BIOGRAPHICAL SUMMARY: ANTONE CAMACHO, retired field supervisor

Antone Camacho, Portuguese, was born in Kahuku on December 5, 1894. His parents had immigrated to Hawaii from Medeiira, Portugal. He attended school through the second grade and then quit to go to work. Antone's mother bore 17 children.

Antone received 25¢ per day for his first hoe hana job. Other jobs he held included: water boy, pick and shovel, pack mule attendant, and locomotive brakeman. He became a field supervisor in 1932 and retired from this position in 1960. He is still active and does some part-time work.

He married his wife in 1926. They are the parents of four children and now have grandchildren and great grandchildren. They have lived in the same plantation house in Kawaiola for over fifty years. They are active in the Area Wide Horizons Senior Citizens Program.
NOTES FROM AN UNRECORDED PRELIMINARY INTERVIEW

with

Mr. Antone and Mrs. Mary P. Camacho

May 27, 1976

Kawailoa, Oahu

BY: Chad Taniguchi

1. Mr. Camacho's family and early childhood

Mr. Antone Camacho was one of 17 children; eight died, nine survived. They were so poor, he says that his mother would cut an apple into many slivers and give each one an equal portion. If one complained that the sliver was too small, his mother would bite off a piece and offer it again.

Mr. Camacho was born in Kahuku.

2. Mrs. Camacho's family and early childhood

Mrs. Mary P. Camacho was born in 1900 in Waialua. In 1902 her family moved to San Francisco. As a child she was told by her parents to be careful about strangers and people of other ethnic backgrounds. She came to know Chinese people as being laundrymen only. So when her family returned to Hawaii in 1912 (she was still a child), she had difficulty making friends with Hawaiian, Chinese, Japanese, Puerto Ricans and Spanish children in school. This was alright since most of the people around her were Portuguese. (It was only after the 1920 strike and the eviction and dislocation of strikers that the racial camps became a little more mixed, according to the Camachos.)

3. Mr. Camacho's work life

Mr. Camacho left Kahuku and came to Waialua to work at age 11 or 12 (1905 or 1906). He was paid (as a boy) 25¢ a day for ten hours work from 6 a.m. to 4:30 p.m. Women were paid fifty cents a day.

The manager then was William Goodale, and Mr. Camacho mentioned that he had outlasted five different managers.

One of Mr. Camacho's early jobs was to pack the saddles of mules and to load seed cane onto them for 25¢ a day. If he worked six days a week, 24 days per month, that was six dollars a month.

He asked for a raise and was denied. So he switched to pick and shovel work at age 14. He got an immediate four dollar raise and another four dollar raise one month later, making his pay eight dollars higher in two months. He was proud of that.
Then the manager asked him to go back to pack mules because he had a way with them. He was paid $26 a month to tend two mules. Later he took care of four mules for $28 a month. There were many mules on the plantation in the past, and a stable in lower Kawaiola.

In 1920, Mr. and Mrs. Camacho were married. He was earning one dollar a day then. They have lived in the same house for 56 years.

Mr. Camacho became a supervisor around 1930 and remained one till he retired in 1960.

He mentioned the perquisite system where the plantation provided "free" firewood, kerosene and oil.

When asked about the ILWU, Mr. Camacho says it was a good thing but he couldn't join because of his supervisory position. One time an organizer came to persuade him to join and said that if Mr. Camacho joined then other supervisors would follow. (He was 52 years old in 1946). He said the union wasn't established or strong enough yet. The organizer pressed him to join.) Mr. Camacho replied, "How can I join? What if I get fired? How you gonna help me?" He said it was difficult being in the middle of labor and management, but survived by "playing ball with both sides."

After perquisites were converted to cash value in 1946, the plantation sent men to measure the size of the house so a rent amount could be determined. Mr. Bryant was the carpenter boss.

Mr. Camacho felt that Slim Robello could have been a supervisor if he wanted to, but he was a strong union man and didn't accept. Others have become big shots in the management and union now.

4. 1920 strike

Striking Japanese were chased out of their houses. Other people came to take chickens and other things which were left behind. Many Japanese went to stay in Haleiwa where they slept in crowded homes and stores. Many of them died from Spanish flu. A person could get pains in the morning and be dead in the afternoon. Mrs. Camacho's sister died during the flu epidemic.

Korean workers were brought in during the stirke.

5. World I and II

During World War I, Mr. Camacho went in the Home Guard and wasn't required to join the regular army since his brother was serving. During World War II soldiers from the 11th Company stayed near Kawaiola and the Camachos would hear them walking up and down the street in front of their house. Because of blackout, Mrs. Camacho cooked supper early. Mr. Camacho fixed his daughter's room so she could study with the light on. He was block warden. Once
in a while they would play the phonograph and invite some soldiers in. Those not invited would get jealous.

6. San Antonio Society

The San Antonio Society was a mutual aid society which paid for funeral services or in case of disability. Mr. Camacho remembers paying three dollars a month dues. Only persons under forty could join, but a member was given protection after age forty also. It was like an insurance company.

7. Miscellaneous

As a young man Mr. Camacho walked from Kawaiola to the old Catholic Church. They got up at 4 a.m. to be in church early.

Manuel Pacheco, a legislator, was described as a good watchdog who wielded power and influence.

Teixeira, Freitas, Vicente were mentioned as friends of Mr. Camacho's parents.
Tape No. 1-30-1-76

Oral History Interview

with

Antone Camacho (AC)

June 24, 1976

Waialua Sugar Plantation Annex, Waialua, Hi.

By: Chad Taniguchi (CT)

CT: This is interview with Mr. Camacho, Thursday, June 24, 1976. Can I talk to you about your parents? They came from Portugal?

AC: Portugal.

CT: Your father's name was Antone?

AC: No, John Camacho.

CT: And your mother?

AC: Mary Silva Camacho. She carried Silva by her maiden name.

CT: And when they came to Hawaii?

AC: I think it was 1876, I'm not sure. I think was that time. Took them pretty long to come here. It took six month on that water. (Laughs) Then they went Hawaii side. And that's where I had my brothers. Few of them were born there. Then from there they came traveling, then they came back to Oahu. And I was born in Kahuku.

CT: So, they worked on the Big Island?

AC: Somewheres around the Hawaii side. I don't know where the places where the old mans used to go. They was there. Two, three boys was born there, and then they came to Oahu.

CT: You know why they came to Hawaii?

AC: 'As when they were picking up the immigrants, eh. So that's why they came. They come out Hawaii to make money, but those days was small pay, no was like today. When they came, they would only make 90¢ a day. (Laughs) That was hard living. Kahuku, I was born--I raise, I stood up there. When I came to Waialua, 12 years old already. Never go back no more Kahuku, live. I rather stay Waialua.

CT: You came by yourself to Waialua?
AC: The parent, the whole folks came down. Mother and the other brothers. So we stood in Kawailoa. That was pretty bad. Then I work for the plantation, all this. When I was small, no more school, and all that. I went up only till second grade. No more.

CT: How come? You didn't like school, or....

AC: Well, try see if you can help out little bit through the family, but was small pay, eh. Two bits a day; that's hard. I never learn how to—in school. I learn only in the work. (Chuckles) Work was alright, but not school. But still, I living. I make my good living. 'As alright.

CT: Yeah. You said last time you had 17 brothers and sisters?

AC: 17 all in the family.

CT: And how many still living?

AC: Well, nine was living. Eight died small. I'm the last. All gone. No more. I'm the last one.

CT: How the eight died?

AC: Well, they were small. Some small died right after birth, eh. The last one that died was two years and three months, I think. She was pretty big, already. She died. If not, I would get one more sister, but she died, so. And that was below me, eh. But the rest all gone; everyone is gone, eh. I still kicking yet.

(Chuckling)

CT: You know, those days, was it a lot of children died like that?

AC: No, they had the treatment, they had hospital. The hospital used to be down that side, eh. But they had the doctors. But, the luck is to go, you go. You can't live, eh.

CT: So, you remember Kahuku at all?

AC: Kahuku, not too much. I was more strong on this side, and when I was 12 years, I never go back no more. Used to play around there all the time. I went Kahuku School. Then I went this school down where the (Waialua) gym is. Used to be the school over there, see. I went that school. Couple of months. Ah, run away again, go back work.

(CT chuckles)

AC: Policeman catch you, "Eh, you in school. You back school." Alright, go back school. Couple of month. Back. They no bother...no come after me no more. "I won't go back school." Okay. They never bother me no more. You come down here (to Waialua from Kawailoa), you had to
walk down. With one taxi, then you pay two bits to come down. You sick, you had to ride that little buggy, you come down. He bring you down. And he only charge you two bits.

CT: From Kawaiola?

AC: Yeah.

CT: That was big money, eh, those days?

AC: Oh, yeah. Those days, was alright. Of course, you get small pay, but when you go to the store, you buy. You had plenty to eat, eh. Today, you go with ten dollars, you come back only with package.

(Laughter)

AC: Aah, you take ten dollars, you go, you buy only two cartons of milk, and, little bit extra, and your ten dollars is gone, boy. Before, no. You go with twenty dollars, you couldn't carry home. That's the only thing was good then, the food was awful cheap. And you didn't have to pay for house. Didn't have to pay for light. Well, anyhow, at that time, no had electric light. You didn't have to pay for oil. If you needed oil, then they give you firewood. And then they started giving you kerosene, oil stove, then they give you kerosene oil. All free. 'As what would benefit for the people, eh. All the benefit. Oil was free. Firewood, was free. Everything was free. No charge.

CT: Even the house was free?

AC: Yeah, those days, the house was free. No pay. Then, when 1946, when the strike came on, that's when we start paying the house.

CT: Oh, yeah.

AC: From that--'46 till now, we pay. Some fellow is lucky. They get free house after the strike. If the husband died, they never pay house. Like Go-san, couple of them from Kawaiola, they no pay house.

CT: What the name?

AC: Go.

CT: Japanese?

AC: Japanese. Yeah, the daughter works in the office there. Gladys. At that time, if you get the free house, you alright, you get free. Till you die you no pay.

CT: You know, when you said you started work? 12 years old?

AC: Yeah, about that.

CT: What your first job was?
AC: Hoe hana. Then, I we...

CT: Clean the weeds, eh.

AC: Yeah, Then, I went on pick and shovel. To get little bit more pay, I had to go do more hard work, so I went pick and shovel. Then I went drive mules and get in--then I got more pay. Keep on getting more, more, more. Then, at last, when you get up to 28 dollars a month, 'as was the end. No more.

CT: Hoe hana, your first hob. How much you got paid?

AC: Quarter. Quarter a day. For ten hours. Then I wen work pick and shovel, I got 14 dollars. Give me ten doll--four dollars raise, eh. I work one more month, I get another four raise. Eighteen...

CT: Same job? Pick and shovel?

AC: Pick and shovel. Then I wen drive mules. I got another eighteen? Eight dollars. Twenty-four, twenty-six....eight dollars. Raise again. In three months, I got about 12 dollar raise, so make me pretty good because I was making $26 a month. Then if you drive four mules, you get twenty--twenty-eight. Then I wen drive--I went in the hoe cane, and get $28 a month. Then, from the twenty-eight, it was pretty long. Then we get raise again, eh. Then you get up thirty--I think it was $36.

CT: How many years you work drive mule?

AC: Oh....I don't know. Until the--that, I don't know. But I know foreman, I work twenty--twenty-five years, I think was. And between there, that 53 (53 years total service on plantation), uh, about 25, 28, I think, all mule and hoe weed, pick and shovel and all that together.

CT: You know, the other time I was talking to you, you mention you was water boy.

AC: Yeah. That's all in the weeding gang, eh. See...

CT: Oh, that's the hoe hana gang? What you remember about that?

AC: Oh....(Chuckles) You carry water on your back, boy. It not short. Today, is alright. They bring that water tank close to the field, eh. Before, you had to go and get your water sometime half a mile. Where the water was, you go there and get your water and come back. Today, no. Today, you get the water car right close to the field, eh. Not bad.

CT: Where did you get the water from?

AC: Pipe. Where the houses was. You couldn't get water from the ditches, because dirty water, eh. So we could get from the camp.
CT: What you carry the water in?

AC: Water--kerosene oil cans. Five gallon one, eh.

CT: You carry with your hands?

AC: No, you get a stick. One in front, one in the back. 'As how we used to carry, and 'as how the Chinamen used to go around selling meat and all that. Same thing. You get one basket there and one basket here, and use stick and carry, used to go deliver his meat. You couldn't come down to the store. He goes up the house. "Meat, meat, meat!" You come out and buy. You buy what you want, see.

CT: Fresh meat? What kind?

AC: Fresh meat, yeah. All good meat. That Chinaman had good one--good meat, you know.

CT: What his name was?

AC: I don't know. I forget the name. I start 'as the old lady that--Bunda, I mean Baysa talking to, eh?

CT: You mean, Mrs. Chun?

AC: Yeah. Yeah, they...she never did go deliver but she used to stay in the store, in the butcher, in the store, while the husband to out deliver. I don't know how he used to get his meat in there, but he used to get em somehow, maybe truck used to bring em. Then he chop em, go deliver.

CT: And when you was a water boy, only you was the water boy?

AC: No. Well, every gang had one water boy, see. You have one gang, about thirty man working. You get one water boy there, one water boy in this other gang. Not only one, you couldn't keep up. Only when the Russians came in, then I had big gang. I had...all the Russians to give water, and I had all the Puerto Ricans and the Portuguese. It was a big bunch. You could go for ten gallons of water, you don't reach half way.

(CT chuckles)

AC: Russians used to--oh, they used to drink water, boy! When you come back--you go get water, come back again, they wanted the water. Say, "No, no. You had already." So give from this go back that way, eh.

CT: You got to give the Puerto Rican, too.

AC: Yeah, I give to the other half and then you go back again, get water, then you start again from the front, see.

CT: What? The Russians used to drink plenty?
AC: Oh, yeah! The Russians had a water boy but he couldn't carry water. He had a big rag and his stick. He never like that job and he would say he rather cut--work with the hoe, eh. So, I had to give water to the whole bunch. That was hard for me. And if the water was far, worse. The water short, not bad. Oh, you can run over there and get your water, come back again. But no, sometime you had to work far to get your ten gallons of water.

CT: How old were you then?

AC: About 18, I think. Nineteen--when was that? I forget when the Russians came.

CT: Oh, you mean, they just came in one big bunch?

AC: Yeah, they came and they stood as soon as--that camp where we living (Kawailoa), that was made for the Russians. So they fill up their houses, eh. Then the Russians work two months. Couple of months, I think. Then they all went away. They went back out--they went someplace, I don't know.

CT: How many Russians?

AC: I don't know how many. I know the whole camp was twenty, thirty-five houses. They had thirty-five houses with Russians. Two or three man and there was only two ladies cook for the Russians. And had one family. And the two ladies used to take care all the single men. Then da--you know, two months, and they went out. They never stayed back.

CT: You know why?

AC: I don't know. I know that they went right away. They worked one, two months and they beat it. They went back away. No more we seen Russians. Only we had one family, stood back. I think there's no more, because the two boys died. No more other. Mother died, the father died. There no more Russians now. Only half-breed get. Get one that's married, and he get family, so he half-breed. Half Russian, half Hawaiian.

CT: What was the name?

AC: I know they used to call him "Ruskie, Ruskie." I don't know his Filipino--Russian name, eh.

CT: Oh. You just call em "Ruskie."


CT: And his wife was Russian, too?

AC: No. Hawaiian. Yeah, she was Hawaiian.
CT: You know the Russians, they big?

AC: Big people. All big. They was all big. No more small guys, you know.

(CT laughs)

AC: One size, them thing. But they didn't stay too long. They went away.

CT: Oh, so, because they big, they drink plenty water?

AC: I don't know. That I don't know. Boy! Yeah.

CT: So what, after water boy then you went pack mule?

AC: Then I went...drive mules. Then I went as a foreman. Then I became foreman.

CT: You got married in 1920?

AC: 1920.

CT: What were you doing that time? What was your job?

AC: Wiper. I was working cleaning up the locomotives, night time. Wipe the engines, eh. And steam 'em up in the morning, get em all ready for they go out work. Is a dollar a day. If you make thirty days, you get thirty dollars.

CT: You used to work everyday?

AC: Every night you had to go down, take care that, clean 'em up. Then you change clothes, because you all full of oil, eh. Clean up then I steam. Watch the engine steam. Those days you had to steam up the whole night, eh. So...I had to change my clothes. Had oil. You get--underneath, you had to go underneath and clean real clean. All the places. And if you make little dirty, the next day they look, "Eh, you make dirty job!"

(Laughter)

CT: Who was your boss that time?

AC: George Franks--work Kawailoa with George Franks use to--first engineer, eh. But they had two engineers, eh. One Japanese, Kihata and George Frank. But that was hard work. You make 'em slow, take you long time. Four hours you couldn't finish. Then you get all the whole night for rest.

CT: Oh. So you liked that job?

AC: Yeah. That was alright. But only what get was small pay, eh.

CT: So you did plenty jobs, then?
AC: Yeah. All kind, yeah. If you don't want this job, you quit here, but go with another gang. You go work again. You don't want that job, and, "Ei, I want you..." and you go that side. Work locomotive, fireman, brakeman, and all. Get plenty jobs.

CT: You wen ask for the job, or...

AC: No, they look at you and they ask, "Hey, Antone, you want to work brakeman?" I figure, well, pick and shovel. I might as well go. "Okay, I go. Try." So you go locomotive, see. I work locomotive then I work fireman. From brakeman I went up to fireman. There I stood until I--when I got married, I was already back again wiping. 1920.

CT: What is a brakeman?

AC: The locomotive, you run after, and go turn the switches, and all that, eh.

CT: You ride the train?

AC: Yeah. And you go--if you brakeman, you stay on the--when it come down with a load of cane, you be standing behind them, you put on the brakes. Especially when you come down a gulch. You had to hold 'em. Not to let 'em go fast. Down. They come out again, and the other one. Then they come down the other place, the fireman take out the pin, he turn around. He would be on the back, way on the other side where he put the locomotive. Pass, they pick you up and pull your empty cars. If you get empty cars, they take it. But that was alright. Locomotive no was so bad. More easy, eh.

CT: You ever got into accident?

AC: No, I never get a accident. Only one time I got...was taking labor cars and the...car fell down by the bridge, you know. One fellow went down the bridge with the car. And he got crippled up. Lucky he didn't go to the pipe pile--pipe in the--down in the rubbish pile. Good thing he didn't go through that pipe. I went down, pick 'em up, brought 'em up. Put 'em on a--hold 'em till I get on top the--on the beam of the locomotive, and I sit down, I hold the fellow and I help give sign. "You go ahead and bring the engine to the main roads." Then we got the car. Put 'em in the car. Then they took 'em. To the hospital.

CT: And he was cripple?

AC: Cripple, yeah.

CT: You know, those days, plenty guys got hurt or what?

AC: Well, when they got hurt, they get pretty bad, because Japanese--when the Japanese sharp their knives, they sharp 'em one way. And Filipinos sharp straight. You know, two sides.
CT: Oh, you mean the cane knife?

AC: Yeah.

CT: Japanese, only one side?

AC: Yeah. If you get one cut from the--when you sharp like that, is big. And when you get like how the Japanese is only skin, slide, eh. That one is better, see. But the Filipinos, boy, they get different way how to sharp a knife. You had the Japanee gang cutting cane. And they pack the cane and load 'em in the cars. Was all Japanese, eh. Then the Filipinos wanted to try do that kind hard work. So they went and load cane, too.

CT: So you drive the train, and the Japanese put 'em in the...

AC: Yeah. Then they had the mules. Different gang to pull the cars in the field, then you take this car and I take this car and another fellow take the other car and keep on going. When you finish that car, you run with your step ladder on your back, eh, and see if you can catch another car. And the faster you go, the better it is, because more cars you can make, eh. You get more money than if the fellow is slow.

CT: But, the gang don't work together? You work as one gang?

AC: No, no. That individual, eh, only one-one. When they cut cane, they go--was all in a bunch because when you load cane, you get--by your own cars. How many cars you make, eh.

CT: So one man, one car?

AC: One--two man. If you get wife, your wife bundle up the bundle cane. Then you carry, put 'em on a car. Go back, get another one. Keep on. And when you get through, you go get another car and she clean up all around the car, see. No leave no cane down. After she get through, then she go follow, find where you working again, then she start make bundles again for you to carry.

CT: You knew anybody who did that?

AC: Oh yeah. But I don't know all the names. All of them Japanese, eh. I know had one lady that was--she could carry cane just as good as a man. Her breast was hard, eh. Because that rubbing with that canes, you know, squeezing. I don't know how that lady--see, no more cancer. No more nothing those days, eh. Today you do that to one woman...push something tight against her breast she get--sure she going run with cancer or something. That days, no more. Japanese no more. She was hard. Hard as this (taps the edge of the table). You touch her. Hard like r (rock)--like this. (Taps table.)

CT: You know, you said you married 1920 and had a--Japanese wen strike, eh?

CT: What do you remember about that strike?

AC: I know they went on a strike. Then get that Koreans come in. Koreans came in, do the cutting, carrying. But they couldn't be like the Japanese, eh. Cause the Japanese, more. Koreans used to make only two cars. Two cars a day. Three. The most they can make four. Not--they couldn't make like the other bunch, and they had more Korean than anything else in the fields.

CT: How many the Japanese used to make?

AC: Sometime five, six. The faster you go, the faster you make new car, and you run away. Leave the wife behind and go.

CT: Never get hourly pay?

AC: Oh, no, was contract. That was contract. The only when get hourly--that was the Puerto Rican gang. The one that pick and shovel gang, and they had to cane away the other side and then they could get this gang go and gather, carry. Bring over here. Put on a car. But the labor loaders used to have only seventy feet, eh. Seventy feet this side, seventy feet that side. Car in here. You carry seventy feet here. Seventy feet there. After you get your--car, you get that through. You go, eh. If the other fellow leave more cane for you...the luna--the foreman used to come around, eh, put teams inside. He know just how much more--how much you gotta go, eh. So, he knows that.

CT: You know, that 1920 strike? The Japanese...

AC: Plenty never go back. They died. Because they was too much crowded down Haleiwa. Quite a few died that time. Never go back.

CT: You knew anybody?

AC: I know some of them. Most of them, I didn't know. Never used to go around with Japaneese camp, eh. Only when we meet 'em is when they had that korobichu, eh. Korobichu. The one go around the church. They drum and that's where we used to meet the Japanese most, eh. We used--us Portuguese used to go with them. Jump around with them.

(CT laughs)

CT: Oh, the bon dance?

AC: The bon dance.

CT: You used to dance, too?

AC: Yeah, we used to go. Good fun. With that boys and girls, eh. Today--today, all music, eh. Different. Sometime they had that dance over there. The bon dance inside the gym. Haleiwa. (Sr. citizens - 1970s)
CT: You dance, too?

AC: No.

(CF laughs)

AC: They want me to go dance. I say, "No, I never learn when I was young. I don't want to learn now." I sit down, watch the other people, go ahead and dance.

CT: Oh. So, in the 1920 strike you got married that year? Where were you living?

AC: That house.

CT: In Kawaiola? And, oh...never get Japanese neighbor, then?

AC: Well, I had in front. Funai. I have below Sadao Kimura. Above was my father-in-law, eh. Before Yama come there, had Fujino. The other side house, see. Where my house. Then that house in the corner. Fujino used to be in there and then Sakata went in. Then Yama went in. Sakata died; he went out and Yama, they use garage, they went over there. And he was the last living over there. Then he moved Haleiwa. Then the Filipino get the house.

CT: So, 1920 strike, what happened to Funai and...

AC: Oh, after that, they came back, but they didn't go live to the same camp. They came and live in front of...they get....they didn't want to go back there, so they had that house empty in front. They like go over there.

CT: So nothing happened to Funai?

AC: No. Nothing. Nobody died. And that Kimura....Kimura came and she live below me, eh. So that was w--I had good neighbor. When the old lady was there, it was alright. Good neighbor. Now we get Filipino. And below was Masumoto. More down had another Japanese. Kawaiola had quite a few Japanese in the camp there. Then they--Japanese, they move out, they bought their homes. They all went out Kawaiola.

CT: You know, when the plantation was going to kick them out of the home...

AC: 'As when the strike was.

CT: Yeah. They told you anything?

AC: No, no. They didn't say nothing.

CT: They just went out?

AC: They went. They wen strike. The Filipinos and the Japanese went on strike, see. But they chased 'em out. They didn't like to have 'em
the camp. So when that—they hire that Koreans to come in to do that work. Even down the pump they had Koreans. All over the place they had the Koreans.

CT: You remember anybody who passed away in that flu?

AC: I don't know. I know my sister died on that time. But she was living in Kawaiola. She got sick and she died. 'As the time the Japanese was dying in Haleiwa, see, but I don't know who died. They--cause they never get family, plenty of them didn't go back Kawaiola. So they went out.

CT: Chee, that time had that church in Kawaiola? That...

AC: Japanee? Yeah, that Japanese church used to be--in the beginning it was down by the stable. You know, the big--right around that turn place way in there. And then they move 'em from there to that--where she standing now.

CT: 'At's one big job, no, without truck?

AC: They took 'em up there. And then they put 'em up in that camp there. Now they're trying to get one in Wahiawa. I don't know if they got the church made already or not, but they trying to get enough money to pay it all down, I think. So they got that old Kawaiola church there, yet.

CT: It's all pau already.

AC: Yeah. 'As why they waiting for the--move something from inside of the church, I think. Not all. The building is too old. That's an old building so...I don't know what they going do with the building. So if they move that church away, then they going put cane in there. Never miss. Got a big piece, they have there. They get, oh, about four acres, eh. They--over four acres, I think, from Abe's place. Till the road, eh. All that piece there. It's a big piece.

CT: So 1920, you said had different camp? Japanese camp and...

AC: Yeah, yeah, well, that was all around. Had all over the place, eh. Had Kawaiola five. Had Kawaiola 7. Had Kawaiola--well, still five, but five is small now. Before had five. Was long. Big piece. Then have that four, eh. Used to be all Japanese in there. Those days, there was--Japanese used to be in one block. Yeah, they had that Waimea 8, Waimea 9. And they had one little--few houses in Ashley Road, eh. They had only one camp over there. They had camp 2. Camp 2 used to be in the cane field. Then they have--Camp 2 used to be down here and then they went up to that...Camp 5. Camp 7. Camp 7 was pretty big. So they had a big camp in there. But the Japanese was all s--you know, so much in here, so much there. Then they had--if the Japanese had contract, they get a ditch man, eh. That's where they live. Then the family move to that camp and they stay there. But was all separate. The Japanese be one place. Portuguese one place.
Once, that camp where we living had plenty Portuguese and had plenty--then Spanish came in. Then, they had a big bunch. They're big mob, eh. Then the Spanish went out. Spanish didn't take too long. They went away. Puerto Rican used to live way down by the pump. Then the...

CT: Spanish?

AC: Spanish didn't take too long, too. They were good workers, but they...most of them, they went California. They went to the Coast. And then after, when you come around the big turn Kawailoa, they move the Puerto Ricans from down below. Up there, they had houses. They made houses. They put them all up to there. In that--where the bushes is. Had all that camp there. Puerto Ricans come over there. Then we...the house get empty on the other side. They like that house there. So they ask the boss. They give 'em the house like that. Move inside there and they all--Puerto Rican used to be all mixed up with the Portuguese. So now, just only few Portuguese. No more.

CT: Where the haoles used to live?

AC: Haoles, used to get down by the big house. Below the church. They had the--one, two, three...three houses there. 'As where the few haoles used to be.

CT: Oh, not too many?

AC: No. Up there, used to be only one. Only few haoles taking care, eh. By the church had one haole married to a Chinese girl. Stribling (name), eh. At least they was living in that house. Then he went away. Another haole went in. He stood there a short time. Then he got to move again to the other side and then he stood there until he went away, too. That one died, too, in the Coast. But the haoles was only few. No more too much haoles. Down here, yeah. Down here had the most haoles. They hire the boys, they come in. They work--some of them, they work their way up, eh.

CT: What kind of job the haoles used to get?

AC: Well, if you we--apply--if you apply for field work, you go...weed first. Then you keep on going and he--then you like to the other one, you apply again for another job. And keep on going till you get out of where you--then they get--most of them, they came foreman.

CT: You think haoles had better chance? Or same as anybody?

AC: No. 'As all depend on how you behave, eh. They like you, they put you up. If you sassy, they don't want you. They don't want you be luna, eh. You got to know how to around with the people, eh. Cause if you sassy, it's worse. You get no friends. You got to be--you got to know how to play with them, eh. So that's why--'at's what was good. But the haoles had--they get better chance than the other people, eh. But like when you see today, put in all Japanese. They going get lot of job in the plantation. They get a quite a few Filipinos today, too. Portugee
boys, they don't want to go up. They--I don't know. Maybe they think they too much good, I think. I don't know. so they get few took foreman jobs, eh. But if you getting always sassy to your foreman, he no give you--he no put good word for you, you know.

CT: What about...every Portuguese and Japanese and Filipinos, they get pay the same amount, or different?

AC: Well...no. The Portuguese used to make the most. Day work. They used to get 90¢. Japanee used to get seventy-five. Puerto Rican used to get the same pay as the Portuguese, eh. But they had to do the--all the pick and shovel. Those days had plenty pick and shovel work, you know, not like now, you get all plows and you get all machine--machine doing all that work. But those days, you had to--all pick and shovel, eh. So they had that Puerto Rican gang and Portuguese.

CT: You get different pay for the same work, or...different?

AC: Yeah. Us, all 90¢. They earn no more than that. Was 90¢ a day. You work pick and shovel, you get 90¢. You, Japanee work with hoe, he get 75¢. The woman used to get half a dollar.

CT: Oh, so...

AC: So 'at's why never mind what job you used to go. Was the limit. 'At's they 90¢ a day for the Portuguese and 75¢ for the Japanese, eh. When they came in, they came in with that contract. So, get that amount. So the Filipinos--1910, I think 1910 when the first Filipinos came, eh. Or 1909. That was the--Filipinos, when they came in, they didn't--most of them didn't know how to talk English, eh. You had a hard time to make 'em understand.

CT: So you had to train them or something?

AC: Oh, yeah. I had plenty of them. New ones came in. Boy, I had a hard time make them understand. Now, they all can come with all their schools. Before, no more. No more school. The Filipinos, they came Hawaii, no more schools.

END OF SIDE ONE

SIDE TWO

CT: You mean before when the Filipinos came, they didn't have too much education?

AC: No. When the first fellows came to Hawaii, no school. They didn't have schools. No education. The last ones--1946. That time came, all smart guys. Had lawyer, doctor, and school teachers came to the plantations, eh. But they came already...'as when they had that big strike, eh, 1946, sec. When they was coming on this island, they were in Hawaii, and then they work couple of months, I think. The strike.
Then that ones was all smart boys, you know. When he usually talk, you--talk to them they way how you talk to the old Filipinos, they tell, "What's the matter? What you talking about? I don't understand you." See, because they--when they had the school, eh.

CT: They understand English.

AC: Yeah. They knew and they know better than what we knewed, see, so...

CT: How you talk to the old Filipinos?

AC: Ah, here and there you keep on--you don't know how then you keep on, you take the hoe, you show 'em how to work, eh. You ju--tell 'em you want to do like this. This way. "Okay? You sabe?" If they would...and if he tell you, "Yeah," you know, then, you know...he shake his head he saying "no." So you let him go and you watch him how he work. Make the job. Then it's alright, see. They ask me, "How did you get to the Fi--?" "Oh, try. I keep on the best I can." Some fellows, they couldn't...no more patient, eh. They get mad with the guy. Only one time I got mad with one Filipino. Everyday I ask him, "What your name," he tell me, "You, shut up, you." And 'as was his name, see. 'As was his name. Shut-up-you. And darn it, I told him, "What the hack's the matter with you? I'm asking what your name!" "Shut-up-you." Aah, damn. I call the other Filipino. "Eh, is that what his name?" "He speak you, Shut-up-you." "Me Shutupyu." "Oh." Then I...everytime, I wanted, I used to, "Eh, Shutup, come here." He used to come, see. But 'as was his name. Shutupyu. Ah, he tells me, "Shut up." I tell, "Godfunit, I'm asking what your name and you telling me shut up?" That was--ah, us, we used to get fun with-- sometime we get fun with them, but sometime I get mad. But it was a good--pretty good bunch, you know. Only what you got to do is you gotta watch because they--knife. They get mad with you, they go for you.

CT: Somebody ever went for you?

AC: Oh, only mouth and that, but I tell 'em, I said, "If you no like--you no like my way, you go down tell the boss you no want me and go ahead. Go. Tell 'em." "Yeah, I going report you." I said, "Go ahead. Go."

CT: This before the union?

AC: Yeah...after the union. When the union was in. "You no like me, you g--but you not going sit down. You going work. You sit down, I time you off. How many hour you going sit down, I take 'em out of your pay. You not going get the time, you...if you one hour, you sit down, wait for that big shot to come in, and one hour I going deduct out of you. Not only you. The whole bunch. The one sitting down, I take out." I look at the watch quick and I tell 'em, "Do you know what time now? 11:30." That's the time, 11:30...you eat eleven o'clock, 11:30 you go to work. I said, "You know, it's 11:30. You fellow going sit down, wait for the boss. I'm going time. When he come in, I look at the time. If it two o'clock he come over here, you know you going lose out from half past eleven till two o'clock. 'As hour and a half." "Ah, you..."
They swear at me, see. I say, "Well, if you think that way, you better go to work. If you no want to work, I going take 'em out." So then... "Okay, we--" They work. They slow—slow down. But they keep on going, ch. Boss came in. "How the gang going?" I said, "No. They want to see you some—they want to report to you about me." So he went there, talk to them. And say, "Hey, you fellow no like work with Antone?" "No. We no like." "Okay, tomorrow you fellow go back with the... so and so gang. Make it a bigger gang." And I keep my small gang. I had four men, ch. Say, "Antone, take four men. You fellow go with the other gang." Thirty-six men in that bunch. So they went. They said, "Oh, that's alright. We work today. Tomorrow we no work with Antone. Okay. He all time tell us kapulu." Sure, you getting paid for work, you make clipping good job. I don't care how much you make. You make ten dollars, I mark down. But you got to make good. You make bad, I not going stand for that. So the boss, after, he tell me, "You swear to the man?" I said, "No. I just told 'em I said, 'If you don't want to work, if you sit down, I'm going to time 'em--take his time out.' If he sit down two hours, two hours I take 'em out. I don't care. Out of the bunch that no want to work, they going lose out." The other fellows get--my four man was working and this fellow no like work. This four men, they go, come back, go, come back. This fellow, they go, take it easy, eh. I keep quiet, see. 'At's alright. "Today you fellow—what you fellow going make, you fellow going get." So, sure, they only made eight dollars, I think was. About eight dollars and half that came out at the end of the day. So, the next day, they went with their bigger gang, eh. They couldn't make money.

CT: Why? That was contract, too?

AC: Contract. Yeah, and some of them, they go like heck and they make—they leave all the grass behind, eh. I stay catch 'em. "Eh. Look. Go back clean 'em." And they grumble, 'as how they say, "I no like work with you. You pilau." Say, "Okay. Thank-you."

CT: (Chuckles) This is after the union?

AC: Yeah. I had pretty—couple of times, hard time with them. They didn't like the idea, so I say, "Well, you can't blame me." I said, "You come out here, you work." "Oh, you always take the bad place." I said, "Not me. They b--" Had a head luna, eh, in the bunch. They tell you take this flume, so we go in here. If hit good, we hit good. If we hit bad, bad. Say, "Oh. No good that way." I said, "Well, if no good that way, you tell the head luna. No ask me."

CT: So it was not the head luna and you was...

AC: I was in the middle, eh, between the labor and this other big-shot. The big-shot little more high. And give you the orders where to go and where to—how much--this one go down so much. That lot, down again so much. But that, I used to keep, put 'em all in the book. And I knewed how much they make. From here until here, and from here until there. And—that, I knew, see. So...But sometime you hit plenty. Some-time you hit small, eh.
CT: You mean weeds?

AC: Yeah, the weeds, yeah. When you hit small weeds, you get less pay. Heavy grass...the price was more high, eh. But the labor didn't want that. They wanted equal, eh. I said, "Oh, you can't get. The ground is not equal. Get high and low in the field," I said. Nice, plenty good years I spend, boy.

CT: From 1905, eh, you start work?

AC: About 1907. Seven--well, around then. From '07 down.

CT: So more than fifty years, you work?

AC: Fifty-three years. Now days they get--they retire when about 46, fifty. The highest they went fifty. I put in fifty-three.

CT: You know, you Portuguese--I mean, people thought Portuguese and haoles is different or same, or...?

AC: Oh, about the same. Haoles, well, they get their own place and house and they no come mingle with the Portuguese, eh. They stay in their place. Only in the field, well, they mingle with you, eh. Haole with a Japane, haole with a Portagee, and they keep on going, eh. But after work, he goes to his house, you go to your home. Pau. 'At's the end. You see him till the next day.

CT: How many children you have?

AC: Four.

CT: And you said Thunder, he learned Japanese.

AC: One boy and three girls. He learn Japanese. I don't know how he did, but he learn. He used to come from Kawaiola School, you know, below. Take out--change of clothes, have little something to eat. "Where you going?" "I'm going up to Japanese school." One day I told 'em, I said, "Eh. That teacher, he teach you how to read?" "No. I make my home work. He give me one table. He tell me sit down over there. 'Boy come. You go take this. You go over there.'" So he--Albert used to take that, eh, what the Japanese teacher tell 'em and then he come back again, place where he sit down. So..."You sure that that man not teaching you how to read and write?" He said, "No. But he give me one paper with Japanese one, two, three, eh. And I don't know what extra I get." All the--something like the ABC, eh. "You look at this." He tell the boy. "You sit down. You make homework. You look this one. School." Say, "Albert, sure he no teach you?" He say, "No." "Why you want to go up that school for?" "Oh, I go make my home work over there." He used to go with the Japane boys, eh. Finally, when he came out, he came out talking Japane.

(CT Chuckles)
AC: So he don't know how talk Portuguese, though, but he know how to talk Japanee.

CT: So he just went so many years?

AC: As soon as possible, he go right up the camp. I see him change his clothes and then he go. Because we no give 'em--you go school, you come back. You change clothes. You no stay with your same school clothes. Change, then he go. He eat and then he go up the school with the--the neighbors used to be there, eh. "Albert, we go!" And Albert go up with them, see. So the school teacher had one girl. Everyday the girl, you know, knows too much. He was kind of retarded.

(Chuckles) One day she get Albert mad, he punched her. And the school teacher didn't go for kid and didn't tell 'em. He said, "Ah, girl is no good." Blame the girl. The girl was no good, see. Girl--sometime the mother get hard time with her, you see. "I say okay, you better not go up the Japanese school. You going make trouble." "No, no. Now good. The girl is good with me." From the time on that--after he punch 'em, then they came good friends.

CT: Oh, yeah?

AC: He know that he no could get he--he never get--no could beat Albert, eh. So he--she be alright. Albert was in English school. Come back. They go together. Albert go run. Change clothes. Sometime she wait outside with the other boys, eh. And they go again the school. He been doing tha--since he was in there. And then he go to...then he went this Waialua school, eh. Then when go back, I don't know if he used to go with the school--up school or not. That, I don't know. But before that, I knew that everyday, he used to go up. And in that time, he learned how to talk Japanese. To the neighbor next door. She used to go ask him everytime for bring seeds and then--from the Sakata Store, eh. Seeds. Tell 'em give the money. So she give 'em the money. Next morning, he go down the school, he buy the stuff. When he go home he give her, the lady say, "You keep this one. Ice cream." The extra, eh. "You keep." But all in Japanee! Talk to him, yeah, all in Japanee, eh. And he--so he knewed what she was telling, and "aisu kurim," some words I knewed what she was telling, but most, I couldn't make out. But he telling, "You keep this one. Ice cream." Then I tell my wife, I said, "You know, that lady gave 'em. Was one dollar and a quarter, I think. Or dollar and a half. The change. Albert get 'em for ice cream tomorrow."

CT: That was Funai?

AC: No. That was Kimura. The other son lives in that egg farm. Haleiwa. Tojo's place.

CT: Oh.

AC: He works over there. But I--the boy used to go school, but he never give to the boy for--to bring for her. All the time, Albert, Albert. (Chuckles) So call me by the fence, I go. "Albert! Albert!" "No
more." "Where he went?" All in Japanee, eh. "Oh, he go--boy go..."
Tell 'em go with the boys, eh. Then when Albert come back, I tell,
"Eh, Albert, you go call Kimura. Mrs. Kimura and you ask her what she
want from the school. From that Sakata's place." So he go there, tell
'em what kind seeds you want.

CT: In Japanese?

AC: All in Japanee, see. I tell 'em, "Why he no tell his son? When--
the other brother?" "I don't know." He used to like Albert, at boy
there. So Albert bring the seeds. "Keep the change even if ten cents,

CT: So now he can talk good then?

AC: Can talk pretty good.

CT: Did your wife take care the kids at home? Never send 'em to nursery
or anything?

AC: No, no. She took care the old lady and the mother. My mother died,
and then she took care the father. He died. Then after that, she
took a trip. After the old man died, she took a trip to the Coast.
1951. He died 1950. So in '51 she went to the Coast with the cousin.

CT: You remember Depression?

AC: Yeah. You had to--hard time, that one. You had to eat--you go to the
restaurant eat, they give you potato, Irish potato with the skin on
it. You take out the skin, that fellow, the waiter come over there.
"No, no, no! You eat all!"

(CT chuckles)

AC: "We wash 'em all clean. You eat." Got to eat skin and all. No
nuff (enough) food. I went in town. I was in town for two weeks, I
I had to go eat again. Go out of this one. Go to the other restaurant.
Go eat again, see. Then you get your meal. No nuff, no nuff food.
Then, when I want--and I say, "I'm going to find that 15¢ and the
quarter place." So I found the place. I wen eat in there. I said,
"Give me two bits. Quarter kind." I had enough food. I said,"There
I pay six--seventy cents. And over here, look. This is only quarter." Oh,
from that time on, I come all the time to that restaurant. I
never did go to the little spot place, you know. And that cheap place,
I used to go.

CT: Where is it?

AC: Ah, it's in town. Downtown. So had the 15¢ store--place--restaurant,
and had, well, had fifteen. You had quarter and all that. And the
other one--I went to the quarter, and I tell, "Give me quarter meal.
Give me." Okay, nuff. 'As nuff food.
CT: That's during the 1930s?

AC: I think so. That Depression time. Even home, we had to--they give you so many--if you buy five pounds of flour, you had to get wheat or some other thing to mix up, you know, for your bread, eh, and all that things. You couldn't get straight flour. Then you mix up your bread. You go, you like so much a day. No. Two cans or three cans. They no give you.

CT: Ration?

AC: Yeah. That was hard to get the food, I think. So we had that, too, but that's alright. Pretty good.

CT: You didn't starve or anything?

AC: No. But of course, you didn't have--you couldn't buy big amount. You pay. You couldn't tell 'em, "Give me so much, so much," see. "No. I give you only two cans or one can. The two. And this one, two. One pound of this and one pound of--" you wanted two pounds of onion, they tell you, "No." Give you one pound. You want potato three pounds, they give you two pounds. See, they cut down, eh. But we struggled, but you had your meals, though. But you had to eat the skin and all. Oh boy!

CT: (Chuckles) You don't like the potato skin?

AC: Oh, I like my potato, but I like 'em clean. Peel 'em, you can eat 'em, see. Sweet potato, you got to eat the potato with the skin. Eat the skin, too. I say, "How--who you want to do that?" He say, "Oh, the Depression, boy. And if the Depression go more long, more--be worse for us," he say.

CT: The food was from Mainland, then?

AC: Most come from outside, eh. Hawaii had only the taro and the rice. Can goods all from outside. No more from here. Taro, poi. The rice was from the island.

CT: They used to grow rice over here?


CT: Oh yeah? They used to grow around here, too?

AC: They had by the pump, you know, the pump. Inside had a Chinese house and they had rice patches inside, so they used to raise the rice. The wheat, when they come big, then they cut it. Then they had horses. Going up to that store, eh.
CT: To grind 'em?

AC: To take 'em out of the shell. And after they get all that, they clean all the dirty stuff. The shell, the grass, horse manure, and put all inside. Maybe some manure go inside the rice, eh, too, I don't know. So what they do--and then they used to give to sell the--Chinese used to go around the camp. He test the rice home, first, see. This one need more water, he'll tell you. This one, little more rice. Water, this one. No same the last time. Last time one, water was alright, see. Now, more water you got to put.

CT: What is this for?

AC: For--cook you rice. You measure your--how much water, see. With your finger, and then you know that--he tell you to put little over, so you move your thumb, little bit on top and you know just how much water is inside there.

CT: What do you mean? For what?

AC: See, when you wash your rice...then you put. You set your--how much a water that you want in there, see. If you want about that much water, you just hold like that. The water come up to your finger. Plenty water for cook that rice, see. But the Chinese--that Chinaman, he used to tell us, "This one need more." Or "This one need less." So you take a little less than the one that you put in. The rice come good. If you buy and you didn't know, then you use the same amount of water, you get mush.

CT: You mean different crop need different amount of water?

AC: 'As why he cook and then he--when he bring you rice, he tell you, "This one, last time rice, so much water. This one, little bit more." So you know that you put little extra water, you get your rice just right. If not, you going eat a mush, too much water, it would be too soft. So you like 'em dry, you put less water or, so...he used to tell us how much water to put in. So we put, cook, and your rice come good. You had so much..."This crop need more water. That crop need less water." 'As the way he tell you.

CT: He deliver to your house, too?

AC: Yeah. He come up and he bring the rice to you. He carry on his back, too. That fellow didn't have car.

CT: So with the two pole, and the board and a...

AC: Yeah, he carry couple bags and with little pole and he go around the camp. "Me no come out today. Tomorrow me come." So he come, he bring from there whole bunch. He carry up the hill.

CT: How often did he bring?
AC: Oh, when you run--almost finish, you call the--you go there, you
tell the Chinaman you like rice. If you get a car with you, you put'
em in the car. If you no more car, "Ah, you bring my house." Chinar
man take 'em to your place. He was good, though. 'As why that--even like
that butcher shops, Haleiwa, eh, you go up there. You want your
meat, tell 'em this week, next week you like. What you want. Put
down all on the paper, eh. Next week, he bring that meat to you,
you know.

CT: What kind of cut did you ask for?

AC: Not cut. You eat--if you want steak. You want stew, you want--soup
bone or what--the kind of meat you want, you tell to fellow and he'll
write down in Chinese, see. When you go home, "Eh, how do you like
this one?" Two pound, or three pound or whatever you want and he--.
Next time when he come up, he bring the meat for you. He was alright,
though. Oh, we used to call 'em the Long Foot Pake, that one. Every
time, we see him. Long Foot one. His feet was big, eh.

(CT Chuckles)

CT: That's the meat one?

AC: He was a good Chinese, though.

CT: Yeah. What about the one with the rice?

AC: Oh, the one with the rice, he--only when get rice, he come up. When
no more rice, he stay down inside the swamp. Then try plant water-
melons. Then he go sell the watermelon.

CT: So, he didn't work plantation?

AC: No. They got their own. They had that rice patch, a business. And
people used to go steal the watermelons from them.

CT: Oh. When did he stop growing rice?

AC: I don't know. I don't know what year. Then, they start putting cows
and all that inside the place and they do away with the rice. 'As why
no more rice in Hawaii. Get taro, yeah. Taro get. But rice, no
more rice patches. When I went up, '59, up, I went to Las Vegas.
Coming back by daylight, so I look down, I thought, well, they get
rice patch down there. Say, "Ah, what you know about rice?" I say,
"Rice. 'As rice patch." She no--didn't want to believe me. She asked
the driver, then he say, "Yeah. That's all the rice patch. 'As where
they get the rice." He said, "The water, get this block. Water running
to the other block." So you know, I knew that'as how they raise the
rice, see. She tell men, "How you know about the rice?" I said, "I
know how they raise the rice. I used to see the Chinese place." And
boy, we go inside the bush and we go all over the place. But no, no
work in the rice patch. The water would come up to here. (Gestures
to thigh)
CT: You never did?

AC: Dry ground, alright. But...

(CT chuckles)

AC: And poor the Chinese--they had that road that was--the road, boy, it rained you get no road to pass, eh. They put one stone here and then a stone...jump-jump, eh. All in the same--where the road is, and you put stones inside.

CT: Oh, they lived in a swamp?

AC: Yeah. You had to pass through that swamp, so they put stones so that they can walk and, boy, (Chuckles) 'as was the only road that you want to cut short to go Haleiwa, you had to go through that swamp, eh. If had a road, alright. The road is there when no rain. Then you walk on the dirt. But if road water, you jump-jump. Put one little stone there and then it would...sometime they make 'em little closer, eh. Put 'em around here. So your feet can catch, eh?

CT: You used to grow any vegetables yourself?

AC: Oh yeah. That, yeah, in the garden we used to make. Those days was alright. You plant. You didn't have to get medicines for the crop. You plant cabbage, you get good size head, eh. No powder, no medicine. Today, no medicine, you can't eat the cabbage. All of 'em, all you got to put powder all the time, and put medicine. Before, no. You plant Irish potato--I mean sweet potato. Make the ground soft. All you do is take the big ones out. Cover your dirt again, eh. That small little ones, you keep on growing, eh? You like some more, you go over there and take out a big one again, and leave the small one. Take out the big one. Get nuff for your meal, you better grow the other ones there, see. But when they start--then they start getting toads. They eat all the small potatoes. So I get no luck with sweet potato. I plant 'em. Get all wild grass--the weed. No potato, but the vine come big, eh. But only the grass. Japanese, when they use--they get good vegetables because they don't care to spend the money, eh. You pakiki with your money. You no want to buy fertilizer, you get nothing that good for eat.

CT: Now days?

AC: Yeah. You don't gain a--it won't come up.

CT: Can tell me about growing grapes? Did you grow grapes at all?

AC: Oh, grapes, yeah. Grapes, I had. My yard was all full. One the upper side of the house. Not like the little grape vine I get there. He no want to give me grapes. I try to raise one vine with the black grapes, eh. So, yeah, if that one in the back is good, then, I--maybe, I do away with the front one.
CT: What, you used to make wine a lot?

AC: Yeah. Squeeze the grapes.

CT: Who taught you?

AC: My father-in-law. He knew how, so I look how he made. Plant 'em, they grow. Squeeze all the juice. Olden days, they were--oh, yeah, men, they used to wash their feet and then go on top the pan and jump on top, eh. But I said, "Nah. I don't want that. I going make with the hand."

(CT laughs)

AC: And my hand more clean than the feet. The feet stink, sometime. You get toe jams, boil them and then you drink. No, no. Then you take all the good part, eh, and you strain 'em. Fill up in a gallon or in a bottle, then you take your other one, the seeds and the skin. So you add water, then you put little sugar. Then you taste 'em. If that sweet, you let 'em go again, then you get--you put ferment, again, eh. That about--then you drink that one first. Can't keep too long. Then you keep the good one for Christmas, eh. But this one, you drink fast. Everyday, we used to bring home. You get two kinds of wine you can make.

CT: What two kinds?

AC: 'As--you make the number one. 'As only the juice. And if you like make taste better, you put little whiskey inside. And then she give you a kick. But this other one, you put sugar and water. You lose out the all--all the best part, eh, because the grapes, you took all the good one for this other one already, eh. So you drink. This one you got to go--come sour. If you no watch out, get sour, eh, you...

CT: Oh, you got to drink quick?

AC: You got to drink quick. But the other one is alright. And if get sour, you take one gallon or one--if you get two, three or four gallon, you take half a gallon. You boil 'em. And you add sugar. Fill 'em up again. Your wine was alright.

CT: Then come sweet again?

AC: Then he come good. Above my house, that thing was all full of grapes.

CT: So how many gallons could you make one time?

AC: Ah, I used to make six, seven gallons. But I didn't know how to make too good, so I make little bit, little bit. But that time, 1941, that wine was all full, eh. Sure, I never miss twenty gallons. But I was scared to make because the Japanese had come Hawaii and bang--bomb Hawaii, so I give all the grapes away. I eat and give. Eat and give.
I was going to make. But I was scared that the Japanese would come again and full force inside and we had to run away. So they'd take all the wine. So I didn't want to lose all my job squeezing the thing. I might as well eat and give. See, 'as why I get two little grape vine. I get one behind. I get 'em up the sticks already so she can run, eh. After that, well, can run little bit more I going cut 'em. See if I can get grapes vine.

CT: So, the wine, you cannot preserve 'em, yeah?

AC: No, you no can. 'As why if get sour, you take one bottle or two bottles and you dump 'em in the pot. Add a little more sugar, put 'em back. That sugar going--and you boil 'em up again, eh. Then you get good wine. Enough, eh. Then you can drink.

CT: When you guys got icebox?

AC: Oh, I don't know. Before we had the icebox, block kind ice, 'as the kind of icebox we had. Then the first one--and then I bought me an icebox. I don't know what year. You raise the door and get that icebox. Pretty long. Then I bought when that one--that one start giving me the humbug, I just took 'em outside and I sold the thing. Then I get this other one, now. It's alright. But I don't know what year. I know Sato used to have that. He used to sell the iceboxes and all that. Then I bought the icebox from him. But the beginning, no ice. Had to get the block. Put 'em inside the icebox.

CT: And it last for, what? Couple of days?

AC: Couple days. Then you get--the man in the store used to carry and sell the ice, too, and I used to go down, get the ice. "I want ten pound." He give you ten pound. You take home. Put in your icebox. Then, we used to carry and go get down the station and down the railroad. But the road no was there like now, eh, in the beginning. You had to come through the swamp.

CT: You had car?

AC: No. Get the store--store used to go get his food down there, eh. Some used to go from Waialua, eh. And some, the ice, they used to go down the station. You can get 'em through the fellows working the locomotive, they throw the ice down. You go over there, you load 'em up, go home. Take 'em up the store. That's how we used to get our ice.

CT: The ice came from Honolulu?

AC: Yeah. (Chuckles)

CT: Hooo!

AC: Then they had one--then they made one ice plant down Haleiwa, eh. was there you had to go and get your ice. If you like ice, you go
there, you buy your ice, see. But when you get 'em from the store, it's--come from town. They bring 'em all in on the railroad. And had locomotive pass, throw down. Throw down. The fellow used to...

CT: They throw down the ice with nothing on top?

AC: All with that straw, eh. You get all covered. Get straw inside, all...and the ice in here, and this is all covered, eh. Put 'em down, it last long. And you take--plenty that fellow used to load that in the car, take 'em up the store. Put 'em in the icebox. They had big icebox. When you go, you like so many pound, they sell. That's pretty good, though. You think all about the olden times...how much you travel, then. All foot. No...(Chuckles)like today. Today, you get all cars, eh. Before, you walk all over the place. Sometime, you walk from the field to your house. Now, no. Now, you get drive. You jump on the--first hour, you jump on the truck. Bring you home. Before, no more.

CT: We better take you home?

AC: Yeah.

CT: Thank-you. Really interesting stuff. Lot of stuff I never know and...

END OF INTERVIEW
Tape No. 1-31-2-76

Oral History Interview

with

Antone Camacho (AC)

July 15, 1976

Kawailoa, Oahu

By: Chad Taniguchi (CT)

CT: Today is July 15. Can I ask you about last time? Some things that you mentioned. Eight of your brothers and sisters passed away when they were young. How were the children born? And where were they born?

AC: Well, most of them was born home. Midwife. Not like now days. Well, they had doctors but they all (were born with) midwives. A lady used to deliver...the whole thing was 17, but nine stood back. Had eight small ones died, no. So, had 17 in the family. So, later, one by one, they all went out, excepting me. I'm the last. I still...(Laughs) here. 81 year already, eh, but, they all was born home. No hospitals.

CT: Who was the midwife?

AC: Ah, I don't know. My parents were in Hawaii and then they came back, went around, and then they come here. And I was born way behind, 1894, eh. That means too far (I was too young). I don't know. I don't know that. Like my wife, that one, I know who the mid---that lady is, but, besides that, I don't know who they are. They used to have them ladies take care the babies, eh. But, two or three was born in here, Hawaii side. And then, my parents (came) to Oahu.

CT: What about your wife, then? Your children born by midwife, too?

AC: Two by midwife and two by the doctors. And this one was born in the hospital. (Mr. Camacho points to a picture on the wall.)

CT: Oh, which one is that, now?

AC: Jerry. Jerry. 'As the one in the front there. They sit down Waialua. The mother of all that (grandchildren in picture), Agnes, the second girl, she was born in the home but was by the doctor.

CT: What about Clara?

AC: Clara, midwife. Japanese. She was just as good as a doctor. Inouye.

And the boy was born over here. I had a midwife. And she suffer the whole night. 6 o'clock in the morning my father-in-law was living up
there, and he came down here, and said, "Nothing doing yet?" I said, "No." He said, "What are you waiting for? Go call the doctor." So I went and called. I didn't tell anything to the midwife and I went—I call the doctor. Doctor came up, he looked at it, said, "Well...." Pulled the baby out. She was already tired and all that, eh. And the midwife was always trying to squeeze and try see if she could get the baby. And the baby would never come out, eh. Finally, the doctor pulled 'em out.

CT: Had to cut?

AC: I don't know what they done. So, he put that instruments, and he got the boy out. He was nine pounds, I think, was. Real big. That one, Clara was born with a Japanese woman, Inouye. She was smart.

CT: What did she do?

AC: Well, she cover you with a sheet, eh. Go under the cover, see. And then, she tell me, "Bumbye, me speak chikara" (and make a tight fist to signal you so you can signal your wife). And I say (to my wife) "If I say make strong, make. If I no say nothing, then, (the midwife) rub the stomach, see." And then, you see, this time pau. No more pains again, eh. (The midwife) touch again (and said), "This time come," then, pain came back again. Three or four times she went like that. "Ah, this time. Antone, you speak (to your wife). You speak chikara. You speak." So, I was sitting close by her. She tell me if I had the hot water on. I said, "Yeah." Oh, (the midwife) right there. After a little while, the baby was born. Said, "Now you make strong. You no make strong, I don't want you make strong. You keep still." Oh, when she say, now time, time. Came out when the baby was born, see.

And she used to come everyday, examine the little girl. Bathe her, look at my wife. "Okay, goodbye." And she go home. She used to live up here. You know where the tower is? That used to be the Japanese big camp over there, so, she used to live there. Everyday, she was here till the navel fell off. And then she no come. Every year, make paper. She had a record, you know, that son of a gun lady.

Every baby was born with her, by her, she had all that record. Not like how some of them, they no more record, nothing. They don't know how many babies was born. No, this lady had all in a book. So and so was born certain day. She put little medicine stuff in the eye for the baby, you know. Clean the mouth, everything, (she) used to do. She was good. But, Agnes, no, she had the doctor, see. "Why didn't you call me more early? I could have bring you down the hospital." She waited till the last minute, eh. "Tony, now you run, go call the doctor." So I went. That days, I didn't have telephone, so I run over across this house. The other side, get my brother. They call the doctor. He came out. And he had sore leg that day, eh?

CT: Who was the doctor?
AC: Davis. So he put her up, fix her all up and went home. Then everyday, used to come up here special, every Tuesday, Thursday, and Saturday. There was three days in the week that they used to come to the dispensary over here. Well, from there, he used to run over here. Look at the baby and look everything, and then he go back. And then he go home.

But this one (another child), no, this one he (doctor) say, "Oh, no. You coming down the hospital." So when 5 o'clock--4:30, I think, I wen call my nephew. I say, "Eh, take her down the hospital. We go." So, we went down the hospital. 5 o'clock, six. Took 'em two hours time, I think, when the baby, she was born.

CT: When was Agnes born and when was Clara born?

AC: Agnes was born in 1924.

CT: 1924?

AC: No, wait, wait, wait, wait, wait. No, no. 1928 or '29. She's four years younger than Clara. Clara was born 1924. Clara is four years younger than Albert. And Agnes is four or five years younger than her. And then, this one (another child) is way behind. Seven years different, eh. On the '36, she was born.

CT: So Albert is the oldest?

AC: Albert is the oldest.

CT: How come, after Clara, then you had the (births) in the hospital?

SC: Well, because the doctor, he wanted the babies born in the hospital. He didn't want to come to the house and take care you (at) home. But, Agnes, no chance when pains was one after another, eh. Too fast. So, couldn't help but she give birth in the house over here. But this one, no. This one here, she had to go down the hospital. Those days, the hospital used to be way down by the Puuiki, where the new camp is. Used to be around there. Someplace where that dairy place there.

So, he said, well, "Born in the old hospital, but we fix you good room for you." See, if she was born two weeks after that, then was alright. She could have been in a new hospital. They was making that new hospital, see. Was going be open. But she was born already.

CT: How come Mrs. Tanaka (mistake, meant to refer to Inouye, the midwife) never come?

AC: Oh, she was away from here already.

CT: She moved out?

AC: She moved out. Because she...1920, when the Japanese get the strike, eh, the Japanese had to move away from the camp, so...from there, she was fixing place, I think, to go out. She went out.
CT: But she...

AC: Help 'em...

CT: She helped Albert?

AC: She helped, no, Clara, my other daughter. Only one. Only one. Only was her. Albert was the midwife, Portagee, Portuguese. But, Clara, no. Clara had Japanese. Agnes had doctor. And then, this other one had the doctor at the hospital, see.

CT: So, had plenty midwives?

AC: No, had a few. Had Japanese and had Portagee, eh, midwives.

CT: Only two?

AC: Well, only two that I know of. Filipino used to go--well, sometime, they had a Filipino one, too, but I don't know who she was. Filipino, they go with Filipinos, eh.

But it was bad, eh. One way, was born in the hospital, more easy, see. Don't dirty anything. Home, you have to get the water. You got to get everything ready. The fire going. "Get hot water enough?" I say, "Yeah, I get everything there." Say, "When I call you..." I had put the stove on. I put the fire, the kettle on. Get hot water. Said, "Well, it's okay." No time. But, never take ten minutes. (The doctor) was finish his job.

CT: What the hot water for?

AC: I don't know what they do. And then, they wash the baby and all. Clean up the baby. Get little oil and all dab, wipe the kid, eh. I know that the doctor was lame and he tell me, "See, now I'm lame. And I have to work over here." I say, "Well, doctor's job." He say, "Next time, mama, you come to the hospital. Not home." Hooo. But that was pretty good.

CT: You know Mrs. Tanaka? Did you pay her?

AC: She didn't want money. That was her going around and doing that job, see. Well, (we) would give her a few dollars there, and (she said) "No. No need. No need." "No, this one you take. You get job come here everyday." "Okay. Thank you.

CT: So, she just helped out, then?

AC: That's only help out, see. But she was good. She was just like a---hoo, boy, just like a doctor, boy. She put the hands on the stomach and she know more or less when the pains come, when the pains go away, see. "Ah, this time, pau. Pain come back," she said. "This time sore. Sore." And then the pains go. And then afterwards, the kid was born.
CT: So, you was in there, too, then?

AC: Yeah. I was in there with the doctor with Agnes. And I was with her (Clara) and I was with the boy, Albert, the boy. The three of them. They was born inside this room.

That time I didn't have that room. 'As all we had. Only this room and the back one, that two, no more. When that (child) was born, then, I got the plantation made that room. And then, they made the other one. I had one little room behind there, and I said, "You break that down. We make one room here." "Okay." They wen break it down.

Because I had all the canek underneath. The guy said, "No, I don't want to break it." Say, "You take 'em all apart." And I took 'em all apart. I move the little shack up. Piece by piece, I put 'em on a lower side. I get room down there, see. Behind the garage. So, I get the whole thing fixed up again.

That's why when Agnes got married, she was living over here with me. Then, Danny was born. And that two boys, the top ones (in the picture), they was born here. And then, these two, the twins. After the twins, then, they moved away out of here. See, that was in year 1951, I think, when the old man died. They came in the house, stay over there...help me take care the old man. So, she had the little (boys); the old man told her, he says, "I won't watch these two boys. But, if one is cold, the other one is cold, too." Because them two is twins, eh. This one is fat, but the other one is skinny. The other side fellow is the policeman. So, they get two in the policemans in the family. And we get one more. Clara get one in the policeman. Yeah, the boy is in the Coast. He went to school.

CT: You know, your mother and father had 17 kids altogether. And you had, what?

AC: Four.

CT: Four? How come they had so many, and you had little?

AC: Well, I don't know. Well, my girl had less, ten. I had one sister, (who) before she died, she had already 11 kids. Maybe that one (would have) hit--if she never died fast, maybe, she would come across, get 16 or 17, because she had 11 already when she die. Evelyn. She was married to a Ewa boy. Kahuku boy, and then they went to Ewa and work. He worked there, so he stood over there until she died and he died. Two of them died.

CT: In the old days, did they want more children?

AC: 'As why, yeah.

CT: Why did they want more children?

AC: I don't know. Some of them have 17, 18, 19. I know one family had 24.
CT: Oh yeah? Who is that?

AC: Damash.

CT: Portuguese?

AC: Portuguese. The father and mother no more. I think there's only the one girl left back. She's 86 years already, now.

She live down Waialua, close to that old lady that white hair, sit down next to me (in Senior Citizens Center). Well, they're friends that sit there. They live in the same block.

But that was bad. 17, 18...those days you didn't have no ice cream. Parents couldn't get the apples and fruits like how today they have. They have plenty in the stores, eh. With the pay they was making--ninety cents a day--no chance to get no fruits. Had five or six in the family home, and my mother used to cut the apple, so many pieces. Here, here, here, here, here. You have one little share, one little piece about this big from an apple. You couldn't have the apple. Say, "I like more." "No, you get some more brothers and sisters, sonny." She make like that. And say, "I haven't got none for me. But it's all for you children." So, we had our little piece, but you had something to eat, eh. Today, if we give one boy or girl a piece like that, they tell you they don't want 'em, because they're too small.

No ice cream. No more. Nothing, nothing. Today they get all what they looking for, huh.

CT: You know, when you got married, did you and your wife think, "I'm going to have four kids or ten kids"?

AC: Oh, we never think about how many we going get. If your luck to get 'em...when the first one born, the doctor know so many more coming, and that's all.

CT: Oh yeah?

AC: They know. I don't know, by knots or something, I don't know. So, I had four. This one was born way behind. Seven years after the mother--out of all that bunch, eh. Agnes. So, I thought, ah, give up. No more children. Then, came one more. 1936, she came out. She came.

CT: How did you and your wife meet, anyway?

AC: Well, she was in the (West) Coast. She was born here in Waialua. And then, parents moved in 1901 or 1902. She was born 1900. She was small, the parents went to the Coast. And they stood up there for 12 years. My wife's mother had all the family in Hawaii. She had 'em all in Kalihi. On School Street. And she said, "Well, my father and mother getting old," and she like to be close to her parents.
So, the old man quit his job up there and he came here. When they came over here, they got a job. He had promised his brother-in-law--(who) died there in the Coast. And he said, "Well, if you come to Hawaii I'll find you a job in Hawaii. In Oahu." So, finally, he had promised the brother-in-law that he'd come to the island. So, he came alright.

Hoo, when they came here and they see this kind houses, no roof, nothing.. they had only that house like that, and you get one by threes or like a garage, eh.

The girl, she told the father, "We go back, Pa." He say, "Yeah. For my part I will go back, but she (his wife) don't want to go now. She's got the family here. So, we make the best what we can." So, that's how it is, see, then they stood.

Then, 'as when (I) talk to her and all kind. Then, we made friends, and, oh, we got married 1920.

Last time she said that they had to carry water to the house, and that's true. They had a tank right over there. You go out there, fill up your buckets, and bring your water in the house. No water in the house. You wash your clothes with the dirty water, and run (rinse with) ditch water. Then they give you the tank. The locomotive used to bring the water up there, run 'em down to the tank over there and you...

CT: Who used to bring the water?

AC: Locomotive used to bring 'em from the gulch.

CT: Used to bring the water up?

AC: Yeah. They put 'em in the water tanks, and they come over here. They throw the water out. And the water go right down, come into the tank.

CT: Oh, the train used to bring 'em up?

AC: No water. No sweet water that time. You drink the water, salty from that pond. When the overflow, they used to run out there and they wash clothes right there. They take the board with them. And they wash over there, and then they bring the clothes. Come and dry 'em up in our yard.

CT: You mean, if they know get overflow, quick they go over there?

AC: Yeah, when the water flowing out, they go quick over there. If not, they have to carry all the water to the tub and wash, then throw away, and then, they go back again, fill up the tank again and wash clean clothes again, eh. When the water was overflowed, hoo! They wash over there. There was about four or five with the tubs. If the water dry one place, after they wash, they throw the clothes in
there. And they get full, and they go back. Put some more and get another one. Throw, keep on. Then, they scrub 'em all. Take all the soap out, and then, after, they bring to their yard and hang up.

CT: What year was this?

AC: 1912...1911, I think. 1912, see, she didn't want to go to school. She was not one of them kind that can make friends, you know. It's hard to make friends with her, eh, when she was small. She was already big, good size 12 years old. But, "Hello. Hello." And that's all. No friends, you know.

So the father said, "Well, you go in town. You stay with your aunty and you go to school over there. Any school you want to go." So, wen go Kamehameha School. Not Kamehameha, you couldn't go, but the other. McKinley and all that, they could go, see. Then, eh, she stood there one month, you know. "No. I'm not going school." So the father went down, he said, "You no want go school? Come back home, help your mother wash clothes, take care the house." So, she came home and lives in there.

CT: She was living next door to you?

AC: Oh, yeah. I was living in front.

They needed anything--right at the beginning when they first came, he tell the girl, he said, "You go over Mr. Camacho house and you tell 'em I need the...." What she needed. The pick or what it was. She'd go over there and ask me for that, "Okay, here," and then she'd come back home. "I'll bring it back." "Okay." And she come back. She had thick voice, eh.

The old man finish the job or what he doing two, three days. Take 'em back. "Mr. Camacho, I bring the pick back. But my father need certain thing now. A shovel." "Okay." And then I look around for that. Get 'em here and they take 'em back.

CT: So that's how you got to know her?

AC: That's how we got to be friends. And then, we got married.

CT: You are about 26, eh, when you got married?

AC: About 25, 26, around there. And she was--well, she was going make 20 years, I think. I'm about seven, almost eight years older than her.

CT: You know, in those days, how did you propose? How did you say you wanted to get married?

AC: Well, you ask her. If she say, "Oh, well, okay. You go see my parents." So, you go, you come do it. Scared, but you come to the
parent. You tell him, "I like get married to your girl." It was alright with them, so...if he say, "Okay. You think you man to support 'em?" I said, "Yeah." "Okay. Get married." Then it's okay. We waited till June. Then we got married. June the 5th.

CT: So you just ask her and...

AC: Yeah, you make good with her. And if she like you and she tell you "Go see my parents." And you have to come and see the old papa and mama. And then you'd call the girl, "Come inside." "You like 'em?" "Yeah." "He like you, you like him. It's okay, then. Alright, settle the day and go ahead get married."

CT: Did you go on a date?

AC: No, no, no.

CT: Oh. No such thing?

AC: Only I'd come over here and ask 'em and then I go back home. I stood there about three hours and then I went home. And when I feel like coming here in the house, talk to the old folks, I come. Go in the house. Then, get used to with how they cook and all. Eat over there and all, eh. Perfect. Well, okay. Not like how today. Today, these kids, they run away from home and they get married.

CT: What about, you know, Japanese, sometime make arrangement. Shimpai...

AC: The matchmakers.

CT: What about Portuguese?

AC: No, I don't know if they make that, but you going look for yourself, see. If they ask me, "Why you no matchmaker your boy married", I say, "Let 'em look for who he want. He like Japanese, go get 'em. He like Filipino, up to him." Said, "I'm not going to find a girl for him. It's up to him. He love her, let 'em get married. I'm not going to be...looking around for a wife." They say, "Oh, oh." I say, "Well, that's how it is. I don't matchmake for him. If he like girl, let him look. There's plenty in the world. He know plenty people here. If he like this one, you can't tell no." Well, I tell 'em, I said, "You find a good bed, you going sleep in a good bed. You find a rotten bed, well, that's too bad. You sleep rotten."

Really, I thank God the three girls they found...alright, eh. They hit the jackpot. Get no complaint about the...he's Italian and my girl Portuguese, eh. He was an orphan boy, eh. The father died and so they didn't have nothing, so they was in school, in the orphan. And the mother had to work for bring up some other ones. But till today, if I like go someplace, all I do is give 'em a ring, they come right down and pick you up and go.
And no grumble. They no grumble. They no tell you, "Well, we go, we go, we go," you know. Where you like go, they take you. So, the other day, she came down and take us up. We went to see that boy that died. It was while he was in a hospital. In Kaiser (Hospital). So, we went over there. Then, we came back home. Then the funeral came along Monday. But we knew when was the date and she say, "I go down and take you two and we go in town. And we go to the undertaker."

Then when came back, I told her, "You drop me down Wahiawa. I'll get on a bus and I jump off down here by the station and I walk home." She say, "And if rain, you going get wet." She said, "My boy is playing tennis. He'll be soon home. He'll take you down." So, when he came in..."Son, you got to take Grandpa home." "When?" Say, "Now, if you can." So, he brought me right down here and he stood over here about half an hour, then he went home. The other one, the husband don't like go around. He don't know how to find his way around the island, see. This fellow know. He know anywhere, if he can find. But that one, no. He rather stay in Schofield and go into town. He go baseball, come back, and that's all he do, eh. No do too much.

CT: You can speak Portuguese, yeah?

AC: Oh, I understand more than what I can talk, see. My wife, she's better than me. And she learned with my mother.

Ah, but me...I know what they talking about, but I can't answer them all good in Portuguese, see. But I know what they telling. What they want tell me in certain thing in Portuguese, I know.

If we want the children don't know what we're talking about, we talk Portuguese, see, me and my wife. And they."What you talking?"
"No, nothing." We don't tell 'em what it is, see. "It's something that you don't have to know. 'As why we say it in Portuguese."

CT: What about something else about Portuguese...some kind of customs, or stuff? Did you pick up from your mother and father?

AC: Well, at home we used to pick 'em up from them. They used to talk lots in Portuguese, eh. But, my wife learned more. With her, she used to go and--well, she used to wash my clothes and go help my mother, eh. My mother, she had to take care my father, so she used to go over there and help her. But, she learned how to talk Portuguese pretty good, though. I give her credit for that, because I don't know much.

CT: You know, like, the Japanese, they get that bon dance, eh. Portuguese got some kind of...

AC: Well, they have. They have their own kind. They get the what they call the shamarita, eh. I don't know if you heard them playing that. They jump up and down and run and then, they go in a circle, see. Something like...the cowboy dance, you know, then they jump around
and they go through underneath and all. And what they get is something like that. But I never did go to that. We used to go on masquerade. Jump and play. I used to go to the Japanese bon dance and you go jump up and down with the girls and boys over there.

CT: What is the masquerade?

AC: Well, you get that mask like they get that mask on Halloween night. Just put that thing on and we'd go and so that you don't know who I am--I know you, but you don't know me, see.

CT: What is this? Halloween?

AC: Not Halloween. We used to go masquerading. On Christmas, we used to go dance and then jump in the house from people, eh. But if you family to me and you kind of scared, I talk to you and I tell you, "You know, I'm so and so." And that one there, I tell 'em who it is, see, so you no feel scared. My wife used to out, too, with us. So she go and she tell 'em, "Hello, aunty."

CT: With the mask on?

AC: With the mask on, you see. Oh, and then she (aunty) know who she (wife) is, because I tell her. I said, "So and so."

You see, the one that no more mask? He look like a girl. Get two lemons in over here (by the breasts), like a little girl, boy. So, he didn't have no mask. See, that girl is a boy. 'As her cousin. Say, "Ah, I don't know. I scared you falla come in here, inside the house." "If I don't know you, I no going come in here. 'Cause I know you"--it's uncle to my wife, and aunty to her--"so, 'as why I came here with the family, eh." Say, "Oh, oh. Thank you, thank you." You know. Bit the fir...

CT: Christmas time, eh?

AC: Yeah, Christmas. They was scared. See, this masquerades inside the house. You jumping up and down, eh.

CT: Every year you did that?

AC: Every year, we used to go from house to house around here. "Ah, we go Kahuku." So, we get on a car and we go Kahuku. Three houses, then, we come back home.

CT: And what you folks do?

AC: Only jump. They give you something to drink and something to eat. Eat and drink. And we talking with the mask. You put 'em in your mouth (by carefully lifting up the mask). So that they don't know who you are, eh. You have to be covered. But we used to get lot of fun, see.
CT: Who used to go? Only young people, or even old people?

AC: No, I used to go with the old people. You know, all my wife's aunts and uncles. They was old. I used to go with them, see.

CT: They put on the mask and they go?

AC: Everybody mask. No face. You go mask. All mask in the face. You go from here to Kahuku, no more mask, see. Alright. When you get almost to the door, put the mask on. Tied 'em on. Okay, we go in. (Makes knocking noise.) They open the door. "Ah, I don't want no masquerade in the house!"

I tell 'em when I go first by the door (and speak softly). I say, "Aunty, this is Camacho. Mamie's husband and 'as all the family. They came from town, so we come...."

"Okay." And then they open the door. We go all inside the house, go all around, play. And everytime I used to go fool around. Touch the face of the family, you see. "Ah, this fellow all time touching me." Bumbye, the aunty, my wife's aunty, she tell, "'As so and so. 'As Camacho." "Oh. No wonder he's always touching me. Touching my hand. Shake hand." And all the other one. The one I know, see. Playing, eh. But in the beginning, they scared. They no want this masked man come touching the hand. I was dress in a girl.

CT: Huh?

AC: I was dressed like a girl, see.

CT: Oh yeah?

AC: I had my wife's dress and she had my clothes.

(CT laughs)

AC: We change, see. She had this dress and I put on the dress. Tied up here and go, get fun.

CT: 'As a Portuguese...

AC: Custom. Yeah, yeah. But today, they no more. They don't go around singing or nothing. Before, they used to go out singing all the time. But, now, no. Everything is dead. All change. You see, if wasn't for that bon dance they have, eh, the Japanese young people would be left alone, now. They lucky they have that bon dance yet. And it's not like before. Before, those days was all good. They had sake, they had all kind drinks in there when it was bon dance.

CT: Oh yeah?

AC: Sure! I know, because I used to go with the Japanese. Japanese boys and go play.
CT: How old you was that time?

AC: Oh, about 14, 15, all around there, you keep on going, eh. Then I quit jumping. After I get married, I go with the wife. I hold her, we go together. Used to go to the bon dance and watch them jumping. Buy something to drink and eat, come back home. "You got enough?" "Yeah, I got enough. We go home." Then we come back home. They used to sell watermelons and ice there and everything. So we buy. Eat over there and then we come home. Buy couple of slices of watermelon and come back home.

CT: They still have the bon dance up there?

AC: Yeah, they have. This month, I don't know when they get. I don't know if they going get this year, because I hear that church is finished. They get the Wahiawa one now. So, I don't know what they going do. They have service, sometime, up here, but I don't know if they going do away with the church or not. That, I don't know. Plantation like them to take 'em away, because they plant cane over there. That's a good piece of land over there free, eh.

CT: You know that masquerade? What was the meaning? Why you do that? Just for fun, or good luck or...

AC: Only fun. You go only once a year you used to go and play and have that fun. It's just like Halloween night, eh. The kids come. "Trick or treat, trick or treat," eh. Well, some of them, they come without a mask. You know who they are. And some of them, you look at the kids, you don't know if it's a girl or a boy. They have a little mask on. And one is sometime nice little girl, eh, and they is a little boy. You don't know who they are. "Trick or treat. Trick or treat." Sometime we catch by the voice. We don't know who the kid is, see.

But if you don't know the voice, ah, you don't know who that come by the door. We all get the candies all on top there. Standing. We go out. "How many there?" "Oh about five." Okay she come and get the candies all in 1, 2, 3...she pass 'em. "Okay, Good night." "Thank you." And they all go home, go out. Then another bunch come in. "How many outside?" "Oh, so many." Then, she come back and get the candies and go out and give 'em. But, no let the kids come in the house. Oh no. Outside in the porch.

Lately, there only about twenty kids, thirty kids come around the house. Now they no too much. Not too many kids, eh. Grandchildren are all big and they all away from here. Worse, they don't come, eh. Before, when they all was around here, hoo! Big mob in here, boy. You buy five dollar worth of candy, my goodness, if you no watch out, no nuff (enough).

Sometime they come with a baby in the lap for candy. I would be shame, because, you know damn well that baby can't eat candy. That parents, they want the candy for themselves so they used to come with
the baby. "Trick or treat. Trick or treat." And shaking the baby's hand, see. My wife used to give 'em, give 'em the candy to them. Put 'em in the package. "Here." "Okay."

CT: When you was a kid, had trick or treat?

AC: I don't know. That, I don't know. I know that we used to play with flour. Throw flour one another, eh.

CT: What you mean? The kind to make bread?

AC: Yeah! Before Lent time, if it's March 10th or...they have one date in that Lent. They have powder and they throw all that. And we would play with flour. You go play with the flour.

CT: You make 'em wet, or just dry?

AC: No. Dry. If you talking, they come to you and phaaa! One hand full in your face.

(CT laughs)

AC: Then you run to the other fellow. Pah! Throw on the other guy and keep on like that, see.

CT: Oh, yeah?

AC: Yeah. Something like Halloween night, but they throw with the flour.

CT: You know what that means? Why they do that?

AC: That, I don't know. That's for the Lent time, I think. I don't know. Peter Holmberg, well...Peter's wife....

END OF SIDE ONE

SIDE TWO

AC: Yeah, the Peter's mother--the wife's mother and father--he was single that time, see. He used to buy a bag of flour. They used to be about that big. Ninety pounds, see.

CT: Whooo!

AC: He put 'em in his porch. Everybody, all, kids and all run to that flour. Pah! Throw on him. Eh, your clothes all white, eh. With the powder, with the flour. You running down the road, you vashoom! You hit 'em with the flour in the hand. One handful, you taking 'em, pak! Throw 'em, eh. And you run away, because he might get some powder, too, and he throw on top you, eh. Kids, we used to run. We throw and we beat it.
(CT laughs)

AC: Catch another one, we throw 'em again, eh. Hooo! Those days, they had that system. They go play flour.

CT: You call 'em play flour?

AC: Yeah, 'as what they had. Then, 'as when parents, they start making these malasadas. You know, they sell 'em now...and we used to bake our own bread and make 'em. That's for the Lent time, eh. But that old Fernandez, he used to get that one bag. He put 'em in the porch. He say, "Go ahead. All come over here get the flour. No need bring from your house. I get one bag here for us spend 'em." By the time, everything is pau already. No more flour.

CT: How expensive used to be? Ninety pound?

AC: Ninety cents.

CT: Ninety pound?

AC: Was cheap. Was cheap those days, eh.

CT: Ninety pound is ninety cents?

AC: Ninety cents, dollar and a quarter. Around there, see. Not dear. No was dear like today. Today, you--dollar and a quarter, a little five pounds, eh. Before, no. Ninety pounds in a bag. Was a bag about, well it was about that round, eh.

CT: About eight inch (diameter)?

AC: About that. They had ninety pounds on that thing.

CT: What year was that, you say, about ninety pound?

AC: Ah, I don't know, way... 'as the beginning, eh?

CT: Before you got married?

AC: Oh, yeah. We used to live down by the stable, you know. Over there. We used to live in that camp there. Below side, on the stable side. We used to be there. That houses over there. Had that fellow used to live on top. All the little camp right there. Oh, they used to get good fun with that flour. Hoo, the road will be all white.

You run like hell. The old people, they couldn't run, eh. Well, we try to catch the young kids, but they was more fast than us. We couldn't catch 'em. But sometime, we get 'em.

CT: You could throw the flour to the old people, too?

AC: Yeah! And they don't get mad, because they looking at you almost when you pah! Where it goes. Go in the mouth. Go in the eyes,
anyplace. Go in the eyes, burn, you know. But we try not to throw 'em in the eyes. Throw 'em from about the mouth, down, eh. So that no go in the eyes. Burn, the damn powder. The flour. 'As the only place we used to get the flour was from that Peter's wife's father. But he wasn't married yet. You see how old the girl. That time, Mr. Fernandez, he was old, pretty old already. No wife. Then he got married to that--Peter's--his mother.

CT: You know that masquerade? That mask, eh, you make 'em or you buy 'em?

AC: You buy 'em. Yeah, they sell in the store. Just like what Halloween night, eh. They get the mask. They get everything. Well, those days, they have masks in the stores. You go there, you buy 'em. And used to be five cents one. One mask, so...now, cost more. 'As why, the beginning was alright. Was cheaper living. But the thing was cheap. 'As why I said, ninety cents you pay, you get one bag of flour. Today, hoo! Five pounds, you get 'em dollar and a quarter, dollar and a half. That's why people don't want to make bread. They rather go and buy 'em, eh. Your time of mixing the bread. Your time of go cook and get 'em all done, like that. You spend quite a bit, eh.

CT: You used to make bread?

AC: Yeah, I used to make every week. Every week, we used to make bread. Now, she no make. But, Christmas and all, we used to make sweet bread and take 'em to the church. They sell auction down there. Make money.

CT: This church down here?

AC: No, no. The one down Waialua. The main one. Had bazaars down there and we used to sell 'em, eh.

CT: That once a year?

AC: Once a year. Those days was alright. Cheap, but you used to live better than when you live now. You could eat meat, but not as much as you can today. Today you go to the store with ten dollars, you come out with only with two or three things in your package. You buy two milks, one steak, two breads, your ten dollar is gone. Before, no. With ten dollars, you get hard time to carry 'em. But...since the union came in, then the things went up, up, up, up, up, up. But...

CT: The price?

AC: The price. And then you get more pay and you got to pay more for your stuff. They give you two bits, the union ask for two bits, they give 'em. But the store go up thirty cents. They take it away from you. You get 'em through one hand and the other hand, he go back. And the store going to take it away again. That's why I say...cheap living--before was cheap living, but today, you get more money, you got to pay more money for your food, eh.

CT: You was telling me about this guy, Nakats who came...
AC: Yeah, he was a big shot in the union, eh. In '46, he came here. He wanted me to join in the union. I said, "No, no. No, no. If every luna join, I join. But for me being the first, I said, no. I don't want. You try get all the other lunas, and bring the list and I’ll find out from them if they sure they went in. If they went in, I join." I said, "I like the union, but I'm not going to join first. You falla get no power, they fire me. I lose all my rights. All my years that I put in the plantation, I get nothing out of that. So, this way, even little bit, I get something." "Yeah, okay, Mr. Camacho." So he go home, see. No bother me. No more. No more they came back, see.

See, that Seraphine Robello, eh, they want 'em to quit. Make 'em quit the union and join the plantation side, see. He didn't like. He was strong on the union side. He still union, because he was union man. I don't blame 'em. But, he didn't want the job, so Johnny Rapoza took the job, see. If you get rainy days, no go out. Catch rain, you won't get paid. Seraphine, when he stay--no pay, eh. He wasn't getting no monthly pay, see.

So, quite a few wen join the plantation side. Nakats was union. He join the plantation. Johnny Rapoza was union. Not only him. Alphonse used to be the...accident board. He join the plantation. He talk stink like hell about plantation when he was big shot in the union. So, he join the plantation side, see. 'As why he can't talk about this one and about that one. Got to work who you like.

I got no more pick about that union, though. The union was alright. Only what get, they demand for that amount of money, they couldn't get 'em. So they had to lay off three months.

CT: What year that?

AC: 1946. And a couple of years after, 1958, they had a lock out. They went off again--almost three months. Some people used to work. Some of the union men used to go out work. And they used to call 'em scabs and all kinds of things, eh. So they quit. Say, "Ah, Mr. Camacho, I not coming. I going stay home. Everytime they meet you in the road. 'You scab!' 'You this! You that! What you trying to do? Work plantation? Stay home!'"

CT: Oh, but you mean they was telling the lunas that?

AC: No, they was telling the labor. We union and if I go to work, afternoon I meet you, you tell me, "Chee, boy. Mr. Camacho, you scab! What's a matter you go work. Everybody off and you only go work. You no shame." So that make you feel funny, hah. So, they all stood home. We had about twenty people, I think, working. But they kept on teasing, teasing, teasing. Then they all stood away. 1958.

But the first one was three months. Boy. They had picket line and everything, they had. A little stretch around the place, they had down ten, too. They had watchman down by the Pony place. Under the
pine tree, over there, they stop you coming in. "Where you going?" Oh, they look you plantation man. They let you go in, you see.

CT: So you never had trouble?

AC: No. Everytime I come out, "Where you going?" Ah, "Hey, where you going?" I used to go and sit down with them. But I always used to watch the bosses. If I see any boss coming, I walk away. "What are you doing over there?" "Ah, I just meet 'em. I said, 'Hello, hello.' And that's all," I said. What I know from them I never did tell the boss.

Nah, the heck. What the boss tell me, I don't tell the union. Same thing. See, I keep for myself. Because I knew the in and out from some boys. Used to tell me everything, see, like a good friend.

And I used to tell 'em, well, you know, "You got to watch out, because certain day, this job going be...they going do away water or some other things no more."

I had the fertilizer gang. I used to tell 'em. I says, "You know, you can make all the money you can, but at least $18, twenty dollars, I go up as far as that. I don't let you fellows go try to earn more." I used to let 'em sit down little while, smoke cigarette. "Eh, c'mon get the heck out of here. Go to work!" And they all union, see. And we used to joke with one another, like, the way how they joke with their own friends, eh. But they was all union and they had steward. And I was the plantation side. You see. "Ganfanit, this fellow, he let us sit down sometime and we make $18." They used to like me for that, see.

Then there was another luna take my place and they push you to see if you can make more money. Sure, you make more money, but, "Come on, come on! Hurry up, hurry up! We make more than what Antone make." Well, when I go back, I get the books, I look. I say, "Eh, how he running you fellow?" "Shee, he..."Come on, come on, come on" whole day." He say, "Not like you. Us, we know how much we making. We don't know. He don't tell us. Only tell us, 'Come on, come on, come on. Make money, make money.'"

Me, no. "Eh, take a break." You need only few bags more and we get two hours more. I say, "We need only few bags more for make your limit." So, "Okay." They know already, see. Ah, we take a break. Alright. "Alright, let's go make couple of bags." "Alright, take a little break again." Well, 'as how they used to like me, because I used to go play with them, eh.

Sometime I used to go with the bag boy and the mule man. They deliver the stuff, see. If they have a short flume, I used to go the other side. "Eh, two fellows come this side." But, I couldn't lift up the bag. Back sore, eh. So, they help lift up. They put 'em on my leg. I feed you. Feed the other guy, put everything down. Then, the next fellow come, well, I can already (share the bag) is half or less than
half. Then I feel it. And I go and get another one. When you go down again, another bag again. Same thing. You help lift up, put on top my leg, and I can empty.

CT: What they used to put them in? One can?

AC: No, they have bag in front and they throw the fertilizer that way, eh (Tossing handfuls of fertilizer from left to right).

CT: Oh, with the hand, eh.

AC: With the hand. So, 'at's why the guys used to like me, because...

"This fellow do anything for us." Said, "Why should we go against him?"

CT: This is after the union?

AC: When the union was in.

CT: 1946.

AC: Yeah. I found out that they was going to stop the fertilizer, I tell 'em, "Well, boys, maybe we have one month more and then our good pay no more." Then I used to let 'em twenty dollars. $22, $21, twenty, $21.

CT: You used to let 'em make money?

AC: Yeah. Up, down. Up, down. Say, "Eh, okay." But the boys used to know how much they make, because when they throw in, they know how much is a bag. "How much a bag, Tony? Mr. Camacho?" I tell 'em. Had one half Japanee, half Filipino. Was smart kid, boy. I said, "They only thing that I can cheat you fellows---"they gave you knee high or waist high. The cane three size, see. You get 'em up here (shoulder), you get 'em down here (waist), get 'em down the knee. Knee high, was so much. Waist high, so much. Up here (shoulder), more high (pay).

CT: What you mean?

AC: The price was all different, see.

CT: For different size cane?

AC: The size of the cane, see. Ah, so many bags, waist high. So many bags, knee high. I didn't have school, but I learned how to make the report. Oh, this one, just make 'em. I don't have to give high, up here (shoulder) today. Tomorrow might go little bit bad place, I give so many bags up here, see. Shoulder high. Ah, they make the money. "'As the only way that I fool you guys is that way. But I not fooling you guys, boys. Take it from me," I said.

"If I figure that you need ten bags waist, I going give you ten bags. Maybe I give you 12. And if I think no need that amount, I don't
give you too much. I give you little bit. Tomorrow maybe, we hit little bad. And then, the fields are up and down, eh. Not all level. So, the bad place, you could slow down little bit."

"How I making out today?" "So far, so good. But I need so many more bags. You fellow got to take 'em. Make 'em, eh. I slap your head, you no make 'em." See, 'as how I used to tell 'em.

And boy, they make 'em. "Okay, take a break. Clean up." Pau hana. "Eh, how much we make today?" "So much." "Okay." And you make lot, you get that pay, see.

CT: How much the plantation used to pay for every bag?

AC: Well, that, sometime used to be ninety cents, dollar and so much a bag, eh.

CT: Dollar a person?

AC: No, a bag.

CT: A bag.

AC: Yeah, you throw in. We throw all by hand, eh.

CT: So one day, hundred bag? No?

AC: 'As all depend how many bag you throw. Well, I figured so many bag. Once you make that one time the report, you know already that amount of money a bag, you got to make so many. You know already how many bags today you made, how many bags you got to make tomorrow. Then, you got to give some high, some low, eh. The cane was most time knee-high and up to here (waist). Once in a while you find you up to covered. Your head is---under the cane, already.

So, 'as when you got to watch. Had one haole came in and he grumble with me. He said, "Tony, how you know that it's---I see your report get so many bags waist high and so many bags shoulder high." I say, "When you get 'em up to here, what do you call that?" He said, "Shoulder." "Well, if you are shoulder, well, go ahead. That's that. That's what it is." 'As what I give 'em. "But how you know that it's so many bags?" "Well, keep on looking at the cane as I go down the flume, I keep on watching the cane. If it's high, I going give 'em more bags from the high. And if it's come down--some places the cane grow fast, some place, they grow small--well, then, I get off again." Goe, up to here. Get over there about four bags. Four bags, so much money. Goddamn, you got to make 'em waist high, so much.

And I knew already how to get that amount...when you divide the money all for the ten boys, 11 boys. All divide, they all get equal, see. You no get one penny over. Neither the other fellow get that one penny less. Everybody get the same. If it's twenty dollars, it's twenty dollars.
CT: Twenty dollars apiece?

AC: Apiece.

CT: For one day?

AC: For one day. Hoo, they glad like hell, because when I used to give 'em the paper--I give 'em one little paper everyday, see.

CT: Must be you hit about two hundred bags everyday, then.

AC: No--'as all depend how much the bag. If the bag is high, by the time come to half day, that half Filipino and half Japaneese, he tell me how much they making. He say, "We get so much money already, Antone." I said, "I know." I say, "How the heck you know?" "I throw and I figure in my head."

CT: Oh, smart then.

AC: I said, "You know how much more you fellow got to make?" "Oh, I know you like us make $18." "Well, you know how much more you fellow got to go?" I said, "Don't fool around now. Don't waste it, but keep on going straight." I let 'em go. I just follow behind, watch, eh. Not that they don't do the job. I only follow behind, (they) go 'head. 'As why I had no trouble with the union, with the boys.

Only one time one fellow get--well, he wasn't working with me. I had a small gang, so they put 'em, half of the gang with me, so he think that I was stealing from the labor to give the plantation. I said, "No." I told the steward, I said, "Look, I'll give you the paper. Everything, I'll mark down everything. Where we went and where we went, where we spend so much. And how much you make."

I said, "We got 16 men." "Yeah, 16 men." I said, "'Cause you no make $32, you no can make two dollars. You understand now? Because you get $32, you get 16 men, you get two dollars. But if you make $33, oh, you get little bit over. 16 men--if you get $31--if it's $31.60, then alright. You get little bit more. But if you get less than $32, you no can make the two dollars."

"Ah, you steal. You take from the labor, give plantation." I said, "No. I'm telling you what it is. But if you think like that, I'll give paper to the steward." So I put 'em down. Everything. How much they made and how much they get. He went to the house and he told the guy.

CT: What house?

AC: To the house where the Filipino was living. The one he used to call me crook and all kind, see. Said, "I'll teach you someday. Tomorrow you come work. I'm going to play mean on you." Alright. The steward went there and he told him. He said, "You work down there for so much money. We made so much. We move to another place, we got so much."
Alright." I kept on until they got...was it 13 or---that day, he took $14, I think, for weeding, eh.

"Oh, but Antone steal. Take from us to give the plantation." And the steward told him, said, "No. Antone, I don't think so, he make like that. Sometime he take one penny plantation. He put inside the this side." "No, no, no!"

Said, "Okay." The next morning, I ask the steward, I said, "How you make out with him?" "Oh, he still pakiki (i.e. paakiki). I said alright. He going be a sorry man." I watch 'em. Okay, they start all in there. Go, come back, see.

CT: Hoe hana?

AC: Hoe hana. And I said, "I fix you, you son of a gun." Get grass that big, see. "Hapa!" Go down. "You, you go over there. Get hapa. You make me mad. You the one tell I steal. You go inside there and you take." "Oh, how many?" "Only one. Only one man. He need one hapa. You go. Alright, you go." Oh, he work like that, he come. When you get through with that, go and come back, eh, because get hapa and then get one more, see. 'As mean you...

CT: What is hapa?

AC: Short lines. The line is supposed to start here right through. But sometime, the line start in here.

CT: Oh. So half, you mean?

AC: Sometime half. Sometime three-quarter. When he go over there and he come back, he all soaking, boy. No more nothing dry! All wet. "Antonesan, one hapa." "Ah, come here, you son of a gun. Come here. Eh, hapa over there." I know already plenty grass again, eh. And (I) put 'em over there.

Son of a gun...bumbye he tell the steward, "Damn Antone. I take two place now. I work like hell. I no can make pau quick."

"Where he stay?" "Oh, he stay inside. He no pau his line here." And I go back, check up on how he working. And he going, "Ah." He grumbling in Filipino, see. Pass him. I go over there. I come back. I pass 'em again. And he work. And when he come down, oh, more worse. Oh, just like if you put water on top him. Got 'em three times.

"Antone, me no like go that line. Maybe more worse. Too much grass. Excuse me." I said, "No excuse. Hapa! You go! Nobody coming now. I no can tell you go take there and let this falla go. You come first, you go." He go. He take three lines. Boy, the fellow was tame like one little mule, like one dog. Come tame with me.

Bumbye, the steward told me, "Eh, what you make to him?" "Nothing. They get hapa, I tell 'em go. Cut grass." "You no swear him?" "No."
They tell me okininam. Okininam is bad, eh. Son of a gun. Son of a bitch and all that, see. I told him, "If you can eat that, I no can. Portagee no like kaukau that kind. Too hard. If Filipino can kaukau, you kaukau. You eat 'em. And you go work over there." Hoo! Boy. From that day on, pau. Then, he came back. He came back good. Then, he was alright with me.

Goddarn it, tell me I steal from the plantation--from the labor to give the plantation. What the hell I going take for the plantation If I can take the hide from the plantation, I take 'em, too. Because they never give me fair. They not treat me fair. Making $390. What I get? Only $78 (retirement pay a month).

CT: Who making $390?

AC: That time I was making $390, they never give me straight when I was a luna. So, the heck with the damn plantation. That's why I no like plantation. See, now days, they make good pay. When before, no. Darn buggers. When I start luna, I was getting only $65.

CT: Nineteen...

AC: Twenty-four or twenty-five. Someplace around there. Then I got eighty dollars. Then I got eighty dollars. That was so many years after--I got eighty dollars. The other luna was doing the same kind job. He was five dollars short than me. Ah! Kept on going.

When the union came in, well, then it start going up, going up, going up until I got $390 a month.

I didn't have schools. I don't know how the heck I made that (report). I used to figure on my head how much money--they used to be by blocks, eh. How much is this one with so many men. I figure. That, I know how put down. Then by my head, I used to count that and I used to get that amount, see. Like if you the head fellow. You telling me and you marking down and you tell 'em, and you ask me, "How much you making that block?"

"Wait, wait, boy...so much." He look me..."You not making down. You only put down the acres how much in this place." I said, "Yeah. But my brains is working. Because when I go home, my brains is all water inside there." I got 16 men, you know, you got to count like hell. You got to work like heck up here, eh. And I knew how much. And I never get short. Never do it.

Sometime, need ten cents more, I take from this side and put 'em inside. Get 'em, see. The only think that I used to get me fool was by the points. If it's one acre, point fifty-nine. A nine point for the straight, see. That used to catch me. No more pencil work, eh. Up here. I know that I gave so much for that little bit, eh. When go together, one go little over, hoo hoo, I know I have 'em over there nine cents or ten cents. Take two cents off. By the time come to the end of the day, I get 'em all, all about straight, see. And 'as was all up here. No, no mo'...I didn't have schools. My schools was in the field.
Before, they no pakiki with you. You like go school, you go. You no like, you run away, you work. Go work. I thought I was making good. I was getting quarter a day (as a boy when he quit school).

I never learned how to read and write. I never go nothing. All I done was a mule. Slave. But time go out, I landed with a big amount of money.

The last year, I think, that I was working plantations, I used to go with you. You make all the reports. I help you. You make all the work. I go together. And tomorrow..."Hey, Tony. Tomorrow you go with so and so." "Okay." I go with another guy. Another luna. He makes all the report, put my time in, see. Everything, hoo. Less and less. I never work. I never get gang. Only once in a while I get a gang. So, but, most was I used to go with every luna, I go help.

CT: What you said about you used to make three ninety, but they gave you only $78?

AC: Yeah. My pension--when I got pension, I saw that. But I put my wife inside the independent. I lost twenty dollars on that deal. So, the only amount that John Hancock gave me was fifty-eight dollars and twelve...twelve cents for forty-two cents. Something there, see.

CT: A month?

AC: A month. Good thing that we had the security, if not--my security was about a hundred and sixteen. Well, I make about a hundred and seventy dollars over, eh. Well, no so bad. But compared to that $390...but, I said, "Well, we got to live a little bit more tight." I said, "Look, I going only make this amount." And I said, "No balance."

CT: You mean they gave you only $78 pension?

AC: Yeah. $58. Well, said was $78, but I got...

CT: Oh, you lost twenty?

AC: I lost twenty, because I put the wife independent, see. Now, I don't feel sorry for that. If I die first, she get 'em. But if she die first than me, I lose 'em all, because no come back. I don't think so. They keep that money, that son of a gun. By right, they should give the one that stayed back. Either her or me. But no, but that damn son of a gun, no.

Just like one other insurance I get. I get...Prudential insurance. Well, that one is for wife. I still paying for the damn bloody thing. See, I took...a big amount in the beginning. See, I thought maybe I make 'em. I didn't even thought that they was going to boost the damn thing up, eh. Well, I was paying...I forgot already how much. Yeah, three months. And they say, well, if you like keep up
with that $5000, you have to pay double the amount, see, as I was paying.
If I was paying forty dollars, I have to pay eighty dollars and I couldn't make it.

Then, my wife wrote to the guy and he say if they could cut down the policy. Alright, they made it. They cut it. But the son of a gun, they went and put 'em for the life. I still paying. (Looks for the bill). No, I think she took the bill. I think the paper is there. I have to pay when she come back. Take 'em down, pay the bank. That means that's a fifteen dollar...but I had to pay. I lost $2500, because I couldn't afford to pay that amount, see.

Well, I still pay money for my insurance. But in the beginning, I was taking out that dividends, eh. Every three months, they send you so much dividends, and you can pay one month. And if no nuff (enough), then you know how much you have to put in again. So, I do that. One soldier told me in 1941, he said, "Mr. Camacho, it's not my business. Why don't you leave the dividends inside?" "Well, they send me the thing, and they say I could (and) if not enough, I could put in the balance to pay."

Said, "No, no, no, no, no. Leave the dividends inside. The more dividends you get in there, the more you come up. By the time you draw your money, or when you die--you die first, your wife going get so much. All that dividends all goes inside that, in the bank. And you get more pay." I took his word. And 'as what I been doing, see. After that, I send 'em the whole thing everytime straight money, eh. If was $31, $31 I send 'em for three months. And $35 what was, we send 'em that $35. Then, the dividends always stays inside, see. Ten or fifteen years, dividends added. Didn't take one penny out.

So that thing...they build up, because every three months, you get so much dividends, eh. Thirty dollars or twenty....alright. Another three months, you get another twenty-eight. That's fifty-six. Keep on. In one year, how much. Fifty-six, fifty-six. Hundred and twelve dollars, eh. Oh yeah, it goes up inside there. But before that, I used to take 'em out. They keep that and I send the balance. Put in for the three months. So when this fellow tell, "No, you leave that dividends in there. Your pay come up and keep on going." Like now, I pay....$31, I think, or $16 or something.

CT: One month?
AC: Every three months. Well, that's not so bad. But I still paying.

CT: That soldier, how you knew him?

AC: Well, they used to come my house. Adam, my son-in-law was soldier. The husband from Agnes. He was in the Army.

CT: They got married war time?

AC: '46. War paf, eh. Well, the chaplains and all the kind used to come here. I had a phonograph--radio over there, eh. And they used to
play. And this chaplain was good singer, too, you know. Chaplain. They come up the road. "Mrs. Camacho, can I have a cup of coffee?" "I'll go see if I get any there made. If not, I'll make new one." He say, "I'm going up the gym." Used to go headquarters up there, see. "And when I get through, I coming right back."

Come inside. Open the door, he come in. They sit down with the girls, singing and playing and talking and oh! They making a home out of them. I say, "You boys get a home if you boys respect. Because one fellow make one mistake, you ain't entering this house no more." "Okay."

One fellow tried to play a little...I said, "Hey, you came in through that door, no?" "Yeah." "Alright. Now you stand up and out that door and no more entering that door. No more friends with you. Get out!" And he went out. And never the more he came back. I say, "All the boys that comes here, they respect. They get the parents back in the States or where the heck they are. Parents is me and my wife here. They respect us, it's alright. But if they don't psst! You going out that door." No more he came. My wife was going to town. Every month, she used to go to town, see. He said, "Well, I'll go with you." I tell, "What the hell that kind guy? What the heck he think I am?" I said, "Eh, my friend, that remarks is no good. You never no more come into this house. Get out of here." So he went off. He put his head down and he never come no more. Used to get a kitchen right up here where that hall is, the big tree. Right over there. The heck with him.

CT: Plenty soldiers, then, up here?

AC: Oh, had full house up here. All that, where the Japanese church and gym was the big headquarters. And above that where that building over there, that was all full. In the cane field had plenty soldiers. Down behind here, all the baseball ground down, was all soldiers below here. So...but if they respect my house, they get house. But if they don't, psst! They going out the door.

CT: How many you think had?

AC: Oh, sometime I had about twenty boys here. And the best boys was the Two fifty-fifth Infantry. Every year they used to come and park over here, see. That kid (child) was small at the time. As soon as I come in the house, say, "Daddy, daddy!" "What?" "The soldiers stay up here, you know." Used to go up there with me, eh. They fix kaukau for her. Kaukau time, they fix her a little plate. Cut all the meat small. Small pieces. They fix her a plate and then say, "Well, don't have to give her no meal. I make 'em out of here, see. I make her a little plate." So, that was like that.

When they'd go back home, they open this box of corn beef. They use half of that. They no take that back, you know. "Mr. Camacho, that's for you." "How the hell I'm going take 'em home?"
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SIDE ONE

CT: ...about the corn beef.

AC: Yeah. If every box they open, they use half or quarter, they no take 'em back. They take the full one. All the full ones all go back. Open one, so much for that other Portugee boy, so much for me. I carry what I can. If not, two soldiers, they carry all the balance, they bring 'em here. Say, "Mrs. Camacho, you must be glad that we going away. We take your husband up there every night." She say, "Oh, no." But, eh, boy, they used to give bread, everything what they had there left over, eh, I get 'em. I bring 'em all home.

CT: During the War?

AC: No, no, no. No was war that time. Then, the War break out. The first bunch that came up here was that bunch that used to come here. I never see 'em no more. Where they went, I don't know. They was the 155th, eh. They must have gone to Philippine place or what, or they dead. That I don't know. But I know they were the first ones up here.

CT: Just before the War break out, they was here?

AC: No, no. The War break out, then, they came running up here, see. They had that cannons up here. They put the rail inside, eh. I said, "What the heck the United States spending big pile of money with that thing there and they not going make use out of it?" "Well, Mr. Camacho, some day we might use 'em." Then, '41 came. Boom! Boom! Boom! And then shake like hell this house, boy.

CT: Oh yeah? They was shooting from here?

AC: Yeah, they shoot down the beach, eh. They had cannons way up there, eh. You know some of the boats that the Japanee... put 'em down. They took out the cannon and they put 'em up in the mountain. They make use out of it again. From the boat, eh. Put the base down, and they shoot from up there blind. But this bunch here in the tower used to tell 'em. See, if this target is supposed to hit, the target going pull like that, see, the boat. And this target's (trailing) behind. If that bullet hit behind of a boat, you could hear this fellow yelling. He said, "So many feet ahead." The next one come right pretty close to the target, see. "It's too close. Little bit more back." So, they put 'em little more back. Not to knock the target down. If they tip 'em over, they have to go back Haleiwa, stand 'em up again.

They couldn't get in the water. Too deep over there. So, they go down shallow place and they tape 'em. Then, they come back again. And they say, "Ready for fire." So, they shoot 'em. Every time they hit little close, you just tell 'em, "Back little bit," "Front little more." Or if it's too much that side they say, "Bring 'em down so
many degrees"., eh, from what's more down. Hoo, they come pretty close to the target, you know. We watch 'em. Because no more cane, eh. Can see all down here.

CT: Oh, they cut the cane so that can see?

AC: The baseball ground was our training place, eh, for the...home guards. We had about sixty boys inside.

CT: Oh, you was in there?

AC: Yeah. So we had a captain, we had all of 'em. All made out of one bunch, eh. Ah, but we go out there, we train. Sometime they make us hit the ground hard, you know. We had the 21st Infantry, the fellow teaching us. Shoo, boy, "Hit the ground!" And goddam, you got to hit 'em, boy. You hit 'em, slide. "Enemy on sight! Hit the ground!" Shoom! You slide, boy! As soon as he tell you get "Enemy on sight," eh. And when he yell out "Enemy is gone," you stand up again. Then go, march again on to what you doing. If he getting fun with you, he "Hit the ground!", you going hit that ground pretty hard, boy.

CT: This is during the War?

AC: During the War. Hoo, boy, was terrible. We used to go out camping one night. We go. I was the...sergeant of the Guard, eh. I took care of all the guns and everything they had inside the warehouse, see.

CT: Up by the church?

AC: No, no, right there where that hall is. Someplace over there, we had one house and we put all the things in there, lock 'em up.

Filipino, I tell 'em, "Eh, we going out." "But I like rice. Haole no kaukau rice." They got to eat. If they like eat, they got to eat. "To hell with haoles! We eat what we get. We eat rice." "What time we going lunch?" I tell 'em, "12 o'clock." "Okay." I was going take charge of that, so then, Filipino say, "Eh, I go put hot water. I go make fire." "Okay. Go ahead."

CT: The Filipino was the cook?

AC: Yeah. Cook. Put the right time. Throw his water away, put the rice inside. Couple of time, because all rice. Mix up all that canned goods they get. Hash and all kinds and mix 'em up and make one.

Captain and all, all eat. All the big shots from the plantation then we had. Plenty sergeant, majors and all kind we had them. They all eat from that dish, from that cook, boy.

CT: You mean the plantation...

AC: Yeah, the big shots.
CT: Big shots. They used to be in the Home Guard, too?

AC: Yeah. They join. We had one fellow here, one haole, he say, "Eh, if was a real enemy coming now, no enemy or enemy, I ain't hitting that ground no more!" He tell the sergeant, "Sir, I ain't hitting that ground. My chest is all sore!" Is all red, eh! Boy, knock his belly out, boy. Whew! He slide, boy. He was a big man, huh. He hit the ground, he go. See, he slide...it's about here to that damn TV. (About ten feet.)

I hit the ground, I hit straight. I stop one place. I no move. Yeah.

Play hide and seek. Go find the soldiers.

CT: Everyday you did this?

AC: Everyday we go practice. But we get--sometime they make us to on a war, like war, see. A certain bunch coming in from certain place. They going try to take your camp. Hoo boy! We watch like hell our place, boy.

(CT laughs)

AC: We cut short go inside cane field, come out. Go behind them, catch 'em over here. They don't know too much about our place, see. We go there, we get spark, too, eh.

CT: So, you knew the cane field and all this?

AC: Yeah, we know how to get in and out, eh. Them, they was blind. They come over here. They don't know where the hell you going. "Hey, hey! The reservoir too open. We go down by the track." And then we crossing through the cane fields. We went that ditch and go, go, go.

When we get outside, we get on the other side, we watch. One fellow way down by the road, close to the road. And he look if nobody in sights, eh. "Whew! Whew!" We see, "Eh! Sh!" All stop. Hide again. All clear. "Whew! Whew!" Then you run outside. You go in through the cane field. Go behind, catch 'em up in the camp. Son of a...! Good fun, though.

CT: Yeah. And how long you did this? How many months?

AC: I don't know how long. Then they tell us we go down Mokuleia fire target.

CT: With rifle?

AC: With rifle. Eh, boy. I was the sergeant. I had to be about the last one for shoot. Hoo, the gun was all blind already. Hot, eh. Bang! Bang! I come home, all over here (shoulder), all black and blue.
Darn it! Aim at the target, miss 'em.

The sergeant say, "Eh, you got to put that little bit more lower your target. You were a little too high. I can see from here," he said. "You want to hit that target in here. Here, right this one. Now, you look." Eh, the line straight over there. "Aim! Fire!" Bang! Bang! Hit 'em, though. Because that fellow, he show you how to set 'em, eh.

CT: The sight, eh?

AC: Yeah. Boy, you don't know how, you go up, down, and side. This side. You want to hit here, you here, go there, go up here, go down here.

But, at least, he put 'em straight for you, boy. Whang! "See, you've got the sight, eh. You get the middle now. Go ahead. Set 'em up again!" So I look and hit. Find 'em the right place. "I think I get 'em pretty close now." He said, "Let me see. Yeah, okay." When he aim and fire, said, "Don't move the gun when he talking to you. Aim." Sometime you move 'em up, eh. When you go up, he go in too high. Go down, he go down. No go straight. You got to hold 'em right there and no move. When they tell you that, you listen good. He said, "Fire!" You let 'em go. Let the bullet go out. Bang! Hoo. But was fun, though.

CT: What you was doing December 7, 1941 when...

AC: Well, we was in church. We had gone to church.

CT: Where? Over here down the road?

AC: Yeah, this church. Then we came home. Masumoto...

CT: What? When you was in church, you had bang-bang and all?

AC: No, we never hear. We see plenty smoke, eh. All black and was Schofield and all, eh. Masumoto came up here, see, so Albert went and help him. And then my wife's father came home. She says, "Gee, I wonder what happened?"

Plenty soldiers was inside the church and they all run away. They run out and went out. Trucks.

When we came back home, Albert came from up there. "Ma." "What?" "The Japanese bomb Pearl Harbor." "Come on!" She was sitting down in the rocking chair here, see. The radio was over there, see. Radio announcer said, "Bomb Pearl Harbor."

CT: She never believe, eh?

AC: Well, she never like believe that Albert, eh. And she (heard) it on the radio, eh.
When the Japanese came through (mountains) here... one down that way. One down by the... you know where the airfield is down here? They went there. They had some planes there. Hide. They wanted to catch 'em. But they got fooled.

'As the one that killed the Japanese. That bunch there, see. They got on the plane, went up Schofield, load 'em up with bullets. Chase the Japanese. They got 'em. They caught plenty of them. The one could get faster plane, they---I don't know. It must have fall in the water, because the carrier took off for Japan. Never stayed. They drop 'em this side, eh. 'As where they come in, the Japanese. So, 'as why... when this bunch came, I never go over there. Son of a gun! I could see the smoke and all. He came big black smoke and all kind.

Then, they call us. "Well, we want guards in the mill." Few lunas went down the mill, watchman, eh. 24 in, 24 out, see.

CT: What do you mean?

AC: You work 24 hours over there, you come home 24 hours, see. You work over there, then you come home. See, "Goodbye." You no come back tonight. You stay there. 24 hours, pau, then, they bring you home, see. Was 24 in, 24 out. 24 in, 24 out.

But humbug. We didn't have no gun. Only one pick handle. I say, "If one Japanese or one fellow come and then... what the hell I going do with only stick?" "Hit 'em with the stick if you can." I had to go attach all the locks you know. One, two... about four locks. See, I had to touch 'em. Shoo, boy! Scared like hell, eh. Only one stick in the hand.

CT: They closed up the mill?

AC: No, the mill was open for the guards, see. We had to go in and out, eh. Only the guards inside there. Nobody come inside.

CT: Oh, wasn't the grinding season?

AC: No. Then, had one Japanese was working. He came in and oh boy! They little more, kill 'em. "Corporal of the Guard! Corporal Guard!" "Where?" And he told 'em what post, eh. Fire shots, boy!

CT: Hah?

AC: They fire shots. They almost kill the Japanese. Japanese went inside the pipe. Thought they kill 'em. He was going work in the mill. But he made a mistake. He came to the wrong place. He go try cut short to go inside. He know where the road go inside, eh, the little gate. Ah. little more, he get killed that Japanese.

CT: When was that?
AC: That '41.

CT: Oh, right after...

AC: Yeah, when the War break out, see. We went work over there. We work over there for I don't know how long. Then, we went out defense. Outside. No more guard there, so we went out. I went work.

They wanted cut logs for make shelters, eh. Christmas, we was working out, and no more...I tell 'em, "How the hell we going make shelter? What time we get to go and make shelter? We working everyday!" "Well, Christmas, you off!" Got to make shelter. Make you grave.

CT: Grave?

AC: Yeah. If bullet hit at that, he go right on top you. You stay underneath, you make. Pau. 'As your grave. I had mine all plastered up, all fixed up. Light inside. We put electric light inside there. Underground. Right in the back there, see.

CT: By the pigpen?

AC: Yeah. And then, I had the...baseball ground on other side, see. I had puka and a pipe. So, wind come in through there, see. Had bench for you sit down. Water, everything, I had inside there, see.

CT: How big was?

AC: Wide, I made 'em that wide, see. About four feet wide. And I had a bench for you sit down, lay down.

CT: That's for in case bomb?

AC: Yeah. But that fellow said, "You know you making you grave?" I said, "Well, can't help it. They said you got to make your grave." I said, "I get better than the grapevine." I could go under the grapevine. You know, I had the grapevine over here, see. All covered, eh. I could go. I could go to sit down under. 'As long as I no more white clothes, eh. "Make you puka." I went make the puka. Throw the dirt.

CT: Everybody made puka?

AC: Everybody. Some soldiers came and help me. Because I had friends, eh. Then they put that logs on top, cover 'em good and put, cover that, so the dirt no go down, see. We fixed it alright. Some boards on top of that. And log. And side had wall. I had wall this side. No floor. But I had wall on the two sides. Hoo!

CT: How many could fit in there?

AC: About ten or fifteen.

CT: Oh, you must have digged long time, then.
AC: About from here to there. More, I think. We could dig down inside.
My son-in-law, he came and help me. And we put the big sticks.

CT: Still get 'em or what?

AC: No. I wen bust 'em all down. Throw away the sticks. Then I didn't
know where to get the dirt, boy. Puka around there. Then, I fill
'em up alright.

Air comes. You could feel the air comes, see. But I said, "Put the
light this side of that...no light. No put the light on that side,
because airplane no can see inside there, see."

When we go inside, we put on the light, see. Put the lights from
here. "Eh! All inside?" "Yeah." I'll push the light pin and the
light stay over there already, see. Put wire inside. It stay just
like daylight. Just like this.

CT: Too good, eh.

AC: Son of a gun. And that days, no more toilet in the house. You got
to go outside. Say, "Well, we put a switch. If you touch that door
over there, the light going come out. You open the door, the light
pio. You stay inside the toilet, you get light.

Danger, because get plenty soldiers around that--right in the back,
the baseball ground had plenty Army, eh. We no trust this goddam
soldiers. They say, "Eh, no trust nobody around here. Bunch of
Japanese over here." They never say Japane. "Japs over here. They
might shoot you."

"Ah! Japanese they was all good friends with the haoles." You go
inside that house over there had Funai, see. Take out the shoes.
He said, "Me, take out the shoes! I don't take out my shoes for no-
body's house. My house, I no take out. I going take out for the
Japane? The heck with her!!" He go over there and he take out his
shoes, put 'em down on the side, and go inside the house. He come
over here. I say, "No, no, no, ho! I thought you said you no take
out your shoes for nobody, eh. But you took for Mrs. Funai." "Ah,
I shame." "Well, don't talk sassy."

CT: Who was that? One Army guy?"

AC: I don't know. Army guy. Son of a gun. Take off their shoes, go
inside the house. Over here, they come in the house with shoes and
all. Come inside. Clean up when they go away.

Ah! Go to church, come back...fellow used to come with me. We
had breakfast. He would sit down at the table. He eat with me. Had
one fellow little bit no good in his head, eh. But good cook, you
know. Good cook, the son of a gun.

He say, "Well, I going cook a breakfast for us to eat today." "How
the hell you going cook breakfast?" "Yeah." Okay, sit down. Get
in the kitchen. "Where the eggs?" "Over here." "Where this and where that?" "Over here." My wife put all on top the table. We all sit down. He fry the egg, put on top the table for you eat. "You want some more?" "No, 'as nuff." And he get his and he come sit down.

CT: Soldier?

AC: Yeah. The one fellow come and he ask my wife, he say, "Missus, if I go up the store and buy me a dozen eggs, could you fry 'em for me, the egg. I'm sick and tired of"—get that powdered eggs.

My wife say, "Well, okay." So, he went in, get one bread, one eggs--I don't know how many he eat. And then, he say, "Keep the rest for you, ma'm." "Thank you, thank you." "Today, I have my good eggs. Today, I know sure I eat eggs. I never eat powder." That's what they used to give 'em. Powdered eggs, eh. (Laughs)

But some of them, wow, they're pilau. Had one boy that used to come here eat everyday. My wife tell 'em, "Look, I need certain thing from the store." The store used to be up there, see. And if my wife no give him the money, he no go buy. And he saving all his money, you know. He could have buy and pay 'em. But no, he like eat free, see.

So I said, "Oh, you that kind guy, George?" Go to church, come back. "I had my breakfast already." And I tell him I had my breakfast. He go back in the post, see. I come home I had breakfast.

What the hell. He no like spend one penny, you know. "You like eat on me, get out of here!" Had one other fellow...my wife had soup for that day. And we wen go sit down for eat, see. I took mine in a dish. We all took our little dish. And my wife tell the guy, she said, "Mind having a bowl of soup?" Cabbage soup, eh. Had beans inside. He said, "Well, I wouldn't mind." So, he take one bowl and put inside. He clean up that bowl. "Can I have another dish?" He wen get one more time. Full up his bowl again. Two time and his bread. Hoo. He say, "Well. My mother used to make soup. I'm in the Army. No soup. You like soup, you have to buy this can soups, and it doesn't taste like the home made kind."

And she was shame. She said, "Gee, haole coming here and going eat soup." Shame, see. But the bugger he liked the soup, because he ate two bowls. Nothing to him.

CT: She was shame because he was haole?

AC: Yeah. I said, "Ah, forget about it. Maybe he's more poor than us. His family more poor than us." Some of them don't know how to read and write, you know. They from the way outside, eh. You know how to read and write, you write for 'em. "Eh, can you write one letter for my father or my mother?" And you tell 'em okay. If you put something bad in there, he don't know. And if he read the letter back to him,
he not going to put that what you put down. Straight, eh. If it's something no good, he no put. He no tell 'em. And when he get the letter, he go to the same guy that wrote. "I got a letter from home." "Well, they all alright, and they hope you get--you alright, here, too." Son of a gun.

CT: Who was that? Another soldier would....

AC: Yeah, you same company, see. And he used to write letters for him all the time. He know that he don't know how to read and write. Get some fellow, they look at it. And make believe they looking at the paper. They don't know what get on there. So, that's why, not so easy, that kind.

CT: You know the Japanee, you said the Masumoto and then Funai? They felt kind of bad that Japan attack, or...


And up here had one Japanee. He had shortwave. They could hear, but they don't know where. See, there's somebody catching, they're catching from Japan, but they don't know which house. And I knew that the house. So, I never tell no one. I kept quiet, and then, finally, they got the guy. So, they went around. Went, went, went. Then, they got 'em, see. They see 3 o'clock in the morning, light in the house, eh. "Something fishy inside there." They wen listen. Shee, one Japanee talking, eh. Oh. They took the guy in. Ship 'em away.

CT: Oh yeah?


(Telephone rings. AC answers it. Short conversation)

AC: 'As the priest. He's going down the hill yesterday when I was coming home. From work. I was coming up, and he was going down. He come only certain time, he jump off down there and he walk up the hill. He come over here and go somebody's house. If he come up here, he no go no place. He come here. Kaukau, then, he go back home. Go catch the 1 o'clock bus, he go back Honolulu, see. Up Kalihi. Now, he get no more pay, eh. He's retirement like. So, he living in an old....get house over there for they stay, eh. The other Friday, we went and we see 'em. We talk to him. So, he went up my girl house, that one. Clara's house.
CT: Oh, he's an old time...

AC: Yeah, he used to be here, before. Priest.

CT: What his name?

AC: Martin. Yeah. He used to be here before.

CT: How long...

AC: I don't know when he went out. Never come back no more. Only he used to come say Mass and then he'd go back again. Town.

CT: Before the War he was here?

AC: Before the War. When the War was on, was Father Ernest. Yeah, he was down here, I think, with Father Ernest. 'As the Waipahu priest. Then from here, he went to Waipahu. If once they go out of here, they no come back. Then, after, they get no more...all the parish, they go here and there, here and there. And then, they need one priest, then he come one day, two days. Then, go back again. So, we had plenty priests over here. Now, we get twins. Two brothers.

CT: Two priests?


CT: They take turn, eh?

AC: Yeah. One Sunday, down there. One Sunday up here. Two brothers.

CT: Good.

AC: They say, "Well, you see my brother, then, you know which one is more handsome." Only this fellow is lame, eh. (Chuckles) When he first came up here, he tell us stories about...well, this, he was in the War and all that. And then, he went priest in that rough continent. The African side, eh. He say, "You see water running here, you make puka, water shoots up, eh. We drink water from the ground like that. Coconut, morning time. Coconut, lunch time. Coconut, supper. Coconut lunch time. Coconut, supper. Coconut breakfast. Water, one cup water. We eat any kind." What they can find, they eat, you know. No more kaukau, eh. Roots from the tree, they eat. But, he used to make us laugh. He say, "Make puka. Drink the water. You like drink, you drink. If no drink, you stay without water." He say, "Nice water coming out, but you make puka." He said, "Make puka. Drink water." Yeah, the two of them was in the War.

CT: So you was telling about the Japanese that wanted to listen the radio. But if you let them listen radio your house, then, maybe...
AC: Sure. They catch you... get into trouble, because you going against the United States, eh. Said, "No, no, no, no. I don't listen." I said, "I don't want to listen, because they going talk in Japaneese, I don't know what they talking. So, I don't want you to listen that Japaneese program my place. Maybe soldier come and he hear, 'Oh, Antone get one Japaneese.... they can catch Japan.' No, no. I don't want that."

CT: Why she wanted to listen?

AC: I don't know. Had one other boy here, he said, told my wife. My wife told him, she said, "Isao. Any day America and Japan get war, which country you support?" He said, "My father's country, Japan, of course. I'm a Japaneese."

They could be put in jail, you know. If my wife was dirty and tell 'em--neighbor, eh, right next door, see. Give bullets and all that.... all that stuff tobacco, they sent to Japan, see. Say, "Sure. I take part for Japan, because my father is Japaneese." Well, it was already the Philippine had lost--and the Japaneese had to get out from Philippines already, see.

One day, soldiers was talking. My wife tell 'em, "Well, I had one fellow here--one friend was in my place and then he went away. And I ask him any day Japan and America fight, for who you take part. He say he'll take part for his father land." "Where that boy? Where that man? Where that person?" My wife, said, "No. I don't know. He long time, he's gone out of here." And my wife knew where he was. He was in town. But never put 'em. If not, he'll go, you know. He'll fly. The two brothers went in the Army. But, no, he was a Japaneese. Japan, Japan boy.

CT: Oh, two brothers went American Army?

AC: Yeah. The young one and the second boy. They went in the Army.

CT: This one was the oldest one?

AC: This one was the oldest one. He had that Hirohito style, I think. "I take part for my father's place. 'As my country.' "But Japan not feeding you. You getting your pay from America." "I don't care. But I still take part for Japan," he said. I said, "Look at that. You give that bullets, the thing for make bullets, they come over here, and the Japaneese not only kill the other kind. Kill the (local) Japaneese. Plenty Japanese lost their life, too. Why you take part for Japan?" "No, 'as my father's country. So, I'm a Japaneese." Okay. Then wen put 'em in jail, boy. They put 'em in that camp over there. Then he huli around. He said, "Goddamn, I'm an American now."

(Laughter)

CT: They was putting people in Sand Island, eh?

AC: I don't know where they put 'em. They were pack away 'em and put 'em away, eh. Tanaka from the store, Esmond's place. He was thrown
and taken away to jail. You know...the War was on, my wife was down Esmond's place. With her, see. And there was a Japane woman with a little boy inside there. Tanaka's wife call the Japa---"Air raid, take cover, take cover." Army passing and they tell you take (cover). And my wife she say, "Go in the store there. It's air raid."

Alright, my wife went inside. Tanaka say, put a chair, "You sit down here." My wife said that that lady was calling the Japane lady and the boy to go in the shelter. And Tanaka gave her the place by the clothes and all the material they had in the store, see. And my wife told 'em, "Tanaka, if they bomb here, if I'm still living, I put all these clothes on top me and my girl."

Chee, I don't know. I don't know how--who bin report 'em. He was gone. And they took 'em away from the island. He had a Japane radio. I mean, not a Japane radio. Had a radio, eh, Japane. Get Japan, eh. Big shot, that son of a gun. Alright. He came back from that place.

That's how they made that 442, eh. You know when the Japanese get the big Army.

CT: Yeah.

AC: 442 and all like that. Get some boys would join the American so that they can get jobs. That's how they wen get 'em. Through the Japane. He went with him. And he fool around, fool around, he get that plenty Japanese boy went in the Army.

CT: He told 'em go in the Army?

AC: Yeah. "Go in the Army."

CT: Go in the U.S. Army?

AC: U.S. Army. So, poor Japanese went back. Almost they had to fight with the Japanese over there, too, eh.

CT: In Japan?

AC: Yeah. Little more. But, lucky the Japanese went another place and they got away. They never meet the Hawaii boys.

Inouye. Inouye lost his arm in the Army. Why he take part for the United States, I don't blame 'em. He's American. He lost his hand. And the Army put him right through. Give him all that rest of the school, and look, big shot, the bugger.

Well to do now, that fellow there. They want him to run for vice-president, I think. And he said, "Uh-uh. Leave me where I am." He no want. I don't blame 'em. The president take out, he gone, pau. He lost his job. No more job, again, eh. And then, he rather stay where he is. "My job is plenty now."
CT: But never get—had any more trouble between Japanese and...

AC: No more. Since that, no more. Since the time that...only one thing, they going get--Japanese going get sore because they bomb Okashima?

CT: Hiroshima?

AC: Hiroshima. Well, they done the same thing in Honolulu. They wen kill all that poor innocent people in the...Arizona, all in the water. And the body stay down there. Never come out. They done the same thing. Now, they going, "America no good. He throw bomb inside Japan." Well, they bin throw bombs over there, so, same thing. Well, it's a pity, because that atomic bomb was...bad, because it cripple you. And if you don't die, you be cripple, something catch you and it's bad. If you die, die. You gone. See, like this, they went down with that boat and they pau. They never even come back. Even said they don't know where they land.

And plenty run like hell in the road and they was shooting 'em. (Laughs) Boom! They hit 'em with the bullets, eh. Kill 'em, boy. They no care. Japanee, American, Portagees, any kind. Who was running there, they shoot 'em with that...shuuuut! Going, eh. When they came up here, I had a chance talk to one fellow, he says, "That was a pity. You see them. Legs are flying and this and that and we running with the cars, boy." And "keep away from the road. Keep away from the road. Keep away." Boy! Son of a gun.

CT: The plantation still operated?

AC: Yeah, they keep on going.

CT: So, if you training everyday, after work, at pau hana?

AC: It's pau hana, we go train. Sundays, go out there. Afternoon, sometime two hours you go over there, run like hell. "Forward march. Hup, hip, hup, hip, hip!" Oh boy. Goddamn!

CT: Only the supervisors or anybody inside?

AC: Well, we had the bosses. Some of the bosses used to go. That's why I said the boss from here, yeah, he used to...he say, "Even if the enemy is in front of me I won't hit the ground. He'll shoot me."

(Telephone rings.)

CT: Who that? Midkiff?

AC: No. One other boss was up here.

(Telephone rings again. AC answers it; short conversation.)

END OF SIDE ONE
SIDE TWO

AC: And then they brought me home. I say, "Eh, let's go home. I have one pig. I get my pig there. I got to feed 'em." "You, you pig." I sold the big one, but I get the baby one there.

CT: Oh, you sold 'em already?

AC: I sold the big one. I get the baby. He follow me all over the place, the son of a gun. I go inside there, he banging my leg. "What do you want? Get out of here!"

CT: He like mango, eh?

AC: He like mango. I never give him mango today, yet. I give 'em plenty food. I give 'em nuff food for he eat. Bumbye I go back I give little bit more. Turn loose, he go all round the place. But if I'm not around, I no like turn him loose. Because son of a gun, I scared he go by the dog, eh.

CT: Yeah. Never can tell.

AC: No, he look at the dog. And the dog bark at him. He run back by the other side, see. But sometime, he might go right close and he catch 'em. And I don't want to lose 'em.

CT: So, the plantation, they still was growing the cane and everything.

AC: Yeah, they was working. But no lights. And no more night work, eh.

CT: Oh, only day time? They laid off anybody?

AC: No. Never laid off. See, was blackout. I had a porch outside there, see. From that--you know where that clock is? From there, that side used to be a porch. No more porch there. The porch used to be here. And had one bunk inside there. And, "Eh, you fellow, clean up all the dishes quick." Have supper early, and I sit down on the porch. Hear them soldiers walking up. (Makes noise imitating soldiers feet) Mud, eh. That road, you know, was like this.

CT: Oh, was mud?

AC: Yeah. Rain, hoo, you hear (makes noise again). "Eh, they coming in." Then, you hear that radio. "Air raid. All the Home Guards. Block Wardens got to go out." Hoo, I had to go. "Okay. Good-bye." Shut the door. I go out. I go out. Go out by the soldier camp all around the place, see if get any lights. If I see light, I yell at them, "Damn bugger. Put out that light, boy! Put 'em out. Put out that light! Air raid!" "I can't find my shoe." "The heck with your shoes. Get 'em in the dark. You heard the man say? Put out that light!" He put out the light. I don't know if he find the shoes or not.

He looking for his shoes inside the dark. Let 'em find the shoes. If you hit the wall, got to be around there. I said, "Did you hear that,
boy? That man say put out that light and air raid? Why didn't you listen the first time and put out the light?" "I couldn't find my shoes. I wanted to get my shoes on so that I could run. I going run back to the camp." "Well, when you hear that fellow that come around the camp and say put out that light, you put out."

CT: Oh, you mean, that's a soldier?


Son of a gun. Then...come everything quiet. "All clear, all clear!" Okay, I come back home, see. "Shee, make you falla run, eh." I say, "Yeah, damn right."

CT: Only practice, eh?

AC: I don't know if was practice. They had the air raid. But nobody come in the island, eh. They want to see if you alert. We was pretty good alert, boy. Now they tell us you going get a..."Enemy is going bomb the island over here." But they no tell you where, see. "Be prepared." And all us wardens, I had bandage, I had rags, I had... plenty things in my pocket, see. Go here and there.

Boom! Where the hell the boom? By the gym. I run up there. Son of a gun! And you look. Just like it's real---one car huli, eh. One falla laying down over there. (Makes motion of checking injured man.) Finally, he was breathing, eh, feel the pulse. I see bleeding, eh.

Captain on the side, "Hi, fallas." They stand on the side there. Watch what I do. Fix 'em all up. I told the falla. I said, "Take this soldier. Take this man to the dispensary." Had the dispensary was right down below by the store, see. Take him over there. "And I'm going see if get any more."

Hoo, there was one when I went by the gas, one. You had to run with you gas mask, you know. But I got 'em. He was in no mask. Tear gas you see. Oh, that one more hard. But I fixed him up and I get another fellow. I said, "Take 'em down the school, now. No there. You take 'em down the school." The headquarters for that purpose was down the school. "Okay." And they took 'em down.

I walked around by the...around the gym, come around this way, I find one girl laying down. Where the mark, where the sore? See, where she get bullet. But no bullet. Make believe, see?

CT: Oh, this practice kind?
AC: Practice kind. Open the button (by the breasts). She hold 'em. I say, "Girl," I said, "if you not letting me do it, I tear your clothes." I said, "I got to what I'm doing do. Let me see." She shame. Girl, eh. I said, "I ain't touching you, but I only see where that...it says here you get a...your chest get a cut. Let me see." They had ketchup, eh. Red you look. Red. Finally she give in. I said, "If you don't I'll tear your clothes. I going break your dress and I got to see. I ain't touching you. Only there, where it says, follow that where was shot." Then, I put the medicine, put the bandage 'em. Tied 'em up. "Hey, take this girl over there. That place inside the"--had a little shop over there. Headquarters by the store. That one went there.

Damn son of a gun captain. That high falla is chasing all around the place. He said, "Boy, that son of a gun, he done the damn good job" while he was around. Bumbye, the next day they get...."Tony." "What?" "Boy, you damn good mark. You darn good on that...where the bomb huli the car. You wasn't nervous. You wasn't scared. You done everything straight. Then, you went and get the one in the gas mask. Then you went down and you find the other girl laying down in the street with the wound on the chest. She put a fight with you, but you came down, you cool her off. You said you have to see--bandage it up." So, the fellow, he writing down, the son of a gun. Said, "The other fallas never had chance." "Tony, Tony, Tony! You take care of that." Then beat it. He run away from me, that son of a gun. "What the hell, you found 'em first. You go there, you grab 'em." "No, no, no. You, you, you." Oh, son of a gun.

CT: How you became block warden?

AC: I don't know. They...

CT: They told you?

AC: I had the--even the sign outside.

CT: You never volunteer?

AC: They only say, "Tony, you block warden." I say, "Well, okay." I know dirty job because you had to go out, eh.

CT: Oh, everytime air raid.

AC: Everytime get an air raid, first falla is you. Had one good fellow. He was no married yet. Come around. Bumbye come, "Tony, Tony! Tony! Air raid. Air raid." I say, "I'm up. Where?" "I don't know where the air raid come from, but it's....we on alert. You better get up and go," "I'm already up. I'm getting ready. I putting on my shoes," and then, I open the door and, "shut the door, lock the door. You fellows stay in the house."

And then I go out. One hour, sometime, hour and a half, then I come back. When I come back, I knock. She open the door. No more light.
After I come inside, then 'as the time one soldier tell us, he say, "Why don't you block up and give light to the girls so that they can study in the room, instead of sitting down on the porch?" "You get blanket?" "Yeah." So, he fix the thing, but everytime you go from that room, put out the light. When you outside, and the door shut, they can put on the light. When they coming in, they call. Then, they put out the light, you go inside. Then, they put on the light again. They had their room.

Then, we start fixing the windows. And I had...da kind from on top, see, go down. Down here get small light. But had plenty air, eh. Had all the houses. This one had the...blanket here. We made one, two, three, four, five, six (windows). And the kitchen one. We block up all the house, see. And this house would be light like this. All night. No. Then, I said, "Eh, Joe, get some more lumber over here. Make this room here. And the back one." So, all did without--take out the blankets. Made 'em. So, he get the lumber, me and him start working. We make the thing. We had our light inside the house.

And the boys used to come up. Come, we meet 'em outside. No air raid, nothing. So we can be talking inside the house. And the light was inside the...."Air raid!" Put out the light. Boy, boy, they run away. They going to their camp, eh. Son of a gun.

No play, you know, warden. No good, because you have to leave your family. You go out, and if get enemy and they shoot you, well, you gone. You dead. They no care who they shooting, eh. And me, like a damn fool, running through the Army camp. I don't know who that soldiers is. Get light, eh, damn it, we don't want to be bomb, boy.

CT: Oh, so you tell 'em pio.

AC: Put 'em off. And they put off pretty quick, you know. If they don't put off--if some high fallas is close, yell at the guy inside there. He say, "Put out that light. You heard the man say air raid. Put it off. We don't want be bombed." Okay. They put the light. Is gone. So, "Thank you. Thank you, sir." He tell me. "You're welcome."

I walk away, go down the road again. Get inside the other camp, around there, eh. Go in two sides, I look. No more light. Dark. I can't put searchlight, because I get light, eh. We got to go in the dark. And we go down until the way down. No more light. And turn around, I come back. Then everything quiet. "All clear, all clear, all clear, all clear." And I went. Pau. Then, I come back home. Sometime two hours I stay outside. Son of a gun buggers. And the family inside here worrying. "I wonder where your father? Where your father?" "He must be running around this Army camp."

CT: How many block wardens had for Kawaiola?

AC: Had five, I think. Here had one. That side had one. Down below had one. And that other camp had, see. So many taking care, eh. But that
time they had that practice, eh. Son of a gun. I got the works that day. Gunfunit. Them fellow they see 'em first, they run away. They don't know if that fellow going do the work.

CT: So, the plantation still going? Nobody laid off?

AC: Nobody lay off. They work. Plenty fellows working for the Army, eh. Cutting them logs and all. They making shelters and all, eh.

CT: And you said they cut the cane fields so they can see the...

AC: No, they no cut the cane field. They let 'em go the way they think. If the cane is big, is big. But only when you hear the night time, the young soldiers that so damn scared that they see... if one dog running in the road, they shoot 'em. They don't know what that. "Halt." He no stop, eh. Bang! The dog, "Aiaiaiaiai!" Go like hell. (Laughs) Dog gets hit, he going stay there. Maybe if you only nick 'em, he scream like hell and he run away. And the guard say, "Goddam, that's a dog." He knows he shot the dog.

CT: They never did shoot anybody, though?

AC: No. So far, they never shoot nobody. Only when we was down the mill, I told one fellow one guard, poor fellow---was two nights, I think. Two nights and three days. No sleep, eh. His eyes open. Sleeping. And I tell him, "Sir, why don't you lay down? If anything come around, I see. I'll call you. I'll wake you up." He said, "No, if they catch me sleeping, you know what I get? I get shot. This is war. No thank you," he said. "I won't sleep. I won't lay down. If I lay down, I'm gone. I know I won't wake up. I don't mind what you got to drag me and I not going get up." Said, "Okay. You sit down talking to me." Talk, talk, talk.

One night, I come out from the door from the mill. Was one guard on the other side. See, I make noise coming out. So, I know that one guard was...in front of this side of the door, see. Going into the mill. And when I came close by him, he told me, "Halt!" I stop. "Who goes there?" And I told him, I say, "Guard from post number one." "Advance and be recognize!" I walk slowly. And he say, "Halt!" again. I stop. Karak, karak. He crank the gun, see. Oh, boy, he get the bullet now. Now I'm a goner. One mistake I make, I'm done flat. Goodbye, people. I said, I'm going.

Then, he halt me and I talking to him. I said, "I'm post number one. Camacho." "Advance!" I advance three steps. "Halt!" I see that shine part aiming at me, eh. When I got about---pretty close already to him, see. He said, "You guard from number one?" I said, "Yes, sir. I been yelling at you from when you halt me." Said, "I was going in to post for go and take a rest. I got to put in another four hours." Three hours, I think. We three hours laid down. Three hours you go out. And I got to put in another guard.

So, he yank the gun, see. When yank up the gun, say, "Advance!" I got close about twenty feet, and "Halt!" And I stop. He said,
"Boy, I thought that you wasn't scared." "Scared? Heck no! When you cock the goddam gun, 'as where I got more scared." I said, "I know, sir, if I make one mistake, I will be a goner." He said, "You darn right. If you make one mistake and that time when I cock that gun, the bullet will go." He would let me have it, you know. He could see me plain. I couldn't see 'em. Because I was coming in from...big building all dark like hell inside there. You don't know where the hell you walking, eh. Got no light. If you get light, alright. But I got no light.

CT: He saw you, but...

AC: He hear the noise, see. I make noise coming out. I said, "You think that if I was an enemy, I would make noise coming out? I'll come slow behind you and try to konk your head." He said, "By the way, you're right." I said, "Yeah." So, when we went drink coffee, he came inside. He said, "Boy, this fellow sure have the guts, boy." Guts, my eye! I was almost falling down, boy. I was scared like hell, too, you know. Because when you cock that gun, you know, that, no more chance already run away. Yet, if you can see 'em far, you can see where you can make one beeline, eh. You face-face. Almost face-face. He could see you good and I couldn't see him. I only see one black thing, see. Was all I could see. Dark like hell over there. I only follow that voice, eh. "Advance!" Advance. But he's over there, see. I kept on coming to that--to where that voice came out, see.

When he tell me, "Halt!" again, 'as when I stopped. And I was not too far from him. He said, "Boy, you had a guts!" I say, "I had the guts and I almost lost my life, because you cock the gun." I said, "I know if I make one mistake, I would be a goner. 'As why I keep on coming. As you tell me to advance, I walk. You tell me halt, I going stop." I don't move. I don't make one step, you know. Even the leg is up in the air...then, I put 'em down slow, boy. No noise. I put 'em down slow.

He ask me if I was the guard. "Yeah. I been telling you right straight along. As I was walking to you, I'm telling you. You hard head, too, and I'm a cold head inside, because I was scared of that bullet."

CT: You guys no more gun? Only the soldiers?

AC: Only this--no, the stick stay back again with the other guys. The other guards. Me, without a stick.

CT: Without nothing?

AC: Nothing. One night I was going up the one side, I hear this thing coming like hell. Run like that, because the fellow was yelling. 'As the time they little more shoot the Japanese, you know. "Call the guard! Call the guard!" That fellow run like that if he bang on one post he die, I think. Pass by me.
"Halt! I tell 'em, "Halt!" He stop, you know. Him with the gun you know. Me no more nothing. Only the stick. He stop, he say, "Where they yelling?" I say, "Post number two." "Thank you, sir." Whew! Going again. Dark like hell, eh. Go the other side. The other fellow was yelling--corporal of the guard. He was hiding in one pipe, he, the Japane coming in.

One fellow coming in, see. And he yell, "Corporal the guard!" "Corporal the guard!" He scared like hell, the goddamn Portugee. And bang! No hit the fellow. The Japane lay down, boy. He stay right there. He thought he die. And when they went up there, they get him. "Why you come in the..." "Me hanahana. Me..." "Why you cut short here? You know this time get Japan attack Hawaii. 's matter you come inside the mill? Why you no come through the gate?" "Gate--more easy. Big gate." "Next time, you no come through here. You come big gate." "Okay."

No more the Japane went through. No more. He tell the boss, "I no like work night time." "Me no like die."

Yeah. But the Portugee, he make me laugh. When we went inside we tell the story to the Portagee. Said, "Shee, was me yelling corporal the guard." You calling for the fellow get gun, see. He come running. He come blind. Fly. If he hit one post, he broke his head. Before that...see, I come over here and I stop, see. I have to go to that gate. Get a lock.

And I look like that. One man over there, you know, at the post. But was a man. Post, high post. The gate high. I get three steps, I stop. I look. Say, "Son of a gun, I have to go to that lock." Man or no man, I have to go there. Me with a stick. I put away the stick. I walk little bit more. I stop again. I look. He no move. He stand right there. When I wen get pretty close to him, he say, "Guard number two. Number one," or what. I tell 'em, "Yeah." I say, "Godfunit, I wanted to touch that lock, but you was right in the way." Said, "I was watching you and I saw you coming down. And I no move. I had my gun. I wasn't going shoot you, because I know you was the guard, see. I know you was coming from the other post. I was in the upper gate by the round house. See, I touch the lock. Nobody. I came down. And I saw number two gate." Goddamit, it's a man alright over there. I walk little bit. I look again. But dark!

CT: How come you never say nothing?

AC: He keep quiet, you know. And then humbye, gate over there and I get about here, see. I stretching my hand for see if I can reach the gate, you see. (Laughs) And then he tell me if I was the guard from the post. I said yeah. But the gun was ready, eh. He get the gun in his hand. See, I be soon going back in the post. Because little more, my time up. I got to touch this lock. See, if he shoot, it's lock. "Okay, you can touch it now." So he move on the side. I get by the lock. Lock. So, I didn't open. "I just came to see if you solid or
not. If you scared or you not scared." I said, "Not scared, my eye! Dark inside here, my friend." Had one other Filipino, he no go touch the lock, see.

You have to go with him. I said, "I didn't want that same time with him because he going make me go with him. The hell! I like stay in my bed. I go. I do my job. And let 'em do his job." He scared like hell, you know. He sleep with the other falla. The other falla stay right there. He put hisself right there in the bed. He no like go. Say, "Eh, you go to go touch the locks, now." Hoo boy. "You go with me. You go with me." Ah, boy! And me, I had the worse one, because I had the high place, eh. I had to go to the round house and I had to touch one more lock over there. And I had to go the other side.

That's where I was talking to the other guard, see. I told 'em, I said, "How long you no sleep?" He said, "Three days. It'll be every three days and two nights."

CT: Danger that kind.

AC: I tell you, you damn right. You fall down dead, you sleeping. He said, "If I lay down, I'm gone. I won't open my eyes." Then, finally he...I don't know. After, he went back, I think. Told the captain give 'em a chance to sleep a little while. Two, three hours. Then they gave 'em break. Then he came down here. Came back. "Where Camacho?" "Oh, over there. There. There's the guy." "Thank-you. You put me wise. If not, I be dead, because if I fall asleep and one of the guard catch me, they report me. I gone. They shoot me." If not war, not bad. But war, you no can fool around with them, see.

Like that time he tell us go watch with the pick handle. Shee! I said, "If one fellow come after me, I run like hell, boy. Broke my legs from running away." Then, you don't know where you running, too, eh. Plenty lumber and anything. But you can hide behind the lumber, see. Once you touch the lumber pile, eh--this is all the lumber. Then, you follow go hand, eh, till you get no more. Here open again. That's the road. You go, go, go. Your hand stay outside like that, see. And you hit. And you know 'as another one, eh. Then you go, go, go. No more again about ten feet. You walk. And then, you find the other pile. And then you go right straight. No trouble. And then you go in between the warehouses.

But that one, the main gates, you got to go touch 'em. Oh, boy! The fellow tell, "Me no go! Me no go! Watch man one man, we no go! No go with me, we sleep here. I no go! Ah, Japanese come inside, make, pau. Me no go," he said. He no go. Even the Japanese attack, he no go. I said, "But 'as no good kind guard. You go to go do your duty."

CT: That's the 24 in, 24 out one?

AC: Yeah. 'As why 24 home. 24 over there, see. You go down, you start 6 o'clock in the morning. Maybe you work...twelve to three and you come back. Rest. Then you go back again, you work, maybe the...if you
work the late one, then you work from 3 o'clock in the morning till 6 o'clock. 'As 24 hour already, and then you come. And then you get on the truck, they bring you home. Another bunch, they there already, see. Before you come out, another bunch is there. When you go in, the other fallas go home. Same thing, see. Oh, 24 in, 24 out.

CT: 'As all free, or you getting paid?

AC: Well, you got plantation pay. 'Cause the other fellows was making money with the government, eh. When work, but firewood, they get more pay. They get Army pay, eh. Army was paying them. Not the plantation. There, the plantation was paying us. We get small pay. Our regular pay, see.

CT: But outside government pay was more high?

AC: Yeah, when they give them more, see.

I was glad when they tell me go out. I said, "You walk over here. Dark like hell. You don't know where you going. You bang somebody. Maybe one fellow running the other side, and you running into the bayonet. What. You got the knife in front, eh." He go through your guts, boy. 'As what I seen that was the shine stuff. The gun, see.

CT: Oh, the bayonet?

AC: 'As what I was looking all the time going to that...and I see that bayonet, and then--I don't know bayonet or what was. But shine. Son of a gun. When I hear the karak, karak! Hoo boy. Now he going put one bullet. I said, "Goodbye, folks. I no see you falla no more." No, he never shoot me. Lucky he never shoot. If I will run, he shoot. Yeah. If I had take away and he shoot me, boy. "Was you scared?" I said, "Was I scared? I never doodoo in my pants because I was shame." Hoo boy. Scared like a son of a gun, boy. The guy....he yell at you, "Halt, halt. Advance." You advance. "Halt!" You stop. But all I hear was the voice. I never know where the hell....if I was going to one ditch or where I was going fall down, but, no. But good thing you could feel the solid, you know, the road, eh. No soft. "Ah, I'm in the road."

Then I going to the building. Go in the building, go drink coffee. Inside get light, eh. They get all black out. Drink coffee. Hoo, boy. I said, "Gee, boy. That guard made me scared like that. When he cock the gun 'as when I get more scared. I thought pau. My life is gone." Lucky he never shoot. If he go shoot me, I pau. Long time, I no more.

CT: Oh, good thing, yeah. Thanks for talking so long. Good story, today.

AC: (Laughs) Haaa, boy!

END OF INTERVIEW
WAIALUA & HALEIWA
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