was a really nice set from Time Life. The kids used those a lot.

JH: Yeah, they did so good work with those I think.

MH: Um Hmm. We had a really good selection of magazines. If we went for a year, a year and a half and not too many of those magazines were checked out we let those go and picked up another one so we can kind of keep a...of course, now the kids have access to the Internet. They don't need that many but those turned over a lot too. They used them a lot.

JH: What sort of a cooperative library program did you work out with the teachers?

MH: Well, basically I just did what they said (chuckling). No, that's not true. They were good to work with. We had some trial and error things that we had to work through, but they were good to let me know, you know, when they were bringing a group into the library, if they needed something special and if I knew that a teacher had a certain unit or something going and I ran across anything when I was going through the magazines or the newspaper, I'd go and talk with the teachers about it and they'd come and get that information. They used the library a lot. They really did, especially the younger grades, see we have seven through twelve up there.

JH: That's a big spread isn't it?

MH: It is, and that was kind of hard because the information that those older students could use sometimes wasn't too good for the younger kids so we tried to watch that as much as we could. If there was a magazine that had an article that wasn't really appropriate for 7th and 8th grade kids, I didn't put it on the shelf. I kept it in another place.

End Tape 1 Side A

Begin Tape 1 Side B

JH: Did you find, during your service as a librarian, that the students would come to you for information?

MH: Uh-huh.

JH: How did you treat those requests?

MH: I had what I called a vertical file in a special file right in back of my desk, and before I ever threw a magazine or a paper away I'd clip out articles and label them, if I thought it might be something that the kids were interested in. And...oh that was a world of information for the kids. If they come in and said they needed something on a certain...well, they'd come and say they needed to do a report and they didn't really know what they wanted to do, I'd say "Look in that file and see if there's information in there first, if there's enough of what you want." And they'd take the folders out and go through them and choose from that. I also started a scrapbook while I was up there, from the newspaper clippings that involved- if it was sports or drama, music, anything that listed

any of our students; when our kids graduated or even if it listed kids that had graduated and were away to college. I'd clip them out and paste them on a big sheet and then we'd laminate it, and when the students started getting ready to do their Sterling Scholars, you'd be surprised at how many of those students come to find those scrapbooks to get the information that they needed. They hadn't kept those at home and they knew I had them there at school.

JH: I was thinking, too, about the availability of other kinds of research material beyond encyclopedias. How much depth could you guide students?

MH: Well, the students, now, they're really lucky to have that Internet like they do, because we did have...we bought new encyclopedias at least every third or fourth year, and then we had all those magazines and as many books in the different categories as we could, and then if there was something really special that they needed, I called the State Library, and they'd send stuff down to us. Of course, that took a little while to do, but there were times when I often wished there was a little more for the students. That's one drawback we have in being a small school.

JH: Has there been any temptation to bus children far away, like Kanab?

MH: They tried it. I mean, they didn't bus them. They tried to consolidate and it just blew up in their faces. There was no way...of course, now our schools have grown. Our elementary is just bulging at the seam over there. My daughter that is a first-grade teacher has thirty four students in a little small room. All the classes are big. The high school has grown a lot. I think they're in the process of- they're going to remodel the high school, put a new

gym on. There's just not enough room.

JH: Are we talking about growth that comes from people outside of the community and moving in and establishing themselves?

MH: Uh-huh.

JH: Are they moving here for retirement? Now that can't be true...

MH: No. They're families. They're coming with big families. I think they want to get out of the big cities.

JH: How do they make money here?

MH: Some of them don't (Laughing). Some of the men really buckle down and look for work and some of them don't. It has caused some problems. We've got some students here that are beyond help I think (chuckling). It's a little bit hard that way because being a small area we don't have a lot of funding or the personnel to help those students. You know, if they had problems where they lived before, they brought them with them. It didn't stop any. It has been a little bit hard to learn to adjust to that. There have been some awfully good people move in too -that have really helped with the communities and the schools.

JH: What is the main source of employment in Long Valley?

MH: Hmm. I don't know what to tell you on that for sure. It used to be the mills, the Kaibab Mill over in Fredonia, but, see, that's closed. Some of them work at the schools. Some of them drive the way to work. Quite a few of them do that. We have truck drivers.

Quite a few of the men drive truck. We have quite a few retired people here too; people that have lived their whole lives here, but their families don't stay around much because there isn't any employment. There's seasonal employment, like down where you folks are staying down at the Y. That place just booms in the summertime, but that's only what, three months out of a year.

JH: They could probably extend that season a little bit, but not much.

MH: Not much. A lot of our school kids work down there, but it's a problem.

JH: Let's go back to the colorful history of the valley. I remember hearing a story about school children, or let's say, young men being posted as guards to let people know when the marshals were coming down there. What do you know about that?

MH: Oh, I wish you could have seen the pageant. That was one of the cutest parts we did; the little boy standing on the hill yelling "They're coming," and the sister getting after him because he yelled and said it was the wrong color of buggy (chuckle). It was part of the history. It was true. It was part of the history.

JH: It's is treated as humor, I can see.

MH: Yes. That was. That was kind of a humorous part of it, and it was cute. We had some very clever young kids do that. It's in the history. They did (chuckle). Now the men are hiding and nobody can find them and they won't come out.

JH: You heard, didn't you, the prayer that was offered in conference when the church leaders had retreated into the underground and the prayer was that the leaders would be blessed as they were hiding out in the St. George Temple. That's part of the folklore...

MH: Do you know, I think back of our ancestors and the people and what they had to face, and decisions and things they had to make. I often wonder what they would think of us now, we think these little problems we have, what they had to face, and the stamina they had, the determination they had. They were strong, strong people; like it was said in the pageant, "If we go, we'll be blessed," and the families were. They were taken care of. We basically feel the same way now, I think, when we send our sons and our daughters off to serve missions. You just feel like you're going to have a little boost in your life. I know we surely did with our son. It's just part of the way we live.

JH: Well, being a historian suggests that you not only have a responsibility to gather, collect, interpret and then write history, you have to be more or less aware of the context in which that history takes place. We have already talked about your current project of your personal history. Do you have another project that you're working on?

MH: I want to get my mother's writings compiled into some kind of booklet or something that I can share with the other members of my family. I lost my oldest brother a year ago to cancer. My second brother had died a number of years ago, so there's just my sister and one younger brother left, and I just feel an urgency to get mother's writings together and compiled some way so we have a definite volume or something. Right now they are just in boxes.

JH: It's fairly extensive writing?

MH: Some of it is. Yes. I found when we cleaned the home out after dad passed away... it was

really interesting... I'd pick up pieces of paper and there up the margins and on the back of different things would be different verses to some of the songs in the pageant and things, so she was working on that stuff long before they ever actually started to put it together. I want to keep those pages. I want to put those with that too.

JH: Yeah. That has artifact value as well as information.

MH: Yes, and I loved their handwriting. I have a little bit of my grandmother Jorgensen's. It was just beautiful. She did beautiful penmanship work. Although typewriting and computer writing is nice and it's easy to read, I still like to see the written word. I know there are definite ways we need to preserve that stuff because you can't just put them in anything and they'll stay good.

JH: Do you write with a word processor now?

MH: Yes. My typewriter is a word processor.

JH: Are you acquainted with the flatbed scanners?

MH: No.

JH: Well, you might investigate how you can get use out of it. What it amounts to is it's like a copier. In other words, it's a flat plate with a lid and I presume you can copy book pages, but you can certainly copy flat pages.

MH: And it's connected right with your computer?

JH: Yeah. You can scan it in.

MH: I'll have to look into that.

JH: Now, often the editorial work you have to do to turn what you've scanned into the

machine is extensive, but it might be worth it in some cases. I know my son-in-law does that with music. He scans music pages into the computer, then he has a keyboard that goes with the computer, and he adjusts it with a keyboard.

MH: I'll have to look into that.

JH: It's a wonderful device and I don't think they cost more than two hundred dollars.

MH: Now, would it take the place of your printer, or is it just something that you could add with it?

JH: It's an input device, not an output device.

MH: Okay. It's called a flatbed?

JH: Well, it's called a scanner. The ones I know about are flatbeds. I know, although I don't know much about the scanners that are sort of like a little roller, and you can run this roller over a printed page or printed document of some kind and scan that information in, but the part that seems most attractive to me, and perhaps to you, is this scanning device that uses the flatbed.

MH: We have a gentleman that works through the district here at school. He was our principal at the high school. I know him really well. Maybe I'll visit with him about that, and he does all the computer stuff through the whole district. I'll have to check with him and see.

JH: What about photographs? Did your mother collect photographs?

MH: Yes, I have quite a few of those, and mine. They have such a cute way of doing things now, the way they mount the photographs, the way they cut them in different shapes and

things, and I want to get the papers that the children have done and then try and find a picture that I have of them about that same time and put that on that written page. This granddaughter in Salt Lake that's been involved with this "school to careers thing", and she's given me some of the cutest pictures of where she was working, different places. I told her the other day, when we were up there, I said "Megan, I want you to write me an article on how you feel about the different places you worked, a little bit what you did and what you learned," and I says, "I want it in your own handwriting, and then that's going in your book," so I'll mount those pictures with the articles that she sends to me. She is only an eighth-grader and she has dearly loved that. It has been the best thing in the world for her.

JH: One of the astonishing things about these scanners is that you can scan in a photograph and improve the quality of the image by manipulating the various tones of the photograph.

MH: I'm going to have to look into that. It would be a good investment.

JH: What I was thinking about was a photograph collection is sometimes composed of images that are invaluable, but sometimes damaged by time and adverse environmental conditions.

MH: Well that's what I'm afraid some of these are going to...my husband found an old suitcase that had a lot of pictures that his father had, and there was some Polynesian royalty in some of those pictures. He has some Polynesian blood, and we don't even know who they were. There was no label on them.

JH: Does he know the time or is he familiar with Iosepa? ( Iosepa means Joseph from the Bible)

MH: No.

JH: That was the time of Joseph up in Tooele County where the Hawaiians were. Is there any chance he was related to them?

MH: I don't know.

JH: Well, it sounds like those are valuable documents.

MH: They are, and we need to get busy on them and see what we can get put together.

JH: A cautionary word, the storage of photographs requires enormous memory. Are you acquainted with the word a ZIP Drive?

MH: No.

JH: What it amounts to is an external memory, and it's another small investment. I'm not selling this stuff, I'm just letting you know that I know about devices that might be helpful for you. Another something that you could talk to your friend about.

MH: Okay. I'll ask him about that.

JH: Because it would require an enormous memory to keep a collection of photographs on the computer.

MH: Yes. Well, I know they had some workshops not too long about what some of these photo album coverings do to your photos. That's your first instinct, is to put them all in a volume. Get them under plastic covers or something.

JH: That plastic is corrosive to the images, and some of the adhesive that's used is corrosive, so you have to be careful.

MH: Yes, the old Elmer's glue and airplane glue we used to use. (Laughter) I don't do that any more.

JH: It's hard to even think about it.

MH: Yeah. I know it.

JH: Well, it's been a great pleasure to visit with you.

MH: Well I've enjoyed visiting with you.

JH: I should let you know about the project. We're not only collecting history, but we are encouraging communities to form local groups and, more or less, speak up for their own history. This pageant is a way of communicating - publishing the local history, and we put ourselves at your disposal. If there is anyway we can help, I can't think of a way that we can give you any help in the way of the pageant, but what we're doing to get acquainted, of course, is to visit with various ones and in some way collect as much history as possible and leave it in the community.

MH: We've got a lot of people through here that have their stories to tell. Like I was telling Sue (referring to Suzi Montgomery) when she called me the other night, I said, maybe what I would say, someone else might not agree with as far as actual history-wise goes, but when you read a book, quite often one person will tell it one way and one another. The dates and things like that need to be correct, but it's a person's personal feeling, I

think.

JH: Perspective.

MH: Uh-huh.

JH: Yeah. That's true. And we're not necessarily interested in even sharing our particular perspective, but we're interested in helping the local group develop their own and then maintain it for the value to the community.

MH: This Mrs. Sorensen, now I don't know whether Sue has had a chance to...Betty Sorensen, has she talked with her?

JH: Yes, she met with her. Yeah.

MH: She's a fabulous...oh, she was a wonderful teacher, English teacher up here for years and years. I know one year she had some of her students go interview some of the people, especially the older people around through town, and get their ideas and store some things, and they made kind of a booklet thing. Now I imagine someone's got that somewhere.

JH: She brought some copies.

MH: Did she?

JH: We had a meeting in December and she brought some copies. We didn't have time to review them, of course, but you know, it was a pleasure to know that that had been undertaken.

MH: I think there's quite a few people through the area that like to keep their histories and

Page 25

Maryllis Heyborne

have written them down.

JH: Yeah. That's great. Well, again, many thanks.

MH: You're surely welcome.

End Side One, Tape Two -

End of Interview

**UTAH DIVISION OF STATE HISTORY**

**Oral History Program**

300 Rio Grande

Salt Lake City, UT 84101

ph.(801)533-3574 Fax (801)533-3503

**Interview Agreement and Deed of Gift**

In view of the historical value of this oral history interview and my interest in Utah history,

I, Maryllis Heuborne  
please print or type your name

knowingly and voluntarily donate to the Utah Division of State History the audio tapes, any transcription, as well as any and all copyrights and other rights, title and interest that might exist. I also permit the Utah Division of State History full use of this document for whatever purposes they may have.

**Interview Description**

---

Date of Interview 1-12-99

Primary Subject \_\_\_\_\_

---

Other Topics \_\_\_\_\_

---

Number of Tapes \_\_\_\_\_

Signature Maryllis Heuborne

Date \_\_\_\_\_

Address 301 S. Center  
Orderville, UT

Phone 648-2258

*"Please sign at 7 and return  
with Edited transcription.."*

UTAH STATE HISTORICAL SOCIETY  
ORAL HISTORY PROGRAM

INTERVIEW AGREEMENT AND DEED OF GIFT

I hereby give to the Utah State Historical Society the tapes and transcriptions of the interview/interviews recorded on Jan 1999 and grant the Utah State Historical Society the right to make the tapes and transcriptions available to the public for such educational and research purposes that are in accordance with the policies and procedures of the Society's Utah History Information Center.

NARRATOR Maryllis Hayborne

ADDRESS Orderville, UT.

\* SIGNATURE Maryllis Hayborne

DATE 12/4/03

INTERVIEWER Jay Haymond

ADDRESS \_\_\_\_\_

SIGNATURE on file

DATE \_\_\_\_\_