

BIOGRAPHICAL SUMMARY: Antonio Evangelista, 77, retired sugar and pineapple plantation worker, taxi driver, truck driver, and forklift operator

"At the plantation, people came from different places in the Philippines. Some came from Cebu, some from the North, some from Pangasinan. It was a mixture of people. We were a mixture of people over there. Our origins were diverse."

Antonio Evangelista was born in Manaoag, Pangasinan on January 15, 1907. His parents were tenant farmers who grew corn, rice, and other vegetable crops. Antonio quit school after third grade to help his parents in the fields.

In 1927, Antonio immigrated to Hawaii. His first destination was the Big Island's Onomea Plantation, where he worked as a weeder, scale boy, and mule man at one dollar a day.

Two years later, he left the Big Island for Maui, where he worked in the pineapple fields at \$1.50 a day. In 1931, he moved to Molokai and worked in the pineapple fields there.

In 1932, he came to Honolulu and lived on Republican Street in Kalihi Kai, securing a job as a tray boy and filler at Libby, McNeil, and Libby pineapple cannery. In 1937, he moved into a house on Gulick Avenue and began working as a taxi driver.

From World War II until his retirement in 1976, Antonio worked for the U.S. government as a truck driver and, later, forklift operator.

Today, he lives in Kalihi with his wife, Fausta. He is an active member of the Hawaii State Senior Center, the Kalihi Council, and the Neighborhood Commission. In the past, he also served on the Board of Directors of the Kalihi-Palama Model Cities program.

Tape No. 11-40-1-84I
ORAL HISTORY INTERVIEW
with
Antonio Evangelista (AE)
February 24, 1984
Kalihi, Oahu
BY: Fernando Zialcita (FZ)

[NOTE: Interview conducted in Ilocano. Translation by Fernando Zialcita.]

FZ: Hello, this is Fernando Zialcita. I'm interviewing Mr. Antonio Evangelista at Kalihi, Oahu on 24 February, 1984.

Mr. Antonio Evangelista, when were you born?

AE: January 15, 1907.

FZ: And where were you born?

AE: Manaoag, Pangasinan.

FZ: Okay, what is your father's name?

AE: Gregorio Evangelista.

FZ: And his wife?

AE: Basilia Canon.

FZ: Okay. They had seventeen children?

AE: Yes. We were seventeen siblings, all in all.

FZ: And you were the. . . .

AE: The second.

FZ: The second. Okay. What were your father's parents' names?

AE: My grandfather was called Julian Evangelista.

FZ: And?

AE: And Talin Evangelista [was AE's paternal grandmother].

FZ: What did they do?

AE: They were farmers.

FZ: What were your mother's parents' names?

AE: My mother's father was called Tomas Canon.

FZ: And his wife?

AE: Dalen Canon.

FZ: What were they doing then?

AE: They farmed. That was life in the Philippines, people farmed.

FZ: Okay. And your neighbors, what was their work?

AE: Just like us, farmers.

FZ: Where was your house located?

AE: At barrio Taludtod.

FZ: How many kilometers from the Church of Manaoag?

AE: Two kilometers.

FZ: What did your father plant?

AE: My father planted corn, tomatoes, eggplants and rice.

FZ: What else?

AE: Only those.

FZ: Did he own his own field?

AE: We were tenants.

FZ: Who owned your rice field?

AE: Some kinsman who had his own property.

FZ: How large was the field farmed by your father?

AE: How large was the land farmed by my father, I cannot say. Because he farmed plenty of land, it was large.

FZ: Large? How many uyon?

AE: I cannot say, in terms of uyon, because as I said, there was plenty of rice. The uyon you're referring to meant plenty of rice.

FZ: In those days, eh? Was it enough for your family, for your father's family?

AE: Yes. Only for our family. If we expected a surplus, we sold it.

FZ: There was a surplus even though . . .

AE: The eggplants that we planted were sold because we could certainly not use all of them.

FZ: Please describe what kind of house you had, the kind of house your father had.

AE: Our house, well one story only. It wasn't big.

FZ: What else? What was it made of?

AE: Our house was made of thatch and bamboo.

FZ: How many were you in your house?

AE: As I mentioned, when everybody was still alive, we were eighteen, all in all.

FZ: All in all, eh. Since you were the second child.

AE: Uh huh [yes], I was the second.

FZ: What were your duties at home? What were you obliged to do at home?

AE: If you were able to work at something, work at it. Those who planted tobacco had, of course, a heavy task. Every day from the time the seed sprouted until the time it stood as a stalk with leaves, there was plenty of work. There was no escaping work.

FZ: Please describe your games as a child.

AE: Our games? We played a lot. What they called patalunton. Patalunton.

FZ: Patalunton. What is patalunton?

AE: What is that called? Pantalunton? That is what we called it. This game that we tried. We also played tinilaw. [AE meant tag.]

FZ: What is tinilaw?

(AE's wife says something.)

- AE: (In English:) Tangle up. We tangle up. That is the way how we play.
- FZ: What else did you play?
- AE: (In Ilocano:) Those are the only ones I know.
- FZ: Please describe your school.
- AE: I spent only three years in school.
- FZ: What were you studying in school?
- AE: We were studying books and anything that could be learned from books.
- FZ: What did you feel when your schooling ended?
- AE: Ah, when it ended, I could not go to the school. So I farmed. My feeling was, although I wanted to study, I could not. My father was poor.
- FZ: What was your parents' religion?
- AE: Catholic, that was their religion.
- FZ: And you?
- AE: Catholic.
- FZ: When you were still a child, how often would your parents go to church?
- AE: Every Sunday they went to church.
- FZ: Who was your barrio's patron?
- AE: Our Lady, the Holy Mary, they say. I don't know.
- FZ: And her fiesta. On what day was her fiesta?
- AE: I forgot already the day of her fiesta. When the fiesta took place, on the day of the fiesta, we could expect that all the towns participated in the fiesta. The church was big.
- FZ: Please describe your fiesta. How was it celebrated?
- AE: That's it. I can't remember how we celebrated at the church. At the plaza, you mean.
- FZ: Yes, at the plaza. How was it at the plaza?
- AE: It was happy. There were plenty of things to see. There were comedias.

FZ: Comedias.

AE: And there were fireworks that people let fly into the air, when we had a fiesta.

FZ: And your celebration on Christmas?

AE: During Christmas, our Christmas was of this sort of Christmas, as they say. We went from house to house, we tagged along joining in the Christmas celebration of the various houses.

FZ: Tupig? Was there plenty of tupig?

AE: Ah, there were plenty of children you could see with tupig. (Chuckles) Children and old men, eh.

FZ: And Holy Week, how was it celebrated?

AE: During Holy Week, there were daily processions around the plaza.

FZ: What would people from Manaoag do during Holy Week?

AE: During Holy Week, those who wanted to join the procession joined the procession. If they wanted to participate in honoring the patron, they did so.

FZ: And on Good Friday?

AE: On Good Friday, a large procession took place at the plaza. (In English:) Big crowd.

FZ: In your barrio, when somebody died, what would your neighbors do?

AE: (In Ilocano:) When somebody died, we would help as much as we could do so. We helped the family organize the funeral. (In English:) We have [help] to bury the dead man. (In Ilocano:) We pray for the dead for nine nights.

FZ: I hear that there was this custom: ammong. In Ilocano: ammong. What was the custom in your barrio?

AE: Given our conditions as a barrio, we helped each other. (In English:) Help one another.

FZ: What kind of help?

AE: If you had money for helping, you gave money. If you didn't have, you didn't. Not everybody had money.

FZ: Ah, so it depended. I hear that in other barrios, their help consisted of eggs and rice--to the family of the deceased, in those days. Before the war.

AE: You know, if we believed that the family of the deceased couldn't expect capable help, we, of course, gave what we could give to help. If the person being helped notified us that he had no such-and-such, we had to help him.

FZ: What were you planting when you farmed in Pangasinan?

AE: Ah, we farmers had a season for planting rice, for planting corn and eggplants. After farming the rice fields, we planted whatever: eggplants, tomatoes, and corn, and tobacco. Tobacco required a lot of work--in the Philippines.

FZ: Yes, because you have to plow twice.

AE: Of course, you plow once, then you plow the field again. So when we farmed, we harvested with our curved knives. Then we planted eggplants and whatever.

FZ: Did you have problems with water?

AE: Our problems with water were resolved by wells in the Philippines. There were no faucets like here.

FZ: What I mean is, where did the water for your fields come?

AE: When the rice planting season took place, it was also the rainy season. Water came from the rain, it flowed downwards. The rainy season. We did not have an irrigation system. Unlike other fields, where the waters entered into channels, we had no such system.

FZ: You just waited for the rain?

AE: Yes.

FZ: How did you hear about life here in Hawaii?

AE: Ah, when we were in the Philippines, the news was life here was wonderful. But our work in the plantation was hard. It was hard. We cut [sugar]cane.

FZ: What I mean is, while you were at Manaoag, how did you get to hear that life in Hawaii was wonderful?

AE: Yes. What I heard was wonderful. Some sent money home and we became jealous of their money. As a result, we wanted to come over.

FZ: You heard about Hawaii from your friends?

AE: Uh huh.

FZ: Oh.

- AE: It was hard in those days to earn money here, unlike today. At the plantation, it was one peso per day.
- FZ: Did you hear about Hawaii from the radio before World War II?
- AE: Ah, in the Philippines, we had no way to listen to the radio in the Philippines. (Chuckles)
- FZ: There weren't any radios then.
- AE: Yes.
- FZ: Okay.
- AE: Those who spread the news were those who could buy newspapers.
- FZ: Who recruited in your province to go to Hawaii? Who was the agent?
- AE: A person who came over to Hawaii became an agent to us.
- FZ: Who was the agent?
- AE: Our agent was Fabio.
- FZ: He went to the province of Pangasinan?
- AE: He was from there.
- FZ: In order to recruit?
- AE: He was from there, he came from Hawaii. He became the agent for those who wanted to come over to Hawaii, like us.
- FZ: Could you describe your trip to Hawaii when you left?
- AE: Yes. We heard word that it was like this, like this. Many mortgaged their lands when they came over. And then they had second thoughts because life in Hawaii turned out to be hard.
- FZ: So many mortgaged their field. For instance, did your family mortgage their field so that you could come over?
- AE: They mortgaged our only piece of land. So when I had a small amount of money, I sent it back because our land was mortgaged.
- FZ: Your father has land that is his own property?
- AE: Only a vegetable garden.
- FZ: Ah, a vegetable garden. And he mortgaged this.
- AE: He had no rice field; we were just tenants.

- FZ: He mortgaged your vegetable garden so that you could come over.
Wow. And where did you take the ship from Manila?
- AE: From Manila to Hawaii would have been \$140 or \$120. But regarding our payment for the ride to Manila, he [the agent (?)] had a small commission. As I say, it's not difficult at all if you are friends who eat together. If there's a problem, it can be fixed. He was like a true companion.
- FZ: Could you describe your trip to Hawaii? What happened on board the ship?
- AE: On the ship, on the Pacific, it was rough. The boat went this way and that way; we got dizzy. From Manila to Hawaii, it took twenty-one days. We stopped at Hong Kong, Nagasaki, Kobe. Yokohama, we loaded and unloaded.
- FZ: What did you feel when you took the ship?
- AE: When we were on the Pacific, I did not expect that I would make it here because my nausea worsened. (In English:) I get seasick.
- FZ: How awful. Where did you first reside in Hawaii?
- AE: (In Ilocano:) I was sent to Onomea Sugar Company. Onomea Sugar Company at Hilo on the Big Island.
- FZ: Nineteen twenty-seven [1927]?
- AE: Nineteen twenty-seven.
- FZ: What was your first job at Hilo?
- AE: My job then was to clear the canefields. Hō hana, they call it. And I remember. I want to be a mule man. So I went to the stable and they gave me a horse for plowing.
- FZ: Hmmm. So you were the mule man.
- AE: "Mule," they call him. (Chuckles)
- FZ: Please describe your daily routine. What time would your work begin? Until . . .
- AE: From six o'clock to four o'clock in the afternoon. (In English:) About ten hours. That is on the contract. (Laughs)
- FZ: How was the pay?
- AE: (In Ilocano:) One peso a day. (In English:) One dollar a day. (Laughs)

FZ: Why did you go to Maui in 1929?

AE: (In Ilocano:) I worked at the pineapple fields. At the pineapple fields. Pineapple company.

FZ: Why did you go to Maui?

AE: I wanted my earnings to increase a little.

FZ: What was your work on Maui?

AE: Picking pineapples and riding the horse.

FZ: Again?

AE: Uh huh.

FZ: How was the pay?

AE: One dollar fifty a day. (Laughs)

FZ: Ah, so things improved.

AE: Yes. It was a little better than when I was earning one dollar a day.

FZ: And after Maui, you went to Molokai . . .

AE: Molokai.

FZ: In 1931. What did you feel when you went to Molokai?

AE: At Molokai I heard conditions were good. But as far as work was concerned, it was as usual. Pick pineapple, plant pineapples. That was our work.

FZ: Where did you become a "scale boy"? "Scale boy"?

AE: "Scale boy." That was a long time before. "Scale boy," that was when I was still working at the canefields.

FZ: What is a "scale boy"?

AE: "Scale boy," he's the one who weighs the sugar canes.

FZ: Oh!

AE: He weighs the canes: "scale boy."

FZ: This was at Hilo.

AE: At Hilo.

FZ: At Hilo, you were a mule boy, and you weighed canes.

AE: And so my companions from the Philippines. How could I get work. They monopolized everything, because I could not speak English at all.

FZ: How was your pay at Molokai?

AE: One dollar fifty for one day. Except if the harvest was covered by a contract. There was a small amount.

FZ: Were you able to save?

AE: You know, as far as possible, we did not spend our money. There was a small amount, eh. Because you can't live if you don't spend. You eat, eh. (In English:) You have to eat, too, eh.

FZ: There was money you could send back to the Philippines, no matter how small.

AE: There was, I could send some home to the Philippines.

FZ: Could you describe the house you lived in at the Big Island, 1927-1929?

AE: Our house's condition? It was small. It was like a garage. It wasn't only you living there. We were many living there in one room.

FZ: Many?

AE: Yes.

FZ: How many? How many were you in one room?

AE: We were five. When you cook in the morning, you have to be ready. You each cook for yourself.

FZ: Cook for yourself.

AE: Yes, cook whatever you want.

FZ: Oh. How did you cook? You took turns?

AE: With firewood.

FZ: Still with firewood? Not with electricity?

AE: No. Some were able to cook with a stove. If you didn't have a kerosene stove, you cut wood. You have to go somewhere to get firewood.

FZ: Please tell me where you got your food and side dishes?

AE: At the store.

FZ: How about your vegetables? Your vegetables?

AE: Our vegetables, we got at the store. But sometimes we planted vegetables if you can find a place to plant on.

FZ: What vegetables, for instance?

AE: Sweet potatoes, sweet potato tubers, and beans.

FZ: Where did your bagoong come from?

AE: Our bagoong came from the store, from the seller. It came from Honolulu and would be distributed over there.

FZ: Imported, eh, from the Philippines.

AE: Yes.

END OF SIDE ONE

SIDE TWO

FZ: Sir, could you describe your house on Maui in 1929-1931?

AE: Our house there had a single story only. We were many sharing it. We were five.

FZ: At Maui also?

AE: At Maui.

FZ: And at Molokai?

AE: At Molokai, there were three of us.

FZ: How were conditions at Molokai?

AE: Conditions at Molokai? Well, pick pineapples, plant pineapples. Pineapple picking was by contract. If it was per day, it was \$1.50 a day.

FZ: What I mean is, how were conditions at your house? How were conditions at your house on Molokai?

AE: We fellow residents had good relations with each other.

FZ: Were there other people in your house who weren't Filipinos?

AE: Some of our co-residents were Japanese.

FZ: At your house?

AE: Yeah. Some had no contract.

FZ: In the same house, eh, there were Japanese.

AE: Those who had no Japanese wives were our companions in the same single story [house].

FZ: I heard that the relations between Filipinos and other ethnic groups were difficult or were not pleasant. What happened at . . .

AE: Ah, at the center [i.e., Hawaii State Senior Center], different peoples and Filipinos, we are united.

FZ: Ah, the Filipinos, they are united.

AE: As I have experienced there, Filipinos or not, as long as we are companions, we help each other. Over there [at the Hawaii State Senior Center] are Filipinos whose ideas I don't care to implement. They don't want to speak up. They don't want to answer my questions.

FZ: Is that so? They don't want to answer, eh.

AE: Once I took my turn to speak up. Behind my back, they said many things. I said in my own words, "You never speak up. That's the way you are." That's what I told them. "If possible, answer my question." They wouldn't answer it.

FZ: These were Japanese?

AE: No, the Filipino Cultural Club.

FZ: Filipino?

AE: Filipino golf.

FZ: Golf?

AE: Yeah, golf. It was a Filipino activity. (In English:) You get Hawaiian, you get Filipino, you get Korean, you get Chinese.

FZ: Who were those who didn't answer your questions? Filipinos also?

AE: Filipinos who attended the [meeting]. . . . These were officers.

FZ: Ah, they were arrogant, eh?

AE: They refused to answer.

FZ: Arrogant.

AE: Sometimes they were arrogant, and they would do something else. I didn't like what they would do. They did only what they wanted. They only want what they want. For instance, they say, "Let's go to Ala Moana. Let's vote there," they say.

"It's not possible to vote there," I tell them. Even that, I report to the office.

"You can't," they tell me.

FZ: This also happened at Molokai?

AE: No, only at Honolulu.

FZ: What I mean is, at Molokai, how were the friendships between Filipinos and other ethnic groups?

AE: At Molokai, because different ethnic groups worked together, we helped each other--Filipinos or non-Filipinos.

FZ: For instance, the Japanese.

AE: The Japanese were also okay.

FZ: Portuguese?

AE: Portuguese, not so much. The Portuguese were the ones who arrived first in Hawaii. At the plantations, the lunas were Portuguese. [But] at Molokai, there were many Filipinos who supervised the workers as lunas.

FZ: There were Filipino lunas.

AE: At the sugar plantations, there were Filipino contractors [who grew and harvested sugar cane on contract for the plantations].

FZ: How were the Chinese at the plantation? The Chinese?

AE: The Chinese were okay. As long as you don't irritate them, they were okay in making friends. At the center [i.e., Hawaii State Senior Center], they make friends.

FZ: I hear that sometimes Ilocanos and Visayans did not get along with each other on the plantation.

AE: Ah well, some people. . . . We are all Filipinos. It doesn't matter whether we are Visayans or Ilocanos, we are all Filipinos, according to some people. Some Visayans who cannot speak Ilocano, show off. "It's like this, it's like this," they say. Even though they don't know what they're saying. Indeed sometimes they quarrel with each

other in the Philippines. Their languages differ.

FZ: This was in the plantation.

AE: Yes, in the plantation. We tell some of them, "It's not like that. We're both Filipinos." That's what we tell some of them. "If you don't understand what you're saying, don't say it because many will be hurt."

FZ: Please tell me about the kompang. What is the kompang?

AE: Sometimes in this kompang [mutual financing association], each payday, you make kompang with twenty pesos or with how much you can make kompang. But sometimes at Maui, what they call kompang [independent contracting as a group] has to do with sugar cultivation. A lot of money could be taken from that at Maui--kompang--according to the kind of crops you raise on that land. You also get a salary per day. But if there was a surplus among your products, the surplus went to you. That's what they call kompang [independent sugar contracting]. Whatever you spend for production, you take that out from the sugar crop, and then you divide the remainder among your companions. They call that kompang.

FZ: I heard that kompang revolves only around cash.

AE: There are those that revolve around cash only, that's why I said you can make kompang [mutual financing association] every month. You say that you want [kompang money], so when payday comes, you give and take turns in receiving money. And so you send the money back to the Philippines. For instance, what I receive I send back to the Philippines accordingly.

FZ: There are kompang that revolve around crops?

AE: There are kompang that revolve around sugar products.

FZ: Sugar products, for instance.

AE: For instance, you're given a vegetable garden to work at. All the company's expenses are deducted and the crops are divided among the company's members. But the kompang [mutual financing association] you're referring to that is monthly, you save twenty [dollars] or whatever you can give. That's what you get when your turn comes to receive money.

FZ: Are there also kompang for the dead?

AE: Sometimes, in these activities, when a person dies, the club of the deceased person may help him. Donations--they call those.

FZ: Donations--these aren't kompang?

AE: They aren't kompang, they're donations. For instance, you give one dollar or five dollars, you will not think of such-and-such after you gave. (In English:) You already give, so. Just forget about. You don't have to think about. But you know that Philippine cultural club at the center [i.e., Hawaii State Senior Center], they give you a limit. When I'm there, it's not limited. Up to you to give; no limit. It's from your heart. You don't have to limit to the people. You cannot do that. Donation is donation. Up to the people who like donate. You don't have to limit how much they give.

FZ: That's interesting. At the plantation, when somebody got sick, if a Filipino got sick, what would his companions do?

AE: If someone got sick, he would be in the hospital. For instance, if you want to go to the hospital, you go and examine what life there is like. Just like here, if someone is sick, for instance, a nephew or a companion in the club, you go and visit the sick person.

FZ: If someone was ill, eh. Were there contributions at the plantation for the sick person?

AE: Ah, none. It's up to you to give. It's up to you to give if you have, what you can give. You give. You're not obliged to give--if you don't have.

FZ: Please describe the celebration of Rizal Day at the plantation.

AS: Rizal Day--we Filipinos celebrated it, we gave contributions. We had an orchestra. We contributed for whatever we needed. In turn, these so-called contributions would be of interest to us only.

FZ: What else? How else did you celebrate Rizal Day?

AE: That's the only thing I know from Filipinos: Dr. Jose Rizal, the hero of November. In November we celebrated at Aala Park. We played instruments. We danced.

FZ: I heard that at the plantations there were parades.

AE: Yes. Filipino parades.

FZ: For Rizal Day.

AE: There were.

FZ: And how was Christmas celebrated at the plantation?

AE: At the plantation? Christmas? Christmas just like anywhere else. We celebrated it by ourselves.

FZ: For instance, what would you do during those Christmases?

AE: During the Christmas season, we celebrated Christmas with people we knew.

FZ: At the plantation?

AE: At the plantation, whether we knew the person or not, we would go and celebrate Christmas together.

FZ: How did you celebrate it?

AE: We sang together.

FZ: And tupig, you had that on the plantation? Tupig?

AE: For our celebrations, we had sweets prepared by the women. When we went to celebrate Christmas, they gave tupig.

FZ: At the plantation, where were your friends from?

AE: At the plantation, people came from different places in the Philippines. Some came from Cebu, some from the north, some from Pangasinan. It was a mixture of people. We were a mixture of people over there. Our origins were diverse.

FZ: Who were your kompadres at the plantation?

AE: Ah, the leaders?

FZ: Kompadres.

AE: Ah, kompadre--with anyone I spoke. "Ey, kompadre, how goes everything?" See, it was okay.

FZ: What I mean is, on the plantation, did you have kompadres?

AE: I wasn't a kompadre to anyone at the plantation.

FZ: Why?

AE: I didn't have a family then.

FZ: Why did you come over to Kalihi in 1932?

AE: Ah, when I came over, there weren't any houses yet. For instance, there wasn't any Kuhio [Park] Terrace yet. Instead there were rice fields over there. Rice fields. (In English:) Means rice field.

FZ: Rice fields then.

AE: Above School Street, that is rice field. Now it's all houses.

FZ: Where did you first reside here in Kalihi?

- AE: (In Ilocano:) I lived in the lower part of the district.
- FZ: What place?
- AE: Republican.
- FZ: Republican Street. What was the next place? What was the next address?
- AE: Here.
- FZ: Here?
- AE: My address before was on the other side. (In English:) The next house.
- FZ: Ah, after Republican Street, you went to . . .
- AE: Gulick.
- FZ: To Gulick [Avenue]. And after Gulick? Here.
- AE: (In Ilocano:) Here.
- FZ: Ah, why did you leave the plantation to move to Kalihi?
- AE: You know, I heard about Honolulu. And I wanted to see Honolulu.
- FZ: What was your first job in Honolulu?
- AE: My first job was at Libby cannery. Libby cannery, Libby factory.
- FZ: Please describe your work at the cannery.
- AE: At the cannery, I worked as a tray boy and filler. (In English:) Fillers of the level of the machine.
- FZ: (In English:) Fillers.
- AE: The leveling machine.
- FZ: Leveling machine.
- AE: The leveling machine is your boss because if you have no pineapple over there, "Hey," (chuckles), "You have to fill up the leveling machine."
- FZ: Oh, you have to fill it up, eh.
- AE: Yeah. (In Ilocano:) It's a fast-paced work. There are two machines that always tie in together. You have to fill them up.

FZ: How many days--I mean, how many hours?

AE: That depends on how fast the supply of pineapple gets exhausted. If it's five hours, it's five hours. If it's eight hours, it's eight hours to exhaust the supply of pineapple.

FZ: How was the pay?

AE: Then it was twenty centavos per hour.

FZ: One dollar, five hours. And after that, you became a taxi driver. When was that?

AE: Nineteen thirty-seven [1937] to 1940.

FZ: How was the pay as a taxi driver.

AE: The pay depended on who came along, it depended on who rode.

FZ: Did you own the taxi?

AE: Yes.

FZ: Oh, you owned the taxi.

AE: As long as we had paid for the vehicle, any number of passengers that came, we brought to their destination--wherever this could be.

FZ: Ah, so you weren't an employee at a company. That's wonderful. That's wonderful if that's the way.

Please describe your house on Republican Street. How was its condition?

AE: That house on Republican Street had only one story, but there were many of us in that house.

FZ: How were you related to them?

AE: I wasn't related to them, they were just my friends.

FZ: How many were you in your house?

AE: We were eleven.

FZ: In one house.

AE: Yes. (Chuckles) We were many.

FZ: You were all males?

AE: Some. There was a family, there were males.

FZ: Oh, your companions weren't all bachelors. Even . . .

AE: Married ones.

FZ: Therefore, you and the . . .

AE: And married one, we mixed together as housemates. Those who were married had their own private rooms, separate rooms.

FZ: Separate. That's it. You were bachelors while the others were men who had their wives with them plus their children.

AE: Yes.

FZ: How many bachelors were you in your house?

AE: We were three, but that depended. Sometimes there were five of us, sometimes there were just us men.

FZ: Who were bachelors.

AE: That's why it was difficult for us to get a single house because we had no money for that.

FZ: So that's why. It was hard, eh.

AE: It was hard.

FZ: And at Gulick [Avenue] what sort of house did you have?

AE: At Gulick, we were fine. There were men, there were wives.

FZ: How many were in your house at Gulick?

AE: We were many. I don't know how many because the occupants kept changing.

FZ: In what year did you live at Gulick?

AE: (In English:) I think that was '37.

FZ: Oh. [Nineteen] thirty-seven. How were your neighbors then? Were there Filipinos among your neighbors?

AE: There was a mixture. There were Japanese, there were Filipinos, there were also Portuguese--some--among our neighbors.

FZ: I hear that on the plantation only a few of the women were Filipinos.

AE: Yes, only a few of the women were Filipinos. That's why the women then posed a problem. There was a problem between men and women.

FZ: For instance, what problem?

AE: What they call koboy-koboy.

FZ: Oh, yes. Did this happen?

AE: Yes, it happened. You know, there were more males than females then. And so sometimes koboy-koboy took place, whether the girl wanted it or not.

FZ: But here in Kalihi, before the war, how many Filipinas did you have as neighbors?

AE: I don't know how many Filipinas I had as neighbors. There were many of them.

FZ: Many. So there were more of them here in Kalihi. At the cannery, did kompangs exist?

AE: Cannery. We who worked just worked as companions. There were no kompangs. It's just that we were companions to each other.

FZ: That's all. There were no cash-centered kompangs.

AE: None.

FZ: When you wanted to relax, what would you do? Here in Kalihi before the war. When you weren't working, what would you do?

AE: When we weren't working, we went to the sea to gather what we could of what they call limu. If we didn't have work, another possible activity was to go to the sea. We caught whatever we could catch from the sea.

FZ: Oh, yes, yes. You went to catch those things.

AE: We went to get crabs or 'o'opu.

FZ: Ah.

(AE's wife turns on TV.)

FZ: Mrs., please excuse me.

AE: (To wife:) Don't turn that on. It's being fixed.

FZ: I hear that before the war, there were plenty of Filipino bands here in Kalihi.

AE: There were plenty. There were many Visayans, many musicians. And there were Ilocanos, too. Among them were Ilocanos.

FZ: Have you visited these bands. Have you heard these bands at least once?

AE: Yes. There were many people who had their own bands. And even us, we went to hear them play.

FZ: Where would they play?

AE: Wherever, Aala Park, or other places. That's where they played.

FZ: This was before the war, eh.

AE: Uh huh [yes].

END OF INTERVIEW

Tape No. 11-43-2-84I
ORAL HISTORY INTERVIEW

with

Antonio Evangelista (AE)

March 2, 1984

Kalihi, Oahu

BY: Fernando Zialcita (FZ)

[Note: Interview conducted in Ilocano. Translation by Fernando Zialcita.]

FZ: Hello, this is a taped interview with Mr. Antonio Evangelista, March 2, 1984, at [the Hawaii State Senior Center], Kalihi, Oahu.

How are you, sir?

AE: Fine.

FZ: Okay, please tell me about how you courted Manang Fausta.

AE: Ah, well, we got to meet each other. We got to meet each other when I was driving a taxi.

FZ: What happened?

AE: We got married.

FZ: Before you got married, what was Manang Fausta's job?

AE: (In English:) Housewife.

FZ: Hmmm. Please tell me about your wedding. What happened? The party, the church wedding.

AE: We got married in the church: Philippine Methodist Church. Kalihi, up in Liliha Methodist Church, (in English:) now Aldersgate [United Methodist Church].

FZ: And the feast? How was the feast?

AE: We had a party at the church. There was no big party.

FZ: Who went to the party? To the wedding party?

AE: Many went, like my friends. Her friends came.

FZ: Who cooked for the . . .

AE: My friends.

FZ: Good. Did the party last for a long time?

AE: As a party, we were there until the meal's end. After the meal, the people went home. Two hours (in English:) at most in church.

FZ: After the wedding, where did you live?

AE: Kalihi.

FZ: On what street, after the wedding?

AE: Ah, Gulick [Avenue]. Close to our present house.

FZ: You rented?

AE: Yes.

FZ: Could you tell me about the balitang if your wife used it when she gave birth?

AE: Huh?

FZ: Balitang.

AE: I don't know what balitang is.

FZ: This is a kind of bed used by Ilocanos when the woman gives birth.

AE: When the woman gives birth, she goes to the hospital. Of course, to the hospital.

FZ: It's different, eh. Among Ilocanos in the Ilocos and Tarlac, the balitang is used. But over here, women just go to the hospital.

AE: Huh. Here they just bring them over to the hospital, as they say of Filipinos.

FZ: Where's your wife from?

AE: From Caba, La Union.

FZ: When did she arrive here?

AE: Ah, 1927.

FZ: What did she do after her arrival?

AE: She still had her father, mother who took her from the Philippines.

So she had no work then. She wasn't working. It was her mother who was working. Then she looked for work. She found a domestic job.

FZ: Ah, she worked at a home like a housemaid.

AE: Uh huh, like a housemaid.

FZ: In what place? In what part of Honolulu?

AE: At Moiliili. It was a washing job.

FZ: Good, good. Your first son, Paul, was born in 1942. Oh, nineteen . . .

AE: (In English:) Paul born 1938.

FZ: Nineteen thirty-eight, uh huh. Thirty-eight, uh huh. And Norma, in what year?

AE: Nineteen forty-two.

FZ: [Nineteen] forty-two, okay. Please tell me about Paul's baptism in the church. What happened?

AE: (In Ilocano:) We had him baptized. There was no party.

FZ: Why was this?

AE: We had him baptized in church. That was enough.

FZ: That was enough.

AE: Otherwise it would have been too expensive for us. Before, we had a hard life here.

FZ: Who were your kompadres? Who were your kompadres and komadres when Paul was baptized.

AE: Only the pastor of the church.

FZ: I am asking this because many Filipinos here have many kompadres and komadres.

AE: Ah, yes. You know, I don't want to criticize, but that's like a business.

FZ: Oh!

AE: Many kompadres, many komadres; therefore many favors.

FZ: Ah.

AE: But I don't like that.

FZ: Oh, so it's different.

AE: The customs of some are different.

FZ: Sir, why did you become a government truck driver during the war [i.e., World War II].

AE: Yes, as I said, I applied.

FZ: Why did you change jobs, before that you were a taxi driver?

AE: From driving a taxi, I switched to holding a government job. Well, life was difficult then. My job as a taxi driver was exhausting.

FZ: Ah, yes, yes. How many hours were you working, while driving a taxi?

AE: Sometimes you can't really say how many hours. I owned the cab. You can't really say how many hours. Sometimes I went home at two o'clock in the morning.

FZ: And at what time would you get up?

AE: But my getting up varied. For instance, six [o'clock] or seven [o'clock in the morning].

FZ: Wow, how tiring.

AE: Uh huh.

FZ: What did you like about your job as a government truck driver?

AE: It was wonderful.

FZ: What did you like about it?

AE: I like being a truck driver because that's the kind of job I enjoy. They gave me a job as government truck driver.

FZ: What would they load onto your truck?

AE: That depended on what had to be delivered, what had to be taken, and where it had to be delivered. It wasn't one kind only; many kinds.

FZ: Many kinds.

AE: "Go to this place," "Bring this there," Go there to this place," they would tell me. And so.

FZ: It varied. It wasn't for the army only, eh. It wasn't an army truck?

AE: Army truck.

FZ: Ah, this was an army truck. But the cargo varied.

AE: Uh huh [yes].

FZ: In what year did you work in this government truck? In what year?

AE: About '42.

FZ: Until?

AE: Until the end of the war.

FZ: Ah, I see, until 1945, eh.

AE: Since the government didn't allow non-citizens to work for it, I went to apply for citizenship and then went back to work.

FZ: Yes, many Filipinos became citizens.

AE: Yes, in those days, citizens were a new thing. And so I thought of becoming a citizen, so that I could work in the government.

FZ: You were among the first [Filipinos]; you were among the first to become a citizen. Could you tell me what happened to your family during the war? What was the war's effect on your family?

AE: My family was at home. They didn't work. But you know, during the war, what they call "blackout" took place. There was no light at night. It's the only thing I can tell you about. During the war, there was no light at all. They forbade light.

FZ: The windows were black, the windows were black.

AE: Yes, they were black. You could not let outsiders see house lights.

FZ: And how about food? The purchase of food? How was it?

AE: Buying food. . . . There was plenty of food that was being sold. As long as you had money, plenty of food was being sold.

FZ: Ah, no problem, eh.

AE: No problem.

FZ: What did you feel during the war, since the Philippines was in Japanese hands?

AE: What could I do, the Japanese got hold of it. I felt bad that the Japanese got hold of it. But what could I do?

FZ: And your mother and father were in the Philippines?

AE: Yes, they were in the Philippines.

FZ: You could not write them.

AE: How could you write them if the mail could not reach them? Our only source of news was the radio.

FZ: After the war, you became a truck driver for a company?

AE: Yes. I worked for a company, but that didn't last long.

FZ: That's interesting. What happened?

AE: The place where I was working for had no more work. Nothing could be done. So I went back to the government to work.

FZ: You went back to the government. This was in 1946 or . . .

AE: Uh huh.

FZ: So you went back to the same job.

AE: Yes. I went back to the government, I was only a truck driver.

FZ: Until what year?

AE: You can't really say how many years for when I retired, I operated a forklift.

FZ: Ah, also for the government?

AE: For the government.

FZ: So that's it, until your retirement.

AE: (In Ilocano:) Until my retirement.

FZ: This was also for the army?

AE: Yes.

FZ: What was your daily routine when you were a truck driver? What was your daily routine?

AE: Daily, if they gave us something, we went to get it and then deliver it to another place.

FZ: At what time did you start working?

AE: Ah, eight hours, you cannot speak of a definite hour when you worked.

Eight hours.

FZ: Ah, it depended, eh. It depended on the schedule. How was Paul in 1950? Where was he studying?

AE: He graduated from Farrington [High School].

FZ: Farrington, and after that, what happened?

AE: He volunteered and became a soldier.

FZ: So he travelled. How's Paul today?

AE: He's fine.

FZ: Where does he live?

AE: Where he lives depends on his assignment.

FZ: Because he's a soldier.

AE: Soldier, we don't know how long he'll be at such-and-such a place. You can't say. That depends on his job.

FZ: Where did Paul get married?

AE: He got married in Germany.

FZ: Oh. Germany! So you were able to go to Germany.

AE: No.

FZ: So, that's far.

AE: Germany is far away.

FZ: Too bad you weren't able to go on tour.

AE: (Chuckles) To go to Germany, you have to spend a lot of money.

FZ: Yes. And Norma, what was her school?

AE: She graduated from Farrington.

FZ: Also.

AE: Farrington High School.

FZ: After that, what did she do?

AE: She studied hairstyling.

FZ: Good.

AE: Beautician.

FZ: That's a good job. Is that still her work as of now?

AE: Now, she went to study to become a nurse. So that nursing is her work today.

FZ: She got married?

AE: Yes, she's married.

FZ: Please tell me about Norma's wedding.

AE: Norma's wedding, well, we went to the restaurant.

FZ: After the Methodist Church, Norma got married in the Methodist Church?

AE: Yes. Norma got married in the Methodist Church.

FZ: And what happened in the restaurant? Was there a long party?

AE: Like any party that one goes to, after the meal, there were songs and people went home at night.

FZ: When you were a truck driver, what would you do over the weekend?

AE: Ah, over the weekend, I had no work, so I stayed at home. Sometimes we went to the sea.

FZ: The entire family?

AE: Uh huh.

FZ: You mentioned enjoying fishing.

AE: Fishing. I would fish. Not for business, but for us only.

FZ: Yes, yes, of course. What did you catch?

AE: Different things, like kala, Samoan crab, 'āhua.

FZ: What is 'āhua?

AE: Milkfish. 'Āhua, milkfish.

FZ: There is milkfish here in Hawaii?

AE: There is, there is.

FZ: I thought milkfish was a freshwater fish.

AE: Yes, you catch it in fresh water.

FZ: Were you also able to harvest gamed?

AE: Gamed, there's none here.

FZ: There's none here.

AE: Just what they call limu.

FZ: Limu. . . . What do you use to catch fish?

AE: Iket, a net.

FZ: Oh, iket. Does Mrs. also fish?

AE: No, just me.

FZ: I hear that before, in 1950, there were many Filipino bands playing in Honolulu. Did you get to meet these Filipino bands?

AE: There were these Filipino bands. There were. I knew some Filipino bands at the Royal Hawaiian [Hotel]. And there was Fifty-Nine, a Filipino band.

FZ: What band did you get to hear?

AE: Rondalla, as they call some of these. Rondalla was the Filipino name.

FZ: Ah, Rondalla. Where?

AE: Honolulu.

FZ: At the parties.

AE: At parties, they would call on them to play.

FZ: The bands I am asking about are bands in nightclubs or in hotels.

AE: There were no Filipino bands in nightclubs, but among these nightclub bands, Filipino players were mixed in.

FZ: There were?

AE: Filipino players were mixed in.

FZ: Ah, players.

AE: They had Filipino companions.

FZ: You got to meet them? What I mean is, did you also go to nightclubs

once in a while?

AE: Ah, no.

FZ: I hear that here in Hawaii, locals often eat in restaurants. And your family, would it also go to the restaurant?

AE: If someone invited, we went to eat. But if no one invited, just eat at home.

(Laughter)

AE: In the restaurant, you have to pay.

FZ: Please tell me about the Methodist Church. Why did you become a Methodist?

AE: Because my wife is a Methodist.

FZ: Oh.

AE: The Methodist and the Roman Catholic both seek God, but they just argue with each other. Just like the Bible, there's only one Bible. (In English:) Only one kind of Bible. See. I ask those people come around on the house about God. I ask them what the difference of the Bible of Catholic and Methodist. They said, "Same, only one Maker."

FZ: True.

AE: Yes.

FZ: What's your position in the Methodist Church?

AE: We're just members.

FZ: Sometimes there are Filipinos who hold high positions in the Methodist Church.

AE: There are many. There are many Filipinos who . . .

FZ: For instance, readers.

AE: What do you call that? There are many Filipinos who are pastors.

FZ: Or readers in church. What are your church's activities?

AE: When someone dies, of course, he has to be helped; if you're a member, you have to pay a monthly fee.

FZ: What else?

AE: That's the only thing, you know.

FZ: How about parties? Are there also parties?

AE: There are also parties at the church when somebody wants to throw one.

FZ: On what occasions?

AE: Baptisms or whenever; name-giving.

FZ: For example, on Christmas, are there parties at your church?

AE: For instance, Christmas parties. . . . (In English:) What do you call that? (In Ilocano:) We sing songs in church.

FZ: Wonderful, hmmm, wonderful.

AE: There's even a church program on Christmas, before the New Year.

FZ: The Methodist Church is in what part of Kalihi?

AE: Methodist Church, there's one at Liliha.

FZ: Ah, at Liliha. Ah, that's your church.

AE: Yes.

FZ: How happy is your life at the church?

AE: Happy, of course.

FZ: Okay.

END OF SIDE ONE

SIDE TWO

FZ: Could you describe the house you stayed at on Gulick.

AE: Our house on Gulick was 1340 Gulick Avenue.

FZ: What did your house look like? What was its situation like?

AE: As I mentioned, that house where we stayed at had two stories, up and down.

FZ: The ground floor was. . . . What was the ground floor?

AE: (English:) Down steps.

FZ: Ah, where you lived.

AE: Yes.

FZ: Who was your neighbor in the upper story?

AE: Ah, the owner of the house.

FZ: Also a Filipino?

AE: Yes, Filipino.

FZ: Was there a garden? Was there a garden in your house? Was there a vegetable garden?

AE: There was no vegetable garden by our house. (Chuckles)

FZ: At Kalihi, I have sometimes observed that there are vegetable gardens by the house. Eggplants and squash are grown.

AE: Yes, by the house, there was a vegetable patch by the house. But I didn't own that. Beside the house, we planted eggplants.

FZ: Ah, so you also planted?

AE: Yes.

FZ: Eggplant. Ah, so it had a garden. What were you planting? Eggplants and what else?

AE: Only that and potted plants, and only those potted plants that could be grown.

FZ: Where do you buy your food?

AE: There are many canteens, stores.

FZ: I am asking this because, before, there were no supermarkets.

AE: Yes, there were many supermarkets before. But there were also many canteens.

FZ: How are your children and their food taste? Do they like Filipino food?

AE: Ah, in terms of Filipino food, there are many that can be bought.

FZ: What I mean is, do your children like Filipino food?

AE: They like it.

FZ: What food do they like that isn't Filipino?

AE: Ah, meat: pork, beef. That's what they sell here. (In English:) That's the only one in the store.

FZ: This is the food they like which is . . .

AE: (In Ilocano:) I would say what we eat is what they eat. No other thing.

FZ: I asked this because sometimes, among other Filipinos here, their children's food tastes are different. Their children prefer haole food. (laughs)

AE: Ah, of course, among those who are in transit, Filipino food is preferred.

FZ: When you changed your residence, you came to your present house?

AE: Yes.

FZ: Could you tell me how you built this house?

AE: Then my pay was small. [I thought] it wasn't possible to have this house built. This was only a Model City then. And then I thought that my neighbor, if possible, could be my associate in having the house built. This is a single building, but the distance of my structure from his, it is six inches, six inches of tile work. (In English:) Six on one side, six inch one side. Then that is twelve inch already on the boundary.

FZ: Oh, the boundary. And what happened?

AE: Well, we lived here. (In English:) I live with the building.

FZ: When you lived at Gulick, you rented, but you bought this lot.

AE: (In Ilocano:) We tore down the small house on it.

FZ: What year was this?

AE: When I had the house constructed, that was 1973.

FZ: Hmmm. Nineteen seventy-three. Did you have problems in defining the boundary between you and your neighbor, six inches on one side, six inches on the other?

AE: (In English:) Six inch my side, six inch the other side. That is twelve inch already. We get along. So we have no problem. He got his own. I got my own. So what's the problem?

FZ: (In English:) Yeah, that's right. (In Ilocano:) Was it easy to get a loan then?

AE: That depends on the loan. For some, if they ask for a loan, they don't get it. The Model City looked for a place where I could borrow money.

FZ: Please tell me what you did for the Model City?

AE: The Model City had many. . . . The Model City was apartments. There were lot sizes that you could turn into apartments. If the lot was small, they didn't allow you to raise an apartment. Others who had a big lot had an apartment built.

FZ: And the Model City looked for loans. And you became a member of the Board of Directors for the Model City.

AE: (In English:) Ah, Model City, I am a Board of Director at that time, Model City. So up to then, I can explain what I like. And sometime, they say, "This, this."

And I said, "That's no good already." Just like I am teaching a few facts. Because I know it's no good for you, so I speak up.

FZ: Could you tell me how you became a director?

AE: (In Ilocano:) They chose me as one of the directors, as one of the Model City Board of Directors.

FZ: Who chose you?

AE: The people.

FZ: The government?

AE: No, just us only because the people over there installed me as a member of the Board of Directors.

FZ: Those who chose you?

AE: The officers.

FZ: The officers also, ah.

AE: There were officers. Because they saw me always.

FZ: And what was your project as director?

AE: Whatever all of them thought. I know that isn't good, isn't good.

FZ: For example, what?

AE: For example, they want to widen this because of the street, according to them. I know. I am all alone. I don't want them to get part of my property for the street.

(Taping stops, then resumes.)

FZ: Again, there are many?

AE: (In English:) An example, they want to take away five feet from your property. I am the one [who] speak up. "I don't wanna. Already small, and then you have to take away my property yet to widen the street."

FZ: Well. (In English:) So you protested.

AE: Yeah.

FZ: I see.

AE: Ah, I get, see. Because I know it's not good what they did to me. They take away some of my property.

FZ: Oh. What were projects for the Kalihi community when you were a member of the Board of Directors?

AE: Some people in the government, they like to take away some of our property, so I, I against. They required by the state, yeah, it's good, good to look at, but what about those people living in there? When I was living in there, they want take away my property, of course, government pay. An example: Mr. Cayaban got property at Kaneohe, so many feet, so many long, ah, I don't know how many feet, but three feet away from the boundary. They only give him one dollar. You think that is fair? To me, it's not fair.

Now I talk about Neighborhood Commission.

FZ: Oh, okay, yeah.

AE: Okay.

FZ: Talk about Neighborhood Commission.

AE: Neighborhood Commission again, they like widen the street again, so that's one of me, affected me. So I again say. An example: Model City, they like an apartment on top that Kapalama Canal. I just leave 'em alone. All right, I speak up: "You must have this, you must have that."

And they, they agree with me, "That's right." Because it is good for the people. Must have that. Because in first place, they talk about that no parking space at all. Must have parking space.

FZ: Yeah, yeah.

AE: Then later on, I see the list over there, "Hey, you was talking about this, long time ago, this belong to us. That's not belong

to the developer. The developer come here with you one guys. We don't want developer come in." Sure, developer got mad with me. I don't care. I speak for myself. They get mad. So that's all. They no talk anymore. And not only that Kalihi-Palama Council, he said, "This and that."

And I tell them, "You will not build anymore in that Kapalama Canal." But what we are waiting for, when they gonna start our third work, our eastern wall of Kapalama Canal. That's the first place we have Model City: Kapalama Canal. Then Hawaii developer come in. Okay They tell us this, this, and that, okay. Nothing wrong. Then I come in, anyway. "You must have that, you must have at least one apartment, parking space." Then they change it. They change the plan. They follow my plans.

Oh, all kind of people come in; they all look at it. Really. We never know this belong to us before. And now Model City--I mean the developer come in and build another project. So I speak out; they call out from hearing. I go over there and speak, what the hell. They answer me, but I don't care what kind answer they get. Up to the government if they like my work. See. I got no answer already. They got all kinds of question. So I just answer what I said. And that's all. No problem. Up to the government if they like that the projects all right.

FZ: (In Ilocano:) In the Neighborhood Commission . . .

AE: Not Neighborhood Commission, it's the planner. Whatever you do one, whatever you like. An example of Neighborhood Commission, they give me notice to attend the workshop of. . . . Nothing wrong with the workshop. They talk about Pearl City. It's not concerning me, I am not living there. Up to them. I no stick my nose over there. That's up to them. Same thing with Waimanalo. They got their own neighborhood over there. Up to them. I cannot questioning for them. Up to them to speak up. We cannot decide for them. Them the one will decide because that is not our, that is not my place. I have nothing to do. Up to them to decide. You don't know what they like.

FZ: (In English:) That's right.

AE: So up to them.

FZ: How did you get to be a member of the Neighborhood Commission?

AE: Well, I was appointed.

FZ: (In Ilocano:) Ah, you were appointed.

AE: And then, they put my name to be voted. So I was voted. So I had regular membership of neighborhood.

FZ: Oh, that's nice. That's an honor.

AE: Yeah.

FZ: (In Ilocano:) That's an honor. You were honored. (In English:) How about the Kalihi Council? (In Ilocano:) Were you also a member?

AE: Ah, Kalihi Council is just like, just the same with Neighborhood or Kalihi-Palama. Just the same. But only Kalihi Council, Kalihi-Palama is the whole Kalihi. But Kalihi-Uka, they are different.

FZ: What are some of the problems in your neighborhood?

AE: Well, minor problem. Kalihi-Palama only, they allow you six-story building. Six or three stories, something like that. So, I agree with this. I agree with that. Must develop, that's the way there. But no high-rise.

FZ: No high-rise.

AE: But Kalihi Shopping Center, they like build 200 feet high. So I don't want that high-rise. No problem for us. See? An example: Kalihi-Uka, they got problems. See? And that's another problem for us. An example, they call it Kuhio [Park] Terrace across where I live.

FZ: Yeah, yeah.

AE: That before, we don't have no proposal before. The government, they just build what they like. Now we got what do you call that? Master plan!

FZ: Yeah.

AE: They no have master plan yet at that time. They built that Kuhio Terrace. Now we got master plan. We fight for the master plan again.

FZ: So they built Kuhio [Park] Terrace before the master plan was made.

AE: Yeah.

FZ: But now they have to follow the master plan that they have agreed on.

AE: We have no master plan before they made that. That's why that Kuhio [Park] Terrace up. Nobody speak up. After they built Kuhio [Park] Terrace, then master plan come in. And then we fight for master plan. So we---I speak up for that.

FZ: Yeah, that's good.

AE: One time we got workshop at Kalakaua Intermediate [School]. I put in.

Anyway, I am quiet, I don't talk anything. But when they mention my name, then I speak up. I speak up what I got my mind.

FZ: (In Ilocano:) In what year did you become a member of the Board of Directors of the Model City?

AE: Well, that was. . . . Nineteen sixty-five. Something like that.

FZ: Nineteen sixty-five. How many years?

AE: Until the Model City. Even now we got the Model City.

FZ: (In English:) Ah, so you're still a member.

AE: Yeah, I still a member.

FZ: Oh, I see, 1965

AE: They say Model City go, but no. Model City is still alive because Model City, we get together once a year. That's why Model City is alive. Model City own that, all the Oahu Railroad [Depot]. We own that, we lease that. That's why Model City is still alive.

FZ: How about Kalihi Council, in what year?

AE: Same thing, same time.

FZ: Nineteen sixty-five [1965].

AE: Yeah. That's because it's still on.

FZ: Until what year?

AE: They said, "You want to join with Kalihi, Kalihi Community Council?"
I said, "Yeah, I'll join." So I am in there.

FZ: Until what year were you a member of the Kalihi Council?

AE: Still now.

FZ: Still now. The Neighborhood Commission, in what year did it start? What year did you become a member of the Neighborhood Commission?

AE: Well, ah, during the Model City, I was appointed. Because they don't have nobody to put in.

FZ: I see.

AE: So they ask me if I like. So okay.

FZ: I see. Okay. It's clear.

- AE: Yeah, I've been with them. Same thing I was not voted, but I got the chance to talk: what I don't like, what I want.
- FZ: Uh huh. (In Ilocano:) Why was your house chosen as a Solar Energy Model?
- AE: (In English:) The guy was working with Model City, he's at University of Hawaii. He work to Model City, then he go University of Hawaii. They been know me. So, "You like try?" Well, I try. I try. So I got the solar system. Well, in the daytime, I got free electricity.
- FZ: Ah, wow.
- AE: That is from the sun now.
- FZ: Yeah.
- AE: And I am the first one who built. And then they go to Pearl City. Then they go to Molokai.
- FZ: Nice.
- AE: Three of us.
- FZ: Nice, eh.
- AE: Yeah.
- FZ: Really cuts down on electric bills.
- AE: Yeah. It cut down electric bill.
- FZ: But at night?
- AE: Well, at night, well, it all depends how you use your light.
- FZ: At night, you have to use regular electricity.
- AE: Uh huh. You have to open your light at night.
- FZ: That's good.
- AE: Same thing daytime, if you want to use the light, you have to open the light daytime.
- FZ: That's nice. (In Ilocano and English:) You're open-minded. That's good.
- AE: Yeah.
- FZ: Try and try.

AE: Well, anyway, me, I don't have no worries at all. No worries at all. I have to, I can discuss what I want to discuss with.

FZ: That's the important thing.

AE: That's why my book I was reading, eh.

FZ: Yeah.

AE: They not doing, those Filipino way, eh. They don't know what is that.

FZ: Ah yeah, the book on parliamentary procedures.

AE: They don't know what is that. So I'm fighting for them. I'm fighting for the book.

FZ: It's important to follow parliamentary procedures.

AE: Well, yeah.

FZ: During a meeting.

AE: Important. Even our legislator, they use that. Sometime the legislator fight-fight because they not . . .

FZ: Using it.

AE: People know how to use that well. They go fight.

FZ: That's right.

AE: Those people, they is but all right. I agree with that. They're more smart than me. But I learned something good too, eh.

FZ: Please tell me about your work at the Senior Citizens [Center] at Lanakila. What do you do here?

AE: My work at Senior Citizens: just look around what is supposed to be. Nobody can do it well, I just do it myself. That's how I got my medal. They see me around. Sometime in my yard, sometime someplace else. I see those table here. "Hey, why you put these outside there? You never know this no good on the rain." So I take them out. Put them inside. Anything have to fix, if I can [do] that, I do it. I fix it, without nobody tell[ing] me what to do. I just do what I can do. I even buy my own material.

FZ: What do you like about your work here at the Senior Citizens [Center]?

AE: Well to me, I enjoy.

FZ: What do you enjoy about it?

AE: Well, to help one another. Some people just because they work outside of the target area, they don't like it. But do you know he is human being like you? He's human being like you.

FZ: That's right.

AE: Just like you.

FZ: Just like you and me. Those people over there. That's right.

AE: No different. So let that different outside people [participate], they cannot vote. That's all. That's only the difference. They cannot vote [for officers of clubs at the Hawaii State Senior Center at Lanakila], but they can do, serve if they want to serve.

FZ: Who cannot vote--those people?

AE: Outside of the Kalihi area. Those outsiders can join with us, too. But only one thing: they cannot vote.

FZ: Oh, okay, that's clear.

AE: That's why I say, he's human like you. Can you tell me the difference? What's the difference between him and me? So they cannot say anything. They don't know the answer. That's why. So if they give me answer, "What's the difference of outsiders and Kalihi-Palama?" I got the answer. You see. He cannot vote only, but he can serve on us. If he like to serve on us. That's all the problem.

FZ: Ah, what can you say about the future of Kalihi? What do you think will happen to Kalihi? In the future?

AE: Well, in the future, sometime I'll disagree what is good. I want to perceive the problem. Bumbai we have a problem. We don't want that happen.

FZ: Like what are the problems you perceive?

AE: Seems like sometime housing, I agree with that. Sometime they put from that pupule house. They like build in our place over there.

FZ: Yeah.

AE: In Gulick [Avenue]. I disagree with that. For that is a problem for us. Those from the pupule house, they don't know what they're doing. So that is a problem for us. So I disagree with that.

FZ: So, can you just say something about your life? When you look back at your life, what can you say about your life?

AE: Well, my life is. . . . Oh, I do what I can do. I try to make money

KALIHI:
Place of Transition

Vol. I

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HISTORY PROJECT**

**Social Science Research Institute
University of Hawaii at Manoa**

JUNE 1984