

[Track 1]

Art Almeida: [00:03] Oh, a different. Okay. Yes, because I used to like, was it Matt ... Matt ...

Interviewer: [00:05] He had the same name.

AA: [00:06] Was it Matt?

Interviewer: [00:07] Matt... Weinstock!

AA: [00:09] Weinstock. See, he's been gone a while. You see my memory. I do have my senior moments. So right in the middle of trying to explain and give you the punch line... That happened to me yesterday talking to one little girl at the dentist's. Had a real thing going and she was laughing. And then when I went to give the punchline; now I normally don't tell jokes, I just relate stories, you know? And she looked at me. Well, I says, "I've forgotten" [laughter].

[00:39] Well, I said—and she laughed—I says "well, I even forget and you laugh more."

[00:44] Why wouldn't you laugh?

AA: [00:46] Yes.

Interviewer: [00:46] All right, I think we're ready to go?

Third Person: [00:47] Yes and we're rolling.

Interviewer: [00:48] We're rolling. First question is a hard one. Please say your name and spell it.

AA: [00:53] My name is Arthur Anthony Almeida. A-L-M-E-I-D-A.

Interviewer: [01:01] And, Art, what year were you born and where?

AA: [01:03] I was born on the 27th day of December, 1928, here in San Pedro.

Interviewer: [01:13] Let's start about your family. Tell me about your father and mother. And what's their story and their background?

AA: [01:21] Well, on my mother's side as she came to this country from Ciudad Guerrero in northern Mexico across ... not far from the Mexican border. Her story is that when she was just a two- or three-year-old, her father used to go up in the mountains and to collect firewood—*leña* as they called it in Spanish. And he'd go and he got along well with the Indians. Then one time, he took some of his buddies, and apparently they felt intimidated and they thought they were going to do him some harm. So they killed him, according to the story. Well, that left my grandmother, my uncle Ramón, and my aunt Cuca and my mother without a father. So fortunately, my grandmother had a brother living in Morenci [Arizona], the mines which opened in the late 1880s. He was there mining copper. And so she wrote to him saying "I don't..."—she

related the story. So, he sent her money, so they crossed the border into Morenci, Arizona. That's how she come here. She was born 1893 and she was just about six years old when she came here, something like that. My father, a little different, way different than my mother's origins. He was an *hacendado* [proprietor of an hacienda or owner of lands] from the landed gentry for years, centuries. The Almeidas went back many, many, many years. He was born in a place called Santa María de Los Angeles in Jalisco. And in 1909 my grandfather, his father, Don Francisco, realized that the future of the Almeidas, and even [inaudible] and Dallas wasn't too bright; didn't look too good. So he decided to leave in 1909. Brought his two sons; my dad and my uncle Ramón and went to Morenci. And that's where it's 1909 for him and he married my mother in, well he was 17 I think when he came across. He married my mother around 1917 in Morenci.

Interviewer: [03:55] Now this—what was going on in Mexico when your father came over? Because Pancho Villa was in the revolution.

AA: [04:00] Well, it was just before it started and since how he sensed that the future for his family, it doesn't look too good. So I'm just supposing this because why would he leave? I one thing I did hear about my dad's family was that my dad was the first son of the second son. So when it came to hereditary rights, my grandfather was not in line. Even though they were going to ... a lot of their property would eventually be taken away. I don't know if all of it but a great good deal. So, whatever was there was not too—it wouldn't be much for their family. That's why my grandfather came over here.

Interviewer: [04:48] So when your grandfather and grandmother, I mean your father and mother, grandfather and grandmother or father and mother came here, and they married in Morenci.

AA: [04:58] Yes.

Interviewer: [04:58] Okay. What was your father doing...?

AA: [05:00] Oh no, my father and mother came to Morenci.

Interviewer: [05:00] Right. What was your father doing? What was he? What was he doing when he when he married your mother? What was his profession?

AA: [05:06] Well, he when he came across ... My father, when he came across, he ended up in the mines. That's where the work was. Now he was, although he didn't speak English, he was very literate in Spanish. Could read and write and so forth. And he could read figures, and they needed someone who could cut timber; measure, cut them, and shore up the mine so they don't cave in. And that's what he was doing. I imagined it was all by hand. I don't know if they had any machine saws. But that's what he was doing. Unusual because what that job would have been with an English speaker who could read and write. But I guess in Spanish, you know, one, two, three; it's the fingers, even rolling fingers, you can figure them out easy. So that's what he did in the mine.

Interviewer: [06:03] What was your mother? She was still with her family when they married? Her family?

AA: [06:08] Yes, she was. Yes, you're right. She wasn't, I don't think she was working.

Interviewer: [06:15] And how did they meet?

AA: [06:17] My mom and dad, I do not know how they met. And although I can go back as far as when my mother ... see they were raised Catholic to start with. For whatever reason, my grandmother, my mother's mother decided she wanted to be something else, Baptists. So, she started going to the Baptist services. And my mother when she went there, oh, God, she was scandalized. She couldn't stand the way they conducted their services so, she told her mother, "I don't want to go to the Baptist Church. I would rather remain a Catholic." And the nice thing about that, if you want to say something nice, is that even though it split her from the rest of her brothers and sisters and other family, and there was a negative effect between they all loved each other very well. They got along great. But she was Catholic and they were Baptist.

Interviewer: [07:19] And how did your mother and father eventually ... they came from Morenci to Los Angeles?

AA: [07:23] Yes.

Interviewer: [07:24] Tell me how that ends.

AA: [07:26] What happened is that right after the war, copper no longer in great demand because of World War I. And the mine around early '20, in early 20s late ... around 1920 around about like that, the market fell off and they had a depression going on. And so, I guess the government was feeding a lot of those families, they had no income. So they told the company Phelps Dodge, "You're going to have to pay these people. One way ticket wherever they want to go." So my grandmother, she was over here on Terminal Island. She came here in 1919. Why? I don't know but she did. And my mother says, "Well, I want to go where my mother is." So my dad very dutifully says "Okay, let's go." And I thank the day they decided to come to California, although I like Arizona; San Pedro and California's is my state.

Interviewer: [08:32] And so when he came, your father came here, what work did he find here?

AA: [08:35] He was up in the lumber yard. When my father came to San Pedro he ended up at the lumberyard. Hammond Lumberyard right across the bay. Just about opposite from here we are right across. And I guess because he knew something about lumber and I guess they could figure, in those days the way they sold lumber is that you came you Oh, you'd give an order. And then you send someone or you came down and they went around in like a market—somebody would pick up some two by fours, somebody two by threes; so much timber, and it was like shopping, but they put it together for you and then they would load it on your truck whatever. All the people that took care of that were order men in my dad was assistant order man. I think it galled him until the day he died and he never became a regular order man. Because he could do the job, he could do the work

Interviewer: [09:45] And he learned English? Did he learn ...?

AA: [09:47] No, not too well. My father never did learn English well enough to converse. I remember when I was in high school, he would try reading a newspaper and he would ask me "What is this word?" And it helped me a lot because then my Spanish started to improve. Especially when he insisted I take Spanish in high school. He said "I want you, when you go

there, I don't care what else you take but you're going to take the language. I don't want you to pass on an embarrassment to our family” because my dad was very much into in his culture. Well, it was mine too, I suppose. And, but Spanish was important to him. He used to, oh, we used to, I remember, people, company would come over and they use words that he and I—I knew they were ... well, I learned through him that were improper. And they'd use the word and then I remember I used to wince. “Oh, why did they use that word?” Well, see the difference between him ... he didn't leave Mexico until he was 17. So he had the privilege of education, even though he was limited on the hacienda, I guess they provided for his early youth how to read and write. One thing he knew well—he taught me—was parliamentary procedure in Spanish. When I was in high school I was elected president of the Spanish club. And so I had the bylaws and the rules, how you conduct everything. So I took it home to my dad and he says “gee son, this is terrible.” So he wrote, rewrote the whole thing. And I took it back to my teacher, Mrs. Grant, and she was very pleased. She says “gee whiz...” You got to remember in those days, there was a lot of people here couldn't read and write. Dad could. He articulated the Spanish so beautifully.

Interviewer: [11:55] What kind of man was he, your father? How would you describe him?

AA: [11:57] Kindly Man. My father was a kindly man. He was about six foot high. Very fair, almost white. I remember his legs were so white, they looked like milk. [Laughs] that part I remember about him. He had hazel eyes. Light, not blonde, but light hair and a very stately man. And when he spoke, he always spoke like, like he was well, like he was well-taught. And I don't know if that was the case. But very articulate, very smooth. Wasn't always subject to anger. Except when I got out of line; I'd come home and I come home from work and I misbehave. My mother would tell you “just wait until your dad gets home. He's going to get *la cuarta*”— the strap, you know the razor straps. He had one of those.

Interviewer: [13:01] What about your mother. Tell me about her. What kind of woman was she?

AA: [13:04] Mother was a very strong-willed woman. Her upbringing, I mean if you were to say it was not as genteel. I don't know if that's the right word. But certainly, she was a very nice woman, very considered, cooked very well. My dad never did; my dad couldn't even fry an egg. Everything—he had my mother hand and foot. Everything. And which was I guess was the old style in the old days. Women were extremely loyal to their husbands, as my mother was. My mom, she reminded me a lot of the, you know, during the Mexican Revolution, the *angelitas* [little angels], the ones that used to follow the troops. They got a pan and cook beans or whatever, it was for their husbands. I think had she stayed in Mexico she probably would have been an *angelita*. But, yes, she was a fine woman, a kindly woman. My mother; in fact I love both my parents. I have very positive, positive remembrance of my parents, both of them.

Interviewer: [14:24] And what about the rest of the...were there brothers and sisters?

AA: [14:27] The rest of my family included three brothers and four sisters. The oldest, Joe (José) was born in Morenci. The second, Frank (Francisco), was born in Morenci. My oldest sister, Minnie, my two older brothers are now dead. Minnie is still alive. She's about 84 or 85, somewhere in there. And she was born in Morenci. The rest of them, my brother Julian was born here on Terminal Island after they got here in 1921. And then while my dad was working there

on the lumberyard—I don't know where he got the lumber, I imagined he might have gotten some discount for him since he worked for them. That, I'll never know. But he and his dad and the rest of them built the house that I was born in. And it disappeared in the early 60s when they built the onramp for the Vincent Thomas Bridge. It was an impediment [laughter].

Interviewer: [15:39] [inaudible].

AA: [15:44] I can be an obstacle.

Interviewer: [15:47] What's your earliest, earliest memories as a little kid in San Pedro and Terminal Island.

AA: [15:53] One of the earliest memories I have of San Pedro is: my mother—while I was still maybe, what? Three or four? But I was very young—bought me a white woolen suit. It was a sweater, and it was trousers, fit real tight. And they had the bottom of the leg pant had like a strap that went under your shoe. See women have stuff like that, slacks and stuff. And I can remember walking down 6th Street with my mother, she was holding my hand and we went by Wheaton's. Wheaton's was a soda parlor. People would go—very famous, Wheaton's. Well I don't remember if we ever went and got the ice cream though. Well, I just remember walking down San Pedro, down 6th Street. Was the other early days down on where I lived; Summerland [Street] was not yet paved. And there was a fellow that lived down towards the Pacific. His family had a Model T and they would fire it up. And they'd drive it up and down and up and down Summerland even though there was [inaudible], and in the car would swerve back and forth all the way up to where the bridge is now—the Gaffey bridge—and then they'd go back down. The kids are all hanging on the side of it. Fortunately they never fell off, got hurt. And then of course, the other thing was collecting tires, building up and then go up on top and come down there. And then of course, kids will then knock the tires over. I remember using the old hoop thing like a tee and had to hook [makes engine noises]. Making my coasters, making wagons. And this is the 30s and in those days there was not a lot of money. We were poor, but we weren't desperate. My dad always prided himself that we never went on welfare. It [was] a big thing to him. But he hadn't off [and] unfortunately because he used to have a couple of days at Hammond during the Depression. My mother started working in the canneries, early 30s and at 36 after they organized them she became a charter member of the Cannery Workers [Union] who were organized by the [inaudible]. My dad was a member of the wood lumber. See what did they call themselves? Lumber Handlers [of San Pedro] Union, something like that. And that was all the lumber industry. They were—I'm not sure who organized them. Maybe the [inaudible].

Interviewer: [18:43] Let's go back to your ... Tell me about the neighborhood. As you were a little boy, what was it like? What did it look like? Who lived there? What was the neighborhood you grew up in?

AA: [19:01] Well, you got to remember I, when my dad was working lumberyard, my aunt Mary was selling real estate for George Peck, early developer and benefactor of San Pedro. And my aunt Mary got my dad to buy a lot on the side of a hill. Which later on became somewhat of a trauma for my mother because whenever she got mad at my dad, she'd always remind my dad that she felt like a goat. Because it was about, oh, I bought this angle. And every year or two three years you'd have to build new steps out of wood until one day I follow on and fell down

and I flew. Anyway, that's another story. Well anyway, dad eventually built cement steps. Yes, in the beginning it was always wooden steps but after you walked down on the wood, it rained, they would warp and nails come up and your shoes get caught and you go boom, boom, boom. Wo what he did is he put cement stamps eventually that was during World War II but before then ... but that neighborhood I was born in, there on what was called Christmas Hill or Park Avenue. Park Avenue became a more—I know the kids do things like that: make it sound like important you know. When I just—and it was no ghetto, not a *barrio* at all. Across the street there was a Protestant minister, always wore black, had a Model T and he'd drive his Model T with his wife. They always dressed real old fashioned. This is in the 30s that I can remember.

Interviewer: [21:33] So you were talking about your neighbors. Who were your neighbors?

AA: [21:36] Yes, [inaudible] was this Protestant minister. I think he was a Norwegian; he wasn't Catholic. Always wore black, stiff white shirts. Tall Man very ... he stood well. And up and down to the block, I remember there was the Rodriguez family. And then across the street was my—no, no, my aunt lived on Crestwood. But one of the unusual things about that, because in the early days there weren't many Blacks living in San Pedro—the Stark family. The woman as mother was white as a sheet. Boy, she was white, even her hair was white. And she married a Black fellow, Mr. Stark. And they live right about a half a block before I was born. And then just over the weekend, I saw Pauline. The thing unusual about Pauline, she had a blue eye and a brown eye. I recall correctly. Or a hazel eye. I just saw over the weekend the ...our 60th anniversary of the graduating class of summer '47. And she was there. We were the same grade all the way to the end. And further up there were two stores, Alvarado who we used to call, I forget what we used to call, and across the street from him there were little corner stores. Where's the ... Wessels. Now the Wessels were from Spain. And she always wore black and it looks like she was always in wait, in mourning. But that a little—their store is more like a market. But it was still ... So those two—then a block from there going north was another store. So, in one block, there were three now this is mom and pop area, you know, I don't know how they managed but they did. One of the things I remember about Alvarado's stores: during, just about the start of the war, he bought a ping pong machine. And that became the gathering place. And in those days, I guess it's still the same now, kids love pickles. And he'd have pickles about so big for, I think a nickel or a, I don't know how much but they weren't very expensive. And they're all watching munching on pickles while they're watching this game, of course. Ding, ding, everybody's moving, trying to move the ball by going back and forth. And that was quite an attraction. That was a big hit. He made a lot of money by putting that machine in there. I don't remember the Wessels never did anything like that. But Alvarado had the enterprising idea.

Interviewer: [24:43] You're going to have to repeat the beginning of that because you said ping pong and I think you what you mean was pinball?

AA: [24:51] Yes. Pinball. Mr. Alvarado had a pinball machine.

Interviewer: [25:12] Good. Okay, now, I've heard of another community and where was it next to you, which was called Mexican Hollywood?

AA: [25:21] No, it wasn't next to mine. I lived on the north end of town over when the Gaffey [Street] Bridge is. Was it ...? it was [where] the [California State Route 47] freeway starts up.

Mexican Hollywood was down in this neck of the woods directly and northeast from this building along the waterfront [between 1st Street and the Vincent Thomas Bridge].

Interviewer: [25:44] Well, tell me, what was Mexican Hollywood?

AA: [25:46] Well in the beginning Mexican Hollywood in those days, of course, there was still a lot of open land. The lumber yards were employing a lot of people and they needed to provide some kind of living. So they built not shacks, but little cabins-like. So, the first ones were generally either railroad workers or lumber handlers. And that's how that little settlement started. Eventually, of course, a lot of these had, the people that settled there were, a lot of them were Mexican people. Cannery workers, you know the, a lot of the dirty jobs; scalers, people that scale the ships, ship yards. But that came in later, ship yard. Yes, about that time, but supposedly, according to the story I heard the Mexican Hollywood community or *colonia*, as you would call it in Spanish, started around the turn of the century and eventually became kind of a stable place to live. Two brothers-in-law of mine, married two of my sisters, they were brothers. They married my sisters but I never did live ... I wasn't aware of [inaudible]. I guess you met him at school at Barton Hill Grammar School. That's where we met.

Interviewer: [27:17] This was a poor ... you would call it a *barrio*. This is a poor neighborhood or what?

AA: [27:21] Yes, they, yes. They were, they weren't ... I wouldn't say they were a favela like in Brazil. The houses weren't all that, you know, elaborate or great. But, you know, they took care of them. They had gardens like those days in the 30s everybody had peach trees, pomegranate trees, especially cactus. Cactus was a staple those days you know. But I wouldn't ... to try to be fair, it was not a destitute type of a shanty town. It was just a good gathering of Mexican people. Most of them who worked.

Interviewer: [28:05] Near there, as I understand, was a place called Best American Beach or it had other names.

AA: [28:11] Bare Ass Beach.

Interviewer: [28:12] Bare Ass Beach, right. Tell me about ... did you ever go there as a kid?

AA: [28:16] Oh, yes, that's where I learned how to swim.

Interviewer: [28:18] Well, tell me all about that.

AA: [28:19] Yes, the early days back around, I will say '36, '37. Somewhere in there, we thought ... you see I lived on the north end of town, like I said. Mexican Hollywood, I would say, if you measure the distance, maybe a mile, mile and a half, something like that. What is closer to go down there or down at west basin. Where I used to go swimming too. Let's think about a Cabrillo beach. Cabrillo Beach was a long distance. Anyway, I remember the first time we went there, the kids all kept telling—B.A.B. Yes, the first time I went to B.A.B.—known as Best American Beach or Bare Ass Beach—the kids all warned me. Says, “You know Art, you know when you go down there, you'll be swimming or jumping off the piers. So, in case you fall in or something happens, and you start to go down paddle like this like a dog does,” which is

what I did when they threw me in [laughter]. I wasn't in any way thinking they would do that. And I kind of, I'm getting a little panicky because I started to go down, down, down and then I realized, "Gee whiz, I want to get up." So that's when I started doing that.

Interviewer: [29:54] Tell me [inaudible]. You arrive at this beach. Tell me the whole story from the point if you get there and they throw you in

AA: [30:00] Yes, well, we used to swim ... you know where the lane victory is? Kerckhoff Cuzner Lumberyard was there, and they had their pier. In fact, the red car to Los Angeles would go by, there was a trestle, and they would pass over it right next to the shipyard. So that's generally the place we went first. Now that that was off the pier. Now further in at, if you go a little bit south from there, you had a shoreline, and you had sand. Really nice! And, of course, that was the beach of the local people there as well as others. And they never had bothered anybody; if you were from out of— if you weren't out from that part of the neighborhood, because most of the time they knew you, you went to school, same place, Barton Hill. So, we'd go over to the beach and then lie in the sand and... One thing you got to be careful there when you went to that part of the beaches—there were a lot of old pilings. The old wharves that were there were had burned down and deteriorated. So, they were pilings down there, and if you ever dove you had to be careful you didn't land on one of them. So, but I never did do that. I was always leery; I'd go there and maybe go down further and then just jump in. The main thing in those days, at B.A.B, was to brag that you swam the channel from one side to the other. I tried it once; I think I might have gotten about a quarter of the way and I said to myself [laughing] "this is for the birds; I don't want to do this." So I swam back. But a lot of us used to do that; the kids would do that; it was to show their stamina.

Interviewer: [32:00] Well tell me about this time when they threw you in the water. Give me that story.

AA: [32:03] Well, yes, I was standing up on the pier. And the fellas—I don't know how it came about, but there was a ladder to step down. It was like a float there. I don't know what like a raft, something. I think it was a bumper for the boats when it comes to not too close to the— have distance between the pier and the ship and the kind of ships that went in were lumber boats. Not really big ones like you have today. And so, they'd say, "Why don't you go down there, Art? Eventually, you know, you're going to have to learn how to swim, right?" "Yes." Well, then I'm standing alongside there, they'd just picked me up and whoop! threw me in. And they all laugh, naturally. And when I came up, I had a big smile on my face, I remember because now I was ... could swim. Not like an expert, but I could dog paddle around. Dog paddling was the first stages of swimming, right?

Interviewer: [33:09] Now, we've talked to people from you know, were Italians, were are you know, from Slavs; they all have their communities. Their churches, they were close knit kind of communities. Was there a similar kind of community that was people who came from, you know, were Mexican.

AA: [33:30] Yes.

Interviewer: [33:31] Talk about that. That can be; no one's ever told us about that. So, what is that community like?

AA: [33:35] Well, there were two Mexican communities: *barrios* or *colonias*, if you want to call them. But I don't use that in a negative sense. I mean, there was La Rambla, which was on the west side going towards up the hill. Today that land is worth a lot of money and a lot of them stayed. They weren't dumb. And then of course, the other one was down in Mexican Hollywood. Well, the families from those two places and throughout San Pedro, they would have like, for instance, I'll give you an example. My dad in 1927, along with Mr. Alvarado, Mr. Alba, Mr. Rodriguez, there might've been one or two others. They petitioned for a charter to start the Alanzia Hispano-Americana, which came out of Tucson, Arizona. They founded that around 1896. And before long, they had lodges throughout the southwest, even in Mexico. Although it was American, Alanzia Hispano-Americana. So, it was primarily Mexicans born and raised in the United States. Although they were Mexicans not born in ... some of them were even from Spain. So, they got involved and it became a social club they put on—what they called *jamaicas*—little fiestas of sorts. You know, they'd have dances and one of the places where they danced was down there on off channel. It was the Sepulveda, Roman de Sepulveda had one of his ranches there. But, backtrack a little. I'm not sure whether it was Roman's rancho; it might have been Aurelio. Because Aurelio had inherited the northern end of town, the sister Rudecinda got the middle side of the settlement in 1882. And Roman got the southern part. Anyway, but it must have been a thing to him with his brother because Roman started a waterworks. He would pump water out of that area; there was a big pond down there. And of course, they had, what do you call those aquifers? Is that the word? And he would pump water up and over the hill going toward the southern part of San Pedro. And that lasted until the city took over. And I think that must have been 1909, well, when the annexed San Pedro, in 1909 because they did a lot, they promised the schools, police, transportation, a new municipal building, where the old one existed was—

Interviewer: [36:24] Let's go back to the Alianza. What was that? Where did they meet? What were their programs? Why they get together?

AA: [36:30] Yes, the Alianza was ... it was primarily it was like a, it was a way of buying a policy, insurance policy. So, when someone died in the family, you can afford to give them a pine box or something. I think they used to pay 10 cents a month for each person. And they started the one here in '27, my dad was part of it. It was called *loge noventa y dos*. Lodge 92. So, they went up into the hundreds, the lodges. California, New Mexico, Arizona, Texas, Mexico, and I guess Idaho [inaudible], Nevada they must have had some too. So, wherever we had Hispanics, quote unquote—I normally I don't use that word because some people have not accepted it [laughter]. I, what [inaudible] because of my parents. I say I'm Mexican American. That way it's out of respect for my parents who came from Mexico. I say American because I'm an American citizen—born and raised here. So I'm American, and most of the old timers understand that. But as long as you don't deny their ...

Interviewer: [37:50] Right. Well what the old timers don't understand is “Chicano.”

AA: [37:53] No, no.

Interviewer: [37:54] [Laughter] That's a bad word.

AA: [37:55] My dad hated that word. I mean, I remember my brother would come home at times, this is early 40s during the pachuco era, my brother tended to go that way. I could, my older brother said "you get dressed that way I'm going to..." Well, anyway, he kept me alive. I used to kid him later on in the years that he was the enforcer, which was true. But my brother would come home and he'd use words like ... Instead of asking my mother when we're going to eat he would use the word *refinar* which is to refine, it's like a refinery. "*Cuando vamos a refinar?*" And my dad would, gee whiz, he would blow his mind, he says "in this—*en esta casa*—in this house—*no refinamos.*" We don't refine here; we eat, have dinner, so forth.

Interviewer: [38:54] So, was he speaking what they called Caló, which is the pachuco slang?

AA: [38:57] Yes, yes.

Interviewer: [38:59] Did he dress in zoot suits?

AA: [39:01] Oh, yes.

Interviewer: [39:01] Tell me about that.

AA: [39:02] Yes, my brother in the early, before he went into service he was, he wore the peggers, and the long coat, the pants—what do they call the pants with the reet pleat? The coat had distance where they used to call—they were so long they called them ass tip. It was kind of gross but ... then he'd wear—I don't even remember him wearing a hat. Like you've seen in a zoot suit and [actor, Edward James] Olmos. He never wore a hat but he did wear the chain, and the pants real balloon-like and pegged. The shoes—high heels and soles. Yes, my brother went the route. But he didn't last all that long because eventually he went in the CC [Civilian Conservation] Camps. Oh, I take that back; he was already on the CC Camps. The war started and then within a matter of a year or so, he was either drafted, I remember, he's still alive. And he either drafted or he joined.

Interviewer: [40:23] Let's go back to you. Well, actually, let me finish off about the ... yes, about the zoot suit too, but we're going to worry about the Alianza for a second. Where did—was there a building there?

AA: [40:31] No, they rented a place. Now let me tell you about the Alianza. The Alianza—to be an officer, I mean, you had to be literate. Because they had—I have a book at home. In fact, not this Saturday but the following Saturday, I've been asked to give a talk on the very thing we're talking about: *barrios*, what is this Mexican Hollywood thing. And they had a *ritual*, a ritual book. And you opened it up and it has where the president sat; *secretario*—the secretary—and the porters and, you know, almost like a Mason kind of arrangement. Very proper. They had certain words. And it explains when you read the book, I still have it. My dad gave it to me—no he didn't, I just inherited it I think. And it talks what the president calls for order and then he gives it a *golpe* and he raps. All those things are described in the ritual book, which I found it fascinating. And I still have that as part of best what ... part of that I used, or my dad used, to explain to me when I got to be president of Spanish class, he says "you want to do something

proper and refined and educated? Do it this way, don't do it the *pocho* way” [*pocho* refers to a Mexican person who adopts American traditions or mannerisms].

Interviewer: [42:02] [laughter] Another great term from those days.

AA: [42:03] I tell people, especially the Spanish-speaking people from the south of the border, I tell them “I’m not a *pocho*. I can read and write Spanish and I can—I think I speak it reasonably well.” So, but you know, they generally refer to the *pocho* kind of a literate person. Born to Mexican parents here in California. And in many cases they are right, so many kids today, they can't even speak English properly. But unless they studied the language, my dad, I took three years in high school is the best thing. I was a B student in English. When I took Spanish, I became an A student in English, because you learn how to structure the language and so forth.

Interviewer: [42:52] Let's go back then to ... We left you at Bare Ass Beach, getting your ...

AA: [42:57] Getting my ass wet?

Interviewer: [42:58] Getting your ass wet. And you're doing a little swimming in the process. When you were a little kid, give me a sense of what are the kinds of activities you did? How do you have fun and who'd you do it with and all that kind of stuff. And where do you do it?

AA: [43:12] When I was a little kid, knee-high to a grasshopper, one of the famous part-times was to make ... finding the long piece of wood and cut it in the shape of a rifle. And then putting the clothespins on the handle part and then find an old inner tube and you stretch it so that the clothespin would hold it. So when you're ready to shoot it, you just pressed it and off it goes. Well once in a while you chase the kids; you play you know, cowboys and Indians. Some kids run up the tree and you get your, get your rubber gun and point up there. And they wouldn't climb too high anyway, but sometimes they were powerful enough to give them a sting. That was one of them. And generally, the older boys did that to the young ones. There was a play ... a meadowland over in the northern in the town out where the DMV is right above there. Beautiful meadowland and there we used to go there have horse fights. The old fellas would carry us on their backs about a dozen of them, and it was a free-for-all. Oh god, that was fun. That is one of my more memorable cases. And all of this stuff is real innocent. You know there's no robbery, there's no mayhem, there's no gang fights. And that's another thing you might want to talk about this town. We didn't have any gangs, per se. And the nice thing about it is because all this, after you left for your public school, sixth grade, you all converged to Dana so you met kids from the Point, Leland, 7th Street, Cabrillo, 15th Street, Barton Hill. And you met a lot of new friends. And sometimes it changed the course of your life because you're grouped with a new group of students like it happened in my case.

Interviewer: [45:17] Well was there, certainly it was in Los Angeles; was there any prejudice that you knew of or felt against Mexicans, Mexican-Americans when you were growing up as a kid?

AA: [45:27] Only one incident. I was a fourth grader and I was sitting next to this girl. She was kind of sassy. In Spanish you call them *sangronas*. Real negative type—in fourth grade! And I remember she used to always wear a white dress with the little red polka dots. And she and I was sitting next to one another—that's the way we sat. And for whatever reason, one time, she looked at me and called me a dirty Mexican. And nobody ever said that to me before. I probably didn't

think of myself as one. So I said “what?” Whack-o! I slapped her across the face. And Mrs. Lucas: “what's happening over there?” And then I told her, she says “what happened?” I says “well, she called me a dirty Mexican.” And I guess the teacher was sympathetic. She split us up. But the girl started to cry. Well I hit her hard enough, it did not knock her out. Probably hurt her feelings more than anything else.

Interviewer: [46:38] You have no idea why she did it?

AA: [46:40] No. To this day I don't know why she did. I might have said something that I was not; she was sensitive about. I don't remember. I do remember what she called me. That's the only—I know others were prejudiced. Like a Filipino. I had a good buddy named Pete. He's dead now. God, Pete was a peach of a man. Half Dane, half Irish, tall, good-looking kid, good ballplayer. One time he made some remarks about a Filipino kid that was ... we were [in] about the eighth grade. And I told Pete, I took him aside, “Pete, you know, I don't know why you said to that kid about him. If you want to be my friend, don't talk away about anybody.” You know, it took. We became very good friends. We were friends before but even more friendly than before. And I never heard him say anything like that against anybody. As far as one teacher, Ms. Rosenwein, God was a peach. She remind me a lot ... Remember that picture came out with Barbra Streisand “The Way We Were”? Remember, Barbara is out there talking about what is it? “Down with Franco, end the war.” It was a political thing back in the 30s. Well Ms. Rosenwein reminded me of her: kind of frilly hair and horn-rimmed glasses. And one time she called me up to her desk and she says “Art, you're a ninth grader now, you're ready to go to Pedro High. Down here you're a big fish, you know, in a small pond. Up there you're going to be a very small fish.” Because we're very active in a class so like that. “But I want you to remember one thing: don't let anybody ever run you down or put you down because of your ethnicity. Never, never, you know, if they get out of line you try to handle it kind of diplomatically.” And she handled it very nicely, but I couldn't understand why she did that. I hadn't had any problems. But it was kind of like forewarned, get to Pedro High; a little different crowd I guess.

Interviewer: [49:04] Well when you got to San Pedro High did you run into that stuff?

AA: [49:10] No, I don't remember. I really don't remember. I don't remember, and maybe I had my head in the clouds, I don't know. Because I mixed well with all the kids. I don't remember any outright racists of any kind. Even a Black kid that was, I knew since grammar school, Ruben Derek. I had a brother named Sam; I forget his sister's name. Ruben was about my age. [Inaudible] grade behind me. But we were in junior high school where we started to go to the eighth grade. You could go down to the Y... the Y? The Y.W.C.A. on Friday nights, they had what they call a play night. They'd have all these records and the girls loved dancing with Ruben; he was a good dancer. But I never ... the average guy didn't look at that as you dancing with a black man. I don't remember that at all.

Interviewer: [50:19] Now, when you were growing up

Interviewer: [50:21] Oh this is great. Boy it's going by back fast. You want to stretch for. Third, yes, the Bear Ass Beach. Bear Ass Beach but they...

AA: [50:29] And that has quite appeal to people...Mexico when I'm first mentioned out there

Interviewer: [50:35] We're rolling; let's start. What's what is the source of the name Mexican Hollywood as you remember?

Third person: [50:41] We'll tell you [inaudible].

AA: [50:44] I wanted... I didn't want to drop the cup. I was asked the name Mexican Hollywood—its origins. I asked my brother-in-law Michael [inaudible] who has now passed away. He was, I know he was raised there but he might have been born in Arizona. I asked him one time "Michael: how far back can you, do you remember it being called Mexican Hollywood. He says "Well, I can remember in the mid-20s." And I think in those days he was probably just a young kid 10, 15. Maybe not that old. Anyway, he—old enough to remember—he says "I can remember them calling it Mexican Hollywood then." I says "Well, do you remember its origins?" He says "I don't know. All I know is we were Mexico Hollywoodians." So, but I never was able to pin down how the name came about. But my understanding is that it was never used as a put down for those people that lived in that area. If anything, it was a sign of importance and prestige. You know "we're from Mexican Hollywood."

Interviewer: [51:58] They shot a lot of movies down here.

AA: [51:59] Oh yes.

Interviewer: [52:00] And maybe that's part of the connection. They shot in that area. They maybe shot movies in that area.

AA: [52:04] Well, they were they used to shoot them, I remember when; remember "Tugboat Annie"? That was down in west basin, that was Marie Dressler or, no, no, no. The other one. "King Leer." Barrymore! Ethel Barrymore.

Interviewer: [52:18] Oh yes

AA: [52:18] She was a part of that. I remember Hale. What's his first name?

Interviewer: [52:27] Al, Alan?

AA: [52:28] Alan Hale. I am not sure if Errol Flynn was around or ... but those two I remember. And down at west basin is over by where the [Harbor Community] police station is, across the street. The mud flats were out where all the containers are now. But in the early days, they were all mud flats. And going towards south from there is where they had west basin. It was; they had boat works there; cleaning the hulls of the boats, and you know, the barnacles, that sort of thing. And then the artists—Barrymore, Ethel's brother, Lionel ... I've collected, now I wish I could collect the originals, but I have several copies of his that he sketched in black and white. One I found in Louisiana. As soon as I saw it, I knew that it was he; because that it was called West Basin. And it was I think he did another one in red, Red Hook, or Long Ranch in New Jersey. And I remember that because I soldiered in on the East Coast.

Interviewer: [53:39] Let's go back again. You're a kid growing up. We've got you're having a good time you got swimming. What are the other activities that you did that were connected to the port? For example, Terminal Island was where the canneries were there, the fishing ships were there. As a kid did you get involved in that anyway?

AA: [53:56] No, not really. The only time I ever went to on the early years—let's say the 30s—was when my mother, I'd go with her to collect her check. They didn't have a central pay off. She'd have to go to individual canneries because sometimes you work for more than one. And they'd always toot. Each cannery had a different sound or toot to announce to the port people, cannery workers, that the boats are in the fish is ready to be processed. So, they give you a toot of some sort. And you had to learn how it went. So, that when you heard it and your mother's busy washing clothes or something, and you're outside you hear it you go run in to tell her “mom, there, your cannery is calling you.” So [inaudible] her used to get in a white suit and that little white thing like nurses they'd use. And there she goes up to catch the bus [inaudible], and they were there. But the part that down on the docks—the earliest I can remember of adventure was that my friend Wahoo [inaudible], his real name [was] Raul. But his nickname was Wahoo. He's now dead. He's few years now. He and I decided to go to the banana dock. Well the shortest way to get to the banana dock was over the trestle and across the bascule bridge. And we decided to go, and I had a little red wagon no bigger than that. And I'm pulling this wagon. And when we got to the bascule bridge, the operator, in order to scare us would [mimicking siren sound] the siren would go up. And we'd go panic; and he had to kick the lever to raise it a little bit there to scare us, as if saying, “Hey, you kid shouldn't be doing this.” But we got across and we went over to the banana dock which no longer is there, by the way. And we would holler. There was a fence separating the runs, they had three runs, four runs. The bananas came off the ship, they'd run on a conveyor belt and alongside there, and fellows would load them onto the boxcars. Two guys would take them off, handed the fellow in the pitter. The guy in the pitter turn around, he handed the two guys inside the car, and then walk them all the way back and they'd stand them up. Anyway, so we'd holler at them, “hey, how about throwing us a banana!” And once a while, what they would do is ... Any one that broke off, because the boss wouldn't like them to break them off. These were steel stocks. The boxes came in early 60s. And they would throw them all there once in a while. Guy was probably a little too anemic and he couldn't reach the fence. But we were happy when he went over the fence and we'd run after him. But the upshot of that adventure was when we must have collected maybe 60 pounds. Oh, that's a lot of weight for that little wagon. Wheels were about that big. The rod maybe quarter inch. So, we start pulling that thing. And we got probably, before we got to the bridge, the doggone thing collapsed. So, we fortunately had a couple of gunny sacks. So, we divvied up the bananas, which means then we each had about maybe 30 pounds, 25 pounds of bananas and you know that's still for young kid heavy. And you know, they stick them to you. So, we got home alright, and it took a lot longer to get home than it was to get over there. And, of course, again, we're crossing and the fellas saw that we didn't have that wagon. And we were carrying these things; two young Mexican kid snotty nosed kids carrying these bananas. But we got them home. And so, for a week or so, maybe longer, as they got ripened, we had bananas. And remember this is the Depression now. And that was kind of a; it was a treat. That was my first experience on the waterfront as far as, well the bascule bridge for one thing. And, of course, the other thing was swimming down there off the piers. Other than that, going back that far, that's the only real adventure I remember.

Interviewer: [58:41] During the 30s did you have little jobs as a kid to help out?

AA: [58:47] Yes, I sold papers. I sold the San Pedro News Pilot in front of the Globe Theater, which of course is not there any longer. I'd get 10 newspapers. It's the only time that I ever split profits equally with the employer. Three cents a copy. I got a penny, the San Pedro News Pilot got a penny, and the fellow that was in charge of us, you know manager, he got a penny. So, it was a three way split. It is not often that the worker does that well with profits. That was one of the ways I put ... I'd go home, you know, I only made 10, 15 sets at the most. I go home and I told my mother "look ma, I've got some money here," and she had a little mayonnaise jar and I'd put the pennies in there. And then when we got enough, maybe \$1, \$1.20, we'd go down to JC Penney's or Dunlap's, and she'd buy me a pair of coveralls—the bib coveralls which is what I always wore as a kid—big coveralls. That was one way of making money. Wahoo and I were very enterprising fellows. Over in his where he lived, he lived about three or four blocks north from where I lived, but we go over and play a lot over in his territory. And that neighborhood there were a lot of kids, mostly Anglo kids. And I remember the O'Toole kids and a few others. Well, next to the O'Toole house, nice white house, there was an empty lot. And it was an abandoned cabin-like, had been, it was lived by somebody. And it was under a peppertree. Well, we would go and we'd cleaned it out. And we invited the kids to come on over and listen to a, watch us in a play. Well, when I played, well, one of our plays was Romeo and Juliet. I forget who was Romeo and who was Juliet. And I remember when I wrote about it in that article. And the kids, you know, everything you did there, they were about five, six years old. And we were just two or three years older, maybe. And they'd laugh at anything. So, we were slapstick kind of stuff, you know, anything to make it look ... And the admission to get in to see this great production was—remember the party packs? Well, it was good for a nickel so you bring a party pack. That's five cents. And if you had coke bottles and other bottles—7-Up, we took that too. And that's how we made our money. Just so we can go to the show. The Werner's Barnhill Theater, the Cabrillo and buy a candy bar or something like that. That's how we supplemented. Well, in my case, I didn't get much money from my parents. There wasn't that much money to go around.

Interviewer: [1:01:56] What about Beacon Street as a little kid? Did you ever hang out?

AA: [1:02:01] Yes, I sold papers. That was another thing: selling papers. I once asked the boss I said, "Could I ...? I'm frozen here on this corner." And in those days, the kids older kids been around a while maybe three or four years older than you; in their early teens or teens. They always got the choice spots—on the Navy landing, on the ships, the lumber boats, even [inaudible] the bars. Now, of course, the police were always leery about young kids going on to bars, but a kid would waltz and enter through there, hopefully hit a drunk, maybe make a nickel or a dime on the newspaper. But see, that was kind of a choice job. Because generally if the guy was a little tipsy, he would give you more than just, because if he gave you a nickel you had to give him two cents change; "eh, keep it sonny," you know. And so I wanted that job. And the fellows says "no, you... we got that part of the town covered. But I'll let you go over on the island." Now that meant I had to pay a nickel to get across on the other side. And I didn't necessarily sell so many papers over there, either. You go hit the sips, you know, and hopefully a longshoreman or somebody would buy a newspaper from you. But that was my newspaper. You know now, the thing about newspaper in those days, at least as I perceived it, most of the kids that sold papers on the waterfront were minority kids, Mexican kids and others. The ones that didn't sell papers, they delivered them. They had a wagon or a bike and I never had, didn't have a bike anyway. And the wagons they used to furnish them. The *LA Times* and the *LA Examiner* to

furnish the wagons to carry your newspapers so that you can deliver them Sunday mornings as I recall, but I never was able to get a delivery job. I had to hustle sheets as they called it in those days, hustle sheets on either the waterfront or adjacent to.

Interviewer: [1:04:12] And as you got, as you went through school, what were your activities in junior high school and then in high school? What were you starting to do as a kid?

AA: [1:04:21] Well, going to Richard Henry Dana Junior High School in 1941. September of '41, I did well, and this is important because it changed my life really. At Barton Hill, I was sort of sort of an upstart smart alecky guy. And one time Mrs. Lucas told me that—the very same teacher that, she corrected me for her slapping girl for calling me a dirty Mexican—she noticed that I was getting a little unruly in class. And she once told me, says “look Art, you’re going to have to behave because if you don't, I'm going to have to send you to miler.” Now miler was called a dumbbell school which is not really nice. Those kids who were either a problem one way or the other, they went there and, oh to go to dumbbell school was humiliating. So, I suddenly started straightening out. So, then later when I got into the sixth grade I had Ms. Anderson and she was a sweet teacher. She got me to read more. Well, Ms. Lucas started us; she used to read stories to... I remember this story Alaska, what was the name of that wolf, famous wolf?

Interviewer: [1:05:40] Oh, yes, sure. Jack London

AA: [1:05:43] Jack London. Yes, series. She would read to us, these books. And that captivated my attention. So, I started reading more than I had ever. So, by the time I got to sixth grade, doing more reading, when I graduated from sixth grade, to seventh grade, and Dana, I got gold seals on certificates. I got one year membership, the Y which I couldn't accept because being Catholic, that father told me says, “Hey, Art, now you can't do that, they proselytize down there, and we can't. Of course, there's no way like that today. So, I really didn't care because the YMCA kids mostly were Anglo kids. Not necessarily my crowd, but I didn't care. I decided losing that wasn't too bad. Then of course the other thing I got the American Legion award; still got that certificate at home and that helps. So, when I got to Dana you know, they tracked you. One, two, three or four. So, for because of my grades and what I had accomplished as a sixth grader, they put me in number one track which meant now where the so-called more elite pass, the smarter kids so to speak. The blond blue-eyed girls of course, we had them at Barnhill. But when you go to Dana now it's the old town you know. So, once I got in that crowd, my whole lifestyle changed. Not that I was, you know, a bad kid or anything like that. It's just that I met a new crowd, met new... doing things I then started go to Cabrillo. And Cabrillo was where I loved it. You didn't meet those girls from that that part of town down a B.A.B.. Oh, their mothers would be scandalized. Cabrillo Beach was for the middle class kids and those you know, so I ... since I mixed well.

Interviewer: [1:07:45] That's with the girls, it sounds like.

AA: [1:07:46] Oh yes, I got along fine, memorable. In Dana I got involved in class; hall monitor. I became a commander—lieutenant commander, and I became a commodore you got to wear nice sweaters with an emblem—cross anchors. I ran for president but I didn't make it which is all right. It didn't destroy me. And then I graduated in the Pedro High in 1944. And in there I got even more involved in the high school; played sports, ran track, played football. Couldn't make

the basketball team, so I told the coach, I said “Mr. Yancey, I love the game. But I cannot ride the bench. I'm going down to the boys club. I can play all I want.” Which I did, which was great. I mean, it's nice to play for your high school but you got to be; I was such a ... I don't know if I was a glory hound or not, but I mean, you wanted to play. Importantly, I wanted to play. Well, I wasn't playing!

Interviewer: [1:08:53] They don't cheer the people on the bench.

AA: [1:08:54] No, no, no, they expect that guy to help cheer too.

Interviewer: [1:08:58] Let's go back again. December 7, 1941.

AA: [1:09:03] Yes.

Interviewer: [1:09:03] What do you remember about that.

AA: [1:09:04] I remember coming home from the Barton Hill Theater. I'm on my way, I'm walking down Pacific and my sister lived on Summerlin. And I can remember as I walked down, is somebody either shouted or I heard, well, maybe when I got to her house, my sister Minnie. The one born in Morenci, Arizona. She says “Art, this is the Japanese.” Of course, in those days everybody said Japs. I don't know if she said it but there was no question about who did the bombing in Pearl Harbor. Terrible thing and so, while there was no real impact until later in the propaganda films... You go to the Werner's theater. And the first thing they did is, they had everybody stood up because the flag came out. And they played the Star Spangled Banner. You were expected ... you didn't salute the flag, just sang the national anthem. And then they'd always have, you know, about “slip of the lip might sink a ship,” that was famous during World War II. A lot of slogans. And the thing that bothered me about December the 7th, see I was raised with a lot of Japanese Americans, the Nisei. Mostly second generation born here like I was; parents in Japan. The Issei is the first generation, the Nisei the second [generation], third is Sansei, and the fourth is Yonsei. Anyway, they make you hate, you know, the Japanese. And I always remember my Japanese friends, you know, they weren't traitors. There was just something wrong but the war effort being what it was the propaganda the mentality, you had to learn to hate the enemy to support the troops. Well that's like happening now. Gee, what a difference, how to fight a war. Nobody sacrificing. There's no rations and the ration stamps, no rationing gas, or butter or sugar or coffee. Everybody's living like they did before. Maybe even making better.

Interviewer: [1:11:17] Did you know any Japanese kids?

AA: [1:11:19] Oh, yes.

Interviewer: [1:11:20] Talk about that whole period when they had the ... It wasn't 48 hours, I guess they're being moved out?

AA: [1:11:24] No, well, somewhere from certain. Like the people that were out ... what family was that? Well, I can't think of the name of the family. But they were on White Point. They were down below. They had a hotel down there. It was a spa way back in the World War I era.

Anyway, those had to move out right away. They roused them: “Hey, out.” The others on Terminal Island...

Interviewer: [1:11:54] The other Japanese Americans?

AA: [1:11:56] Yes. The other Japanese Americans. You had essentially three groups; largest was Terminal Islanders. And they still have a club to this day. And maybe you should interview Tatsuya. You're going to interview Tatsuya?

Interviewer: [1:12:11]. Yup.

AA: [1:12:11] [inaudible] Yes, I met him years ago when I got into this Japanese Studies when I did my writings on the early Japanese. Anyway, we were, I was friends. I mean there was a fella lived out by the police station, [inaudible], his dad used to raise flowers, you know, like ... what do they call the little dainty little flowers? Baby's breath. Stuff like that for the flower shops. And well so you had the trim liners fishermen, cannery workers. Then you had the farmers from White Point all the way to Malaga Cove. Sixty acre plots that they would lease from either back pack or Sepulveda and going out towards Malaga Cove was this fella Bixby because he got the lion's share of the 1882 partition. But that's another thing. Get on with it. The Japanese Americans, you know. That was; I always told them, my Japanese friends I says, “you know, what happened then also created a trauma with a person like me, because you were my friends, I didn't want to hate you.” You know. I didn't. And yet with the propaganda if he showed any claims of favoritism or you understood the Japanese, ooh, you know, you know? That was at the [inaudible], even though I was only 12, 13, of course we got older as the war went on. But that in the very beginning really puzzled me. I always had a picture of [Japanese Prime Minister, Hideki] Tojo—big buck teeth, menacing looking. That that really disturbed me.

Interviewer: [1:14:03] Did you ever see any of the pulling out of, packing up and the putting on the train, did you see any...

AA: [1:14:08] No, I didn't want to go. At the time that they, in April, I think it was '42 was when the mass, the 9066 presidential evacuation order by Roosevelt. I can remember my friend Rudy, Rudy Hernandez. He lived over there at the bottom of the hill next to where my sister lived on Summerlin. He would go over there and his dad and they take their truck. And they were buying outrageous low stuff. And when he told me about that, I said, “you know Rudy, I don't want to go there.” He said, “Yes, come on. I will go with you and you'll see what's happening.” I says “no, no. I don't want to see those people in their misery right now.” And I think Sunday they had it, I have a clip. I understand it's for sale.

Interviewer: [1:15:02] No, we saw that the Werner's clip

AA: [1:15:03] Yes, what was that one called?

Interviewer: [1:15:07] Terminal Island, it was called Terminal Island.

AA: [1:15:07] That film, I almost cried when I saw it because I didn't know all of those people; a lot of the people interviewed were just a little bit older than me. Let's say four or five years, maybe more, but you identify with them because you know, you knew people like them: their

brothers or sisters or whatever. And, but the evacuation was really terrible. I remember the day they left from Dana. The school allowed everybody release early, because the next day, that was the last day for the kids. And all the girls were hugging, you know, the other girls. Well, you know, these were friends since for a long time. Of course, I was just a seventh grader, but I knew him in Barton Hill. The ones at Barton Hill were the farmers, not many; the Mori's for one. Terminal Islanders were like Osama Mori, Yukio Hari, and a girl who I knew, I still know her to this day. She came back. She came back some years ago, her name was Ruby Yamamoto [inaudible]. Sensational story. I've been trying to interview Ruby for years. But she's still, you know, traditional Japanese.

Interviewer: [1:16:31] Yes, it's a matter of honor.

AA: [1:16:32] Yes. And little by little, she lives out little snippets about going back to Japan. Her father was expatriated. He has to be expatriated. He went. That's quite the story she told me.

Interviewer: [1:16:47] So how did the war years change you as a little kid in junior high school in high school? What had happened to San Pedro and the port; what changes are going on around you?

AA: [1:16:55] Oh, gee whiz, it was it was a military town. Sailors from the island. Soldiers from Fort MacArthur. There were airmen over on the island too. But this place was a beehive of military. I remember one time walking down 6th Street—I don't know where I was going, but I was going east. And as WAVE [Women Accepted for Volunteer Emergency Service] came by me, I accidentally hit her on the side. Now I don't know; she probably thought I was trying to get wise and she looked at me with the most dirty look. And I really felt bad because I didn't do anything intention. Just, you're walking, you sometimes you'd; exaggerated I guess. But soldiers and sailors, I remember two sailors getting into it over here where the depot was. Sailors, not seamen or soldiers. They were sailors in black uniform, or I think they were wearing white. By the time they got through rolling in the ground, gee they were, they looked terribly. But they kept punching one another and then just the fight didn't seem to go on or get old. But eventually, oh they got so tired they had to quit. But we had soldiers and sailors and then they had [inaudible] going out Fort MacArthur, you know. And what was the name that guy, Callaway? What's in the; I forget his name. Anyway. Lots of things were happening.

Interviewer: [1:18:28] What did you, did you hear anything about the zoot suit riots in LA?

AA: [1:18:31] I saw them. But of course, I never liked to go down there at all. My brother [inaudible], I know my brother never went down there. He and his crowd were San Pedrans, and Wilmingtonians.

Interviewer: [1:18:45] But did you read about it? Was there any...?

AA: [1:18:46] Oh, yes.

Interviewer: [1:18:47] What did you; tell me about, what did you know about the...

AA: [1:18:49] All I knew is

Interviewer: [1:18:51] About the zoot Suit riots.

AA: [1:18:51] Yes, it was

Interviewer: [1:18:52] You have to “all I knew about the zoot suit riots.”

AA: [1:18:56] All I knew about the zoot suit riots is what I saw in either the newsreels or reading the papers. And to me, I thought it was disgraceful, that was happening. They were automatically wrong. When the sailors are going on, beating them up I thought to myself, I thought it was disgraceful, but I wasn't about to go down there. My dad wouldn't let me go down there. Why? So, it created a kind of conflict with yourself about how to handle it. I didn't want to hate anybody for that. But I certainly remember it happening. It was not a very pleasant, pleasant situation.

Interviewer: [1:19:39] What about the Sleepy Lagoon case, did you know, or hear anything about that? Or the kids who were rounded up for that case?

AA: [1:19:45] I remember the case but I learned more about it after when Olmos was involved in the Zoot, was it the Zoot Suit [film]?

Interviewer: [1:19:55] Zoot Suit was the name of the... music was about [inaudible]?

AA: [1:19:58] Yes, and I learned more about one of the fellas that the attorneys was a good friend of mine; the lawyer was named was George Shibley. He used to have in his office the headlines about how they were acquitted. And I asked George, I says “George, I would like to have that newspaper. He said “no, no, no, Art. That's a family heirloom.” But he wasn't...

Interviewer: [1:20:24] What about...Did you ever know him?

AA: [1:20:26] No, no, I knew of him but up from...

Interviewer: [1:20:32] The factories and the fields and the...

AA: [1:20:34] Yes. Little that I read about, of course, I knew about him, but not a great deal.

[Track 2]

Interviewer: [00:03] One of the things that we need to go back in time and you fill in some of the blanks is that the whole history of the labor movement and in San Pedro, in the harbor. Let's go back to give us this perspective, the importance of San Pedro in the history of the labor movement.

AA: [00:21] The history of labor movement in San Pedro, I suppose you can start, for the record, would be in the late 1880s when Otis Chandler and the rest of those millionaires in downtown LA thought they would develop in and around Los Angeles. And so, they invited people from the Midwest to come out here and they sold them land of course, land meant you had to build houses, which then meant lumber from the Pacific Northwest came down here and thousands, thousands of linear feet of lumber. And of course, the fellas that manned those ships at the first,

the beginning, were primarily Norwegians, Scandinavians. Which included Norwegians, Finns, Swedish, and, let's see ... Swedish, Danes, Norwegians. Did I name four?

Interviewer: [1:21] Yes.

AA: [1:22] They were the principal ethnic group. And eventually, those fellas, maybe they got tired of being out at sea or not having a home life. So, they met local girls, then marriage, settled down. And that was kind of became the nucleus of the waterfront workforce. And since they knew how to rig gear on these schooners, longer scooters, they were an ideal person to have to rig the gear. For eventually, rigging of the gear became a longshore jurisdictional thing. But in the beginning, the seamen did all of that, in fact, seamen unloaded the ships but then once you got a workforce on the waterfront, these fellas say "wait a second, that's our work." So, the division of work evolved over who prevailed [laughter] and the shore side eventually did. And most cases, there are a few exceptions, but even to this day, there's a small division between the lumber industry—the seamen who bring these ships down, these boats, they call them boats—and the longshoremen. But in the early, a more radical element developed in 1905 when the first Wobbly [members of the IWW union] came here and I remember 1905, and in July is when the IWW established themselves as a radical labor force. The Industrial Workers of the World. They represented workers, unlike the crafts, [union organizer] Samuel Gompers, actually it turned out the hated the Wobblies, because effectively Wobblies were organizing workers that maybe they would like to have another jurisdiction. But then....

Interviewer: [03:32] What are the Wobbles of the IWW? What do they stand for? It was more than just organizing workers. They had an international vision.

AA: [03:39] Their philosophy...

Interviewer: [04:05] What did the IWW, what did they what did they stand for? Tell me what their philosophy was.

AA: [04:10] The Industrial Workers, the workers stood for organize the workers—pick a shovel, miners, foresters, seamen, longshoremen; anywhere you had, did by hand hard labor people. And of course, those weren't the ones that Samuel Gompers and the crafts were after; they were more for the machine operators and who operated [inaudible] and that sort of thing. But the origin of the IWW really starts in France, under a group called ...it was single. The philosophy was syndicalism was what it was called. Started in France. Marxist in some of their ideological beliefs. To the worker is the one that really owned, since he did the production, he should only in control the means of production. Of course, that's very communist philosophy or ideology, I'd rather use that word. But anyway, from that evolved this syndicalism which crossed the ocean over into the States, and there was a radical element developing and then back before the turn of the century and into the early part of the 1900s. And so, the Industrial Workers of the World started [inaudible] states officially as an organization in Chicago. The biggies were labor—radical labor history, or radical labor were male men like Big Bill Hayward, Mother Jones, the martyr of one of the fellas that was tried and murdered by the system because he was involved in the Haymarket Square Riot in the late 1800s. That fellow that ran for president. I'm going to have my senior moments now.

Interviewer: [06:29] You got Joe Hill in there.

AA: [06:30] No, Joe Hill came late. Joe Hill...

Interviewer: [06:33] But then the guy running for president was from Wisconsin ... It's a joint senior moment.

AA: [06:40] Eugene Debs. Eugene Debs, Donald De Leon, William Trotman, Father Haggerty ... Oh, a very unusual story about Father Haggerty. Being Catholic, he had kind of reached out to me, this man who started in New Mexico, and back in... See, the radical labor movement borrowed from a variety of sources, especially if they tended to be radical—away from what the crafts unions were practicing and preaching. But Father Haggerty remembered reading the encyclical by Pope Leo the 13th in 1892 or '93. And what Pope Leo said is that workers had the right to organize. Well, that didn't sit too well with a conservative element even within the church. And so, Father Haggerty, being a progressive, went around telling the workers, "you know, you shouldn't take all this, you should organize and get your employees to make concessions." Well, that didn't go over to ... the plant owners and the people that ran the business, whether it was agriculture, what primary agricultural. There's a lot who were *campesinos*, worked the farms. And so, the word these farm owners, growers, went to the parish priest or the bishop said, "hey, you got a priest over here that's preaching, oh radical stuff," you know. Officially, the Communist Party did not start until 1915, 1919. You're in a state ... So this is before that. But what he was effectively preaching was Marxist, although I'm sure it had Christian ramifications. But no, that was, he was preaching contrary to the American way. So, they shifted them around from parish to parish. Not unlike what they did to these pedophiles, horrible, scandalous thing, we won't get into that. But anyway, he got transferred around from parish to parish. Well, as he went to parish, he was preaching the same thing. Eventually they drove him up, out of the priesthood. According to some sources I read, he was defrocked. And that's another way of saying he was this priestly duties were denied him but the church believes once a priest, always a priest. So, he never married he ended up in Chicago with this, the IWW faction was getting together. He was the editor of the newsletter that was put out by the Eugene Daves and the, I think all the American rail workers. I forget who Eugene Daves were heading at that time. But they hired Father Haggerty and he was the editor of their newspaper

Interviewer: [09:51] Well, we are getting a little away from San Pedro, which is what our...

AA: [09:53] Yes, but it all comes back here.

Interviewer: [09:55] Okay, get us back into San Pedro.

AA: [09:57] Yes, well, you can always cut that out. Anyway, so when they met in July they formed the IWW and they represent all the different factions throughout the United States. And one of the fellas that he was either there, or was one a Wobbly was sent here. Which is unusual. Right away within a few months after they organized, they're already here in San Pedro, which was about October of 1905. So that's where they planted the seed, the radicalism, radical labor movement here in San Pedro was in 1925.

Interviewer: [10:35] '05.

AA: [10:36] I mean, I'm sorry, 1905. 1905 is when they started here in San Pedro. In 1908 is when Joe Hill arrived here. And Joe Hill came across from Sweden, he rode the rails, left his brothers somewhere in Chicago, ended up here and used to go to a – they had a seaman's mission, which in those days was common the seaports to have a mission [inaudible] set up by the a Protestant group, house or feed and they can go there and rest and shower probably, and bathe. Joe Hill used to go there, although he was not a – he didn't have inclinations of being religious. Anything. Sometimes he wrote things or did things that were not considered very compatible with Christian beliefs. But anyway, Joe Hill... He came here in 1908. Joe Hill came here in 1908. Just about the time the ILA came here from New York, or maybe the Great Lakes. But anyway, Joe Hill started here writing his radical poetry, his songs and what they used to do in those days, they take Protestant hymns and interject radical lyrics. And they didn't take the very popular ones like "Onward, Christian soldiers." Well, they would put radical words into there. And that's where that "solidarity forever" came about. They'd sing "onward, Christians soldiers..." And then when you got to the other part [singing] "solidarity forever, solidarity forever." And that was based on the very popular, still to this day, they sing it in some halls where you have somebody they'll say, "Hey, let's sing some old radical songs". Not too common, like in those days. And the Wobblies were singers, they love to sing. There always seemed to be somebody around that popped up with the real popular words. Most of the time borrowed music, but sometimes the music actually, they themselves, composed it.

Interviewer: [13:12] Give me some information about Joe Hill. Who was Joe Hill, and...

AA: [13:15] Joe Hill was a Swedish, Swedish man born in Sweden, came here around early 1900s ended up in New York. And Joe Hill was kind of an accomplished musician. He could play the guitar, the banjo and play the piano. He was good at composition. He was very clever with words. And so, he ended up in New York for a while. He was here with his brother. His brother apparently didn't have inclinations to hang around. So, they both decided to go west. And they rode the rails a very common way of those days – a hobo idea. Hobos rode the rails, and well, they did too. But while he was in New York he went down to the bar and he played in some of the beer joints. Says he could play music, you know, and he adapted very easily. And it wasn't long, he was playing American favorite songs. So naturally, they liked that. But that didn't last, that's not what he wanted to do. So that's when he came out west. He stopped in Chicago with his brother for a while, but then ended up here in San Pedro in 1908.

Interviewer: [14:30] So, why did he come to San Pedro?

AA: [14:31] Why? Well, we don't really know because he didn't join the IWW until he got here. Might have heard about it before, back east somewhere and see the strikes, or at least strikes that occurred there. He may have. That I don't know.

Interviewer: [14:47] Maybe there was a Scandinavian community here he might've tried to find.

AA: [14:50] Oh, yes. Yes, but today the only way they know about Scandinavian [community]... Joe Hill is because me. Because I've been [inaudible] for fifty years.

Interviewer: [15:02] Tell me what did Joe Hill do? How long was he here?

AA: [15:05] Joe Hill was here... Joe Hill was an organizer, agitator, poet, musician. He preached the word of the Industrial Workers of the World, which was, had much Marxist ideology infused into it. By as far as what he did is he, these songs that he composed and put together became very popular, and about that time 1910, I believe, 1912 they put out a red book, they call the Little Red Book. To have it in your pocket and be arrested was automatically jail. The Little Red Book. So, he was quite famous before he left here. He left here around 1913. Going into the record, he went to Los Angeles for a while and ended up in Utah. In Utah he and some other fella allegedly robbed a grocery store. And during the robbery of a fella, I think the name was [John G.] Morrison, was killed. His son [Arling Morrison] was in there at the time that it happened and he identified Joe Hill as one of the fellas that was part of that robbery. They – he was tried strictly on circumstantial evidence. And it wasn't the kid vaguely pinpointing him but wasn't quite sure. And even the Swedish consul got involved, begging for him to be – you know, instead of having – because he was sentenced to be dying by the firing squad. They said they won't want to just put him in and live forever; a lifetime imprisonment. Even the President, [Woodrow] Wilson, got involved, but they didn't listen to him. They says “no, no, no. This man killed the grocer and he's going to pay it.” It became a very celebrated case. Even the [inaudible] went to bat for him. Most labor went for it because they saw the danger of a man like him not strictly on circumstantial evidence, and being tried and convicted. That was not, didn't bode well with any part of the trade labor movement. So, although there wasn't any real love between the two factions, they still saw the danger of what existed there.

Interviewer: [18:01] Let's go back to San Pedro again. What is Joe Hill's legacy here in San Pedro? What did he leave here that contributed to San Pedro?

AA: [18:12] Well the songs that he composed here ... The songs that Joe Hill composed here are part of his legacy. The one that he composed that became quite popular was the one about the railroad: Casey. Remember “Casey at the Bat”? [“Casey at the Bat: A Ballad of the Republic, Sung in the Year 1888” was a poem written by Ernest Thayer in 1888]. Well, his was “Casey, the railroad scab” [“Casey Jones – The Union Scab,” written in 1912]. Because Casey was an engineer on a railroad and he crossed the picket line of the field hands. Well, he used that as a way to inspire support for strikers. And the idea of what he was trying to get across was that the engineer was – okay, this was a contrast between the industrial worker and the craft worker. Engineers were craft; the field hands were industrial. And he crossed the picket line, an unforgivable thing to do. And so, he celebrated the occasion when he did that to demonstrate the differences between the two labor groups. Because supposedly he ran his railroad until he crashes. I forget how it ends. But it's in a poem that he wrote.

Interviewer: [19:39] What about the origins of the longshoremen's union here and again, In San Pedro. Tell me the history of that.

AA: [19:45] The history of longshore locals in San Pedro varied. They had like the; well, they had the ILA—International Longshore Association from out of the east coast. Then you had other groups like the stevedores, and riggers that was principally in San Francisco. Up and down the coast and a variety of factions or groups that cropped up to organize a longshore workforce. Men who worked along the shore, and the only one ever took place – they had some prior to 1908 was the ILA, but even then they were pretty weak. They didn't do anything really of note until the 1923 strike when the IWW factions, the militant leadership, infiltrated the longshore

union, the seamen, which they resented. The seamen resented them very much as a result of Gompers' position. And all maritime workers. They got themselves involved; very clever. Infiltrated ... who was it that the communists called...? Born within. And that's what they did. They took over the leadership of the striking longshore workers, basically the Longshoremen. And so, they were very successful up to a time. Many demonstrations right here on Beacon Street, if I told you about the monument that's right outside here, east of here, that's roughly where they assembled. Because that was the hill, of course, it's gone now as you know, you can see, but that was a sixty-foot elevation: Beacon Street starting from the south going east – I mean, north. Eventually, that was leveled, leveled off. But the strike in '23, they shut down a lot of ships. Actually, they shut down the harbor. And then, as a result of them demonstrating, meeting in the streets, the cops say, "Hey, you can't do that. You got to go on private property, or get off the streets." Well, there was no place free for them to go. So, this lady that lived at, leased this property in this house up on Liberty Hill. What was their name? Davis, her last name was Davis [Minnie]. Says "hey, I like what you fellas are saying. If you have to meet on private property, meet on my" – which she leased, a lot up on top. And I have a picture that shows the shipyards and the island on the background where they're meeting, there's a [inaudible] there. And they assembled. So, they named it, the strikers named it, Liberty Hill and it's been Liberty Hill, it stands now; of course, , it's celebrated by the stone we have there. And I told you the origins of the stone? From France.

Interviewer: [22:54] Before the stone origins, tell me what the, probably the most, give me the history of Liberty Hill again, but then come to the most famous events that took place.

AA: [23:04] Oh.

Interviewer: [23:04] And give me that little short history of Liberty Hill all over again, from the early days, bring it up to Sinclair. Beginning of why there was a Liberty Hill. How did it become Liberty Hill? And tell me about the most famous event that took place.

AA: [23:20] Okay, the origins of Liberty Hill: we had a hill, but it didn't have a name. And that came about as a result of the 1923 maritime strike. And, of course, the usual reasons, shorter hours, safer conditions, wages and so forth. And any benefits they can derive from that struggle. Well, when the Wobblies and their militant leadership infiltrated these different unions, they kind of brought them all together, they became – well, effectively they provided the militant force. And since they were good speakers [inaudible] orders, and organizers as well, because that was one of the bywords: "organize." So, Joe Hill said when he died, he says "Don't mourn me; organize." Anyway, so that you had a hill you had a struggle going on. And when they forced them off the street, so to speak, under the private property, and Mrs. Davis had her land up on top of the hill. They decided to name ...

AA: [24:40] Mrs. Davis invited them to come up to her, well, she leased it. Had a house and then she had a lot next to it. I could never understand how they got so many people up there because it was a regular city lot, so 40 by 120. But they get hundreds of there, and they had of course [inaudible]. Anyway, so it acquired the name of Liberty Hill. So Liberty Hill became the rallying place for workers when they wanted to meet and well, of course, they're on strike so the ships are down. When it was to be a meeting they gathered up there. Well, enter Upton Sinclair, as you know of The Jungle fame, oil, I think oil came later. But anyway, he had written, what in 1906,

[The] Jungle. Anyway, and so he was he already established that in his credentials, what he was for what he was about. And he admired the IWW because of their stand on the Bill of Rights; right of assembly, right of speech, those the principle bylaws applied to these things about personal freedom. But he didn't necessarily like them. He thought it was a little bit of a ragtag group. But they had some good principles. And he admired them well somehow, and never has become clear how he ended up down here. I read a part where his wife urged him to come down here because he was getting antsy [with] what was happening down here in the docks, and he's not there really preaching the word about freedom of assembly. Well, I know one fella whose book I read, his name was; what the heck was his name? Art Shields, who was an IWW. He came down from the west, and eventually left IWW; became, he joined the Communist Party, but that came way later. Anyway, according to him, in his book that he arranged for Upton Sinclair to come down here. Whether he did or not, it's immaterial at this point.

Interviewer: [27:00] In what year?

AA: [27:05] In 1923, Upton Sinclair came down to San Pedro. And he had an entourage of his followers and his people of literature and so forth, came with him and marched up to Beacon Street, and up to the Liberty Hill. He got up on the [inaudible] and was just ready to quote the Bill of Rights and probably got off maybe two or three sentences. And he was immediately arrested by the LAPD – Los Angeles finest. So they arrested him to; kept him incognito. His wife the next day, it was really almost hysterical “where’s Upton Sinclair?” He was arrested, we know. And police were playing somewhat, you know, not saying much. But she went to somebody and they finally released him. But before that happened, some of the other people that were there, they wanted to speak. And, well as they did start quoting from the Bill of Rights so they were arrested. One fellow got up there, and he wasn't arrested. And he was very disappointed. He says, “Here I am speaking” [laughing]. Quoted the very same thing, “others but nobody arrested me” Because to be arrested was a badge of honor. And nobody paid attention to this fellow; and his name not even recorded. But it's just an aside. When I picked

Interviewer: [28:54] Let’s go back and summarize. “Upton Sinclair came here to read the Bill of Rights aloud at Liberty,” you got to make it really clear. “And once you started to do that, in the middle of reading the Bill of Rights, he got arrested.”

AA: [29:04] He didn't even get in the middle!

Interviewer: [29:06] Or they're starting

AA: [29:07] The start.

Interviewer: [29:08] Start at the beginning. “Upton came here to read the book. So we know what he's here for.

AA: [29:12] Well, Upton Sinclair coming down here knew that there was a struggle going down here and one of them was preventing; there were the police were preventing them from assembling, so that they can air their concerns about the job. So he came down here and he was ready to deliver a speech. And he didn't get much further than the first two or three sentences. And they arrested him, as well as some others. And that course became a cause célèbre I mean, he made headlines throughout the world. From all over the world they heard about Upton

Sinclair, this fellow, that brilliant writer, prolific writer got arrested because he got up and he was quoting from the Bill of Rights. And I think he came down to one more time. But that was the one that made the incident in 1923. Around May this month.

Interviewer: [30:17] So there was another big strike in San Pedro in 1934. Tell us about the 1934 strike; what impacts; it was a pretty violent one, right?

AA: [30:27] That's where two men were killed: [Dick] Parker and [John] Knudsen.

Interviewer: [30:30] Yes, tell me about the '34 strike.

AA: [31:32] Well, to get into the '34 strike, so I've read stuff being put out by the ACLU, which is not true. They didn't win a strike, they lost a strike. I've seen literature saying that they went on to win a big lot. No, that's not true. But anyway, the nucleus of what was to be the group in '30, '34, and '33, were some of the veterans of that strike in 1923. A lot of the IWWs left. Well, they split up, so to speak, it was other struggles to get involved in. Some stayed here. I know two personally, I know one personally, Paul Ware. A Finn that came out of the Iron Range and that part of Wisconsin in that area. He came out here in 1919. And he hung around until '33, when we had the right to organize, you know, so that's the start of the struggle that occurred in '34. Some of these fellows were veterans and what happened in '20; not all of them, but a good nucleus. And a lot of the militant ones were IWW. Of course, also by that time, the other radical element – the Communists – were getting involved in they formed her own little group. But the IWW got behind the ILA; it was still had, they had the charter, they had the jurisdiction, so to speak. Well in '33, once they got the right to organize, about fifteen or more IWWs went to San Francisco, and they obtained a charter; you had to have 10 men. \$1 each, I believe. And then you got to charter. And they became 3882. Actually, before they added 38 number, which was 1318. But, and the time from 1908 to 1933 is sort of went by the wayside. So they re-chartered this local town here. And it's 3882. And Paul Ware was one of the mainstays of that; in fact in '23 he served time in prison.

Interviewer: [32:53] Introduce us to the strike of 1934. What was it over? What happened? What was the circumstances?

AA: [33:00] Well, in 1933, that's when it starts, they had the right to organize. They went to the employer and employer says, "Well, you have the right to organize, but I don't have to meet with you and agree to anything." And that's when the Wagner Act came in later. It says to the employer [that] you have to meet with the union. Now, whether you come up with an agreement or not, that's another thing but you have to meet. So in '34, and starting in the late '33 up into early '34 the employer wouldn't give. He says "no, no, no." They might have met but that was about the extent of it. So on May 9th, of '34, they went on a strike coast-wise from San Diego all the way to the Canadian border. All the locals, the entire 38; 38 is the branch number, so to speak. The other number is the local, like 3882 was 1338; 9779 was San Francisco. Anyway, so the second two numbers was the local; 38 was the district, I'm sorry, not the branch but the district. So on May the 9th they decided to go on strike. And the first two casualties occurred here in Wilmington: Parker [and] Knudsen. I'm sorry, Dickey Parker and John Knudsen. Dickie Parker was in San Pedro. Went to Pedro High, it's about '22 or '23. Knudsen was a little older. So when they raided—well, what happened is and now here we got a strike going. The strike of

the scabs are finding ways to work ships. If you've got a large complex area, you know, a lot of docks spread out all over. And the big criticism from the northwest is that Pedro local was falling down on enforcing the no-work being done by the scabs. Well, one night they met out at Point Fermin and they decided "we're going to go raid that scab camp over in Wilmington near 146." So the word got out: "Hey, fellas, we're going to raid that camp tonight at midnight." So on May the 14th, May 15th they—a group—300 I believe, met over there and they stormed the barricades to try to burn down the facilities that were there; beat up the strikers and in the process ... Yes, they rammed the barricades, so to speak, or stormed the barricades. Broke through, and as soon as they did that Parker got shot right in the heart. He died within an hour. And Johnny knows about that. Johnny Royal. The other fella John Knudsen died about two weeks later, at the Long Beach Memorial Hospital. In the meantime, there was mayhem; there was fires, they had hoses that were trying to put out the fire and they would cut the hoses that strikers would. And so two guys died as a result of that. They became the two martyrs for the cause coast-wise. In time two died up in Seattle: Elfin and another fellow; Scandinavians. Two more died in San Francisco, that's [Nick] Bordoise and [Howard] Sperry. One was the seaman, the other was a longshoreman. And one guy who got beat up horribly up in Portland. But those six died between May and July of '34. The Bloody Thursday that we celebrate every year, is a result of the strike up in San Francisco. Now San Francisco being you know, it was a big city of the moment. I mean, they were the central focus of this strike. And the National Guard came out and they were the strikers attacking the scabs wherever they could, and the police come down here and then and also the National Guard and firing at them. And that's where they killed this guy Sperry and Bordoise, I think

Interviewer: [37:54] In San Pedro did that strike divide the town? Were there those those who supported the strikers and those who maybe even if they weren't scabs were not in support of the strike? Was that a divisive thing?

AA: [38:06] The scabs didn't come from here necessarily. They came from out of town. They bring them down on the red cars. Well you had what they call, see the word is Flying Squad. These are the fellas that were tougher, muscular guys, who weren't afraid to tangle with anybody that dare to come down here and cross the picket lines. Well, they would stop the railroad cars, you know, in Wilmington – the red cars. And they get in there and they go and they find out... "Where are you going?" You know if the guy got real leery, you know, "I'm on vacation," or something. But he had to give a convincing reason why he was coming down here. Well, it wasn't very long they detected these guys are scabs, and they beat them up. Throw them off the doggone car. They think some of that I have a record way back of the police. Instead of raiding, arresting the strikers they arrested the scabs, which was unusual because the relationship between the LAPD and longshore was not at all that happy.

Interviewer: [39:14] Those were the days of the red squad, right?

AA: [39:16] Yes, what's his name?

Interviewer: [39:19] [LAPD officer, William] "Red" Hynes.

AA: [39:19] Red Hynes! Oh yes, he was ...

Interviewer: [39:22] Well, okay, so what happened in the strike? What was the end result of the strike?

AA: [39:26] The end result of that strike, I already told ... Eventually it was settled. Roosevelt appointed three individual acts as a panel. There was a bishop, I forget his name; it was three men. I'll think of the name after my moment goes away. They met and they finally got the parties together to accept an agreement which was historic. One: they got a grievance hearing, meeting. You set up a grievance committee to act on grievances on the part of the employees and even on the part of the employers, so they can meet the labor relations and settle disputes. The longshore, very important, got the dispatch hall. Because before it was the think hall, and the only way you can work there is that you existed to the pleasure the employers. If they knew you were an ILA or militant, or IWW, or a communist for that matter – anybody that was radical, had inclinations to support the labor movement, you didn't work there. So you had to go down on the docks and on the shape up. And again, I'd say you probably got an idea that in on the waterfront, which, tied to different things, I don't want to get into that. But anyway, so they go on the ship and my father told me—he used to go on to shape up—I have on one [inaudible] he didn't end up in the fink hall [a hiring hall that was controlled by the shipping firms] and he and his buddy Ed Thane who lived to be over 100, just died a few years ago, Ed Thane. They used to go what they call a prospecting; hitting the docks. Hopefully somebody would hire them for that day. For whatever reason, he never told me why, but he never did belong to the fink hall. But anyway, that fink hall was a hated hiring hall. So that went by the wayside, because now they got a central dispatch hall, run by the longshoremen – they did the dispatching. And you had a six hour day—in other words you worked six hours—after your six hours was overtime. To this day, well, anyway, now it's not a six hour day, now it's an eight hour day, and see, that was converted. But those were the principal things: the dispatch hall, the grievance procedure, and kind of a couple more of the more important ones. I can't think of them [inaudible], but those are the essentials. So they won; in this strike, different from '23. They won. They won; they established as the bargaining party to represent the workers against the employer, where at that time was called the Waterfront Employers Association, of course now it's PMA: Pacific Maritime Association. But the Waterfront Employers Association were the forerunners. And there's a story of what happened to them.

Interviewer: [42:51] Let's get into your personal history. How do you get involved with the union?

AA: [43:00] Well, I graduated out of high school in '47. Not much work, started going to college for about three weeks. And I felt pretty bad. My mom and dad didn't have that money to pay for it. It was just at Compton JC but even then yet it get over there anyway. So I decided to join the Army and I got out almost three years later, in May of '50. Just in time to witness the crossing of the 38th parallel by the North Koreans. And within months, I was back again. I didn't have to do that; I joined the inactive reserves because I was a regular R.A.—regular army. I did get out of the service. But that's when I started—I came home, my brother in law got me a job on the docks. And I started working as—they call them IDs, which meant that you were handed an identification card. You were a casual, but different now than was then. Now, in those days, an ID worked out to the regular hall that the other registered workforce. So that's when I had my start, 1950. I came back and well, I used to come down on weekends and work a day or two if I

could. And then when I got out in '51 I got my registration as a Class B. In 1953 I became a Class A which means I was eligible to join the union, which everybody does.

Interviewer: [44:32] So what were you making when you started out?

AA: [44:36] About \$1. When I started in 1950, about \$1.87 an hour. Oh gee, they make big bucks now. It's amazing what they're earning. It was about that much. So in an eight hour day you had, about twenty some odd bucks, something like that, but it was a good day's work. I stayed there because – see, I had heard during my time in the service, I went to Fort Monmouth New Jersey, I went to school there to learn telephone / telegraph. When I was in Germany, I became an instructor. I taught there for about a year and it ended up in a different job; that's another thing. But anyway, so I had the background in telephone. Well, when I got out, I went I inquired with the Pacific Telephone and Telegraph. And they would hire me for 35 hours a week. And about—gee I forget, but I'd be making maybe, God almighty, I remember it was way below what I would have been making

Interviewer: [45:51] Yes, minimum wage was \$1.10 or something.

AA: [45:54] Yes. But I would have been making a lot less. And I would've had to travel all the way to LA. I was a central office technician, is with my MOS was. But they would hire me. And they only gave me a couple of years' experience for my time in the service, schooling and teaching and so forth. But then I had a chance to go on waterfront. So heck, I can make in one day ... two days I made as much as I would make the whole week. And I didn't have the expense of driving all the way to LA.

Interviewer: [46:24] So what were you doing? What was your job?

AA: [46:27] On the Waterfront? Worked in the hull, belly packed, sacks, cement, coffee sacks, barley barks, bales of rubber, bales of asbestos. All kinds of cargo. Beaming up cotton, breaking—what they call—breaking paper, the rolls of paper using the press, it'd come down and those days they are firstly, the stuff in the square they use clamps. They come out; then once you broke into the square, then you had a break one or two rolls working out, and then roll them out to the square. So then they had clamps, then the come pick them up.

Interviewer: [47:16] Was this easy work?

AA: [47:17] No. If you were leery about the work, it's dangerous. If you attacked it like it was, you know your old parole. If you had a good partner, one of the two had to anchor it. Because if you had an anchor, he'd pulled you around. But you work together, it was one of those because on the waterfront, you worked as partners, and the partner was as valuable as knowing the job. So when you worked together, whether it was throwing sacks, or whether you were digging for something, you worked together, and breaking, breaking rolls of newsprint that that took a good partnership. Because if one guy was lazy or was leery about it ... because once you broke it, then you had to balance it. And I mean, we're talking about 1000 pounds or more. And then you had to kind of roll it so that when it fell on a cushion, and then you roll it into the square—the hatch. Sometimes you had to go way back in the wings. See? So no, that was not the ... I know one fella who was killed, roll came over and crushed him. I don't know how it happened, but those things do happen.

Interviewer: [48:28] So tell me more. What was next in your career in the union?

AA: [48:33] Well, in the late 50s ... I went there in '50 and by '53 I was now a regular. I got interested in the, not necessarily as a leader but as involved. The leadership evolved later in the late 50s. But I started getting involved on committees and stuff. In 1962, after the MNN organization mechanization program, which is very important in the history is when it changed, it's what do you have today. Well, prior to 19- ... well, you got to go back to, let's say, the late 70s. And I say '57. Prior to that time, supposedly Harry and ... Prior to 1957, let's face it, and even then in '57, he was still working cargo like the good old days, I mean, the 30s and the 20s you had not really totally mechanized like you have today. Computers was way out in the distance. So anyway, in sometime in the early 50s, mid and late 30s ... 50s, Paul St. Sure of the Pacific Maritime Association got together with Harry [Bridges]. And well, in the meantime, what had happened in 1948, the year that the employer tried for the last desperate time to break the union. They lost horrendously; they had a coast-wide vote. And the contract got zero. Nobody voted to accept that contract, which was a horrendous defeat for the employers, it was their last best offer. So they got rid of the old gang, those guys that took us from the 20s and the 30s, they got rid of all those guys. That's when it became the Pacific Maritime Association. And part of that leadership was Paul St. Sure. I don't know much about him, but he was more enlightened than the previous leadership. And he and Harry got together to start discussing about, you know, were like, "the year of the [inaudible] and the square wheel are gone. We're going to have to modernize the industry." Because you had a lot of people doing with the call double handling. You had jurisdictional divisions, you had load limits. So the employer in many ways, its evolution had impediments to a more profitable operation. So when St. Sure met with Harry, they had to find a way, "well, how do we get out of this old system and to the new age." And from that came the modernization and the mechanization of the industry. The employer had, and the union, they put all of their demands on a table says "this is all we want, they want, we want." And from that they came ... now didn't mean that we're going to greet everything, they didn't. But a lot of the things that resulted from those negotiations took place. In many cases, they lost a vote. There were no load limits now. If there were too onerous or speed up, you now the right to grieve foremen. They then introduced the machine in the hole. In San Francisco they had a lift up there but down here they never had one. As a result of that they start bringing machines into the hole so they can put cargo ... stow it or discharge it. Depending on how it was stowed; if they had pallets or something. So that evolution was very important. Then eventually in 1960, Matson started the container run from Hawaii, to Wilmington, which forever changed, ever changed the waterfront. After that, it's to what we have today. I can remember we had no cranes. Now what do we got, a hundred, two, I don't know, I stopped counting. That's what handles you know, the A frames are gantry cranes to discharge or load out containers.

Interviewer: [52:48] So what did it mean for you in the 60s, then? What was your working career? What are you doing then and ...?

AA: [52:53] Well, it didn't—it changed, but not right away. It evolved. It was then I got involved in leadership in 19-... In 1962 I ran for business agent and I made it I served for one year. And that was for about three years, and then I ran for vice president which I made. Then I was out again for a long time. I didn't ... oh I'm sorry. And in '67, '68, '69 I served as a night business agent. In 1976, I ran for president and I made it. I served two years. So I got involved very actively going to caucuses and conventions, representing the union. And so I really was into it,

so to speak. So my role in the latter years was one of leadership. But when I wasn't. You know, the unique about longshore is they got an old habit, practice from the Wobblies; you don't stay away too long way from the ranks. You serve one year, no more than two. Now, they changed that; some years ago, now it's three. But at that time you served a year could run another year. And if you were reelected, you serve another year. Then you had to go back to the point of production, you had to go down and exchange sweat beads with your fellow workers. That way you didn't get away; you didn't become pie cards [slang used to describe people for whom the union card was a source of income]. The guy on the pie was of no value to you, because all he did was find the easy way. You know. So that was the way of doing it. But of course as you got older and more proficient on machinery because then you start getting these machines coming in. Drauds, and strads—all kinds of machinery. Well, that was the new change of your workforce. They had to be trained where they hadn't been trained before. The only machines they know was maybe like a lift or all these little jitneys driving around. But you're talking now about sophisticated equipment. So now you have computers.

Interviewer: [55:01] When you went back to... [inaudible] exotic or expensive now but it wasn't that way. Give me this little short capsule history of abalone.

AA: [55:14] Okay, the history of the abalone, real quick like, starts really, as an enterprise, commercial enterprise where the early Isseis. Those Japanese born in Japan that came here. Now the Isseis, most of them knew farming and fishing. So a group, about twelve of them ended up in LA and they were working the red cars; cleaning, which they found rather disgusting; they'd rather be fishing or farming. So the story goes, according to [Yukio] Tatsumi and others who I interviewed and studied, they came down. Oh there was a book put out by a fella – well, that's not important right now. They came down here on a shoreline. Down here, they jumped a red car on the car and came down here got off down here on Harbor Boulevard. They started walking; according to the story they started walking the shoreline. It doesn't say what they were looking for but maybe they were looking for abalone. So they kept walking, down at Cabrillo Beach, following the shoreline, the cliffs until when they got White Point [Beach]. Now White Point was owned by Roman Sepulveda, one of the three that inherited a major part of San Pedro. So they saw when they went down, gee whiz. Now abalone, if you know anything about abalone, it's a delicacy for the Japanese. They love it. And so when they saw this, they said “oh gee whiz, this is great.” Well, they got permission from Roman Sepulveda to harvest it on his land, and they set up little shacks-like, and where they had trays and they dried them, or boiled them, and they'd can them, take them off to LA, and they'd ship more back to the Far East, because the market for abalone wasn't all that great. Ship them back to Japan, China, wherever they want. And that was part of... their demise came. That started – that was about 1898. And, as best I can establish the date. Their demise came by virtue of Otis – no, not Otis Chandler, he loved him. [William Randolph] Hearst. Hearst had a hatred for the Japanese for whatever reason. And he would write in his newspaper about Japanese down there, diving off shore, taking soundings and sending the readings back to the Mikado [emperor of Japan]; it sounded like a Gilbert Sullivan thing. And so he started a hatred and an anti-Japanese sentiment. There was enough already, but this thing; he really – newspapers, power the press. So they got a, he was able through his publicity, to get state legislators to pass a law that said, if you harvested abalone, less than 15 inches in circumference – less – you had to throw it back in. But if it was more, well then that you could harvest it, I guess, and then do whatever you did, which they did. Can it or send them dried. I don't know exactly what that process was. But I know they did some canning. And as a

result of that, at that time, it made it hard for them to continue harvesting abalone. Now this occurred – the ultimate end of the abalone fishery was around 1908. Some of them came up on top of the hill, which is still there – the cliffs – and started farming. Some came over here to San Pedro; that was [inaudible] but that was way down there, Terminal Island and down here on the dock where they got involved in the new industry that was developing albacore tuna. And so they developed to a different type of fishermen.

Interviewer: [59:41] We're trying to sum this up this thing up now. What do you think people should know 50 years, 100 years from now. What should they think and what should they know about San Pedro and the harbor and life here? What does it come down to you personally, that's important about this place?

AA: [1:00:01] Well, I tend to get nostalgic actually. See, I represent that generation that goes back to the mid 30s. Here is what the mid 2007, and I've seen the evolution, change from a sleepy town. I can remember over where I live the area, I still live in the area, by the way, going up Summerlin up towards Bandini was an ember, a narrow dirt road and had a roll of pepper trees. I used to love to look at that – it was like a picture out of a movie picture like in the south or something. I was thinking about those things. And you get very nostalgic and romantic about it. Well, that's gone. Although we do have a lot of pepper trees in San Pedro and that's what I always remember about San Pedro: pepper trees and eucalyptus trees and fruit trees. During the Depression, a lot of people had fruit trees: peaches, apricots. Mexican families had cactus – *nopal*, as they called it, and pomegranate trees. When they developed Peck Park they planted a lot of pomegranate trees. I don't know why they planted pomegranate trees. It was part of their effort to help people pick them and eat them. But in those days, my mother always had a pepper tree. I have a pepper – not a pepper tree, but a pomegranate tree. I just noticed the other day it's in full bloom. And not many of the blooms are falling. Last year they dropped like flies, but now it seems to be blossoming beautifully.

Interviewer: [1:01:42] So what does the place mean to you?

AA: [1:01:45] San Pedro to me was another time, another age; your youth. I loved school, I loved Barton Hill, I loved junior high, I loved High School. I just loved it. I can't see where someone would not like going to school. Now I was not a brilliant student, I was average; I get my B's and A's but I was not real sharp intellect. But I liked learning, I loved reading. So when I think about Sam Pedro, I remember the beach: Cabrillo, B.A.B. where I learned how to swim. My early friends, many of them are gone now. And oh so many so many of them gone. So you remember your friendships. You remember the schools, you remember the theaters, the Barton Hale, the Warner's which is still there, thank God. Cabrillo which is gone, the Strand which is gone. Of course they were the theaters before the 30s which I don't remember at all. That's only ones I remember.

Interviewer: [1:02:51] But this place was a small town to you. It's now a world-important port. Talk about that. I mean you know, it's not like just a little – it's an important world place.

AA: [1:03:06] Right. But that's an important thing you raise because we were out of the era of a small town. Would they talk about Japan about Island mentality? Well here I think we had Peninsula mentality. You had the hill and Western as the border, so to speak. You had the cliffs

at Point Fermin. You couldn't go any further unless you fell in the water and you had the waterfront. So that was your ... and what brought the community together as a kid – we didn't get a chance to talk about gangs, which really we didn't have gangs. We had groupings, kids that lived in the same neighborhoods, but not like you hear about today in LA and other places [like] South Central. When you left grammar school, and went to Dana, that was the merging together of cultures, languages, ethnic groups. A cross section of what the world was like. We had Croatians who were known in those days known as Slavs. We had the Japanese, of course the war came and that changed forever for them. You got the Mexicans who always seem to be around everywhere in great numbers. Italians. Oh, Scandinavians, a lot of Scandinavians. Swedes, Finns, Norwegians, Danes. So we had a real large representation and when I went to school, most of us went to school in the 40s or even the 30s. Most of us had parents not from here. They were born from another part of the world whether it was the Far East, Europe, Mexico. So the one thing we had common with our friends was the English language. But at home, we spoke to our parents in the language that they knew. So those are the things that I remember: happier times less, less stress. I understand that stress is a big thing these days. And, but I don't let all that stress worry me. And one of the things this person told me not long ago is "Art, as long as you keep a good attitude – humor, sense of humor, don't let stress overwhelm you, you're going to live to be 100." Well, maybe, maybe she was right.

Interviewer: [1:05:37] Well you said we skipped over gangs. Tell me about gangs when you were growing up.

AA: [1:05:43] Here, it was groupings. I use that word because when you say gangs, it's you know, it's a kind of negative connotation. You had Mexicans living in Mexican Hollywood, you had them living up in La Rambla, which is all closer up to Western. And then you had a scattering like where I live, we had a scattering there. In other parts of San Pedro, not many down and by going towards Point Fermin, there not many Hispanics down there, although there were some. But they tended to live in the northern central part of town. Especially down here, what they called Happy Valley, from Pacific down here, to the waterfront from, let's say, from 4th Street, going north. That was a valley and a lot of those Hispanic families or Mexican families lived there. So, but the gang, so they really never did develop territorial differences. I mean, so you lived the next [inaudible], so what. I mean, there was no demarcation between a Mexican fellow and on Mexican Hollywood or where I lived over on Elberon Street. Of course, you had common places and that would help because you went to the same schools like my case, Barton Hill, the elementary school. When you got to Dana, you met kids from all over so you played sports became friends, there was new girlfriends. I often say when I went to Dana, I noticed all of the beautiful blonde blue eyed girls. But we had them at Barton Hill too, but you just enlarged the field. So you became friendly with these people and then you went to dances; you danced, you date them. Some of them ended up getting married. My wife she was born on over on 18th Street. And I was going way over there on Elberon on the northern end. But we met at high school, and I knew her brothers before I knew her.

Interviewer: [1:07:44] So, there weren't gangs like we know?

AA: [1:07:45] No, no. I remember one little thing that might indirectly mildly refer to gangs is when I was in high school. I remember this Mexican kid. He got in a little dispute with an Italian kid. And we were at a dance we were invited there by this group of girls. So they invited both –

they invited their friends. They were they're having a good time; record players and all that playing records. So this kid came over, he got a hold of us. Hey says "that guy over there ..." – whatever his name is. Luigi – whatever his name was. "He's getting smart and he'd get out of line. Says he wanted us to go and fight him in his crowd. And we said, "look, you want to fight that guy? You go fight him. Those are our friends. I'm not going to fight. Why? Because you have a difference with this fellow? You guys better kiss and make up." And we didn't, we didn't go over and fight other different groups whether they were Croatian or Italians or whatever. And even, not the Italians, the Japanese – that didn't come until after the war. Until the war came which is another story; sad. I lament that period. Terrible, terrible. But that war did everything – changed the whole thing. The whole town changed. Everything changed tremendously. Well, there's always a story about the ones that came from the dustbowl states. Came here in the 30s. And in some cases, they created a mild tension because they came from the Midwest; Oklahoma, Texas, Arkansas. And they came out here and they had certain feelings or prejudices. Say, let's say maybe Blacks and Hispanics, Mexicans. Well, the majority of the lumber workers were Italian and Mexican. Majority. Because I had the roster when they organized. They're Italian names and Spanish names. So they come over there and they brought their idea about relationship with Blacks, although there were no Blacks in the lumberyard that I know of. But there was plenty of Mexicans, and you know, they'd say things, make remarks. And that's one of my rare times when I heard my dad had something bad to say about those damn Okies. But see, he was living that and I was in school, it was a different atmosphere. But in work, you know, and you're talking about our older element. The kids, you know, preteens, you're already coming together, they learned to be friends, getting along, playing sports. But that changed a lot. A lot of people used to say in those days, "wait until the war is over. They're all going back." And I used to say, "they're not going back. Why do you think your parents or my parents are here, to go back? They're here to stay." And they did. Married local guys or local girls in our class. We got a lot of them that married girls that came from the ...

Interviewer: [1:11:01] That was when prejudice was more obvious, then?

AA: [1:11:04] Yes. The Blacks – there wasn't so much here. We had a few Black, maybe in my time in high school, maybe there might have been ten families, maybe if that many. And I knew about half of them.

Interviewer: [1:11:18] Well, I think we've run through it.

AA: [1:11:20] All right, it's up to you.

Interviewer: [1:11:21] Good, unless you take something else you're dying to tell me.

AA: [1:11:24] No, just to finish up about what do I remember about this town. And that that is the part that really you contrasts of how kids think today and how they behave, and how we did in our time. And it's hard to understand the way they dress – it's sloppy, pants are all the way down here. I can't understand no sense of feeling. All the girls wore long hair. In high school every girl fixed their hair, you know. They wanted to doll up, they wanted to be women or feminine. Now, men want to be women, women want to be men. And personally, I don't know how important that is. But you notice those things. Kids, they wear baggy pants, you'd think they were carrying a load. Just like little kids when they're babies, you know? That sort of makes no

... I don't know what the word is a sense of trying to think of the right word to dress properly and decently. They don't want to look good. They want to look outrageous. They want to sound outrageous. I mean, you hear the songs, they're all mad. I don't know what they're mad about. It's a bit of golden age for them. They're not hungry.

Interviewer: [1:12:50] I don't want to call your bluff. You remember about these guys, the zoot suiters?

AA: [1:12:54] Oh, yes, I remember them well. That was different.

[1:12:56] [Laughter]. Not so different, not so different.

AA: [1:12:58] Well, that was the sailors coming from another part again, here we go. And a lot, during the war, a lot of these guys came from other parts of the country and their experiences with Blacks and others wasn't all that cordial. And here you had a style that developed. Now, you could dress that way as long as, hopefully, you behaved civilly. But, you're right even that was outrageous. My dad and my mother and my brothers couldn't stand it, except one brother. He had to join a crowd. But anyway.

Interviewer: [1:13:29] I think we've done it, unless you think...

AA: [1:13:30] No, I think that's enough. I've said enough you can cut or edit all that out.

Interviewer: [1:13:34] You say in San Pedro ...

AA: [1:13:37] In San Pedro, because you have so many still left in this town who have very deep roots on the past and it's hard for them to let go, you know bringing new ideas new development, new housing here there, things changed. And then things on incidences in schools where there's fights and stuff like that. Well, I remember in school we'd have fights but those were rare. Never racial; differences of opinion.

Interviewer: [1:14:11] So how would you describe – is San Pedro a conservative, traditional backward-looking town?

AA: [1:14:16] Traditional, I don't know. Nowadays conservative seems to be a bad word. Conservative to me – I can be conservative because I believe in the – what the hell is it? I believe in, I don't believe in abortion. Anti-abortion. You know I'm very liberal on other things. Yes, there's elements tend to be the older generations tend to be conservative, but not reactionary. Hopefully their religious beliefs help them to bypass on the ideas that come up about racial relations in here. So I can say is we've never really had ... If anything, the only real antagonism that I remember racially is one of the Croatians and the Slavs, and the Yugoslavs had their differences. Same ethnic group, same religion, same part of Croatia and they had their differences. One tend to be very conservative. The other one not.

Interviewer: [1:15:26] Well, they had a pretty bloody war over there too.

AA: [1:15:29] Yes, and that carried over here. They had bombings.

-----END OF INTERVIEW-----

Transcribed by Susana Oliveros 5/8/2023