Harry Katsuji Suga, born on December 19, 1925, grew up in a Nu’uanu neighborhood of florists, theaters, restaurants, mortuaries, and other commercial establishments. Suga’s father, Ennosuke Suga, and mother, Yoshie Suga, were the parents of four children. Harry Suga’s father emigrated from Osaka, Japan, to manage Iida Store, which sold chinaware and other imported goods.

Harry Suga was in the second grade at Royal School in 1933 when his father died. Suga and his siblings went to live at Tenrikyō Hawai‘i Church while his mother did missionary work. After Royal School, Suga attended Kawānanakoa Experimental School. In a vocational guidance class there, he discovered commercial art. He continued this interest as a McKinley High School student.

During World War II, he joined the Honolulu Advertiser as a layout artist. On the side, he made lobby display cards and banners for the Army-Navy YMCA theater. After the war, he was asked to letter in kanji, or ideographs, for Japanese stage show posters. In 1946 he was hired by Royal theaters. There he was apprenticed to John Lomasney, a former Warner Brothers artist.

While with Royal, Suga was hired to do part-time work with Nippon Theater. As a freelancer, Suga also produced show cards for Kokusai Theater. With the addition of Daiei and Tōhō to his clientele, Suga acquired a virtual monopoly on the Japanese theater poster business.

Suga joined Consolidated Amusement, Co. in 1979. Among his most memorable posters were the Star Wars lobby cards which Suga made for Cinerama Theatre. He left Consolidated in 1985. By then, hand-lettering was being replaced by Mainland-produced lithography. In 1986 Suga joined City Mill, a chain of hardware stores, as a sign maker. He retired in 1993.
WN: This is an interview with Mr. Harry Suga on March 30, 1993, and we’re at City Mill on Nimitz Highway, in Honolulu, Hawai‘i. The interviewers are Warren Nishimoto and Michiko Kodama-Nishimoto.

Okay, Kat-chan, let’s begin then. Can you tell me when and where you were born?

HS: Oh, I was born [December 19], 1925, on Kukui [Lane], in apartment twelve, I remember. It’s a two-story building, near [S. M.] Iida Store and Yamasaki Garage. And there was the Shimizu Photo Shop, and there were a lot of flower shops. Well, naturally, mortuaries was around that neighborhood, too, you know.

WN: Hosoi [Funeral Home]?

HS: Hosoi, Silva, Borthwick. Anyway, there were a lot of Chinese[-owned] and Japanese[-owned] flower shops. In those days, they used to use horse and buggy to deliver. That’s why they had horses’ stalls around there. They chained the horses. And there were a lot of Japanese[-owned] stores in Nu‘uanu, especially. As a matter of fact, that whole community was.

WN: How far away was your house from the corner of Nu‘uanu and Kukui?

HS: No more fifty yards.

WN: To what side, is it heading toward the [Nu‘uanu] Valley on the left or the right?

HS: There was a theater over there already, Princess Theatre on Fort Street. We were in the back.

WN: Okay, so you were on the Koko Head side of Nu‘uanu [Avenue]?

HS: Yes, yes. And Nu‘uanu Street, I can remember, there was Sunrise Bakery, Japanese[-owned] bakery. And there was some doctors, Chinese doctors’ clinic.

WN: That wasn’t—not Chock-Pang [Clinic]?
HS: Oh, could be, I don’t know. Because the doctors were mostly on Vineyard Street, you know. Vineyard was a lot of Chinese doctors. Some Japanese, but majority was Chinese doctors on the Vineyard Street area. The one [Japanese doctor] I can remember is Dr. [Kinji] Uchida. And there was another Okinawan doctor, Dr.—chee, I forgot. But the Chock-Pang Clinic was right in the corner.

WN: Nu‘uanu and Vineyard.

HS: Yes.

WN: Dr. [Herbert S.] Takaki was on Vineyard.

HS: Yes, Dr. Takaki was on Vineyard, yes. And as you come down Nu‘uanu Street, they have Akita Barber Shop, I remember, and there’s a _SETTING\, where they make SETTING\, it was in the back of the Akita Barber Shop. You know Dr. [George] Akita at the University of Hawai‘i in Japanese history?

WN: Yeah.

HS: Okay, that’s the family. Mother and dad was the barbershop. He’s still at university? Wow. [George Akita is Emeritus Professor of Japanese History at the University of Hawai‘i-Mānoa]. He’s my classmate. I haven’t seen him for long time. Anyway, and there was a Chinese-owned, I think, grocery store right next. And then came [D. K.] Teragawachi.

WN: Jewelers?

HS: Jewelers [and watchmaker]. And next was one of those [house of] prostitution over there. And come Hirota Florist. Then come Schubert Cyclery, I think was there.

WN: Schubert?

HS: Schubert Cyclery, yes. He was one of those . . .

WN: We’re heading . . .

HS: Going up toward . . .

WN: . . . mauka?

HS: Mountain side now. And there’s another lane [Kapena Lane] that goes to Mun Lun School.

WN: Mun Lun [Chinese-language] School? Is that where the Golden Wall Theatre was?

HS: No, Golden Wall was on School Street. And next came Maruman Shōten. They sell anything on food over there, Maruman. And there was a hardware store, I think. Japanese-owned hardware store. And came one candy store, mochiya, and most candy. And then came a barbershop again there. But before that, remember B. K. Yamamoto [Hardware Store]? Before B. K. Yamamoto took that corner [Nu‘uanu and Beretania Streets], they were further down next to this Yamamoto Barber Shop, then came Sunrise Bakery. It’s right across from Iida
Store, that was 'Ewa side. Because we’re going up [i.e., mauka] Nu’uanu. Then come Maruman Shōtēn and came, I think, a barbershop, up side.

WN: This is now makai?

HS: That’s mountain.

WN: Oh, we’re going toward the mountain?

HS: Toward the mountain. And there was a liquor store, I think it was. Now, we’re on Kukui Street now. I [was] born [on] Kukui Lane. They had Nu’uanu Congregational Church. Reverend [Masaichi] Goto was there, and the church was over that ground [Nu’uanu and Kukui Streets]. And there were a lot of flower shops, you know, over there, just in that vicinity alone, there was Elizabeth [Florist]. Sawamura took over this hat cleaning shop. You know, in those days, a lot of hats, see, they cleaned them. And came to Miyogaya, Japanese restaurant there, Miyogaya [Restaurant].

WN: Miyogaya.

HS: Yeah, Miyogaya. Then come Hayashi apartments. Then come Lee Florists, I think. And there was a small bar around there.

WN: This is still Nu’uanu?

HS: All Nu’uanu. Next to Iida Store was Yamasaki Garage. The Yamasakis had a big garage there. And their residence was set up in the garage. It was built in the garage. (WN chuckles.) Regular house, yeah. And so going up Kukui [Street], there was a Chinese-[language] school around there, Chung Shan School. That’s at the entrance of Kukui Lane. And there were a carpenter’s shop right next. They had a store across the street, this Japanese-[owned] store. They specialize in vegetables, you know, produce. And there was a plumber shop, I think, next. That’s the ‘Ewa side, now, I’m talking about. Then come Akana mortuary [Nu’uanu Funeral Parlors, Ltd.]. And Hosoi [Funeral Home] was further down on Kukui before. Anyway, they had Akana mortuory, that’s right near Vineyard. That’s where [Chock-]Pang Clinic is now, which is—they sold the place. The building is still there, but Pang not operating anymore. That used to be Akana’s mortuary right there. And the rest is all doctors on Vineyard Street.

WN: And that Chūō Gakuin [Japanese-language school] was . . .

HS: Chūō Gakuin was further up. There was a pool [hall] room, I think, there, and then come Chūō Gakuin. And then Hosoi [Funeral Home] moved next to Chūō Gakuin [on Nu’uanu], from Kukui. They moved to a bigger place. Foster [Botanical] Gardens took over that place, the whole thing now, see. So they [Hosoi] have to go back to . . .

WN: Oh, Kukui.

HS: . . . Kukui again. Which is where they are right now. And Borthwick [Mortuary] was further up yet. Then comes Soto Mission [of Hawai‘i], right by the corner of School and Nu’uanu. Now, when H-1 [Freeway] came in [i.e., built, in the 1960s], they had to take [i.e., displace]
everybody out from that, you know. And right diagonally across was Chun Hoon Market. They were about the first supermarket, besides Piggly Wiggly. Piggly Wiggly, they're a [national] chain.

WN: So when you lived in Kukui Lane, how many of you were there?

HS: In the family? We were two brothers, besides me, we were three. My sister [i.e., three boys and one girl].

WN: And how big was your house?

HS: Oh, my house not that big, two bedroom and a living room. Not bad size for a family like us. We all had to sleep on the floor, all mat.

WN: So tell me something about your father [Ennosuke Suga].

HS: My father?

WN: Yeah, where is he from?

HS: Osaka [Japan]. You want to see his picture?

WN: Someday, yeah, I'd like to.

HS: I have 'em.

WN: Yeah, okay.

HS: Anyway, my father sort of came [to Hawai`i] with your great-grandfather [S. M. Iida, from] Osaka, to build Iida Store. Iida Store wasn't there yet. Your mother's family, I mean, when she was a young lady, they were right living next to the Iida Store. You know that?

WN: No, I don't know.

HS: On Beretania Street.

WN: Oh yeah?

HS: Yeah, they used to live over there. Not Pauoa Road, you know. They built in Pauoa Road later on. You remember there was an ice cream parlor there?

WN: Pauoa Road?

HS: Yeah, right next to you.

WN: Dairymen's [Association, Ltd.]?

HS: Dairymen's, yes. And Piggly Wiggly, you remember that?
WN: (Chuckles) I do, yeah.

HS: Across from Kawānanakoa School.

WN: What about your mother [Yoshie Suga], is she from Osaka too?

HS: No, she’s Tokyo. And she came here, and they got married. I think my father was here first, to come from Osaka to build the store. And later on, your great-grandfather [S. M. Iida] went home to Japan, so he sent over the son [Koichi Iida], this is your grandfather now, right?

WN: Right.

HS: So he came over. He was very young man yet. And my dad passed away during the depression time [1933], you know.

WN: Oh, young then.

HS: Yeah, he was forty-eight or forty-five was, I don’t know. Yeah, my dad passed away very young, depression time.

MK: So your father was a businessman?

HS: Yes. They don’t work at plantation or anything, no. They were immigrants in business.

MK: So he came down with S. M. Iida to found the store?

HS: Yes.

WN: So how far away was your house from Iida Store?

HS: Oh, two minutes or three minutes. We used to run, go and visit my father. And he used to come home at lunch and dinner. Even when the store is closed he used to work inside there, until eight o’clock or nine o’clock. Fix the books, come home, you know. Oh yeah, those days, big, you know. Oh, we did all the chinaware, terrific. Iida Store. They were one of the big stores in chinaware before. All this Okinawan families from plantation—‘Ewa, Waipahu, Wahiawā. They come on the weekends to shop around for bowls. And word of mouth, they used to go see my father. My father was taking care these people.

WN: So growing up, what did you do, you know, to have good fun?

HS: Chee, good fun? Well, as a whole, depression, we didn’t feel much because my father was working. But as a whole, he helped my neighbors, because no work, eh? They were getting hard time because bigger family than us, you know. And the father was a takenomi, that’s alcoholic. They used to hide and make the sake, before. The family, they cannot buy rice. They use the rice for sake, eh? Anyway, so my father was sort of supporting that family too. So what we had, we had to share it with the other family. That’s what my father did, all right through depression. But too bad, he passed away.

MK: So how old were you when your father passed away?
HS: I was just going to second grade. I was in Royal School. And later I went to Kawānanakoa [Experimental School]. That's when Kawānanakoa had elementary school yet. So I went through from second grade to intermediate, you know, Kawānanakoa. Before, Kawānanakoa used to be experimental school, you know, University of Hawai‘i teachers used to come [and practice-teach]. And sort of, they think us was guinea pig. You know, people think like that, you know. “Oh, experimental school, oh, something wrong with you people?” you know. Yeah, that’s what they think. Your mother went to Kawānanakoa [Experimental] School, I think. Your aunty went too, I think, Kawānanakoa. And then it became an intermediate school. They take away the experimental stuff. Came to a regular Kawānanakoa Intermediate School. And we used to get a lot of good teachers, not too much Orientals, all Haoles. You know, White teachers. There were some Chinese teachers. Not too many Japanese teachers. The one I had is [Mrs.] Uyehara, [wife of] Professor [Yukuo] Uyehara in Japanese history before, in University [of Hawai‘i]. He passed away. You remember Professor Uyehara? Okay. The wife was teaching us at Kawānanakoa, and she was living across the street of Nu‘uanu in that one lane in there. That’s where Dr. [Noboru] Asahina borrowed [i.e., rented space at] Iida [Store].

WN: Right, right. Part of the building, Asahina.

HS: But Asahina was right across the street before. We used to go Asahina for, you know, dentals, see. Mrs. Asahina was very nice. And the father is a very dignified man in those days. And Asahina-san was there. Right next to the Iida Store at Beretania Street side now, there was, I think, Asahi Furniture. Asahi Furniture was there. And later Asahi moved to ‘A‘ala Rengō side, I think.

MK: Komeiji family?

HS: Yes. They moved. I know one of the daughters. [‘A‘ala Rengō was] right across from the O‘ahu Railway [& Land] Company [terminal], you know. That’s where the train used to pass. We used to ride the train too. Good train, too, you know.

WN: Where did you go on the train?

HS: Oh, we went Nānākuli. . .

WN: Oh.

HS: Yeah, we used to go with your grandfather them. We used to go picnic with the store people [i.e., employees]. I went a couple of times, if I’m not mistaken, with my dad. The whole family used to go, catch the train. And talk about ‘A‘ala Rengō side. ‘A‘ala Rengō, they get Pacific Woolen, Sato Clothier, Uyeda Shoes, and they have this pharmacy, I think, was there.

MK: Akahoshi Drugs?


MK: Maggie Awamura [daughter of Tokuyoshi Awamura, owner of Heiwa-dō Jewelry Store]?
HS: Awamura, yeah. Mr. [Tokuyoshi] Awamura. Oh, those days was terrific, you know, ‘A’ala Rengo. A lot of people. Christmas, it’s beautiful. All the lights, eh. Even up to Nu’uanu [Street], oh, was lighted, you know. Fair Department Store, yeah. . .

WN: You mean over the street or part of the . . .

HS: On the building.

WN: On the building?

HS: Yeah. Oh, Nu’uanu [Street] was a very popular place before. You come down to Vineyard Street, all lighted, you know. Always Christmas, they put up [lights], all these stores. And New Year, you get American flag and Japanese flag. Oh, they crisscross, you know, this display. And you take the ladies especially, those days. All the young ones wear all kimono, New Year’s Day. And they close for weeks, you know, the stores. All close for weeks, all these Japanese[-owned] stores. Not one week, they close for two weeks, I think, or more.

MK: So when you were a small boy then, what stores do you remember your mom going to mostly, from your Kukui home?

HS: Oh, she used to go to Kishimoto Store. It’s right by the corner. In fact, we used to help the lady sell, too. Depression days. Pineapple, we used to get two for five cents, if I remember. The whole pineapple, two for five cents, but people don’t buy. They don’t get the money those days. And [S. H.] Kress came later on, five, ten cents, Kress. Even Fort Street was real bustle. It was jammed, people, weekdays or what. So many people on the sidewalk, go back and forth. Isoshima Store before, you know.

MK: You know, being Japanese, did your family just kind of patronize Japanese[-owned] stores, or did you folks go to other stores not run by Japanese?

HS: Those days, well, we patronize Chinese food, there was Happy Inn over there on the Smith Street extension. There was a chop suey house called Happy Inn, I remember. And they were across [from] the okazuya—I don’t know what okazuya they had, but this was a very popular okazuya. And there was all residences back there. They had Mun Lun School over there, Chinese[-language] school, big Chinese school, Mun Lun School. Mun Lun School is right now [i.e., presently] on Maunakea Street, extension to Kukui. That’s Mun Lun School there now.

MK: You know, you mentioned like the Iida family used to live near the Iida Store . . .

HS: Yes, right next.

MK: . . . over there. The Yamasaki Garage had a house that was right in the garage.

HS: Inside the garage.

MK: How about the other businesses? Were they all like that, where the families lived where they owned the business?
HS: Yeah. They lived in the back. The florist, they lived in the back. Even the barber shop, they get the place in the back, the residence. Either upstairs or mezzanine, they get those days.

MK: And then, like your family, living on Kukui Lane, what did most families in your neighborhood do for a living? Your neighbors and just around where you lived, Kukui Lane?

(Visitor enters. Taping stops, then resumes.)

WN: Okay, let's continue.

HS: That area, the people, what they do, besides my father?

MK: Yeah.

HS: Gee, one was stevedore, some were painters. My father was manager of the store.

WN: Fishermen, were there fishermen there?

HS: No fishermen.

WN: No fishermen?

HS: No fishermen. You know, that place, as a whole, was a real residence. You consider it residence, that area before. There's no, what do you call, like slum, like that. Because there's a worser place in there, River Street side was the worser ones, in that area. Chinese people, yeah, Chinese area.

WN: Tin Can Alley?

HS: Tin Can Alley, right. Tin Can Alley, yes.

WN: Who lived in Tin Can Alley?

HS: Oh, they had a lot of fishermen, Japanese. Wakayama-ken [of] kind people. In Kaka'ako too. Kaka'ako area all Wakayama Prefecture, all fishermen. Some sort of sneaked into the islands kind, you know, stowaway kind of thing. And so they had all variety of people. Some Koreans. But majority, a lot of Chinese, Nu'uanu district. Kukui area, Vineyard Street area. Right now, Liliha side, that's Chinese area still yet. And they have Mānoa, Mō'iili'iili. Right by the University [of Hawai'i], all Chinese.

WN: Were there Chinese living near your house?

HS: Yeah. But we were sort of two-story home. We were upstairs.

MK: And there were people living downstairs?

HS: Yes. But as a whole, it's tall, and the ceiling is high too, those days. It's not low like now.

MK: And was it all rentals?
HS: All rentals, all rentals. In fact, the one you met, my brother, he fell from the two story, you know, I remember. Because my ma wasn't home, he wanted to sneak in from the window, because he was rascal. And there was a bar, those days, with a rusty nail, and the thing went like that, he fell down, but he didn't get hurt. Funny, yeah? We rushed him to the hospital, but no, he wasn't [hurt]. He went two stories down. And that was high those days.

MK: You know, you mentioned that your dad died when you were second grade . . .

HS: Yes.

MK: . . . and you had yourself, two more brothers, and a sister.

HS: Yes.

MK: How did your mom manage taking care of the family?

HS: Well, fortunately, my father left some sum of money, so we didn’t [feel] sort of that hardship. Well, my mother was young yet, you know, those days. She was only about going to thirties. And after that, well, we went to live in a church. Tenrikyō [Hawai’i] Church. And my mother went to missionary work. That’s how I grew up in church. Was real rough but I get no regrets. I learned things, Japanese, yeah.

WN: So how old were you when you moved from Kukui to the church?

HS: I was eight years old now.

WN: How did you feel about leaving Kukui Lane?

HS: Oh, I liked it [i.e., living on the church grounds], those days. Yeah. I really felt lonely life, but still yet. You know, for my mother, you know. And so my older brother went with my mother [on her missionary work]. He was such a good boy that my mother had to take him along with her. So he didn’t live with the church too long with us. Only just my sister and I, and my kid brother. We stayed at that church for long time. Matter of fact, I start doing my own work [during] the war days, and high school. Go to Dole [i.e., Hawaiian Pineapple Company] cannery, work for the school needs. Two summers I went. Oh, I really enjoyed working. In those days, you don’t ride buses too. Matter of fact, I used to go yardboy every week, once a week. Near Punahou School. I used to go for seventy-five cents now, those days. Rain or shine, I walk. Yeah, my brother used to come, but sometimes he lazy. I gotta go all by myself to work, to clean the yard, yardboy. One Haole family.

WN: Oh, near Punahou School?

HS: Right across from Punahou School. And that time I was in Fort Street, living.

END OF SIDE ONE

SIDE TWO
HS: Sorry to interrupt you.

WN: No, no, that’s okay. Can we talk about the movie theaters that you remember, growing up in Downtown?

HS: Talk about movie theaters, I had the whole list of the theaters, you know. I made a speech just recently, at the Mōʻiliʻili Community Center. I went to a banquet. I didn’t know it was a banquet.

(Laughter)

WN: Oh, you were the featured speaker, right?

HS: Yeah, well, we shared that night. One Haole fellow, Leslie Wilcox’s father spoke about the good old days, musical shows and all that. He was involved in that kind of stuff too. I was involved in motion picture company. Oh, talking about motion pictures, so interesting those days. You heard of Oʻahu Theater in Maunakea Street? Oh, that became Roosevelt Theatre. Later on, Rex Theater. Okay, original is Oʻahu Theater, which the Japanese theater used to be. That’s about one of the early part of... Well before that, you had the silent pictures going on. Hotel Street had about three theaters, like the Bijou Theater, Empire Theater, and there was Hawaiʻi Theatre, but Hawaiʻi Theatre came later on, that big one, at the corner of Pauahi and Bethel. That’s later on.

WN: And these were all American movies...

HS: American theaters. And there was another theater, by the old Von Hamm-Young Building. There’s a big sort of refrigeration company, Von Hamm-Young [Company, Ltd.]. And right in that place [King and Bishop Streets], they had a theater nearby too. Those days were all silent days. Beretania Theatre is the Tin Can Alley theater. That was a silent before too. And in Kakaʻako, I think, there was, before the Kewalo Theatre came up, there was a small theater in Kakaʻako area [Orpheum Theater]. That was silent and came to a talkie theater. And gradually came up Princess Theatre [in 1925], all sound pictures coming in. And Princess Theatre start coming up, next to Fair Department Store [on Fort Street]. They had a beautiful...

WN: So while you were a kid growing up, there wasn’t a Princess Theatre though, when you were real young.

HS: They were building, they were up already, in that Kukui district. In fact, the Princess Theatre was in back of us already, I can see the big building. And later on, Hawaiʻi Theatre came up, the 1,500-seat theater. Princess was 1,400. And later on, Liberty Theatre, on Nuʻuanu Street, came up. And later on, King Theatre came up, on King Street. That’s under the Royal [Amusements, Ltd.] chain. And later on, Tōyō Theatre came up before the war [World War II]. Tōyō Theatre. That became ‘Aʻala [Theater], you have to change the name because you cannot use “Tōyō,” yeah, Japanese.

WN: So started as Tōyō [Theatre] and became ‘Aʻala [Theater] during the war?

HS: ‘Aʻala Theater. And then came back to Tōyō again [after the war ended].
WN: So Tōyō Theatre was right where it was [i.e., on College Walk], that's the original location?

HS: Yes. And that area was [where] St. Louis College [was located] before. And River Street was [once] more wider. That was man-made stream [i.e., the widening of Nu'uanu Stream], you know, take the land. And then Tōyō came up nearby. Across the street was all produce. Across the theater, all produce companies, Japanese produce, vegetable. Oh, that was the original produce [area].

WN: So that's where Shimaya was, Shimaya Shōten?

HS: Shimaya was, yes. Shimaya is a very old company. Shimaya Shōten. Now they're at Kapālama [on Kohou Street], next to City Bank area.

WN: And Izumo Taisha . . .

HS: Izumo Taisha [Mission] wasn't there yet. They were further, the other side of the town, Liliha side. Izumo Taisha. That [area] was a sort of like camp, you know, Izumo Taisha. All the houses were all close by. That's the kind of area Izumo Taisha was, you know, so many people around there. So, oh, they get quite a bit of omairi kind of people. After that, I think, Alien [Property] Custodian, [World] War II days, they [government] took over that [i.e., the military government confiscated the property for the duration of World War II]. And they [Izumo Taisha] fought the case and they won. So now, they wanted that to be replaced, so they found that River Street [location]. The government gave them the River [Street location].

WN: Oh, so that's after the war, then, that location.

HS: Oh yeah. The development over there. And meantime, Kokusai Theater came up. International Theater.

WN: So Tōyō came first?

HS: Oh yeah, Tōyō was there first.

WN: And then Kokusai.

HS: Kokusai. And before Tōyō had Honolulu-za [Theatre].

WN: Honolulu-za.

HS: Yeah. That [was on] the old ‘A’ala Street. ‘A’ala and Beretania. There was a Japanese[-owned] shoe store there.

MK: Lion Shoe Store?

HS: Lion Shoe Store. No, Lion's . . .

MK: Or Star Shoe Store?

MK: There was one. [Lion Shoe Store was located at ‘A’ala Rengō.]

HS: ‘A’ala Rengō, eh? Lion Shoe Store. And there was Park Theatre, [its Japanese name was] Nippon Kōen Gekijō, which became Nippon Theater [after World War II ended]. That was owned by Mr. [Noboru] Furuya. And he leased it out in the wartime to this Filipino guy [E. A. Taok]. And after the war, the lease pau, so he [Furuya] took over, make ’em into Nippon Theater. And it was Nippon Theater for twenty-something years, under Furuya. I was working part-time with Royal Theater [i.e., Royal Amusements, Ltd.] those days.

WN: Right.

HS: Nineteen forty-six.

WN: That’s when you started at Royal.

HS: Yes, ’46. I was with Royal thirty-two years.

WN: So before the war, as you were growing up, there was Tōyō [Theatre] . . .

HS: Yes.

WN: Kokusai [Theater] came up.

HS: Yes.

WN: Honolulu-za [Theatre]?

HS: Honolulu-za.

WN: And Kōen Gekijō [i.e., Park Theatre a.k.a. Nippon Kōen Gekijō, and later Nippon Theater]?


WN: What else, Japanese theaters?

HS: And . . .

WN: Before the war.

HS: Before the war, they had—oh, Beretania Theatre.

WN: Beretania.

HS: Mr. Kimura used to run that.

WN: And that became Beretania Follies?

HS: Right, later on, yes.
MK: You know, you mentioned that a Mr. Furuya owned the Kōen Gekijyō?

HS: Park Theatre.

MK: Park Theatre.

HS: [Later known as] Nippon Theater.

MK: And he had leased it out to Filipinos during World War II.

HS: Yeah, Mr. [E. A.] Taok.

MK: So Furuya-san was a nisei, then?

HS: Nisei.

MK: And owned it?

HS: Yes. He inherit from the father. The father passed away. You remember the father was the biggest shareholder in Fair Department Store? People didn’t know that. The biggest shareholder in the Fair Department [Store] was Mr. Furuya, Furuya family. That’s why he moved the Shiseido [cosmetics] inside Fair Department [Store]. When he got the franchise from Shiseido, oh, he went through the hard times. I know how he struggled to sell the product and they used to go Waipahu area, Wahiawa. He slept in the car.

WN: Was there a Tōhō [Theater]?

HS: Tōhō came later on.

WN: Way later on?

HS: Later on.

WN: After the war?

HS: Oh yeah, after the war, Tōhō [Theater]. And Daiei [Theater].

WN: Oh, Daiei.

HS: Okay, Empress Theater [once] was Daiei [Theater].

WN: That came later.

HS: And Liberty [Theatre was once] one Japanese [theater], Nikkatsu [Theater].

WN: Oh, Nikkatsu?

HS: Yeah, they leased from Consolidated [Amusement Company].
WN: That's after the war too.

HS: Right after the war—well, pretty, well, later on.

WN: So before the war, was there like Consolidated Amusement [Co.] and Royal Amusements [Ltd.]?

HS: Yes.

WN: And then, Japanese theaters were all independent?

HS: Independent. Yes.

WN: No one person owned more than one Japanese theater?

HS: Matsuo brothers, Kokusai, they're stockholders. And Muneko Kimura is from Beretania Theatre. And later on, he got together with Furuya, so they owned the Park Theatre. And later on, they split and Mr. Kimura went to Honolulu-za, he run his own Daiei [film company] pictures there. And Mr. Furuya had Shôchiku [film company]. And Tôei [film company] studio came in.

WN: Tôei.

HS: Okay. You remember Shintôhō [film company]? Okay. Shintôhō came to Kokusai Theater, see. And later on, Tôei [film company] start joining with Kokusai. And that's when they [Kokusai Theater] lost their lease on Tôei, so Tôei went to Consolidated. That's it. They're the ones that making the money now, all chambara, sword fight, right? All the Hawaiians go, any kind of ethnic group go.

WN: This is when?

HS: Oh, this is way after, 1960s.

WN: That's when I went. (Chuckles)

HS: Okay.


HS: See, okay, you used to go for samurai [movies] yeah?

WN: Yeah.

HS: Okay, you were that time then already. Okawa Hashizo, Satomi Kotaro. Those days, oh, they just rake in that money for how many years. I tell you, Tom, Dick, and Harry, any kind [of] people went. After work too, five o'clock, they bring their bento go over there, you know. They had dinner, yeah, remember?

WN: So before the war, all these Japanese theaters were doing well?
HS: Oh yeah, they were doing, oh, terrific. It's a big competition.

WN: And there were enough films to show?

HS: Oh yeah!

WN: For all these theaters?

HS: Oh yeah, they had all these [movie] studios. Matter of fact, in Hollywood alone, those days, before the war, or after the war, one studio was making twenty-six prints. Imagine, twenty-six! Warner Brothers alone was making twenty-six features a year. That much, you know. They take only two weeks to make one picture. You know what I mean, those days? Those westerns, or musicals. Their budget wasn't that big before. Not like now, a $20 million production, and yet they go broke, you know.

WN: And all these Japanese and American movie theaters were showing first-run features?

HS: First-run, all first-run. But this first-run business came in later part of 1960, because [previously] Royal was getting all this second-hand-down kind of films, because they were kind of low-graded. Royal used to get [films] from Republic Studio, Roy Rogers westerns. That's the only one making big money for Royal, those days. And later on, Disney break away from Consolidated. Buena Vista Company, so they tie in with Royal. That's it. And just to bring their order in first, they called for the laboratory print, the first films coming out from the laboratory. It's not on a reel, now. It's a roll they come inside, in a hard cardboard. Then they had the girls down there to wax that, you know. That's first-run pictures, no scratches. Was real delicate, you know. That's when they order first-run pictures. Then Consolidated start bringing in their own first-run. Before that, you had to wait six months, you know. You want to see Gone With the Wind [in Hawai‘i], you gotta wait six months before they have Gone With the Wind, from New York. Now [from] New York, Los Angeles, only one week difference with over here. That's how it is now. What Los Angeles showing this week already, next week you see 'em over here.

WN: So before the war, they had Royal and Consolidated [companies].

HS: Yes, competition.

WN: That was the two main ones?

HS: Yes.

WN: Then you had all the Japanese ones . . .

HS: Yes.

WN: . . . independent.

HS: Yes.

WN: And then you had smaller, independent American . . .
HS: Yes.

WN: What about Chinese theaters?

HS: Chinese, yes, we used to get Chinese [films]. But they was very limited, Chinese [films], Roosevelt [Theater]. We used to get films [in] Chinese, but that one all in from San Francisco. And those days, they were not up to par, Chinese films, those days. Even Filipino [films], not up to par, those days. Terrible films, production. Not like Japanese. Japanese [were] already advancing in motion pictures, with Cinemascope and all those, you know. They were ahead of anybody in film business, those days. And we used to get these foreign films from the French and Italians.

WN: So when the war broke out, where were you living?

HS: I was living Fort Street.

WN: Fort Street?

HS: Yeah, church.

WN: So, you were still going to high school then?

HS: Yes, I was just about going to high school already. When war broke out. I was just sophomore, McKinley [High School].

WN: What do you remember about that day?

HS: Pearl Harbor? Gee, you can see the plane, but so many smokes, you know. You don’t realize, but look like Japan plane, you know, way up. All the fighter planes. Look like you get Japan, hinomaru. But later on you hear on the news, it’s Pearl Harbor bombing. You see all the military vehicles in town. Lot of this anti-aircraft kind [of] shooting, this and that. All those is falling in the city. No Japanese bomb fall in the city, all American bullets. And McCully district, all wiped out. Punchbowl, some places was wiped out. It was American, just shooting.

WN: I know ‘A’ala Street got hit too, right?

HS: Yeah, they were hit, some houses. Some people died. The Japanese never bomb Honolulu, never. All [U.S.] military [installations]. That’s when, that night, all the Japanese community head people, ministers and [Japanese-language school] teachers, or businessmen like your [grandfather], they all got interned. They picked ’em up. Even my place, the reverend got picked up. They were here for a while, at the immigration [station]. I visited one time, but I couldn’t see [them] but [we could] deliver certain goods what they want, clothing or anything.

WN: So when the—during the war then, what became of these Japanese movie theaters?

HS: Oh, that’s another thing. They had to close, see. But the [Park] Theater was under lease of these Filipinos, so not bad. And Tōyō, they had to close for a while, and convert that to English[-language] theater, [named] ‘A’ala Theater. So that one, ran English[-language]
pictures. And Kokusai Theater was fairly new yet, so they were under Alien [Property] Custodian, and the [U.S.] Navy was going to grab that thing. But Royal [Amusements, Ltd.] stepped in fast. That company is Jewish[-owned]. [Lou] Rosen stepped in quick and he helped Matsuo out. He tell, “Eh, let me take over the place. Let me put my name over there [as owner]. After the war, I can return ‘em to you.” So they were very good friends, see, gentlemen. So he took over so the [U.S.] Navy cannot touch ’em, Kokusai. He saved it. So he ran his pictures war days, and they made money.

WN: So they ran American pictures.

HS: Yeah, American pictures and they made money, selling war bonds and they made the money. In our day, the [U.S.] Army used to give benefit shows over there [Kokusai Theater]. And they used to get all top-notch bands and big stage shows, you know. I used to sneak in and look, because I was tied with theaters. They tell, “Oh, Harry, come over. Tonight, we get special shows, you know.” Oh, terrific bands.

WN: All military?

HS: Oh yeah. This Black people kind [of] band they get, oh, they got jazz band, you know. Real big, top bands. Anyway, that went through the war days. And before 1945, this Filipino guy [E. A. Taok] took a chance and ran Japanese pictures [in Park Theatre]. Was silent kind, he brought in through somebody, so the benshi got involved. And New Year’s Day, I think they charged five dollars a ticket, or something like that, and they made money, you know, that Filipino guy. Yeah, because Japanese like go see, New Year’s. Oh, they went. Even I went too. I know the Filipino guys, so I go inside free. Those days, they made money. But Mr. [Lou] Rosen is Jewish, he kept some films, the soundies now, no silent pictures. He had from the Matsuos. He kept ’em all in his vault. So he tell, “Eh, Harry, why the Filipino guy making money? Why can’t I make money too?”

So he rent Kokusai [Theater], New Year’s Day again, sound, music, picture. Oh, the Filipino guys’ silent picture all drowned already. Naturally [everybody] go for talkie, get sound, eh?

WN: But the movies that they were showing before the war started was all sound?

HS: Oh yeah, sound.

WN: So you talking about this Filipino man had old movies that he showed?

HS: Yes, because he couldn’t get the sound pictures. I don’t know where he went to go get these silent pictures from, but war days, you don’t get to see Japanese pictures. You know, those days, you have to hide the film or they [government] confiscate the films. Certain reels no more [i.e., missing in sequence] and they running the thing, you know, those days. But people don’t care. And I used to make the posters too.

WN: Oh, you did, during the war?

HS: Yeah, I used to make some posters.
WN: Well, let's talk about how you got started doing posters. When did you get started?

HS: Nineteen forty-six, I worked for Royal [Amusements, Ltd.].

WN: Oh, but before that, you said during the war you were doing posters.

HS: Yeah, I used to do some work, part time.

WN: How did you get interested in doing poster work?

HS: You see, I took vocational guidance in Kawānanakoa Intermediate School, eighth grade. I remember my teacher, Mrs. Thompson, she came up with that, vocational guidance. What you gonna want to be after high school, or whatever. So I read about commercial art. McKinley took out one vocational guidance book, those pamphlets, sort of. And that was very interesting, you know. So I got interested in that, and that's how I start making work. I go to sign shops, I get scolding. You know, Fort Street had a lot of sign shops those days. I used to go walk, go stand or—tell, "Boy, what you want?"

You know, that's the kind [of] talk they tell you. And I came better than them, later on, all these guys. And they remember. I tell, "You remember this?"

Tell, "Oh yeah, did I say that?"

I tell, "Oh yeah, you're the very one who was mean to me."

And he come around, he tell, "Oh, Harry, how do you do this?" You know, screen work, I used to teach them. And anyway, I used to do some work, and I joined the [Hawai‘i] Newspaper Agency, layout. That's all wartime, that.

WN: So while you were still going to high school, you joined the [Hawai‘i] Newspaper Agency?

HS: No, high school days, I used to do just my own kind at home. And I start learning, all self learn. But I had a good teacher that I worked with at Royal theaters. He was an Irishman, he taught me a lot, nearly all my years with him. Oh, you should see, Warren, this [posters] they have, I've collected some. Yeah, that's beautiful stuff, the posters. All valued stuff, you know.

WN: So how did you get—during the war, when these Japanese theaters were showing American . . .

HS: No, right after that, I got involved, operating Japanese pictures.

WN: Yeah.

HS: There was a fellow that was really good. He passed away already, Kawaguchi. He was one of the pioneers of these commercial artists. He corralled all the downtown area [businesses] from drug stores to clothing stores, like Hub [Menswear], or Kramer's. All those men's clothing stores, like that. Liberty House, they had their own display [department]. I knew some of those boys. McInerny had their own, and Hollister Drugs. Thayers, all these music shops,
they had their own people. They're really good. Those kind of people, real showmen. I mean, display people. Not now. Liberty House, not now. No creative, just put mannequin, you know.

MK: I was wondering, as soon as the war ended . . .

HS: Yes.

MK: . . . did the Japanese films come back?

HS: Yes, '47, I think, 1947, start coming in. But those Japanese films, no guns, they cannot use, or no samurai sword, you know.

WN: Oh yeah?

HS: They used to get only wood, yeah? They were strict because the [Gen. Douglas] MacArthur spring command, they censored the films.

WN: New films made.

HS: Oh yeah, in Japan.

WN: But what about reruns, could they show the old ones?

HS: Yeah, but who has that? They destroyed all these. They confiscated, the [U.S.] Army. They were showing this Camp Snelling, with all the interpreters [i.e., training films for the Military Intelligence Service].

(Laughter)

HS: Those days, [nisei interpreters], they don’t know how to speak Japanese, and they go interpreter’s school those days. I was supposed to be one of them too, but I was 4-F [draft status] already. I cannot go in.

Matter of fact, the paper was so bad in advertising. Not like now, you know, papers are terrific in Japan. [Those days] you cannot paste, you just rub the thing on, those rice paper. Oh, the thing start tearing apart. So I had real problem. I tell my mother, “Gee, how I going paste these things, you know?” They want to print ‘em on the posters. But somehow, I found a way, and the papers came good.

MK: You know, I had a question about, you know, before the war, you have the issei people, and you have the children, yeah. Who were the ones going to the Japanese movies those days?

HS: Issei.

MK: Issei.

HS: Issei and later come nisei.
MK: So people your age, as kids, went to the . . .

HS: Japanese show, yeah. We go English show too. But majority we go follow, we go to Japanese shows.

WN: What was considered the nicest Japanese theater?

HS: Those days?

WN: You know, the classiest one.

HS: Classiest one? Oh, gee. Tōyō was first, Kokusai came next. Beautiful theater, Kokusai came, new, eh? They were nice. Nippon Theater was old and they go renovation for one year before Shōchiku [film company] came in. I stay with Nippon Theater that time already, and they were renovating.

MK: And then, you know the families that lost their theaters because they were issei, what happened to them, those families? Like the Furuya family was fortunate because Furuya was second-generation . . .

HS: Yes, he took over.

MK: How about the other families that were first-generation?

HS: Like Matsuo family was lucky because of Mr. Rosen, the Royal [Amusements, Ltd.] took over [Kokusai Theater]. Let's see, Japanese theaters, not very much involved with the family kind. Either they were leased or they start building up after the war. Like Daiei start building their own theater, the corner of Beretania and Nu‘uanu.

WN: That was way later, though.

HS: Daiei [film] company bought that property, and run by Mr. Kimura.

WN: So what became of like Honolulu-za [Theatre]?

HS: Honolulu-za, that was owned by Consolidated later on.

WN: Later on. But before then . . .

HS: That was independent theater before. I think was owned by one Japanese, I think.

WN: Was closed during the war and then . . .

HS: Oh yeah. And later on, they reopened again with second-run pictures. And they ran Filipino pictures after that. Yeah, came to a Filipino theater. And used to get Pālama Theatre, was a neighborhood theater. Kalihi Theatre, Liliha Theatre, all became neighborhood theaters. Plenty, you know. And Pāwa‘a [Theatre] is the Cinerama Theater now.

WN: So neighborhood theaters sort of came up . . .
HS: Kaimuki.

WN: . . . after the war?

HS: No, no, they were in war days already. Oh, they were making good, these neighborhood theaters. Kalihi, Pāwa’a. And the independent theaters start coming up, like Nānākuli Theater, Waialua Theater, all independent. Some run by Magoons. You know Magoon [family]? Magoons used to get involved in theaters too, so they used to run those theaters here. And used to get Kahuku Theater. And Victory Theater, in Wahiawā. Wahiawā get two theaters, Victory and Wahiawā Theater. One was Consolidated, one was independent run by Matsuura family. And Haleʻiwa Theater.

This Matsuura family, Mr. Matsuura was a big man, before, theater-wise, independently. He owns about five, six theaters in the Windward side, Leeward. In fact, he used to run Kāneʻohe Theater too, Waimānalo Theater. There’s no theater anymore there. All the shopping centers came up now. Leeward side, like Pearlridge [Center] theaters. And now they get Kāhala [Mall] theaters, all that’s Consolidated. And now they trying to go into Mālili, now they went to Campbell Industrial [Park] area, ‘Ewa side [i.e., Kapolei]. I think theaters going to come up. Yeah, the company is going to that side too. Hawaii Kai is opening this weekend.

WN: So what was the—would you say that the movie theaters did really well during the war? All the American movie theaters did real well except for these Japanese theaters?

HS: Yes. American theaters, all motion picture made good. And was cheaper, because no TV, right? That’s why motion pictures were really good those days.

WN: With all the soldiers and . . .

HS: Oh yes. Hotel Street was packed with soldiers. You cannot walk on the sidewalks. All uniform.

MK: What was Downtown like during the war years? You know, the same area that you described when you were a kid, you know . . .

HS: Yeah, all busy.

MK: What happened during the war years?

HS: Over there? Oh, lot of amusement stuff going on, you know. That’s why selling hot dogs, or you know, that kind of place, they made money.

MK: How about the other businesses that you remember Downtown? How did they fare? You had so many Japanese . . .

HS: Oh, some they lost the business. Because of the generation. They was alien, eh?

MK: How about the ones that continued to operate, how did they do? Were they . . .
HS: Oh, you see, those days, the sons went to the war, the 442nd Regimental Combat Team, 100th Battalion, so somehow, the daughters was running the place. Under the daughters' name, they used to run the shop. So it wasn’t that bad. But the big ones, like Honolulu Junk Company Ltd. They had lumber, hardware. They were taken over. Alien Property Custodian took over the thing. And the son came back from the war, and he used to buy all the things. And later on, he went to Sand Island, he opened one junk store over there, then he start making—very wealthy man now. He got together with the Jewish people and they made big bucks over there at Sand Island. Yeah, still operating. Now, the son running the place.

WN: How about where you were living, Fort Street, during the war. Were there people moving in, like defense workers, or anything . . .

HS: No.

WN: . . . living in that area?

HS: No, that was well established already. That's real residential area already, owned by Chinese, Japanese.

WN: What part of Fort Street is this?

HS: You know, Funchal Street? Okay, right there.

WN: Oh, okay. That's now Pali Highway?

HS: It's Pali Highway right now.

MK: You know, we heard of—I think Warren asked you whether or not there were Mainland people moving into your area to live, during the war years.

HS: No.

MK: Not over there?

HS: No.

MK: Did they live anywhere in that town area, the defense workers?

HS: You see, these defense workers was more concentrated in Waikīkī area, those days. They was commuting from Waikīkī. They used to rent. Lot of those people. Or they sort of established themselves down by Pearl Harbor someplace, you know, around there or nearby. Defense workers.

WN: So not so much Downtown. Downtown was more a place that they went, but they didn’t live.

HS: Yeah. Oh, Pearl Harbor was booming those days. Even the Filipino workers working plantation, they quit plantation. So all of them came in town to work in defense, Pearl
Harbor, because the Japanese no more chance. Nisei no more chance because you alien, those days, German or Japanese, you get no chance. The Chinese made out, they get the money, they buy all the property. Stocks. Japanese was real in the back yet, those days. Because the father didn't think that way. They all think, make money, go back Japan.

END OF INTERVIEW
ORAL HISTORY INTERVIEW

with

Harry K. Suga (HS)

April 16, 1993

Honolulu, O'ahu

BY: Warren Nishimoto (WN)

WN: This is an interview with Mr. Harry Suga on April 16, 1993, and we're in his office at City Mill in Honolulu, O'ahu. The interviewer is Warren Nishimoto.

Okay, let's begin with interview number two. What I wanted to do was ask you about—still during World War II—I wanted to ask you how each Japanese movie theater did during the war. Let's start with Kokusai.

HS: Okay.

WN: How did Kokusai do? You were telling me about [Lou] Rosen.

HS: Okay, Kokusai Theater was [to be] under Alien [Properties] Custodian. Before that thing was taken over by the U.S. government, Mr. Rosen from Royal Amusements, [Ltd.] stepped in quick and he took over Kokusai from the stockholders. Most of them [were] Japanese aliens, that's why.

WN: So the Matsuo family was alien?

HS: Yeah. I think the [U.S.] Navy was going to take over that whole place, you know, under the Alien [Properties] Custodian. And so, Rosen stepped in and he tell, "I'm going to run that theater." So they [government] cannot do anything.

WN: Was it easy for him to do?

HS: Yeah. In fact, he made a favor for these people, in other words. Anyway, Rosen took over and he ran all these pictures, his second-hand sort of whatever pictures.

WN: For example, what kind of movies? American movies?

HS: Oh, Roy Rogers—oh yeah, American pictures.

WN: You said Roy Rogers?

HS: Yeah.
WN: What else?

HS: All kind of—serials, he run in there. He made money, you know, with Kokusai. All the servicemen start coming, you know. They make good. They sell war bonds over there. War bond drive, you know, and people buy war bonds. Twenty-five dollar war bonds, fifty dollar war bonds. All the servicemen buy. They were making real terrific business in the war days, show people. And so . . .

WN: These were all second-run movies?

HS: Yes. Sometimes first-run. But he [Rosen] was feeding his pictures at King Theatre, first-runs. And Palace Theatre, first-runs.

WN: So Royal [Amusements, Ltd.], at that time, was King, Palace . . .

HS: Palace, Roosevelt.

WN: Roosevelt.

HS: Roosevelt.

WN: Queen?

HS: Queen Theatre, yes.

WN: Queen.

HS: Yeah, and Golden Wall [Theatre].

WN: Golden Wall.

HS: Yes, you remember Golden Wall?

WN: Yeah.

HS: Anyway, we had that theaters' operation. The outside islands, that was all independent. They had Senator [William] "Doc" Hill's theaters. He owned quite a bit of theaters too, you know, Doc Hill, as a senator. He was a Republican.

WN: Right.

HS: And anyway, when the first Japanese theater, during the war now, and that was nineteen forty—the war ended '46 . . .

WN: Forty-five.

HS: Forty-five, yeah. I was working for the [Honolulu] Advertiser yet. I left there was '46. Anyway, a year before that, this Filipino fellow ran this first Japanese show on New Year's Day, imagine.
WN: Right, right, you were telling me. What was his name?

HS: E. A. Taok.

WN: T-A-O-K?

HS: Yeah, Taok. So he ran these silent pictures, Japanese.

WN: Now, where?

HS: Park Theatre.

WN: Oh, at Park Theatre, which became Nippon?

HS: Yes, they came to lease from Furuya, see.

WN: Now, Furuya was Alien Properties [Custodian], they got part of . . .

HS: Yeah. But the thing is that since they leased it before that to Taok, so was all right, you know what I mean? So under Filipino, the U.S. government didn't touch that.

WN: So Taok sort of rescued Park Theatre?

HS: No, he just automatic he lease it, somehow he leased it.

WN: So was little different from how Rosen did the Kokusai.

HS: Right, oh yes. Mr. Taok made money with that silent picture, you know, benshi, yeah? And the film was so old, but [because it was] Japanese pictures, people go, you know, New Year's Day, all the Japanese. Even I went.

(Laughter)

HS: I thought, oh my god. And some of the benshi, I know them, you know.

WN: Right, right, right. Benshi is like a narrator, eh?

HS: Narrator, they're the talking part. And they [imitate] women or the wives, you know, and [play] background [music with] the victrola, you know the old record player?

WN: Yeah.

HS: And they run that, chan, chan, chan, they playing that. They play all kind [of] music. I don't know where I put my record. Mr. Chikuba gave me one LP record.

WN: So had Japanese songs on it?

HS: Oh yeah, was for the movie. You know, the movie background is samurai kind, you know. You know, chan, chan, bara, bara kind, you call that.
Anyway, meantime, he [Taok] was making so good. Mr. Rosen had talkie pictures hidden away, his own, he had some film. So he rented Kokusai Theater one time, right after that. He said, “Eh, that Filipino man is making money. Why not we make money too with Japanese [movies].” So he got the sound one. Oh, boy, that’s it. Taok lost money now, because everybody going to the sound, *naniwabushi*. Kunisada Chuji one.

WN: So this was only New Year’s Day, or all the time?

HS: No, not necessarily New Year’s, he [Rosen] just ran it just for the spite of it. He say, “Eh, that man is making money with the silent pictures.”

WN: Now, this is when the war is still going on?

HS: Yeah, still was going on.

WN: So who was the one who allowed them to start showing Japanese movies again?

HS: No, they just made. They didn’t stop ’em.

WN: I guess ’cause the war was winding down already.

HS: Yeah, right. Anyway, Mr. Taok made money. You know, show after show he made money.

WN: Who was Taok? Do you know who he was?

HS: Yeah, I knew him. He passed away.

WN: But what was he before?

HS: He was sort of a community leader for the Filipino federation kind.

WN: You mean the Moncado [i.e., Filipino Federation of America, headed by Hilario Moncado]?

HS: Not exactly Moncado. He wasn’t [with the] Moncado group, but he was one of the Filipino businessmen, sort of spokesman. Not much of an education man, but he’s outspoken man. And he used to—yeah, that’s right, he was a Moncado man. That’s right. Because he used—I met him at the *Advertiser*, that’s how I met him. He used to come with all these one-page ads [for] General Moncado, you know. And that’s a big thing, Moncado was something like a god to them, you know.

WN: Hilario Moncado.

HS: Yes, Hilario. But anyway, come to the movies, Mr. Rosen was very good. He made money with the Japanese shows too.

WN: So Mr. Rosen was showing, you know, second-run American movies . . .

HS: Yeah.
WN: ... and servicemen used to come.

HS: Yeah.

WN: And Rosen was doing this from the beginning of the war?

HS: Yeah.

WN: And toward the end of the war, Taok came in to Park Theatre, and started showing silent movies?

HS: You see, Mr. Taok was running French pictures before that.

WN: Where?

HS: At Park Theatre. And he was making his money with the servicemen.

WN: I see.

HS: You heard of Fernandel, the actor?

WN: No.

HS: Oh, he was a famous comedian. Anyway, they get the old French movie with subtitles, you know, those days. And you heard of Hedy Lamarr's *Ecstasy*?

WN: *Ecstasy*, yeah.

HS: Hedy Lamarr. Just little nudity and swimming in the water. Ho, that was a controversial picture. So lot of servicemen come early in the morning already. They line up across the ['A'ala] Park.

WN: During the wartime, you could only show movies at daytime?

HS: Yes.

WN: Did they have blackout . . .

HS: Yes, blackout. And curfew, they had curfew to ten o'clock, or nine o'clock, or something like that. Everybody have to be home at nine o'clock already. So the last show is about six o'clock [at night]. Or five o'clock or something, the last show. Give enough ample time to go home. You cannot stay to out [after] ten o'clock, those days. The MPs [military police] coming around, the police coming around. Yeah, those war days. And Mr. Rosen, after that, he got some hidden film that Matsuos [had kept in a vault]—but certain part of the film was gone, destroyed.

WN: Because—by who, censors or . . .

HS: No, no, no. They don't know what happened. They was so in a rush to get rid of the films,
maybe. And all good film was. So part one, the beginning part, don’t have, but the second film and third film, they have. You know what I mean? But they ran ’em, you know. All the people like it still yet. And meantime, they tell the story of the part one, what happened. They get narrator.

WN: Benshi?

HS: No, they talk before the part two start. Yeah, Byakuran no Uta, all those famous pictures. I remember, I saw too. Meantime, I was connected with the theater already [HS began working for Royal Amusements, Ltd. in 1946], those days.

WN: So, let’s see, the movies that Rosen found, they were in a vault or something?

HS: Yes.

WN: I see.

HS: In our theater vault. We have a vault.

WN: Kokusai?

HS: No. Royal vault. They kept it all in their vault. That was his own film. I don’t know how he had that film before.

WN: And Taok was showing French movies . . .

HS: Yes.

WN: . . . Rosen was showing American movies . . .

HS: Yes.

WN: . . . during the war.

HS: Yes.

WN: And then, toward the end of the war, Taok started showing the silents.

HS: Yeah, the Japanese shows.

WN: And then Rosen started showing the talkies.

HS: Yeah.

WN: Now, you said that the French movies and American movies had a lot of servicemen come, who did real good.

HS: Right.
WN: Now, what made them switch to Japanese? Did the servicemen keep coming?

HS: No.

WN: Or was it mostly locals?

HS: Locals, change of trend now.

WN: But what stopped them from continuing to try and get the servicemen to come, you think?

HS: You see, at that time already, the war is just about partially finished. So they continue run some Japanese films. Then they start bringing from the Mainland too, this kind [of] hidden films to run at Kokusai. Rosen start getting the films from the Mainland.

WN: You mean American movies?

HS: No, Japanese films. Oh yes. And later on, they start negotiating with Japan, now, right after the war.

WN: That's when . . .

HS: And that was under MacArthur's spring command, those days. And they have to go through censor to release the new films. You cannot use samurai sword. You cannot use gun or anything. If you hit, you hit with a bat, or you know, those days.

(Laughter)

HS: Terrible, you know. You know, when they fight? The kind [of] film they used to bring in, you know. But was brand-new. (Laughs)

WN: As soon as the war was over . . .

HS: Right, yeah, they quick, you know. Less than a year, they start bringing in already.

WN: What kind of films did they get from the Mainland, Japanese films?

HS: Oh, the old oldie ones, [made] before the war. That's good yet, all sound now.

WN: So Taok and Rosen, while they were showing the Japanese [films], did they also show what they were doing before, the French and the American . . .

HS: Yeah. And later on, Mr. Taok start negotiating with Rosen, see. Mr. Taok was in trouble already because he have to run American films now.

WN: Oh, because he wasn't doing too well?

HS: Right. So he got in [financial] trouble. So he bought a lot of theaters in Kaua'i, like Kapa'a Theater, you know, he went big. Victory Theater, he bought that. And naturally he had to feed that theaters with films. Later on, well, he had tax problems, so Mr. Rosen took over all
of his theaters, [but] not Park Theatre. Because Park Theatre went back to Furuya. The lease went back to Furuya. And so, Rosen took over Kapa’a Theater. Victory Theater went to Matsuura family, that Victory Theater in Wahiawa. And Consolidated [Amusement Company had] Wahiawa Theater in those days. In other words, they had two theaters in Wahiawa alone.

WN: Two different companies owned.

HS: Yeah, two different companies. Mr. Matsuura was running that theater, that was privately owned, I think, the Victory was. And he [Matsuura] started running Royal films over there. Because Consolidated had their own films over there [Wahiawa Theater]. So he start leasing the Royal films. He was making good too. Meantime, he went to Hale‘iwa. His hometown, he come from Hale‘iwa. So he was making good in Hale‘iwa too now, Matsuura. Oh yeah, he was good. And he goes camp to camp, ‘Ewa plantation, Waipahu plantation with his mobile, projectional truck. He bought all these Mayflower. . . . You heard of Mayflower Express before? No? Okay. He bought some of these trucks, old ones, and he convert all, with the big projection machine, portable ones in there. He start showing, come to your camp, right there. Just set up the screen, that’s all. Big bed sheet or whatever, you know.

WN: And people sat out there?

HS: Oh yeah, people just sit on the floor [i.e., ground]. You know, bring their own goza and . . .

WN: Inside or outside?

HS: Outside, this is all outdoors, you know. And sound. And meantime, somebody bring some concession, selling shave ice, or—you know what I mean?

(Laughter)

WN: This is during the war too?

HS: Wartime, too, he show. Yeah. He was running this kind [of] stuff.

WN: So what kind of movies did he show?

HS: American films.

WN: Cowboy and things like that?

HS: Yeah, he make good in that. He really make good. Matter of fact, during the war days, there’s so many films. Like, Honolulu alone, Consolidated alone was changing their program two [times] a week, you know.

WN: Two times a week?

HS: Yeah, two times a week. And all double bills, now. You know, those days, the studios were making twenty-six films a year. You know, Paramount [Studios] alone was making twenty-six
films. That much films they used to make. Even Japan, studios were making that much films before. So they got lots of films flooding the theaters. But not now. No, lucky they make ten films a year now. So expensive, eh. And yet they get independent guys doing this. Nowadays the independent people took Academy Awards. All independent film companies, you know, took in the Academy Awards now. Not the major studios. They release through the [major] company, the banner of Warner Brothers. Clint Eastwood made the *Unforgiven*, you look at that, that’s his private [venture]. That’s independent people doing that, through the banner of Warner Brothers. There’s a difference. And so that much films they used to get. Even King Theatre. And the films over here was real delayed. Was backward, sort of. They used to come with boats, no planes those days. So they used to come in boats and they get from Mainland, about four to five months late, whatever they run. So that much films was coming in over here. But the war days is different. The servicemen used to get the first-run pictures.

WN: You mean, showed at where?

HS: Oh, service camps. Schofield [Barracks].

WN: I see, Schofield. Oh, I see.


WN: You mean right on base?

HS: On base.

WN: Not like Wahiawā [Theater] or Victory [Theater]?

HS: No, they used to get. Or sometimes they rent out privately certain theaters to run special. And that was only sixteen mm [millimeter film]. Because they cannot haul the big thirty-five [millimeter projector] around, you know. Unless Schofield had their own thirty-five was coming in, because get big theater over there, Schofield. Shafter too had their own theater before. Oh yeah, servicemen, terrific. That film, we get it later on, you know. You see it three months later, Hawai‘i. That goes to all around the Pacific bases, those days, or European. First-run now, they get it the first run. Royal was getting only Roy Rogers first-run pictures [from] Republic Studio, and that wasn’t a major studio, you know, those days. B-class, sort of.

WN: What studio was it?

HS: Republic Studio.

WN: Republic.

HS: Yes. You cannot touch those major studios, Warner [Brothers], Universal, Columbia, United Artists, Paramount. . . .

WN: MGM?

HS: MGM was the top. Anyway, these major companies, you cannot touch. Meantime, Royal
went to, became little changing process. They start bidding for films too. You have to bid for films those days. So those days, Consolidated used to grab everything, sort of monopolizing all the top pictures from the studios. But later, they wanted to open it up somehow. And Buena Vista, that's Walt Disney group, start coming with Royal. And United Artists was half and half. Those days, James Bond you [Consolidated] have this year, next year goes to Royal. You see?

WN: Oh, first year Consolidated, second year Royal.

HS: Yeah, that's United Artists operation. But meantime, we start bringing in the sort of studio laboratory prints, genuine prints from the studio. It's not on reel. They come in a plastic container, and we wax it down here. And all brand-new films now, A-class films. And that's when Consolidated start waking up, because Royal start running all first-run films. Oh, Paramount pictures, yeah, all first-run, quick. What Hollywood playing in Los Angeles right now, we get it one week later.

WN: This is, what, right after the war?

HS: Right after the war. Meantime, oh, Consolidated getting shook up already, you know what I mean? They have to get their first-run films too. Right now is just about a week difference from Los Angeles right now, over here.

WN: Yeah.

HS: What Los Angeles is showing this week, we get next week already. Sometimes it's same, opening. All depends on the studio. They want the whole worldwide premiere. So many, 2,000 prints, 2,000 theaters, when the thing open [all at] once. That much films they make, you know. That's why you don't have to go New York to see that, you can see 'em in Hawai'i, first-run.

WN: So who was running Consolidated?

HS: Oh, those days?

WN: During the war.

HS: Oh, they were under various presidents.

WN: But Consolidated was much bigger than Royal.

HS: Oh yeah, they were bigger, sure.

WN: They had a lot of the neighborhood theaters... .

HS: Oh yeah, they monopolize 'em. They really monopolize that thing.

WN: So Royal was under Rosen.

HS: Rosen. Yeah. From the beginning already.
WN: So he must have been a go-getter then?

HS: Big insurance man, yeah. But he like show business, so he got Civic Auditorium too, those days.

WN: Oh yeah?

HS: Yeah, Civic Auditorium and a lot of wrestling or shows, whatever. He made money with that. Ice Capades . . .

WN: During the war too?

HS: Sure, wartime too! Oh, he make good. All kinds of shows. Those days [Civic Auditorium] was nice, but aged, eh. The upkeep start getting dirty, so the City [& County of Honolulu] start getting involved with Blaisdell Center.

WN: So Civic had things like boxing and wrestling?

HS: Oh, everything! Sunday used to be wrestling night. And they used to pack that place up. And they get boxing promotion, [Sam] Ichinose those days. He was big man, Ichinose. Good boxing. And they get this sort of amateur boxing. That was good too. And yet, they get all kinds of stage shows.

WN: Let me ask you a few more questions about the war and then we'll get on to your career at Royal, starting in '46, okay?

HS: Okay.

WN: We were talking about the Japanese movie theaters during the war, Kokusai, Nippon—I mean, Park Theatre. What about Toyo [Theatre]? What became of Toyo during the war?

HS: Okay, Toyo before the war, they was operating Japanese pictures. They were running Shōchiku and Nikkatsu films. And as soon as the war came, well, they discontinued because war, and they changed their name to ‘A’ala Theater.

WN: During the war?

HS: Yes, ‘A’ala Theater.

WN: And what did they show?

HS: Well, they show only American pictures.

WN: So did that take—was that going to be Alien Properties [Custodian]?

HS: No, no, no. They’re Consolidated, so no.

WN: Oh, Consolidated owned Toyo?
HS: Owned Tōyō.

WN: I see.

HS: Yeah, they built that, was a nice theater.

WN: Oh, Consolidated built Tōyō?

HS: Yes. And the interior, they had drawings [on the wall], they draped [i.e., covered] that. You know, masterpieces, you know. You’ve been there, Tōyō?

WN: I can’t remember what was in there though.

HS: Yeah, they get those shōgun kind, you know, those era. Oh, marble drawings on that. They drape that.

WN: Oh, all the Japanese. [During World War II, businesses had to remove or cover Japanese signs and decor.]

HS: Yes, they drape that theater for a while, in the front only. So they no show that.

WN: The exterior, you know, had the pagoda.

HS: Yeah, that kind, they don’t touch that.

WN: Did they have to change the sign?

HS: Only the sign, [it became] ‘A’ala Theater.”

WN: ‘A’ala Theater.

HS: Then came back to Tōyō [Theatre] again, right after the war.

WN: I see. Oh, Tōyō was Consolidated.

HS: Yeah. And Park Theatre, after the war, they came back to Nippon—oh, Kōen Gekijyō was that time.

WN: Kōen Gekijyō.

HS: Kōen is park. Kōen Gekijyō. And later on, Furuya took over, he made ‘em to Nippon Theater.

WN: I see, I see. Okay, well, what about Honolulu-za? What became of that?

HS: Honolulu-za was under Consolidated. The theater was closed for a while during the war, and then eventually, they leased it to some Filipino operation. And they ran some Spanish films [and] Filipino films at the theater. And after the war, Royal stepped in and did some operation in, and didn’t last long. So Mr. Kimura came in, which he ran separate from
Nippon Theater. He was with Furuya one time. So meantime, Mr. Furuya is renovating the
[Nippon] Theater, now, the whole theater, inside, interior. So that took one year. They had
[to renovate] the basement, going up the balcony, like that. He made it better. They make it
real heavy-duty metal went all in. Anyway, that took one year and meantime, I was with
Nippon Theater already, that thing was coming up. And meantime, Mr. Kimura’s operation
cannot wait for that, so he was renting Honolulu-za, with Daiei [film company] films that
time. And meantime, he was eyeing for Kokusai, so he moved into Kokusai. Yeah, Daiei. He
was making good.

WN: And then, Honolulu-za just kind of . . .

HS: Yeah, and then went to Filipino and those films. They got it from Royal, those days, the
films. And in the meantime, [Nippon] came up, all renovation finish, start running Shōchiku
[film company] films, Nippon Theater.

WN: Nippon.

HS: Yes. And they start making good, all the good films start coming in from Japan, those days.
And so I was, from the beginning, I was with Nippon Theater already. I left Kokusai Theater
because Mr. Kimura was coming in Kokusai those days.

WN: Oh, this was before you started at Royal?

HS: No, I was with Royal already.

WN: Oh, that’s right.

HS: Yeah.

WN: And what else, Beretania? What became of Beretania Theatre?

HS: Beretania Theatre was under—what was the Portuguese fellow’s name? I forgot his name.
Anyway, he start running those—before had Japanese films too, you know, at Beretania
Theatre. Mr. Kimura was running that place before he moved to Nippon Theater. And
meantime, the Beretania [Theatre] start running those sort of—not X—no, those days, we
don’t have X[-rated] films. You know, no pornography yet. Those sort of adult films, but it’s
cheap films, [made by] independent people. Then come [movies about] marijuana, I
remember, and people go see that kind of show. And, oh, they made money. They made
money.

WN: During the war too?

HS: No, right after the war days.

WN: After the war.

HS: Right after the war. You know, the old Columbia Inn was right over there, you know.

WN: Yeah, that’s right.
HS: Yeah, old Columbia Inn.

WN: That was a rough part of town.

HS: Oh yeah, rough part of town, but exciting, yeah. Because I used to go too. I used to take my boys with me, you know.

WN: Oh yeah?

HS: Yeah.

WN: You felt safe over there?

HS: Yeah, I felt safe. We go through the back alley too.

WN: Yeah?

HS: Yeah. Tin Can Alley, yeah. Anyway, those days—and they start bringing in burlesque shows.

WN: Live burlesque, yeah.

HS: Yeah, but the thing is, it’s not X, now. Strippers, but G-string, that’s it. No further than that. But those days, they pack the place up. They usually bring a star, you know, well-known stars. Oh yeah, they used to make good. Oh, they pack the theater. And good price too, they used to pay. Something like five dollars, I think, those days, movie and stage. I remember I took some girls with me, you know, working ladies. They wanted to go.

(Laughter)

HS: And of all places, after a funeral, went to Hosoi [Funeral Home] funeral. And [afterwards] they said, “Oh Harry, can we go out?”

I tell my wife, “I think you better go home because I’m going to take these people go visit.”

My wife said, “Yeah, okay, okay.” You know, she understood what.

So I tell ’em, “Eh, how’s about, since we’re in this area, you want to go to see this burlesque show?”

They tell, “Oh yes.” These girls, they all agree, you know. And I had six girls with me, those days, office girls, with all the black dress, yeah?

(Laughter)

HS: You know. And theater manager tells me, “Eh, Harry, what’s going on, you people? Eh, this is no morgue place.” You know.

I tell, “No, this is...”
“Okay, I know you girls from Royal [Amusements, Ltd.], so come in, come in.” You know, he knew already, see. So we went. And so we had a nice time. You know, they don’t want to go by themselves or tell the husband take them.

WN: (Chuckles) Now, you told me during the war, I guess you were still with Advertiser, but did you make posters for the Japanese theaters?

HS: There was another fellow was making Japanese [posters] first, before me.

WN: Like Kawaguchi?

HS: Mr. Kawaguchi, oh, he was making good with that theaters. So meantime, he gave up. He was so busy with his t-shirt business. And meantime, they told me, “Eh, Harry, why don’t you come make Japanese posters too?”

I tell, “Well, I’m not good at it, but I can start doing if you tell me what to do.”

So I study my kanji and everything. I start doing it. And Mr. Matsuo start bringing show people from Japan, singers, you know. They used to send in the fliers from the Japanese company. Studio or Victor Recording Company, you know. I look at that, and I start making my own posters.

WN: How did you get the photographs to put on the posters?

HS: Oh, they used to send that from Japan. So we put that.

WN: So this was after the war then?

HS: Right after the war.

WN: During the war, did you do any?

HS: During the war?

WN: Yeah, like for Rosen or for Taok?

HS: No, not yet. Yeah, ’46, I started.

WN: Oh, ’46.


WN: Okay. Well, let’s talk about ’46, you starting at Royal. How did you get started?

HS: Oh, I was very fortunate. I used to enjoy looking at theater posters. So 1946, before that, the advertising director from Royal Amusements, [Ltd.], E. Walker Chapman, used to come in and bring his ads for the Royal [Theaters] to the [Honolulu Advertiser] advertising department. And Mr. Curtis Otani, the composing ads director in that advertising department, came to tell me, “Harry, there’s no future around here too much, so don’t you want to go in
theater business?"

I tell, "Yeah, sure."

So he tell me, "I'll call Mr. Chapman up for you." He called Mr. Chapman about me.

"You send him down right away. I want to see him after work, I'll wait for him."

So I went. He tell, "Oh gee, Curtis told me about you this and this. You like to work here?"

I tell, "Oh yeah, sure, but can I come as part-timer first?"

"Oh, anything you want," he tell me. "Because I know you cannot leave over there without two weeks' notice. Sure, come over, four o'clock and stay to six o'clock, whatever you want. Meantime, I'll tell the head artist here to make a layout for you so you can just do your assignment."

So I went. And the shop was so filthy. I cannot work in places like that.

WN: Where was it?

HS: In Royal Theaters.

WN: Where was that?

HS: In old Palace Theatre, that's where the main office was, right next to the old Palace Theatre. This was right on the corner of Ke'eaumoku and Beretania, Palace Theatre. And this was a nice theater. And meantime, Royal was right next door. Our department was way in the back of the alley of the length of the theater. So I start cleaning up. I cannot do work without space, all the rubbish. I don't know how many years ago kind of rubbish, see. They don't throw it away, you know. And the guy whom HS replaced, another Japanese fellow, he don't give a darn about it and he just quit. So he left the company, but not saying anything, he just quit. So they were stuck. So that's when I came in, in '46. So I start getting adjusted to the company, and I came a full-timer after a month. And naturally, I had a good instructor, he's an Irishman. And he taught me all what color and this and that, and the tricks of display of theater posters, you know. And he was very good in brushes, so he taught me how to handle the brush. I worked almost a year, I mastered the thing. He tell me, "Oh, Harry, why don't you make the whole layout already? You're good at it already. You don't need my help anymore, so why don't you go ahead and do it?"

So I start doing my own layout. I used to do these twelve-foot banners.

WN: Twelve feet?

HS: Twelve-foot banners, yeah. We used to do banners, you know.

WN: Oh yeah?

HS: Yeah, that's hard card. And they deliver to the theater, the King Theatre, on the lobby, they
put up the thing, you know. It look colorful, you know. At Roosevelt Theatre too, oh the lobby look colorful. Not like now. Those days colorful, real nice, real theatrical.

WN: So twelve-feet poster. What do you put on a twelve-foot.

HS: Oh, the titles, the stars, “Roy Rogers,” you know, “first run.”

WN: Did you have to see the movie first before you made a poster?

HS: Nah. Nah. Only certain pictures we used to watch, special preview. We were in Palace Theatre.

WN: Did they tell you what to write?

HS: Who?

WN: Did they tell you . . .

HS: Sometimes, yeah.

WN: . . . what kind of—how to describe the movie?

HS: Yeah, they tell what the punchline. The catch line, they used to give us. And meantime, the [Honolulu] Advertiser, Mr. Otani, he got involved with Royal too, see, part-timer. He was writing the ads, you know. Lot of copy work, catch lines. And he used to give me that, so meantime, I used to do that, write on my posters. I start with all pasting up.

WN: What was your first movie? Do you remember?

HS: Oh, first movie, gee whiz. Gee, I forgot. I forgot my first movie. And from that, I shaping up the whole art department. Oh, they came real nice, really. I get the carpentry from the theaters, resurface my working tables. And came really beautiful art department. And the rubbish, I threw it away. It was janitorial, you know, and the sink was so filthy. You know, they don’t clean. I stay brushing out with . . .

WN: Let me turn over the tape.

END OF SIDE ONE

SIDE TWO

WN: I was wondering, was there a very strong competition between Royal and Consolidated?

HS: Yes, there were. You remember [the movie] Horse Soldiers?

WN: Horse Soldiers, yeah.
HS: William Holden and John Wayne? Okay. United Artists took that out, and now they want us to run together, the same film, same time, same place, same date, premiere. One in Waikīkī and we ran Palace Theatre. I remember.

WN: Oh, Waikīkī was Consolidated, and Palace was Royal?

HS: Yeah.

WN: Who wanted you to do that?

HS: United Artists.

WN: United Artists.

HS: That’s when the conflict of interest came in. They tell, “Eh, what’s going on, you people?” Consolidated was monopolizing the thing. So meantime, the shareholder on the Mainland was the same boss doing this. So now, he have to split that again, to make it separate, Royal. But the owner is same, now. Still today, Mr. Forman is the big man. Yeah, Pacific Drive-In theaters. They’re the owner of all the Los Angeles area drive-ins.

WN: So Consolidated and Royal were both owned by the same person on the Mainland?

HS: Later on, yes.

WN: Oh, later on. What about in ’46, when you started?

HS: No, not yet. That was separate. Rosen used to own.

WN: Royal?

HS: Yeah. That’s when Consolidated wasn’t Mainland[-based] yet, now. They were their own independent over here, Consolidated.

WN: And what about the non-Royal or non-Consolidated?

HS: All independent. Most of them worked with Royal, the independent.

WN: What about the Japanese, like Tōyō—oh, Tōyō was Consolidated—but Kokusai?

HS: Kokusai, yes, they went on their own after that. Royal gave 'em, Rosen gave back to the Matsuos, the theater. And meantime, Matsuos were showing Shintohō films. And later on, they had Tōei films.

WN: Tōei.

HS: Yeah. I don’t know how they made a mistake. They [Kokusai Theater] discontinued [showing] Tōei [films], so Consolidated took Tōei. That’s when the chanbara [movies] start making money. Oh! The sword [fighting], chanbara, start making money. Oh, I tell you, was so sick, Matsuo was.
WN: I see, so Matsuo gave up Tōei studio films and they showed it at Tōyō.

HS: Yes, Tōyō. And they made money!

WN: When I was growing up, Tōyō was the place to go (chuckles).

HS: Yeah. And your grandpa used to come. He liked movies, so I used to see him. He used to ask me what pictures coming up. That's why he used to come. So meantime, Kokusai is running all Japanese films and I was still working for Kokusai, see, part-time.

WN: Oh, you were working part-time . . .

HS: Part-time, Kokusai.

WN: . . . while you were working for Royal?

HS: Oh, yeah.

WN: Oh, so what did you do for Kokusai?

HS: I was usher.

WN: Usher?

HS: Yeah, I was usher in the theater. In the meantime, I used to make the show cards too.

WN: This is in the forties?

HS: Yeah.

WN: Yeah, okay.


WN: Oh, what do you mean show cards? What is that?

HS: The posters.

WN: So you worked for Royal, you made the Royal Theaters posters and . . .

HS: Kokusai.

WN: . . . Kokusai?

HS: Yeah. Kokusai posters, I do at home. I was sort of independent, I mean . . .

WN: You got different paycheck and everything?

HS: Oh yeah. Meantime, I used to go usher at nighttime. Right after work, I used to go. And
during the daytime, made posters, weekends like that. Day off, I make posters for Kokusai. So I stayed four years with Kokusai. And meantime, Nippon Theater approached me. They told me, “Why don’t you work for us?” And Nippon Theater was negotiating with Royal that time too. They’d get their old shorts, especially cartoons, to fill in the time, you know, those days. So Mr. Furuya used to come pick up the cartoon features through us, and those travelogues, and all those.

WN: And the news?

HS: No, news, those days, that was coming in from Japan already. So that’s how I met Mr. Furuya. Mr. Furuya was coming in to pick up his own films before. And he tell me, “Oh gee, Harry, I know you’re with Kokusai, but you know Kokusai is going to be this and that. Why don’t you come with me, come over my place and work?”

I tell, “Oh, okay then.” You know, going take quite a while, because they’re renovating the theater right now, I knew that.

WN: Nippon?

HS: Yes. Just about finished and I joined them. And they had some representative from Shōchiku studio came on, and I start working with them. And that was fine. And I stayed there almost twenty-something years, Nippon Theater, part-time. And meantime, I was sort of getting a little independent, so Nikkatsu studio approached me, which they took over Liberty Theatre. They [Liberty] were first American Theater before, you know, in Chinatown. So meantime, they leased from Consolidated, Liberty Theatre, Nikkatsu studio. So Nikkatsu start approaching me, “Can you make our lobby cards?” So the first time I went to this Ishii Garden, on Kuakini Street.

WN: Yeah, teahouse.

HS: Teahouse. That’s where we had our meeting with the Nikkatsu people. And so, “Okay, but I tell you people this, just man to man. I work for Shōchiku. I work for Royal, so I got an understanding. And meantime, I do lobby cards for Kokusai too, so I don’t want conflict of interest involved. I cannot tell you guys what program they are running. Your program, I don’t say anything [to them].”

They tell, “Oh, okay, that’s all right. But do the lobby card for us.”

I tell, “Okay. I do lobby card for you guys.”

Well, Mr. Furuya wasn’t happy little bit, but cannot help. And later on, Daiei Theater came up.

WN: Right, Nu‘uanu and Beretania?

HS: Right, the Daiei Theater. So Daiei Theater came up, progress. They have to break down Kokusai Theater, because the ‘A’ala Street [extension] came in. Okay, by Yamashiro Hotel. That was Hall Street before. And meantime, Kokusai gone, so Daiei have to make their own [theater], so Daiei bought this property at Smith Street. That used to be a park, you know,
before. Children's park.

WN: Yeah?

HS: Yeah, and it's municipal parking [lot] now. Before that was a park, a children's park. And the Daiei [Theater] came up. Mr. Kimura moved in there with this Daiei films. And Daiei [posters] was done by Mr. Kawaguchi, I think, was still doing some little bit of that. And somehow, they had all kind of criticisms. I don't know about that too much. And they tell me, "Oh, why not you do for us too now?" So I just kept quiet about it. But they find out somehow, they can tell my lettering, eh.

WN: (Laughs) Yeah, I would think so.

(Laughter)

HS: You know. And meantime, Tōhō came up. Yeah, Tōhō Theater.

WN: Kapi'olani [Boulevard]?

HS: Kapi'olani. Tōhō Theater came up.

WN: Who showed Tōhō films before?

HS: Tōhō?

WN: Yeah.

HS: Run by Consolidated, yeah, Tōhō. Yeah, long time, Consolidated, at Kapahulu Theater used to run.

WN: Oh, is that right?

HS: Yes.

WN: That's right, that's right.


WN: So at one time, you were doing the posters [i.e., artwork] for all the Japanese theaters?

HS: Yeah, after the war, all this. I took over the whole theater [industry], matter of fact.

WN: (Chuckles) So what did you enjoy doing more, the English theater pictures or the Japanese?

HS: Any side, so long I do some show cards, I enjoy doing it. I really enjoyed doing it.

WN: Oh, Japanese, you had to do the kanji and so forth too.
HS: Yeah, right. I just look at that [i.e., promotional literature from Japan], you copy. You know what I mean?

WN: You didn’t know what you were writing sometimes?

HS: I don’t know.

(Laughter)

HS: Looks good, eh? I write. So Shōchiku [film] company president was amazed when he came down here. He saw that. He said, “Furuya-kun, otaku no poster, dare ga kaite iruno” (“Mr. Furuya, who drew your poster”)?

He said, “Nisei no [ga] kaitada” (“A nisei drew it”). He don’t understand [Japanese], but he can write.

“So yo, so umai yo.” You know, he said, “Very good, ne. Nihon no hitomo makeru yo, kore ni, kakikata ga kara mo iishi ne” (“A Japanese person would lose to him; his color as well as his drawing is good”).

WN: So when you say lobby card and show card, is that the . . .

HS: The same thing.

WN: And these were cards that were actually in the lobby?

HS: Yes.

WN: What about in the windows, by the box office? You know, they used to have glass windows with show cards in there?

HS: That’s show cards.

WN: So how many show cards would you make for one movie?

HS: Oh, those days, we used to make over a dozen, almost, one picture [i.e., movie].

WN: One movie, one theater?

HS: One theater.

WN: Wow, where would they all go?

HS: Later on, they distribute to the independent people [i.e., theaters].

WN: Oh, I see.

HS: [Neighbor] islands . . .
WN: After the movie...

HS: Yeah.

WN: Oh, okay, I see.

HS: That's why we have to send some in advance. You have independent theaters. I cannot send 'em that day, and you going run [that movie] that day. You know what I mean? I gotta give one week ahead.

WN: But you were working more for the theater, right, the company?

HS: Yes.

WN: So how come you had to make the show card for another theater that's not with the Royal company?

HS: No, I making for Royal already, but the thing goes to [the other theaters], automatically.

WN: Independent.

HS: Yeah, we send 'em out.

WN: So you had to do the show card.

HS: One film. Consolidated was same thing. They used to make twenty-four [show cards] a film. Especially Japanese, they used to make twenty-four. Matter of fact, I joined Consolidated too.

WN: Later on, yeah.

HS: Yeah, later on, I joined Consolidated. I was the troubleshooter for Consolidated.

WN: Seventy-nine, you started.

HS: Yeah, '79. But before that, I was a troubleshooter. I used to go in and out after work, four o'clock to six o'clock, eight o'clock.

WN: To do what?

HS: Because [whenever] their artist [got] sick or something happened, they call me up, quick, you know, last minute, "Oh Harry, can you come down after work and help us out?"

WN: You were still working for Royal?

HS: Yeah, at the time.

(Laughter)

WN: So you worked for Royal, Consolidated and for all the Japanese. (Laughs) You were a
monopoly, yeah?

(Laughter)

HS: Monopoly, yeah. But the thing is that, my boss didn't mind.

WN: Your Royal boss?

HS: Yeah. So long I do Royal first. You see, one time, they told me, “Harry, don’t forget, you’re working for Royal now. So you take care our theater first.”

I say, “Mr. Rosen, yes sir,” you know.

WN: Did you do just Royal things in your Royal office?

HS: Yes.

WN: Everything else, you did at home?

HS: All at home.

WN: Wow. How’d you find the time to do all this?

HS: I find, I find. (WN chuckles.) Yeah, my kids go watch.

WN: Oh, yeah?

HS: Yeah. My kids were all small, eh? And they go watch and they go copy some words, you know, English kind. And they go school, the teacher say, “How did you learn this kind of lettering?”

“Oh, my daddy.” (WN chuckles.)

“Wow. Your daddy, what does he do?”

She say, “Oh, he make movie posters.”

“Movie posters?”

“Yes. Movie posters.”

And then, so we go PTA [Parent-Teacher Association] meeting, they ask me, “Oh, Mr. Suga, what do you do?”

“I’m a movie man. I’m in show business. I’m doing artwork,” I tell.

“Oh, no wonder, your girls come to school and the way they write is different from what we teach,” (WN chuckles) you know, the alphabets. And they say, “So advanced, your girls, the way they write things.” Because they watching me write. They play around my place in my
room, and they write.

WN: How did you get paid? Did you get paid by the poster or by the hour or what?

HS: Oh, by poster.

WN: By the poster?

HS: Yes. I sort of monopolized, yeah? (WN chuckles.) Yeah, when you think of it, you know.

WN: Well, I guess you were a journeyman, I guess, huh?

HS: Yeah. Grandpa told me this and this about my words, lettering. He said, “You stick to your posters because your poster is your bread and butter. And you can do whatever you want with all kind of words. But shūji [i.e., Japanese calligraphy] is different. You cannot fool people, that kind.”

WN: So, Japanese [lettering], you had to do it right.

HS: Yeah. So he tell me, “If I were you, I’d stick to your poster work because that way, it’s better.”

I took his advice. I no go school. I go poster.

WN: So, Royal and Consolidated after the war, would you say the war helped Royal and Consolidated or didn’t help Royal and Consolidated?

HS: Oh, they make good, very good, the war. War is very good. (Chuckles) No TV. Everybody came out to see movie, those days. Not now. Only the younger ones come in and supporting the theaters now, not the old people.

WN: What about when the war ended and the soldiers weren’t there anymore? What happened?

HS: Okay. Still yet, the theater was very good. Came good with the civilians, back to normal.

WN: Back to normal?

HS: Yeah. Those war days, you cannot walk Hotel Street. You cannot walk Fort Street.

WN: You mean, locals?

HS: No, because all servicemen walking around. [Army-Navy] YMCA [Young Men’s Christian Association]—matter of fact, I was working for [Army-Navy] YMCA, too.

WN: Yeah? When?

HS: The forties.

WN: Oh, yeah? Doing what?
HS: Doing some lobby display cards for the armed forces. Announcements, special announcements for the armed forces.

WN: Oh, you mean, during the war?

HS: Yeah, right after the war [started]. The wartime.

WN: Like what did they have over there? Was that the USO [United Service Organizations]?

HS: USO, yeah. They get movies, too. So used to get what pictures [i.e., movies] they going feature today. . . .

WN: They had a theater in there?

HS: Yeah, they get, very nice. They had lobby, nice theater. Well, I guess, auditorium, yeah? A friend of mine used to run and operate the machine. He used to work for Royal, too, you know. He's a part-time. (Laughs) We all get part-time work. In the meantime they keep me busy. They give me the whole program for the week, what movie going to run. Meantime, they were getting the film from us [Royal], see. Sixteen mm [millimeter], those days, you know. Not thirty-five, now, sixteen mm.

WN: They renting?

HS: Yeah, rental films. Now, they call now, it's video, now.

WN: Right. (Chuckles)

HS: So, I was YMCA long time, too.

WN: What else did they have? Did they have live shows over there, too?

HS: Yeah, they get regular. . . . Show people come around. Magician or whatever. You know, singers come around. There's country music night, cowboy films. Hey, you know, that place was just packed! You see, those days, the navy guys smart, you know, sailors. As soon they get free leave, rent room first. Before they go any[place], to the bar or anything else. The sailors, especially. Not the army. Army, they get good time first. They go beer hall or whatever, girlie-girlie things. And when they come to find room, no room for them already because all booked up.

WN: The navy had 'em all?

HS: Yeah, the navy had it all, the rooms.

WN: How come? What was it about the navy?

HS: I don't know. Thinking was different, I think. And meantime, they have to open the gym, and you put cot over there. Oh, the army guys had to sleep on the cot. (WN chuckles.) They get hot shower, everything. And they get restaurant open twenty-four hours.
WN: This is for people who—it was more like an R&R [rest and recreation] from their base?

HS: Right, right.

WN: They came into town.

HS: They come from Schofield, Pearl Harbor. The next morning, they all going home already, you know. Before they going be shipped out.

WN: Yeah. So like one night, then . . .

HS: One night.

WN: . . . they'd stay over there?

HS: Yeah. So, oh, real busy. (Chuckles) They [Army-Navy YMCA] start calling me up. They say, “Harry, can you come back to work?” We in a rush having this program. We need little banners, too.”

And I said, “Okay, I be down there.” They had a shop for me, too.

WN: Oh, in the Y?

HS: Yeah. Instead of going home, take a bath, I just take a shower in the Y. I use the shower. I get privilege using the Y, you know what I mean? I go dive in the pool, like that. And meantime, the chef is right there, the kitchen. They used to tell, “Oh, Suga-san, you like something? You want to have steak or something?

I tell, “Yeah.”

“It’s under me, so I give it to you.” Go cook steak. (Laughs) And so, eating in my shop.

WN: This is after [Hawai‘i] Newspaper Agency you came over, or Royal?

HS: Royal, yeah. But I had a habit going to work early in the morning. Six o’clock in the morning, I used to go. All by myself, working in the back already.

WN: At Royal?

HS: Yeah. And I start doing the home work, already, meantime. For Royal, now. I start doing fast.

WN: Oh, so you pau early?

HS: Yeah, two-thirty, three, I knock off already. So I can go home, take a shower, go Kokusai.

WN: But you went to the theater or you just stayed home and did the posters?

HS: Weekend or something or when I get day off, I start doing the work. I was busy.
WN: So how long did you have to work on one set of posters? I mean, they gave you a schedule way ahead of time?

HS: Yeah. And I get supplies already. I get the whole supplies.

WN: Supplies, meaning what?

HS: Papers and photos, and everything. You know, the advertising supplies, he give the whole program. So I just go accordingly. Sometimes I go to the theater, make, because they get bigger room. I do my work at Daiei [Theater]. You got a bigger place, so. So I never bring Daiei work home. I do it over there.

WN: This is the newer theater?

HS: Yes, Daiei, yes. Upstairs.

WN: Beretania and Nu'uanu?

HS: Yes, upstairs. They had a nice place.

WN: Did they give you a strict deadline when you had to get something finished?

HS: Yeah, they give, but I working so ahead of time, you know. Because once you change tonight's program for tomorrow, everything comes out already for the next program, coming attraction.

WN: That's right.

HS: Next attraction, coming attraction, they want that way.

WN: Oh, so you have it done . . .

HS: Oh, yes.

WN: . . . before the movie even gets to the theater?

HS: Right, yes. That's the theater policy.

WN: So you were working two movies ahead, then?

HS: Oh, more than that sometime.

WN: Oh, yeah?

HS: Yeah. Like Royal, this two months.

WN: How often would they change movies?

HS: Every week.
WN: Once a week?
HS: Yeah.
WN: Wow.
HS: Royal, two times a week, before.
WN: Yeah?
HS: Yeah. Royal. Two times a week. So, was interesting life, though.
WN: Okay. So, '46 to '78, you worked for Royal and you were doing [posters] for different theaters and so forth. And then, '79, you moved over to Consolidated.
HS: Yes, I moved.
WN: How come?
HS: Meantime, I was independent because Royal closed [in 1978].
WN: By the time you started at Royal [in 1946], Royal consisted of Palace, King, Queen?
HS: Roosevelt.
WN: Roosevelt.
HS: Rex Theater, they called it [later]. And Golden Wall Theater.
WN: Golden Wall.
HS: And then they had the New Royal Theater.
HS: Yeah, yeah. Beautiful theater came up.
WN: While you were there, Palace closed down. Well, it became . . .
HS: The whole theater closed down. Whole company. Queen Theatre, everything closed down. One crack.
WN: Waiʻalae Drive-In [was once] part of Royal [Amusements, Ltd.].
HS: Yeah, yeah. Waiʻalae Drive-In was very good. And we had [Royal] Sunset Drive-In at Waipahu.
WN: Oh, Royal Sunset. Yeah, that's right.
HS: Yes. That was a big one.

WN: And in the meantime, Queen had left Royal, right?

HS: Yeah, Queen Theatre, we had to close it already. So that’s when I start going independent. Meantime, I had my own setup already.

WN: So, you were doing . . .

HS: So year and a half, I was by myself. You know, right near Royal, I had one studio over there under Harry’s Graphic Arts.

WN: Near Waikīkī?

HS: No, Beretania Street. Right next to old Nippon [Theater]. Meantime, I was sending the Nippon Theater posters already yet. I was still making for Tōhō [Theater], yet, those days. So I had my own establishment. And meantime, Consolidated called me up. They said if I can come over work for them. So, in ’79, I joined them. And ’83, I left.

WN: Eighty-three? Eighty-five, I have here.

HS: Yeah, ’85, I’m sorry.

WN: And you were doing the same thing for Consolidated? Lobby cards and . . .

HS: Yeah, I was the head man over there. I went as the head to take over the shop. Had a Chinese fellow, but he was kind of aged.

WN: So, ’79, ’80, they were still doing those cards, and posters, and things?

HS: Oh, yeah. I used to do all the big work for Cinerama Theater. Yeah, big lobby [cards], I used to make for them—Star Wars and all those.

WN: Oh!

HS: Yeah. The Jedi, draw the big Jedi.

WN: Yeah? You did that?

HS: Yeah. I did that.

WN: (Chuckles) Wow. So what changes have you seen from ’46 to ’79 or ’80 in these kind of posters and so forth?

HS: It’s a shame that they stopped doing those artwork anymore.

WN: When did they stop doing that kind of artwork?

HS: Oh, that came after eighty . . . Right after I left.
WN: Now, is it because you left that you don’t see posters anymore or is it because something was—you know, the trends were . . .

HS: The trends were changing already. Yeah, because . . .

WN: Like what?

HS: Matter of fact, I wen apply for that job again, but no. They didn’t rehire anymore. Because they were going to this trend already. They don’t want to make cards. Just those lithograph posters [they have] today.

WN: Oh, that’s made on the Mainland?

HS: Yeah, National Screens used to send those. Yeah, they [theaters] used to buy those.

WN: So now, like the company makes their own. Is that what . . .

HS: The company, no. They get from the Mainland, all. No theatrical, not like before. Those [old] days, good, you know. They tell me Snow White and the Seven Dwarfs is coming back again now. It’s coming back end of this month or next month. I used to draw that, kids or anybody can look, you know? I still get the original one at home, drawing. My girls tell, “Oh, keep that.” They want that poster, so I kept for them. They tell me, “Don’t sell it.”

So, I miss theater. I enjoyed theater life, you know. And meantime, I used to work independently for HIC [Honolulu International Center], those Tom Moffatt programs. Tom Moffatt [Productions]. Elvis Presley shows. And Elton John. I work. I set up the stage.

WN: What caused movie theaters to close down after the war? TV?

HS: Yeah. That’s true, TV, too, caused that. Royal had their business, which I cannot say anything. And so, anyway, that was a shame thing. But Consolidated is still going on, big. And now, the Holiday Theaters came inside because they [Consolidated] cannot monopolize the theater. So they get Holiday Theaters. Holiday Theaters went down the drain just recently. And this Wallace has take over.

WN: Wallace?


WN: Oh, yeah? They have it here?

HS: Yeah. Wallace. So these people running almost the same pictures like Consolidated. You cannot monopolize that thing, Consolidated. Yeah, antitrust.


HS: Oh, it’s declined, so they no show no films already.

WN: That’s right.
HS: They no show. Only at Pālolo Hongwanji showing films. I don't know how they operating, that, I don't know.

WN: You mean, first-run? New one?

HS: Yeah, new ones. But it's not that new because how many years already since the theaters closed. All the Japanese theaters.

WN: What caused the decline of the Japanese theaters?

HS: Because of TV. People don't come. That's what happened. Even Los Angeles, in that area, they weren't running. They might get these independent people running at Hongwanji hall or church's hall. Have to be Hongwanji or someplace, they borrow and they run films, Japanese films. I think they running more [in Los Angeles] than over here [Hawai'i], I think. Like over here, only Pālolo Hongwanji runs, this independent, one lady does. But I don't know how the attendance, I've never been. I wanted to go and take a look, but Pālolo, you know, far, eh?

WN: I remember when some Japanese TV station started showing that, you know, that Kazekozō? You remember Kazekozō?

HS: Yes.

WN: I can't help but think that from that point on when they started to show a lot of samurai-type serials on TV . . .

HS: Yeah. Right.

WN: . . . I think . . .

HS: Just declined.

WN: . . . Japanese theaters started to go down.

HS: Yes. It does happen. They don't come out, these old folks, already.

WN: Yeah, that's one of the reasons.

HS: Lots of niseis in those days. Lot of niseis was going. The sansei don't go. They don't care. They only used to go to these kung fu pictures. Chinese samurai show. They were making good money, the kung fus, one year. But that thing, too, fade away. Too much. Look at chanbara. Too much, they fade away, yeah? And now, they start looking for good stuff, see? Nisei, sansei, good stuff, they like see. Mifune Toshiro kind, high class. That's the kind [of] film they want to see. They don't want just slapstick kind chanbara, anything. Anything you do is chanbara already, they don't want that. At least they [want movies that] get story to it. Yojimbō, that kind of film.


HS: Kurosawa films. Lot of people, they start thinking, "This kind is high class."
WN: I think a lot of hakujin, too, yeah, they appreciate that kind.

HS: Oh, hakujin, they appreciate that kind. That’s a masterpiece, you know, Kurosawa films. That’s true, you know. Yeah, the last picture, Ran, they ran. And before that, he ran another picture, Dreams. And you know who back up that?

WN: [George] Lucas, huh?

HS: Lucas and [Steven] Spielberg. Two guys. Financial people. They were the backers of this film. Because they like Kurosawa, yeah? They sort of became personal friends.

WN: Are you surprised that movies are doing so well, you know, considering all the TV and video and all that?

HS: Right now?

WN: Yeah.

HS: Not all. Some are junk. Rowdy, you know. But certain ones are making good. They’re really good. Especially Disney stuff.

WN: Disney is making money . . .

HS: Yeah, good! One after another, they’re making big pictures.

WN: But you were saying that like a lot of the Academy Award movies are all independent now.

HS: Independent. Independent people are making money, not the [major] studios.

WN: So, what do you see the future of movies in, say, the next twenty years, thirty years?

HS: I think will be all right yet, I would think. And Japanese, too, this Japanese company taking over, huh? Like Sony. They going do all different things with that processor. High-tech stuff coming in already. End of the year, the TV will be, instead of just box, movie-length, huh? It’s coming out already. European coming out with that, already. Eventually, the Japanese, Sony, going start coming, too. So you can see good Cinemascope pictures, you know what I mean? You don’t have to set the frames. Okay, you saw Zatoichi, KHAI?

WN: Yeah.

HS: Good, huh, the way they make the frame.

WN: Oh, you mean, they narrow it?

HS: Yeah, they narrow it down. And you get subtitles down there. That’s good, huh?

WN: And easy to read.

HS: Yeah. But now, the new end-of-the-year TV that’s coming out now, you don’t have to get
that frame. Going be a full.

WN: Well, okay, thank you very much. Now, let's see. From '79 to '85, you were Consolidated. After that, you started here at City Mill.

HS: Yes.

WN: Now you're the sign maker for City Mill.

HS: Which I enjoy right now. [HS retired from City Mill in 1993.]

WN: Good.

HS: Very good.

WN: Thank you very much.

HS: Oh, no, thank you, Warren.

END OF INTERVIEW
AN ERA OF CHANGE

Oral Histories of Civilians in World War II Hawaiʻi

Volume I

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Social Science Research Institute
University of Hawaiʻi at Mānoa

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