

ORAL HISTORY INTERVIEW #446-1

with

Catalino Pedro Agliam (CA)

May 6, 1993

Lana`i City, Lana`i

BY: Jonylle Sato (JS)

JS: This is an interview with Mr. Catalino Pedro Agliam at his home in Lana`i City on Lana`i. Today is May 6, 1993, and the interviewer is Jonylle Sato.

All right Mr. Agliam, can we start with when and where you were born?

CA: I was born in PI [*Philippine Islands*] in Camiling, Tarlac. The date was February 13, 1920.

JS: And so when did you come to Hawai`i?

CA: Nineteen twenty-four. I was only four years old then.

JS: And who did you come with?

CA: I came with my mom [*Severina Agliam*]. She and my uncle, they were brothers and sisters. And they came as a couple and I was like their child coming over. Then when we arrived we went to Maui, stayed with my dad [*Anaclito Agliam*]. My dad was there ahead---after I was born he came over [*to Maui*] first.

JS: And what was your father's name?

CA: Anaclito.

JS: And do you know why he decided to come to Hawai`i?

CA: Well, he figured he wanted to earn money. Life in Philippines was pretty rough. Hard to earn money there. So they heard about earning better wages in Hawai`i. So he came over with some other people.

JS: And what had he been doing in the Philippines? What kind of job?

CA: Oh, growing rice. He had some land, but wasn't enough so he decided to, how you call it, venture. So he came over with some other people and he stayed. And he wrote back, wrote letter to my mom to come over. So my mom took me along because I was young. I had an older brother, but he was, you know, he could take care himself. Stayed with some other relatives [*in the Philippines*].

JS: So when your dad had left the Philippines and your mom and you were still there, was she working or doing any kind of. . . .

CA: Well, they take care the farm, you know, because they sell the vegetables. My mom was a hustler. Even when we was living in Maui she used to buy from the farmers vegetables and sell 'em to the people live in the plantation camp. We used to go, maybe, Waihe`e area and get certain places where get farmers plant vegetables. We used to go to `Ulupalakua Ranch where they have slaughterhouse and she buy from the slaughterhouse. And then they bring 'em home and then they divide 'em up so that when they sell 'em to the individual, the people, they at least going make a certain amount of profit. Same thing like the vegetable, that's what they do, they buy 'em for so much yeah. You buy a lot one time, you get 'em cheap. And then when you sell 'em, package 'em in a brown paper bag and then go out in the. . . . You peddle the thing around, eh.

JS: So who did she buy these vegetables from?

CA: Mostly Japanese people that have land where they farm. They plant like tomatoes. We buy a lot--my mother used to buy plenty of that eggplant, some string beans, and then my mom would go sell 'em to the different homes where get Filipino families.

JS: So mostly to Filipinos?

CA: Yeah, mostly Filipino.

JS: And is this how she helped to . . .

CA: Yeah, yeah. That's how she used to help to. . . . Otherwise cannot make, what do you call. If only depend on the old man, my dad, enough to make a living only. But when you raising a family you have to be able to save certain amount, yeah. So when come a rainy day, you need cash, you get the cash. Otherwise if only one person be working, especially those days, the pay was so cheap. Ten hours [*per day*] and one dollar one day in the plantation, sugar plantation. Was real rough. Even when I grew older I had experienced that dollar one day, rough, not enough.

JS: So was that where your father was working, in the plantation?

CA: Yeah, and then he give up. After, you know, fourth grade, fifth grade then. . . . But by the time I was third grade, my mom and my dad had split [*divorced*].

JS: But before that when you were young, you know, when you had just come to Maui, what kind of job was your dad doing then?

CA: Working in the sugar plantation [*Wailuku Sugar Company*]. Irrigating certain fields. They assign a certain amount of people. Maybe five, six people in charge of growing the field. You know, they irrigate and what have to be done. You know, the beginning when the cane young, they cultivate the place and at the same time water the field. And then when they harvest, they get an average of tonnage per acre. After that, each individual going get a lump sum. That's why they hustle so that the—otherwise the sugarcane, if poor crop, not enough tonnage—so that they can get more bonus like, each individual. They try to make it so that the cane will grow good, real good crop. But later on, he [*Catalino Agliam's father*] kind of give up. You know, he like try something else.

JS: And so what did your mother think about this?

CA: Well, there wasn't very much time where we all spent life together. I mean with my mom and dad. 'Cause I was still young. I was only in the third grade when they had split, decided to split [*get divorced*].

JS: Do you know why they decided . . .

CA: Shee, I'm not too sure, but those days. . . . From what I hear, the stories, those days—especially Filipino-Filipino [*Filipino men married to Filipino women*— they try to steal one another's wife. What I'm saying is like maybe O`ahu, eh, somebody from Wai`anae side get one nice-looking wife, and somebody else from Kane`ohe maybe would go over there. And not too many people get car, you know, own car those days. What they do, they go there and try steal the guy's wife and take 'em away. Those days used to happen like that. Because not too many, what do you call it, not too many women within the same racial. . . . [*At that time, most of the Filipinos in Hawai`i were men.*]

JS: So it wasn't unusual then?

CA: Yeah. So I was still young, but I kind of think maybe that's what had happened. Because before they had split there was an incident where somebody during the night, middle of the night, somebody came over our house and kind of knock on the wall, eh. And my father, he had *da kine* handgun in the sewing machine drawer. Just pull out the drawer. He *da kine* BVD's eh, he just tuck 'em in his BVDs, he went up to the sink in the kitchen, put the light on, went out to the kitchen and fill up one glass water. When he lift up the glass [*to drink*] like that, one face show up right on the, from the outside, eh. So he just—he lefty [*left-handed*] so he just. . . . While he was holding the glass like that [*in his right hand*], he pull out the handgun right there [*with his left hand*]. Like just like from here to you, you know. The guy stay outside of the, you know get the sink eh, yeah. Only the sink was in between him and the guy outside. So he just point, “Bang.” Right there, the guy *wen* drop. But he never die. Lefty, so must be the right cheek got. . . . The lead had stuck in the left [*right*] cheek.

The guy hit the ground and stood up and he ran. So when my dad went out, he heard the dogs barking at one place, so he knew the guy was going up one hill, kind of hilly place, get one trail so he had his flashlight. He go and follow. And he see blood and he keep on going. And then finally he came to one kind of level place. And he was holding the---one guy open the door. He went in the house, the guy that was hurt, went in his house and he had one other, he had one handgun, too. He open the door and shoot, eh, at my dad. But my dad, he hold the light on the side [*away from his body*], eh. So the guy try shoot over there. Then my dad, he see the guy come out with the gun again and open the door, and [*my dad*] shoot one more time. The guy fall down on the floor. And he went in the guy's house. So because he went in the guy's house, and the two guys in, *da kine* wrestle in the house.

And then later somehow the guy got away and he went. . . . They both took turns like going up to the plantation manager's house and call the cop. When I got up I saw had—you know olden days, they get *da kine*, how they call *da kine*, just like canvas top. You know, Al Capone days, you know *da kine* long kind [*of*] car with just like black kind [*of*] canvas top. That's the kind [*of*] car they [*the police*] came. And they get shotgun. The police guys get the big kind [*of*] shotgun. From the house, I saw they took my dad to the road. They make 'em go in the car and the other man was in the front. And when had the case, he [*Catalino Agliam's father*] lost the

case because he entered the guy's house. If he didn't enter, he wouldn't have lost the case. But he entered the guy's house. That's why he lost the case. And he ended up one year jail. When he came out, I think he was suspicious that my mom was going with some other guy, eh. Then each time they kind of, how you call it, they wasn't in a good relationship.

JS: So when your father was in jail then, how did your mother support the family? Was she still selling?

CA: Yeah, and we had her brother live with us when my dad went to the jail, the one that from Philippines came with us together. He moved in our house because you have to have somebody working for the company that live in that house. Otherwise if nobody working they tell you move out.

JS: Because it's plantation-owned housing?

CA: Yeah. And free, see, the house. So. . . .

JS: Did you have other brothers and sisters by that time?

CA: Yeah, I had one sister. I had one brother, but had one accident. Somebody had run 'em over. Was small kid. Somebody had back up and bang 'em. Tire went over him.

JS: Were you the oldest then?

CA: Yeah, yeah. Then come my sister. That's the one live in `Aiea [*on O`ahu, now*].

JS: So this incident is what eventually lead to your parents breaking up then?

CA: Yeah.

JS: And then what happened with your family from there? Where did you live?

CA: I lived with my dad. Because according to the court, you know, they went through legal separation eh, divorce. So because my sister was young, according to the court she had to stay with my mom, and me I can stay with my dad. So, later on we---it wasn't long after that we moved away from that place. I was going school in Keahua. Then when we, my dad and my mom split, my dad and I moved to Waihe`e. That's when I went to school there. I remember I was third grade when I went to school there.

JS: And so what did your dad decide to do as his job?

CA: Oh, staying work for the sugar plantation. Wailuku Sugar [*Company*]. But we lived in Waihe`e because this all part of Wailuku Sugar.

JS: And then where did your mother go?

CA: She stayed in Pa`ia. Moved to Paia. And she got married to one other guy. Severino Cuaresma. If you ask me how to spell 'em, Cuaresma. C-U-A-R-E-S-M-A. And they had, shee, four daughters and one son.

JS: So did you see them?

CA: Yeah, because later, somehow her relative or his relative, the second husband relative, somehow they get together once in a while and I was living Wailuku area. . . .

JS: So that was later on then?

CA: Yeah, later on.

JS: But when you were young, did you see your mom a lot?

CA: No. Once they had split for that time period, we didn't see each other. Only time I saw my mom again was when I drop out of school [*in 1934*].

JS: So when you were still with your dad then, and he was working at the sugar plantation, what do you remember life being like for you, being so young and only having your father there?

CA: I'll go with all kind [*of*] people. Old Hawaiian guys, men. I go help them go pull taro, ride on the mule, and from Waihe`e we go way down going toward Kahakuloa, they call the place Kapuna. That's the Waihe`e Stream. Right across the stream this guy own taro patch. And I go give him a hand. So the guy used to treat me like my own dad because I really work. And I help him pull taro and all that and I go help him go get wood. Cook the taro, pound 'em and make poi out of that. So from there I had learned a little bit. Gotta pull taro, I know what to do, eh. And if gotta cook 'em, still again I know what to do because you know the big tub, what do you call that, *tarai*, that big. . . . You gotta put twigs, small kind [*of*] twig at the bottom. So you put the taro on the twig so don't burn.

JS: What about other children in the community, you know, in your neighborhood or where you were living? Do you remember who, what kind of children were around?

CA: I used to go play with this family had one son. We were classmates. William Teshima. The mother was a German woman. And the father Japanese. He used to work for Waihe`e Dairy.

JS: What about school, then . . .

CA: Well, another classmate I had, his name was Willie Goo. Goo is Chinese. But the mother was Japanese.

JS: And these were all children from the plantation then?

CA: No. The first one Teshima, he [*the father*] works for Wailuku Sugar. Wailuku Sugar owns the Waihe`e Dairy. Waihe`e Dairy they get *da kine* milk, eh. And once in a while they slaughter. And they have a guy go with the car, like a truck, deliver. Because he go out sell meat. They stay all chop up all the meat already, and wrap up. And then he take order for the next, for the following week. And then he know just where to go deliver, eh. Once in a while the driver used to call guys like me and another guy go with him go deliver *da kine*, eh.

JS: This is when you were still . . .

CA: Yeah, I still going school. I was young—young boy yet.

JS: So what do you remember about school then? What kind of school was it? What kind of other

children were there? You know, nationalities and. . . .

CA: Well, I didn't go out—mostly I go with the. . . . If I don't go with the ones that I just mentioned, the guy Willie Goo and the other guy Teshima—Teshima I used to meet him weekends, and the parents were strict. We gotta--I gotta go church. Me, I'm a Catholic. I supposed to go Catholic church. But because I go with him [*William Teshima*], I end up going, you know, their church, Mormon church. So what (laughs). Because after church, then we can play. But my dad wasn't that kind [*of*], you know, strict person where I have to go Catholic church because I'm a Catholic. But then later we had moved from that Waihe`e. We moved to another place in between Waihe`e and Wailuku. What they call Waiehu. It's a small camp.

JS: And why did you folks move?

CA: Because the field that my dad had to work was closer to that area because he walk on foot eh, he gotta walk to the field. And had vacant house over there and the plantation had allow us to move into the house. But still then I had to go walk [*to school*] and it's about more than a mile. But plenty children walk through the cane field road, go down to Waihe`e School. Walk back and forth like that. Get two different crowd. One crowd was mostly Japanese, all Japanese, they stick together. And the rest all stick together. I mean, when I say the rest is—get Hawaiian, get Filipino, the children at that time, those days, I remember they kind of don't get along. I don't know why, for some reason they just want to keep themselves isolated by themselves.

JS: This is the schoolchildren?

CA: Yeah. Well, as far as I was concerned I try not to step on anybody's toe. You know, just mind my own business, that's it. But as I grew older I start to learn little bit more how to live with people. Because later, my dad, while we was living in Waiehu, my dad decided he wanted to quit the sugar plantation. So I ask him, "Where you gonna go?" He had asked somebody if they would hire him up `Ulupalakua Ranch and so he decided to go over there. I don't recall how he got there. He must have get in contact with somebody that has a truck or some kind of transportation. Because he bought one horse and he left the horse to me. In fact, he bought it from the family that he left me with. You know, because he left me with one Hawaiian-Filipino family.

JS: So what kind of job on the ranch did your father want to do?

CA: Oh, just a cowhand. He wanted to be a cowboy or just another ranch hand. He figure it's something different. So I was too young, I couldn't tell him, "No, you better stick around here." I couldn't say nothing because I was too young yet.

So couple times he took me to that family [*in Wailuku*]. We stayed there, had dinner with them, talk story till late in the night. And we get on the horse. Even in the dark the horse can see where he going. We go back to Waiehu. And then after several times, then he told the family he wanted to leave me with them if it was all right with them. So they say, "Yeah, okay." So as far as I'm concerned I had no say.

JS: So how did you feel about all of this?

CA: Since they [*the Hawaiian-Filipino family*] accepted me, willingly, they showed that they were willing, the man and the woman, the lady of the house. The way I look at them, they

showed. . . . They wasn't *da kine*—they were nice people. So I figure, whatever I gotta do I going do 'em. So I had to work for my keep. The old man, he was only in charge of the pool hall. That's not much money there. And had lot of children. They had lot of children, wow. And only taking care of pool hall. Hard, eh, to live. So he leased *da kine* taro patch land near the mountain, up Waiehu where I used to live up the mountain. I was familiar with the area because I was living there for a while. So we go up there weekend, clean the land, dig, let the water in and soften it [*the ground*] up. We asked the people who have taro patch for save the one for plant, the stalk, so that. . . . Because they said as long as we tell them, they going keep 'em for us, we no need buy. So that's what we did. The old man had lease three big kind [*of*] taro patch. Like this whole house one patch, three of 'em.

Well, when the time came can harvest already. . . . Me being the oldest among the boys, and I had the horse, the horse was mine, so I had to stay home from school and I go up, pull taro and fill up two big 100-pound sack. And then put 'em on the horseback. And you can imagine, you know, 100-pound bag taro. I load 'em on the horse. Had one rock, big rock maybe little bit taller than the table [*about three feet high*], put the bag on top, put the two bag and then I tie 'em together. Then I lead the horse right close to the rock and I go climb up on the rock and lift up one bag, I put 'em on [*the horse*]. And then I lift up the other one, make 'em about even, eh. Then I tie 'em to the saddle and I go home. Then I put 'em [*the taro*] in the tub. All the big ones I put 'em first. And then each time come small. Then I put water, I cover 'em up. Those days we didn't have the kind [*of*] wooden kind [*of*] cover so we use burlap bag. The kind that you slit the thing come flat. About four or five of that and you wet 'em. And that will hold the steam. I light 'em up, I eat lunch, I take a nap. Because lunchtime already so after I eat lunch I take a nap. By the time I get up, the younger ones coming home from school. Then I tell the younger ones for help me, otherwise they get licking. I go tell the mother and they going get spanking, so they all help give a hand peel the taro. That's all they had to do. Help me peel the taro. And then we used to have a board, wood-carved board, and I pound the poi.

JS: And this was for your family or just . . .

CA: For the whole family, for the whole family. Because they took me like their own, only thing that among the children I was the oldest among the boys, so I had to do that. The old lady had one---when we was living down near the beach, eh, she had one brother younger than her and that's the guy that taught me how to do that. He even taught me down the beach how for find *tako* like that. But later he got hurt. He got hurt. He was a lineman. The guy, he work for Maui Electric [*Company*]. He used to work for Maui Electric. He was a lineman and they was changing the line. Put new line and new pole. So they had to go--he the guy, and he big, he climb up the pole and go *da kine* cut the wire off the pole, eh. And this pole had break. He was on top there. The bottom had break. After cut the wire, the thing had break. He came right. . . . The pole was like this [*on top of him*] and had *da kine* wooden fence [*underneath him*]. Was along the road going to Kahului. And he was hospitalized. I don't know if he was sent Mainland or something. For a while he no was home for about one or two months. Because all us in one house.

JS: So was it a very big house?

CA: No, wasn't that big.

JS: So how many children were there all together?

CA: The one I just mentioned that had hurt working for Maui Electric, he had two. They were way

younger than me. The other ones that, how you call it, like my guardian, eh. Oh they had quite a bit, though. At that time, chee had—among the boys had Raymond, Tommy, Peter, Sam, oh four, five boys, with me, six. And five boys—five boys, five girls, too. So when I left the family, they were still having children. Plenty children there.

JS: How old were you when your father left you with them?

CA: Shee, around fifth grade.

JS: And you were still going to . . .

CA: School.

JS: Which school, the Waihe`e School?

CA: Yeah, Waihe`e, but then when he left me with that family I had. . . . Because they live in Wailuku, all they did was—I go to the school and tell them that I living in Wailuku now, and from now on I going attend this school. I don't know what they did, they telephone maybe to Waihe`e School. You know, to get the records straight, I guess. Because I didn't have any kind of paper to show. I just went with the children from that family that took me in. We all went together. I went with them and go to the principal office. And then they tell me, “Oh, you go in that class.” So I was in that. . . .

JS: And this is Wailuku Elementary School?

CA: Yeah. Wailuku Elementary School.

(CA greets someone.)

JS: So while you were still in school you were also doing the, taking time off from school to work in the taro patches?

CA: Yeah, when have to.

JS: Yeah.

CA: Yeah. I just take the day off from school and I just go do that because only for one day. If they---so far they [*the school*] didn't question me. Nobody question me. If they did, I would tell them why I didn't attend school. Other than that I always go school, and pretty far. I don't know if you know where is Paukukalo. That's near the beach. Yeah. That's where the `Iao Stream all the way down to the beach from `Iao Valley. That's a river going, you know. Go all the way down there, down by the beach. And we walk all the way up go school. That's couple miles.

JS: So in school then, because you were sometimes not there because you were working, how did that affect your schoolwork?

CA: When I was in sixth grade, chee, I was in A-class [*the top group academically*]. Because had four, had A, B, C, and D. When came to seventh grade, I fall back down to B-class. I wasn't with the top guys. I guess because I don't attend school. Because lot of times I stay home from school.

JS: So was this school like the other school where the Japanese children kind of stayed together and the other children stayed together? Or was it more mixed?

CA: More mixed. Yeah, as I grew older was more mixed. When I moved to Wailuku [*Elementary*] School, the children was. . . . I got friendly with a lot of Japanese boys because when we talk story, same kind [*of*] story. The guy fisherman. Me, I live near the beach so we get same kind [*of*] story. And that's how we got along real nice, eh.

JS: So the families of the children, they were less plantation workers or were they still?

CA: Well, what children you mean?

JS: The children you were going to school with at Wailuku. Were their families still from the plantation or were they more like you where their families were fishermen?

CA: Some of them they're not from the plantation. Some of them are—was for the plantation. Because had some of them they come from, when I was attending Wailuku Elementary, some of them come from Waikap_. That's one different [*camp*], but still it's part of Wailuku Sugar. That's plantation camp. They were nice though, to me. Even the Japanese boys, the Hawaiian boys. They were good to me. Only thing, they spend time together while we in school. Other than that we don't see each other. Only time they see me is when we at school.

JS: What other, while you were in school--I know you had school and you were working in the taro patches, but did you have time to do other kind of things with your school friends? I mean like school sports or something?

CA: No.

JS: So it was just schoolwork and home?

CA: Yeah. I didn't have any time. I wasn't allowed to go, you know, join any kind of sports like that while at school, while still attending school. I couldn't. How you call it? Off-limits for me. In fact, while I was still attending school, from the early part of when I was staying with this Hawaiian [*Filipino*] family, among their children, the oldest boy that was there, little bit younger than myself, we used to sneak out from the house. We know get *da kine* basketball game. And we know going be good game, eh. We sneak out from the house, early evening we sneak out and we go look game. And we gotta pay, you know. So the only way we can get cash, you know, we made shoeshine box for shine shoes. I carry the box and we go in Wailuku town and we go to the hotels and knock at the door and we ask the guys if they want to have their shoes shined.

JS: Okay, you were talking about the shoeshine business.

CA: Well, we used to get, you know for shine somebody shoes, ten cents. They pay ten cents for one pair, the kind [*of*] regular shoes. And they put 'em in the shoe, the money, and they leave 'em outside their door. And we shine 'em and we take the money. We stay out all day, oh, we make couple dollars. We don't go home for lunch, we get the cash so we go in the restaurant eat saimin or whatever when we feel hungry. And when get the time for game, we go home early and take a shower early, then. . . . So when come evening time we sneak out and we go watch game. But when we get home, the old man was strict. He just know it we not home. Oh,

when we open the door for go inside, oh, he call us. Get good licking. He lick with the horsewhip, you know. You ever seen a horsewhip? It's a braided leather. And the handle-part thick like a water hose. And it's about one yard long, the thick part. You lie down there, not even one peep, he give you a second one [*whip*]. You just gotta take it. You no look up, nothing. You just lie down flat on your belly. Give you [*a whip*] on your butt, one hard one.

Boy, me and the son. . . . Last year we celebrated one-year after death [*the one-year anniversary of his death*], the one I talking about, he and I every time sneak away go to (basketball). Yeah. He and I, we used to go any kind [*of*] place, boy. If the ocean rough, we try manage to catch something down by the river. If have to, we go somebody's taro patch, go hook frog. Put red cloth or red chili pepper on the hook. We go cut the long kind [*of*] koa stick for pole, make the thing [*hang the chili pepper on a string from the pole*]. The frog about one foot away, you put the chili pepper jumping up and down. If he move like that [*towards the bait*], guarantee you going catch 'em. You keep on making the thing [*bounce up and down*]. Once he grab 'em, and then you lift 'em up, you catch the frog and sell 'em to Chinese restaurant. Catch about three or four frogs. Two frogs, they pay dollar. And dollar for the plantation worker working ten hours for one dollar. Us more fast, eh.

If not frog, *da kine* they call `o`*opu*, the kind [*of*] freshwater *kine* in the stream. And we bring 'em—we sell 'em to Filipino families. Afterward the ocean come good, go down swim, find *tako* and then we put 'em in the bucket and we go sell 'em to the Filipino camp. Sell the *tako* just to get cash.

Anyway, that boy, he and I, we didn't bother much the family, his father or mother for cash. We did the hustling ourself. We somehow manage, you know. Because we needed the cash, especially for school, because if you no more cash you no can go cafeteria go get lunch. Those days, nickel one token, eh. Just give 'em the token. When we get the cash we just buy dollar and you get the. . . .

(Taping stops, then resumes.)

CA: Well, anyway, I was saying, if you get one dollar you can buy token enough for one month lunch. Sometimes I run out of cash, my friends—Japanese boys—they see me I'm not going with them [*to eat lunch*], eh. “How come you not going?”

“I no more cash.”

“Come on.”

They slide me one dollar and the next time when I get, I pay 'em back. Because they was willing to lend me money because they know when I get the chance I hustle and then I pay 'em back. Had a few of those guys like that. Japanese boys. And ever since I drop off from school, I never did see them again.

JS: So when did you quit school, then?

CA: When us was eighth grade. About halfway, eighth grade. I felt shame because, chee, I went halfway through and I never pay book rental. And those days you gotta pay book rental for the whole year *kine*. You don't buy the books, you just go pay book rental. I felt kind of embarrassed because the people that I was living with, their own children, same age with me, two of 'em, they had drop out. In fact, the early part of eighth grade they just *wen* drop off

already. When they knew the old man couldn't put up cash for the book rental, they feel embarrassed. So when I realized that the two girls wasn't going school, shee, I feel kind of shame. I couldn't even face them and tell 'em I need cash, because I knew already life was real rough, eh. The old man was working only three days a week. Because depression, was real bad. Hard to get cash. Good thing we were living near the beach. So all we needed was. . . . As long as we can get the taro, we could make poi, eh. And to me, I got used to to it. Poi for lunch, poi for dinner. And we live near the beach so somehow we can go harvest something there for food.

JS: Was his wife working?

CA: No, the wife. . . .

JS: She's just at home?

CA: At home, yeah.

JS: So did you folks have gardens around your house?

CA: Yeah, usually whatever space available, we have to dig and plant vegetable, mostly sweet potato. *Da kine* good kind [*of*] variety. And the old man used to hustle us, me and the boys go dig and the good kind [*of potato, we*] tried to continue planting. Try not to lose that variety, you know. And that's how—because as long as we cook sweet potato. . . . Once in a while we get fish, if get plenty fish, we make dry. Even the *tako*, we dry so that preserve 'em, eh. And those days no more icebox like today where you can keep 'em fresh. So the only way we can preserve 'em was to dry the thing. And when I think back those days and nowadays, shee, never had welfare. See how much difference, yeah. And there were many of us (laughs). The beginning part when I live with—this family took me in, there were already nine, ten of them. And oh boy, no more welfare and we survived, though. Amazing. Today, I doubt if anybody could. . . . Good thing get *da kine* welfare nowadays.

JS: So they didn't ask you to quit school, you decided to . . .

CA: No, on my own I decided to quit.

JS: So what did you do after that, then?

CA: When I quit we were still living there. Had one Japanese man, he owned one canoe. So he told me if I can go get fish, small kind [*of*] fish, you know freshwater. So I told him, “Okay.” And we go out, three guys, three of us, only paddle, no motor, you know. Only paddle. From that area we went right across to NASKA [*Naval Air Station, Kahului*] where Kahului Airport is. And that's kind of a long stretch, paddle you know (laughs). Old-fashioned kind of, with the outrigger canoe. And that wasn't very long. Just like right after I quit school. That's when the man, Japanese man had hustle me. I went with them. Sometimes three, sometimes four of us. So we go bottom fishing. Just reef, catch whatever can. And then, when we got home, they gave me a share of the fish. Some he sell 'em. He sell 'em—the good kind [*of fish*] he bring 'em to the market. He sell 'em. And then the balance we bring 'em home and he give us, eh, share. And then he give us money because he brought some to the market, eh. Once I had cash, wow, shee, I better stick around with this guys. Eh, that's what I decided, you know.

JS: So about how much would you make?

CA: Sometimes he give me two dollars, you know. But we no can go every time. Because when get trade wind, eh, you cannot go. Big kind [of] wave, eh. Only when just like Kona wind kind [of] time. The ocean smooth, then we can go. Then I wasn't interested in going school anymore, once that had happened. I even went to the school because one of my friend, classmate, told me, "Knowing that you live in that area, close to where I live. . . ." They told this Japanese guy to talk to me. The principal wanted to talk to me.

I told 'em, "What for?"

He said, "Chee, I don't know, but he said it's important. You better go."

Then I went, one morning I went to the school to see the principal. What he wanted to do was make arrangements to help me. Sort of being a custodian-like job in the school, teachers' cottage. You know, go clean the yard, or whatever need to be done, eh. That's what they call custodian, eh? So, but then I live far down. . . . That's couple of miles, you know, I live near the beach. So I didn't accept 'em. Because I know I was going be in trouble. If I going accept that, I gotta be up there at a certain time. After school--I gotta attend school and then after school I not home at a certain time, I know I going get in trouble. I going get scolding, eh. Because there's certain things that gotta be done at home and I'm not there. I know already bad for me, so I didn't accept.

JS: So from there you decided . . .

CA: Yeah, not.

JS: . . . not to return to school then?

CA: Yeah.

JS: But when you were in school, was there anything that you wanted to be when you graduated? Or did you have any specific kind of dreams or anything?

CA: No. Later on I think, "Chee, if my classmate can be one lawyer, chee, I think I had the same kind, you know. . . ." Because even after I came adult already, eh. . . .

One time I got into an argument with one guy. I don't know if you heard of this guy, Nadao Yoshinaga. He was my classmate. He was one good lawyer. I was assigned to take one union member from here [*Lana`i*] because I go to Maui once a month. As a union member of Maui division, executive board member from Lana`i, go over there. So I took this guy, divorce case. The guy I took with me, he wanted to have his youngest child in his custody. They had about five children. But the youngest one, one year old. We had an argument in his house, the guy, Nadao Yoshinaga. I know he good lawyer, but then we argued over there and steady he go by the icebox go get me one beer. He like get me drunk, I think, I don't know. Anyway, finally, I told him. . . . Because he [*Nadao Yoshinaga*] insisted, no sense this guy gotta pay money to him because he going lose the case.

I tell 'em, "Why? How can he lose? He get good case." I told 'em.

Then he said, "In most cases the judge going side with the woman."

I tell 'em, “Why is it?”

He said, “Because the judge going say, ‘She might be a bad wife but a good mother.’ Especially when the kid is young.”

I tell 'em, “Eh, I have witness if you need, can witness that contradict that what he said, good mother. His own children, her own children testify against that. If you want, we can.”

Then he said, “Sure?”

“Yeah. They get all big kind [of] children.” So to prove what I'm saying, “You get here the husband can testify that she was a bad wife. Her own children going testify, bad mother. So where that going put that lady?”

He look at me, he scratch his head, tell, “Sure?”

I tell, “Yeah. I not going bring the guy here and bring 'em to you if we no more case. I know what it is, what a good case and not good case. Me union officer, you lawyer. So what?”

Then he look, “Oh, okay.”

And actually the guy had win the case. Yeah, I was right. So like I said, after I think back, boy, if I was with my parents, they never split, and I had continue [*in school*], I might have gone into law school, you know, because the way I think, eh.

JS: But this is later though?

CA: Yeah.

JS: So when you were in school, though, you didn't think a lot about it?

CA: No, no, I didn't.

JS: Were there other people that you went to school with that later became prominent, important people especially in the Maui community? You know like Nadao Yoshinaga? Were there other lawyers?

CA: No, had this guy Ricki Yasui. I think—I don't know if he editor of *Maui News* or something. [*Ricki Yasui was president-manager of Valley Isle Publishing Company, Ltd.*] I heard this other guy, Chinese, because the last name Jim. Chinese. Vernon Jim. I think he became one doctor.

JS: In Maui?

CA: Yeah. [*Dr. Vernon Jim is originally from Wailuku, Maui, but he conducted his private practice on O`ahu.*]

JS: So the kind of---some of your classmates then became, you know, really . . .

CA: Yeah, all brainy kind [of] guys.

JS: So later on you thought, “Oh, [*I*] could've been one of them.”

CA: Yeah, I think, “Shee, I miss the boat.” Yeah. I didn't care what the other. . . . Because some of the guys, they only look for the girls, eh. But most of the nice girls, they stay in *da kine* C-class, D-class [*the groups that ranked academically lower*] like that. I wasn't like this other boys. I mind my own business. Later on, you know, when I came more adult, then get into *da kine* social.

JS: You know after you had just dropped out of school, you said you did some of the fishing?

CA: Yeah.

JS: And then after that did you do other things also?

CA: Yeah, but never take long. Somehow my mom got in contact with relatives that see me in Wailuku. And then they took me up there where my mom stayed [*in Pa`ia*].

JS: So you moved back with your. . . .

CA: They had trick me. Yeah, they trick me. The guy that took me from Wailuku up to Pa`ia, they left without I knowing. They sneak away, eh. And then I got stuck over there [*in Pa`ia*]. There was no way for me to go back to Wailuku. So I got stuck over there and then. . . . But I told the people [*the Hawaiian-Filipino family*] that I was going to visit my mom. And since I wasn't attending school already, my mom suggested that why I don't go present myself and see if they hire me. And I was only fourteen [*years old*]. Child labor. But then they took me in at the Pa`ia plantation, sugar plantation [*Maui Agricultural Company*].

JS: So did your other family, though, did they know you weren't coming back?

CA: No, they didn't know. They didn't know. I didn't tell them until later on, because I had to go back to that family because I had one horse over there that was mine, yeah. So I went back over there. I paid one man had one car. Give 'em couple dollars, take me back Wailuku. And then from there I took the horse. I rode the horse go back Pa`ia. Because where my mom live, they live right in front one *da kine*, how you call that, pond, where they get the water. They use the water for irrigate the plantation, the sugarcane. And right across the road from my mom's place. So get plenty grass over there. I tied the horse there. Nobody said nothing. When I want to go beach, I don't need anybody. I just get on the horse back, going down to the beach (chuckles).

JS: So how did you feel being back with your mother after all those years?

CA: Well, the beginning was hard to adjust. Because I had one sister below me, eh. We wasn't treated like the rest. How you call it? We being discriminated. That's the only way I can put it. The second husband, yeah, my stepfather, he didn't actually treat us the way he treat his own children. I noticed that from the very beginning, so I try keep away, you know. Stay away so we no get into argument. And I just---anyhow, and then let them have a satisfaction where I bring home plenty fish. I no sell 'em. I just bring 'em home, yeah. Then later on he allowed somebody go teach me how to drive. They had car in the beginning. When I first moved in with them, they had one old *da kine* Ford sedan, four-door sedan. Then later when I was working, they trade 'em in for one late 1934 model. Dodge sedan. Then I was driving, I was young, I was driving, no license. Even when I was there [*in Pa`ia*], I drive. I come here [*to Lana`i*], I drive no license until I got caught down at the pier, when I was working down the pier

[*Kaumalapau Harbor*].

The boss tell me, “Eh, Pete, go get the pickup truck. Bring 'em down there by the pipe, hose-pipe, wash 'em down.”

And then just happen had the lieutenant from here. He saw me. But he didn't know I was driving without license. He and the guy, my boss, they had bet. The loser go buy soda water. My boss telling to the lieutenant that I no more license. But the lieutenant tell, “Nah, he get license. I look the way he drive, he get license.” So he call me, “Come.” The lieutenant told me, “Just tell the truth.”

Then I told 'em, “Yeah, I don't have a license.”

And then he ask me, “How long I've [*you've*] been driving?”

I told 'em, “Oh, since I was fifteen.” And that's long time now. I was passed twenty [*years old*] already when I got caught.

So he said, “You go service station. Go rent one car over there. And then go down the police station. Somebody will accompany you.”

And that's what I did. And then I got my license from that time on.

JS: So earlier then, you know, your mother and your stepfather had a car, right? So did you feel that their situation was better-off than how your family was before? Not the one with the big family, but your original mom and dad.

CA: Oh, oh well. . . .

JS: You know, financially, were they . . .

CA: Yeah, financially better, yeah. They financially better because then they had car. And I used to drive like I say, yeah. I could drive the car. We go all over the place.

JS: So what kind of work did they do?

CA: He was working in *da kine* sugar plantation. Like the way my father was doing. I think they call it contract man I think, or something like that. They assign so many people to one particular field. And every now and then, especially come the weekend, he get so drunk—my stepfather now—the next day he no can go work. And my mother gotta push me to take over his job. Go do the job for him. I gotta stay out there ten hours and he no pay me. Shee, boy.

JS: So were you doing your own work, too, then?

CA: Yeah, I work during regular working days. I work in the field, eh. I used to cut seed. I used to be a seed cutter. Toward the top of the cane, about a foot or so, eh, that's what they use for plant.

JS: So you had to work your job and do his?

CA: Weekend I do his job.

JS: And how long were you working at this sugar field?

CA: You mean how many years?

JS: Yeah.

CA: Shee, was late, or mid '34. When came to—quite some time. Thirty-four I started, late '34. And came '35, summertime over there slack. The sugar plantation job kind of slack. So they send us here for work, help this plantation [*Hawaiian Pineapple Company*] here, Lana`i. They send us. We come here. A big group, maybe fifty, sixty people. We stay for three months because that's when the harvesting busy here.

JS: For the pineapple?

CA: Yeah, for the pineapple harvesting. We stay for three months and then they send us back home. Thirty-five, '36. Yeah, two years I came with the group. Thirty-seven I came alone. I came to stay because my stepfather and I, we didn't get along, eh. [*Nineteen*] thirty-seven. I was kind of older already. And we---in fact, I lick 'em, because he was cooking in the kitchen and then he got into an argument with one of his relative. I see the guy [*the relative*] running out on the porch. He no go down the stairway, he jump. He jump to the ground and run. Keep on running, call the cop. When I saw him running like that, I was thinking, “Eh, this is bad.” So I went up the porch. Just then my stepfather came out, he was holding one kitchen knife in his hand. When he came out from the screen door, I push him back. I grab his [*collar and his arm*]. Right hand had the knife. Push 'em against the screen door. I tell 'em, “Eh, let go the knife. You're gonna kill somebody with this knife.” I no let go.

And then when he had struggle, the hand with the knife cut the screen door. I give 'em one right, he fall on the floor. Then I jump down, I went down to the ground from the porch, eh. I went down the stair. When he stood up, he look for something throw at me, eh. But I was kind of far already so kind of hard for hit me because I can see the thing coming.

Later, the police came. Then the police had question him if he had a knife. Because the guy that *wen* call the police told that he [*Catalino Agliam's stepfather*] had a knife. Then he was shaking his head. Then I yell from far, I tell the police, “He lying, he had one knife.”

So they tell him, “Come on, get in the car. Sleep overnight in the cell.”

That's when all the more he and I, we didn't get along too well. And he know, I no fool around, I hit 'em. And he give me the chance, I hit 'em. Because I no like I get hurt. Eh, he hold knife, eh. From that time on, that's when I decided to leave the family. So the only place where I could live in peace was come back Lana`i, work here.

JS: So when you came back to Lana`i then, you just went back to the plantation?

CA: You mean from . . .

JS: The pineapple . . .

CA: Yeah, here [*Lana`i*] they accepted me and I work. But then before I left over there . . .

JS: Maui?

CA: Yeah, Maui. I told my sister, “Because the way he treat you and I, it's not right, you know. Could be that he might beat you up. And if he do beat you up, and get bruises, you report to the police.” Then he going be charged for cruelty, eh. Those days you hardly hear the word child abuse.

And that's what she did when I was here [*in Lana`i*]. [*She*] wrote one letter tell me come home. Then they mention that she was beat up by the old man, eh. So I wrote back, tell the old lady, my mom, for split with our stepfather. If she not going do that, I not going back home no more. I going stay put here. But my mom realized that she didn't have much choice. Because if I didn't go back, they would be kicked out from the house that they were living. That's the reason why they wanted me to go back, to have somebody live in that house and working for the [*Maui Agricultural*] Company.

JS: 'Cause your stepfather was in . . .

CA: Yeah, he was in jail. So I don't know. One month or two months he had to stay in jail. So the next letter that my sister wrote, said, “Yeah, okay,” that my mom accepted what I said, for divorce the old man, our stepfather. So then I decided to go back.

JS: And this is still in Pa`ia?

CA: Yeah.

JS: So you went back and worked for the sugar plantation?

CA: Yeah, same place. Same kind [*of*] job. And then was '37, came '38, 1938, yeah. My mom decided---because in '37, my sister---or was it before that? She ran for *da kine* candidate, be *da kine* just like Rizal Day Queen or something like that. [*Rizal Day, December 30, is a national holiday in the Philippines and is also celebrated by Filipino communities in Hawai`i.*] And she won. And she had something like over \$4000. And that's big money those days. So then put 'em in the savings, the money. Plus my mom already---she had planned she wanted to go back Philippines. So they decided to sell the car and had *da kine* sewing machine. They had a bedroom set and all kind [*of*] stuff that could be sold. They try sell 'em. Then finally after everything was arranged, you know, somebody going buy most of the things, then they wanted to go back Philippines.

JS: So she still had relatives that she could go to?

CA: Yeah, she had big family. She had much bigger family than my father. Only thing for my father's side, he bought property. That's the only thing. That's what make a difference. He had own property while he. . . . Because he came [*to Hawai`i*] first, eh, he work. And then when he get money he send back to the Philippines, to somebody there. And they use the money, buy property. Just like an investment. Because when you buy the property, whoever going use the land, they plant rice and whatever. A certain percentage is for the guy who work the land, and a certain percentage [*is for*] the owner of the land, going be put aside as. . . .

JS: So when your mother decided to go back, what did you and your sister decide to do?

CA: Well, my sister had no choice, she was young. She was really young yet. I was eighteen [*years*

old], she was only thirteen I think. Thirteen going fourteen. I was eighteen so I. . . . They couldn't push me. I still had my father working up `Ulupalakua Ranch. Just before my mom them had go to Honolulu, [*en route to the Philippines*], about one or two months before that, my father had quit the ranch and went to Pa`ia and work sugar plantation. And at the same time had my stepfather working for the same sugar plantation over there in Pa`ia. So but I live, those days, I live with my mom them. So I was still the boss over there because my dad and my stepfather, they live in *da kine* they call longhouse. Get all single rooms, eh. That's where they live. But they come over there [*to Catalino Agliam's house*] talk story, visit, eh.

Then later on when my mom them went, I went with them to see them off in Honolulu. When we got there we. . . . My mom wanted to see that when she leave I have a job, you know the kind that I. . . . She was hoping I could stay in Honolulu and work over there. I stayed, but only for a while. I didn't stay very long. Because she had one relative, first cousin or something, was a chef working in a restaurant. So my mom ask the guy, her relative, if he can find a job for me, which he did. He tell, "Yeah, can start tomorrow." And then I went. Well, in a restaurant when you first start, they going, what do you call, dishwasher. You just put 'em all in the tray and put 'em in the dishwashing machine. All you got to do is when you pull 'em out you dry 'em up. For forty dollars a month, which is way better than working sugar plantation. But I stayed there only ten, eleven months. Then I gave up. I went back to the same place, Pa`ia, Maui. I worked there.

JS: Why don't we take a short break and continue.

JS: This is a continuation of an interview with Mr. Pedro Agliam. Okay, Mr. Agliam we were talking about your mom was going back to the Philippines and you were in Waikiki working at a restaurant, right?

CA: Yeah.

JS: What did you think about Honolulu? It was the first time you had been there, right?

CA: Yeah.

JS: So what did you think about the place compared to where you were living before?

CA: Well, I was still young yet and I was more interested in go down the beach. And I thought Waikiki was something like where I came from in Maui. But was good only for surfing. Not that good for fishing. So every now and then I go with my uncle who owned one canoe for two person. Two-man canoe. Outrigger canoe. He was a waiter working in a hotel, Moana Hotel. Honolulu, you gotta have a lot of cash, steady. You gotta get cash in the pocket, otherwise hard to live there. So I lasted only about eleven months. So I went back, I went back to Maui. Work at the same plantation, Pa`ia. Same kind [*of*] job, sugar plantation.

JS: You were still cutting . . .

CA: Cutting seed, yeah.

JS: Why did you return back to the sugar plantation?

CA: Because I was more interested in going fishing, spearing fish. I was looking for lot of, more excitement like. And that was the kind of thing that I really wanted to do because I had friends

there for company [*in Maui*]. I had couple friends there. And then later the---because I was still in the habit of going home or staying away from the job, finally, the company kicked me out. Told me they expect to see me move out after the holidays, because was getting to the Christmas holidays. They say they give me to the holidays and then after that they expect me out from there.

JS: That's because you weren't going to work every day?

CA: To work enough, yeah. They didn't see me enough in the fields. But I couldn't take it. Each time, they was pushing. Supervisors were pushing more and more and I couldn't take it. I could live. I catch so much fish in the camp and sell 'em to the Filipino family.

But then after I was kick out from the company, had this Japanese carpenter, I forget his name. He used to work for---they was building Baldwin High School at the time. And he hired me to work for him, make fish traps. I made fish traps two weeks. For two weeks no pay, just free three meals a day. And after two weeks I made plenty trap. The guy showed me what and what to do. And then he showed me how to set the traps in the water. He had one brand new motor, you know the outboard motor. Put the traps on the boat, the canoe, and we go out and he gave me the idea how to go about 'em. Once he had teach me, well, then once he teach me, I catch on fast and then from there I was on my own.

I built seventy traps for that guy. And before we put the traps in, we had an agreement that I will receive one-third of the gross. The gross income, one-third for me. The rest going be his because he going pay for the gasoline, for the truck, the outboard motor, and plus I get three meals a day. 'Cause the house rent was small, three dollars a month. Because had something like the living room where you can put two *da kine* single bed, *da kine* folding kind [*of bed*], two of us live in the room upstairs above one pool hall. So I average about twenty dollars a week. So we compare guy working plantation, sugar plantation, making one dollar a day, ten hours, you know. No more comparison with me.

Every Saturday I bring the money home from the fish market, eh. And then, while going home, I get the cash, I pass by the service station, I pay the bill. Because every time when I go, I charge, eh. And then I go to the store, the guy [*the carpenter*], he charge his wine. So I go pay the bill over there. And then I bring home the cash. I let him give me one-third of *da kine*. That's how it was. Just think, one year, I think he made really good, the guy.

When after they finish Baldwin High School, no more job, eh. So the company he work for, I don't remember what company, anyway had the next job was [*at*] Schofield [*Barracks*]. So he had to move, him and his family. He had two children and he told me, "I [*you*] can have the whole thing [*fishing business and equipment*] for \$250."

And I was thinking, "Shee, and I never save." Every time I get paid, I treat my friends. We go out. Because Saturday I get my cash, eh. I tell one of my friends, "Eh, go tell your mother I like borrow the car. I go fill 'em up and I treat all you guys." Most time four of us go together. I drive. I do the driving and we go weekend. Wherever get the dance, you know, Wailuku, sometimes Kahului. We go where we hear certain orchestra, yeah. That's what me and my friends, that's what we used to do.

So I couldn't buy the business from this Japanese guy. I could have owned the business if I had thought about the fish market. Because one year later. . . . Because when I didn't do the job already, I had to come here.

JS: To L_nā`i?

CA: To L_nā`i for work, otherwise I going be unemployed, eh. Because we get vacation from the company, I go visit over there [Maui]. And then just happen I went to the fish market just to say hello to the lady, Japanese lady. Then we were talking story. Then I mention about *da kine*, eh. She tell me, “Oh Pedro, how come you never come see me? Two hundred fifty [dollars], oh, you could pay 'em just like that. I would have give you the cash.” She tell me.

“But I never thought of you. I figure, gee, that's a lot of money, \$250.”

“Yeah, but the way you was bringing in fish, in no time you pay 'em back. Because I just going minus so much.”

You know, the cash that I supposed to collect, she take from there every week so much, so much. No take long I pay 'em off, eh. Because sixty bucks, I was averaging something like sixty dollars [total gross] a week. That's the reason why I say, one-third [of the gross], twenty dollars I was making about every week, eh. Even fifty dollars [total gross] a week, that's way better than working sugar plantation. Maybe I make more than the supervisor. Those days dollar one day, I don't think the sugar plantation the supervisor get fifty dollars [per week]. Maybe less. But then anyway, I came here [to Lana`i] because I didn't have job already over there. I couldn't work for the [Maui Agricultural] Company because they fire me out. So I was forced to come here. Nineteen forty, summer of 1940. I was twenty [years old] then.

JS: So before you came here, when you were fishing on Maui, you were selling only to this one market?

CA: Yeah.

JS: And it was run by a Japanese woman?

CA: Yeah. I, yeah, I didn't know that *da kine*. I didn't even see the lady's husband. But she had children. So their only means of support was that fish market I guess. 'Cause I no see any man that act like that's her husband. She was the sole owner of that fish market. Because after the guy had move to Honolulu, the carpenter guy, I was still go fishing, go diving like that. When I catch good kind [of] fish, I bring to the market and they take 'em. Because sometime nice water. My friend and I, we go with glove and we dive down and we grab the lobster alive, eh. And we bring 'em to the market, they buy 'em. If not lobster, well maybe *tako*, *tako* when come season time, catch plenty *tako*, bring to the market. But those days was cheap. Twelve and a-half cents a pound. So 12-1/2 cents, you get 25 cents, yeah, two pound, for every two pound *tako*. You gotta catch plenty. But still then, you get one fifty-pound bag, rice bag, you fill 'em up about halfway, that's a lot of cash right there. For couple hours, maybe two hours, two-and-half hours. And those days I don't drink. I had learned how to smoke, but those days I don't drink. That's why I was in good shape.

JS: So you were working for a Japanese man, and then you're dealing with a Japanese fish market. So were most of your dealings with the Japanese community, then?

CA: Well, he had lot of friends, the guy I was working for, [the Japanese carpenter], he had lot of friends. And one time somebody's birthday, his friend's, one of 'em. They come from, not in. . . . Them not from Pa`ia. They get relatives in Pa`ia, but those people came from Keahua.

One different plantation camp. And then we all met down where it's called, today they call 'em NASKA. That's way down by below the airport, Kahului Airport. And was a big gathering, picnic. And mostly was Japanese, eh. And my friend and I, Filipino guy, he's younger than I, we were invited, you know. I gotta be invited because I know where the traps stay and we gotta get the fresh fish, yeah. Because they make big fire, almost like this cardboard [*approximately two-by-three feet*]. So he told me for go get some fish for put over the fire. Oh, they go make the fire then already. My friend and I went. And we came back and one trap, one trap now, *da kine* cracker can, this square kind [*of*] can, just like five-gallon can, full with *da kine manini*. And alive, eh. We bring fresh, come over there.

All the people over there, especially the old man folks, they look, oh, they surprise. They tell, "Some quick eh, you just go over there, come back. Boy, plenty already."

And then this guy, my boss, he start bragging to the guys, "He [*I*] no hire any kind [*of*] guys. He [*I*] hire nothing but the best."

I no say nothing. I just stay over there, pick on the fish, just socializing with the old folks, eh. Then later on tell the guys go take *da kine* sushi. Everybody go eat lunch already.

After we had lunch, my friend and I was sitting on one coconut tree. From the ground the thing go like that [*parallel to the ground*] and then go up, you know. Like a bench, long bench, we sitting there and looking down. The children, plenty children swimming eh. Then I had noticed one small boy. The wave had pick him up and go down [*further out to sea*] and then ended up he couldn't touch the bottom. He sink down and I saw his hand come up. And he went like that [*he waved one hand above the water*]. I had a pullover shirt, short-sleeve shirt. I just pull off my shirt, throw 'em back, I run over there, jump in the water. Under the water, I swim. I couldn't see him because kind of murky the water. I grab him by the leg, just above the knee, I lift him up—with the same breath now. His weight pushing me down, just enough for my feet can go like this [*touch the bottom*]. I walk underwater and I hold 'em up in the air like this [*above Catalino Agliam's head*]. And bring 'em up to the shore and then I carry the boy. I bring 'em up to where get all the old folks, eh. Get grass over there, I turn 'em upside down and lift up the belly part. Then water come up.

Ho, more my boss, he brag to the guy, bragging to the other old man, "There you see, what I told you."

But just happen coincidence that had happen, eh. But I just reacted just like that fast. But the parents of that boy, "Eh, sometime come over our place."

I never did take advantage of it.

JS: So then after all of that, that's when you came to Lana`i?

CA: Yeah.

JS: And you were working for the pineapple company?

CA: Yeah, they used to call the company Hawaiian Pineapple Company. Then later on that name changed to Dole [*Corporation*]. Yeah.

JS: And what kind of job did you start off doing?

CA: Field job. I work in the field. The first day I work in the field. Pick pineapple mostly. Then after the war break out, December [7], '41, war break out. Then after that [*I went*] over down by the pier [*Kaumalapau Harbor*], where they ship out the pineapple.

JS: So when you first got, you know, came to Lana`i, and you started picking pine, how did you get the job in the first place?

CA: Oh, we had apply, how you call, *da kine* employment office in Wailuku. You know there was four of us. We went over there and from there they make contact over here [*to Lana`i*] and then when the arrangement was made already, and we were accepted, then. . . . Because otherwise we would, we gotta pay on the taxi or bus, you know, taxi. Take us to Lahaina, from Wailuku to Lahaina, and then from there we ride the boat. The boat free, the company own the sampan from Lahaina and bring us to Lana`i. That was the only means of transportation to Lana`i those days, from there to here. Well, once we got here, then well, we got to go to physical [*examination*], then from there they assign us to a certain gang, supervisor's name, and we just gotta work with 'em. Then do whatever you have to do. And in fact, they was making job for us when the war break out, we gotta make new fields up. . . . They call that bench fields up toward the mountain. Clear up land up there.

JS: So before, well, before the start of the war, how were things working in the fields? How did you get along with the other people you were working with or with the supervisors?

CA: Well, when after the war *da kine* I was with mostly single men like myself. Some maybe older, some younger. All mix, mix group. We get some Hawaiian, part-Hawaiian, Filipino, and they come from all over the place. Some come from Big Island, some from O`ahu. And then lot of us wanted to go back where we came from, you know, after the war break out. But they [*management*] don't hear. Afterward I realize I didn't know how the system had work at the time. But actually it's the company you work for that has lot to do with that. . . . What they call that now? The classification to get into service, I forget what they call that now.

JS: You mean whether or not you folks could be drafted into that. . . .

CA: But cannot be drafted because the employer make the classification. The only time you can be drafted is when you A [*status*]. Classified as A-1 [*I-A*] or something like that. But I was always in the C [*draft status*], so I was held back. Because you the type of person that work, the company like the way you work, so they no like you get away from them. So they—that's the only way you going stay there work. Most of the time I was classified as C. And I was thinking, "Gee, when I going get drafted?"

Later on after I had couple kids, I got married and they tell me, "Now you like volunteer, you can go."

I told them, "That's a fine time for go, volunteer. I get couple kids, I get three children now."

Tell, "That's up to you if you like go."

"Eh, forget it. I not going 'cause I not going leave my family behind."

JS: Well, before you get into those later war years, why don't we start with December 7, [1941]? Should we break here for a while?

CA: Up to you, what. . . .

JS: And then we can start again with the beginning of the war.

CA: Okay.

END OF INTERVIEW