

JAPANESE CULTURAL CENTER OF HAWAII

ORAL HISTORY INTERVIEW

with

Harry Urata (HU)

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Note: Comments in brackets [ ] are by the transcriber. Inaudible words or sections are identified by ((?)) in the transcript. Song translations are by the transcriber.

[Instrumental music playing in background. Mr. Urata, reading from notes, joins in singing in Japanese]

HU:

*Ukiyo hanareta kono sunajima ni  
Koyoi nagameru yashi no tsuki  
Shaba ni miren wa wasurete iikane?  
Mireba, mireba namida de kumori gachi*  
[Instrumental music]

On this sand island far from home  
Tonight I gaze at the palm lit by the moon  
Can I forget the outside world?  
To see, to see, tears form a cloud

*Mukashi koi hito omoi ya nai ga  
Tsuma ko morotomo uraniwa de  
Homete warōte nagameta tsuki mo  
Imaya, imaja hitorideee, miru mono*  
[Instrumental music]

I remember a love from long ago  
Together with wife and child in the garden  
Praising and laughing at the moon  
Even now, even now alone, I can see

*Moto o tadaseba imin no segare  
Rakuno((?)) Hawaii no ishizue o  
Oyako ni daide kizukishimono  
Nanno nanno inga no kankin yo*  
[Instrumental music ends.]

I am but an immigrant's son.  
To make Hawaii our home,  
Working hard together, father and son.  
Why, or why, must we be held here

YT: Urata Sensei [Teacher]. [Problem with tape. Blue screen, then tape starts over with instrumental music and Mr. Urata singing the same song over.]  
I'm going to introduce you and I'm going to say that you and I are going to sing some old...[video glitch] This is Harry Urata Sensei, a former internee of Honouliuli Concentration Camp, 1943 to 1945. He sang these songs the inmates used to sing together as they longed for home and family. And he and I are going to try to sing some old children's songs from the 1930s and '40s. We are going to try. *Ōte-te* [Hand-in-hand] [Mr. Urata and interviewer Yoshie Tanabe are holding hands and singing.]

HU: *Ōte-te*. [HU and YT proceed to sing the song holding hands]

*Ōte-te tsunaide nomichi wo yukeba*

Holding hands as we walk the grassy road.

*Minna kawai kotori ni natte*  
*Uta wo utaeba kutsu ga naru*  
*Hareta misorani kutsu ga naru*

Everyone becoming cute little birds.  
As we sing our song our shoes sound.  
Sound up to the beautiful bright sky.

YT: Okay, *Yūyake* [Sunset].  
[HU and YT proceed to sing the song, continuing to hold hands]

*Yūyake koyake de higa kurete*  
*Yama no otera no kane ga naru*  
*Ōte-te tsunaide minna kaero*  
*Karasu to issho ni kaerimasho*  
*Kodomo ga kaetta atokarawa*  
*Marui ōkina otsuki-sama*  
*Kotori ga yume o mirukoro wa*  
*Sora ni wa kira kira kin no hoshi*

The sunset glow its the end of day.  
The bell from the mountain temple rings.  
Let's all hold hands and go home.  
Like the crows together let's go home  
After the children have gone home.  
There is the round Mr. Moon.  
When the little bird begin to dream  
The sky is filled with shining gold stars.

YT: Okay, now, "*Mashiroki Fuji-no-Ne*" ["The All White Peaks of Mt. Fuji"].

HU: *Fuji-no-Ne* [Yes, Mt. Fuji]. [HU and YT proceed to sing this song still holding hands.

*Mashiroki Fuji no ne*  
*Midori no Enoshima*  
*Aogi mirumo ima wa namida*  
*Kaeranu hen...*

The all white peaks of Mt. Fuji.  
The green of Enoshima Island.  
Tears form in my eyes as I look up  
Never coming home...

[Song is about twelve middle school students who lost their lives when their boat overturned.]  
[Song interrupted with laughter when HU cannot remember the words.]

YT: That's how long ago it's been so we forget the words. Okay, how about "*Shinano yoru*" ["China nights"]?

HU: I will try. [HU and YT start singing this song continuing to hold hands]

*Shina no yoru*  
*Shina no yoru yo*  
*Minato no akari murasaki no yo ni*  
*Noboru junku no shina no musume*  
*Aaaa, aaaa*  
*Wasurarenu kokyū no ne*  
*Shina no yoru*  
*Yume no yoru.*

China nights  
Oh, the China nights  
Harbor lights on a purple dark night  
The Chinese girl on the junk (Chinese boat)  
Aaaa, aaaa  
I can still hear the erhu [Chinese violin] playing  
China nights.  
Like a dreamy night.

[YT and HU are laughing].

YT: *Aredake guraino* [Is that how much]?

JT: You sang "*Ōte-te Tsunaide*" ["Holding Hands"]?

YT: Yeah. *Ōte-te Tsunaide*. Well, these are songs that the old folks used to sing and we want you to just picture people like Urata *Sensei* within those barbed wire fences, within those camps. Especially when they were separated for years from families and their own homes and could not understand why. That was, I think, the worst part of it. [YT looks over at HU and is sniffing.]

HU: That's right.

YT: Why? For what? What crimes did they commit? And then, like Urata *Sensei*, he was born here.

HU: That's right. I was *nisei* [Japanese, second generation], what you call, *kibei nisei* [Japanese, second generation, educated in Japan].

YT: He was educated in Japan as a youngster but he was born and raised here in Hawaii. And he considered himself, always, an American. And yet he was picked up and put into camp with many others of the same background and today, we honor them.

HU: Thank you. [HU nods his head up and down]

YT: Thank you.

JT: At that time you, you and others pledged to join the army and serve as interpreters but they refused you.

HU: Well, yeah, well. Those days, you know, wartime and you know they had, prejudice. At the same time, what you call, hysterical.

JT: Urata-*Sensei*- How about some *hole hole bushi* [sugar plantation folk songs]?

HU: Oh, try to sing? I tell four verses. This is early Japanese immigrant work song at the sugar plantations. [HU starts to sing *a capella*].

<i>Yukō ka Meriken yo kaero ka Nihon</i>	Should I go to America or return to Japan
<i>Koko ga shian no Hawaii-koku</i>	This is my dilemma in the land of Hawaii
<i>Hawaii Hawaii toyo</i>	It's Hawaii, Hawaii
<i>Yume mite kitaga</i>	I came with hope
<i>Nagasu namida mo kibi no naka</i>	But my tears are flowing now in the cane fields
<i>Ame wa furidasu yo</i>	It starts to rain
<i>Sentakumon wa nureru</i>	The laundry gets wet
<i>Senaka no ko wa naku manma kogeru</i>	Baby on my back cries, food burns.

The last one is [looks up at the ceiling trying to recall song] *nandatta ka no?* [what was it now?] I don't know I forget. Forget the words, words.

JT: Well, okay. Think about it for awhile and let's talk about *hole hole bushi*. Is that mainly sung by the women?

HU: Mostly women. The reason why, the work itself is easy, not hard like *happaiko* [carry leaves and go].

JT: The man's job?

HU: *Hoe hana* [Hawaiian pidgin term for plantation work]. Very simple. Just peeling the leaves of dead sugar cane, sugar cane leaf. [HU makes a motion with his hands up and down like peeling leaves.] That cut spoke of sugar cane, carry on your shoulder like that [places his hands on his shoulder]. Ho, it's a hard work. So those hard work done by men. Like *hole hole* is for women so very easy.

YT: *Hole hole ja nani* [What is *hole hole*]?

HU: That's a Hawaiian word. To stripping off the dead leaves of the sugar cane.

YT: Sugar cane leaves? Those leaves cut the hand.

HU: Oh, cut the hand or sometimes, you know [points to his forehead].

JT: Sugar cane leaves are sharp.

HU: Sharp. That's right.

JT: Just like coral. *Ēto* [Umm], but the women have to work, they have to raise the children too.

HU: That's right.

JT: And they had all the other work and then they still working in the fields.

HU: Sometime they, they while they are working, they put the child by the working place.

YT: Oh, they don't carry the child, *oppa shite* [carry baby on the back]?

HU: No, no. They cannot carry the baby and work. No, no. So they put someplace with the *goza* [straw mat].

JT: Come the centipede come too.

HU: That's right. They happen too. Plenty kids, you know baby, bitten by centipede.

JT: We musn't forget those things.

HU: Oh, yes. Hard work, you know. That's why went I around, you know, especially Big Island and interview immigrant workers, ho, they say, "*Dōdeshitaka?*" ["How was it?"] "How was the work?" "*Erakatta desu yo. Tsukatta.*" ["It was tiring. I was tired."] *Wakaiken nō* [Was young though]. I was young that's why I could do but not now. [Laughed] Everybody said that.

YT: *Asewo kaite* [Dripping with sweat].

HU: Hard work. They gotta get up five o'clock or so. Make a *bentō* [box lunch] and no mo that transportation, uh. You gotta mostly, you have to walk.

YT: *Aruite iku* [They walked]?

HU: Hard work. Anyway, hard work.

YT: And lunch time, they give you only so much.

HU: Yeah, thirty minutes.

YT: Thirty minutes to eat? And you have to walk, take care the baby?

HU: Anyway, that's...they went through all the hardship. Really hard.

YT: Did women get paid same with the ...

HU: If the men folks get ten cents, they have only seven or eight cents, I think. Something like that. Thirty-five cents *yo*. Because have in *Hole hole bushi* [starts singing the following lyrics] *sanjū gosen no yo—hole hole shōuyori. Takesan to moimoi suruya. Akahikara.* ((?)) [Doing *hole hole* for thirty-five cents. Sleeping with Take-san. Under the burning sun ((?)).] This is a bad song. [Laughs out loud] Right? You know that's very popular among this, those days, party, like that.

JT: Coming back to the women again, you, we must remember the women came as *shashin kekkon* [picture bride].

HU: Oh, that was around 1910. That's why you know when you saw that movie, *Picture Bride*? They came to ask me, you know, be a music advisor. I did but when 1910, around there, when *Picture Bride* started, already no mo that *hole hole* work.

HU: About 1900, they found out don't have to strip off the dead leaves of the sugar cane. They can burn. That's why, nobody sing. No such work as a *hole hole*.

JT: So who were these women that were doing *hole hole* then? They were not picture bride?

HU: No, picture bride, no. No. But some, other work, *hō hana* [working with hoes] or maybe women used to do too. That time, they remember that *hole hole* song, *hole hole bushi* so maybe they used to sing too.

JT: So where and who were *hole hole*? They not picture bride women?

HU: No.

JT: Who were they then?

HU: You know those women came about 1910, picture bride time; they used to do other work.

JT: So early women came with the men?

HU: 'Til 1885, that's when the *kanyaku imin* [contract immigrant] started. So, 1885 'til 1900, around there, this *hole hole bushi* was very popular.

YT: Single women?

JT: Those women came with the men after they got married in Japan and came here?

HU: Yeah, that's right.

JT: *Fūfu de kitano* [Came as married couples]?

HU: *Fūfu de* [nodding in agreement]. Well, of course some came as-single men.

JT: So the *fūfu no hō ga hole hole bushi* [So the married couple sang *hole hole bushi*]?

HU: Yeah, yeah.

JT: So, anyway. *Onna no tachiba dōshitemo kurushii yo ne* [It was painful for the women of those times]?

HU: Sure, yeah, yeah.

JT: *To yūtemo* [But] housewife—*no shigoto mo arukara* [also had work to do as a housewife].

HU: Yeah, housewife. And they used to, some of them, went to work for rich *haole* [Caucasian] family as a maid.

JT: So do you recall some more *hole hole bushi*?

HU: Now I remember. I just remember, wait, wait, wait.  
[HU begins to sing a song *a cappella*].

*Yokohama deru tokyo yō.*  
*Namida deta ga.*  
*Ima ja ko mo aru mago mo aru.*

When I left Yokohama tears fell.  
Now I have a child and a grandchild.  
This is a happy ending.

YT: My. [Loud sound in background. HU laughs.] Oh wow! *Kodomo* [children] song.  
*Yokatta. Kodomo mo mago ga aru* [That's good. They have a child and grandchild].

JT: *Hatake no song ne* [songs of the fields], *hole hole bushi toka* [and hole hole song] if you didn't go and do research and write down, they would tell you the song where meant, if you didn't do that, they would be lost.

HU: That's why, lucky thing. [HU points for emphasis] You know—that in mind—I went around, you know especially, Big Island.

JT: Because they didn't write it down.

HU: No, no, no, no. No, you see, that's why when I interviewed them and after that, "*Ossan*, or *obā-san* [Elder man or elder lady] you know *hole hole bushi*? Ask see." "Yeah, yeah, yeah."

JT: So you have actual recording of...

HU: Oh, actual recording of the interview and the same time singing. That's very precious. Lucky thing I did that when still we had lots of *issei*, 1945.

YT: After the war?

HU: No, not right after. 1945, yeah 1945, the war ended. I went around '65. Lucky thing I did. I know already. You see, if I not going to do it now, I cannot because all gone.

YT: Are those songs in the a...

HU: In Smithsonian.

YT: *Yōka* [Good thing].

HU: Lucky thing. Because you know over here Franklin Odo was a professor at UH [University of Hawaii]. That time he used to come up to my studio all the time, listen to my recording of that *hole hole bushi* recording. And then, I asked him, no, no, he used to tell me, "Hey, Urata-san, if you are going to leave it like this, eh, the thing gonna deteriorate. So you gotta do something." But I don't know how. So he went to Bishop Museum, no mo [no more] facility. Went to archive. No mo. Then he used to come and then all of a sudden he stopped coming my place. And I called up his house, University. He's not around. So I told Stanley ((?)) "What happened to him?" That time, anyway, I think that the ethnic study at UH, they stopped that. Get too much expensive or something, I don't know. So, he went out UH and teaching at various University mainland. Then about two years later he

end up got the job at Smithsonian. Then he called me, “Urata-san, *genki desu ka?*” [“Urata-san, how are you?”] “Okay *desu yo.*” [“I’m okay.”] Hey, you know, “*Yorokonde kudasai* [You’ll be pleased].” You know, happy now because your tape, the *hole hole* tapes we’re gonna preserve at the Smithsonian. They have all the facilities.

YT: Oh, *yokatta* [that is good].

JT: Okay, but your tapes, you have any copy?

HU: See when I donated, when Franklin Odo was teaching at UH, you know, “Odo-sensei I’m gonna donate this to university because I didn’t you know just [want to] leave it like that. Just gonna be waste I think.” And he said okay, okay, okay. But you know that the money I was interned, the reparation? \$20,000. I got it. Then I told Franklin you know half, \$10,000 I’m going to donate too. So whatever you like to spend it’s up to you. But please bear in mind, spend for *hole hole bushi* stuff you know whenever you spend that \$10,000.

JT: What I’m concerned is two things: one, those tapes they’re only on tapes.

HU: No. That the tapes I recorded, no good, brittle *bumbye* [by and by]. So, with that I think the \$10,000, I don’t know, he used that, he made into CD.

JT: So now number two: Is there any of those CDs available to us here?

HU: No, see that’s the one again. I talked to Franklin Odo but since, just like we preserve in...

JT: *Koko de kintare* ((?)) [Didn’t the CDs come here]?

HU: Yeah, yeah, yeah, so they you know, even Japan, that Foreign Ministry, they like to have a copy because this happened about three years ago. My student’s grandparents went to Japan and went to this museum-like place that they have in Yokohama. We call that, this is I think, Ministry of Foreign Affairs, *Gaimushō*. They got that big building in Yokohama, that immigrants went out from Yokohama to Peru, Brazil, Hawaii, and all that place. And funny thing is, my student’s grandparents visited that and came back. This is three or four years ago, came back and still had the granddaughter taking lesson from me. I think they came back and said, “Urata-san, Urata Sensei, I heard your voice in Yokohama!”

“My voice?” I said, “What? I didn’t go to Japan.” Well, then, before they built that big building *Kaigai Imin Shiryōkan* [Japanese Overseas Migration Museum] you know that, *Kaigai shiryō*, *shiryō* is all that material, for that...

JT: Artifacts.

HU: Yeah, artifacts. They had Brazil, Peru, Hawaii too. Hawaii they have all sugar cane and the picture of the *hole hole* stuff and, you know?

JT: Barbara Kawakami’s stuff?



HU: Barbara Kawakami's, I think clothing too have over there. Then one place that gallery, Hawaiian portion, they have this kine [kind] machine and you can, you're just like [using] a telephone, you can hear my voice tape recording. Or if a big group, fifty or a hundred, they make it use, that loud speaker. And they just try, you know the parent, I mean the grandparents. They hear my voice!

JT & YT: [Laugh in unison]

HU: So how come, you know, ask the people working there. Oh, this is before they built that, *Imin Shiryōkan*, come to think of it, ten, I think, ten or twelve people, the *Gaimushō*, the Minister of Foreign Affairs, sent out professors at the various universities in Japan to go to Hawaii, Peru, Brazil, all that Japanese immigrants went. Then one professor came to my studio to record. I think about five or six people came in. My, as you know, my studio is so small eh? Hahaha! But anyway, they recorded my voice about *hole hole bushi*.

HU: You know that I made recording I think 1982 or 3, you know, using that girl took a champion at NHK *Nodojiman* [singing contest on Japanese TV station NHK] about four years ago at University of Hawaii, that big dorm. Then I thought, all this *hole hole bushi*, if I don't make recording, gone. So, you know my friend the ukulele player, Ota-san, "I asked what's the best way?" He said, "You go register Washington D.C. as a historical thing, this *hole hole bushi*." So then, get that, what you call, that registry. What you call that?

YT The copyright?

HU: Copyright! Yeah copyright. -So I did. I did. But, not, not to make money. Like, you know, popular music like that. Because I thought, as a *nisei* we owe so much to *issei* that *issei no* just like *takaramono* [treasured item], that *hole hole bushi*. I not supposed to make money. Maui, they have, what you call, to preserve immigrant stuff. Baldwin...I forgot the name. Anyway one guy, one Japanese guy taking care of that place just like museum like. He always order. Eight or ten like that I used to sell. I made that recording, oh she sing, two sing, ah- One is *hole hole bushi*, plantation style. The other *hole hole* is tea house style. Different you know. Because teahouse one, *shamisen* [Japanese string instrument] and *nigiyaka* [lively] right. So, you [clapping and singing] "*Yukō ka Ameriken yo, kaero ka Nihon. Kokoga shian no Hawaii koku. Ha! Sono wakya chaccha de nuinui maitai!*" [YT chuckles] You know, we go like that. Tea house style. Both side I made. Using, you know that sad one, thinking about Japan and the hardship of the work. I used three musicians. Really good one. Ota-san [Herb Ota] ukulele, and Bruce Hamada bass. Bruce Hamada, I think he used to play at the Halekulani Hotel. He's good in jazz. Another one is Bob Herr. University [of Hawaii] the *shakuhachi* [Japanese flute] teacher.

YT: But I was thinking the difference between the tea house *hole hole* and the one out in the working place *hole hole*. Because working place *hole hole* now, they sang as they worked.

HU: That's right, at the same time. You know the verses, they are the one *issei* people, the immigrants themselves know, they...

YT: They made it. Yeah?

JT: So different island and a little different...

HU: Different different, that's why I had hard time! Because those days no more music. You know written. Everybody little bit different.

JT: *Fushi mo chigau* [Melody is different]?

HU: *Fushi mo chigau wa* [Melody is different]. So, to make recording I had hard time. All the tapes, I recorded about maybe 35 people. And someplace different. So I had to, what you call, make it, what you call that.

JT: ((?)).

HU: No, in Japanese, *hyōjunka*. Standardize.

JT: *Chigau tokoro no fushi ga chigau no* [Different places the melody is different]?

HU: Yeah yeah, *minyō hairu kara* [folk song is added].

JT: Keep *shitottemo eijanai* [couldn't you keep them as they were]?

HU: No no no no, it's too, too hard that kind. No, so I standardized. Then I made the recording. And I, you know that tea house one, I used Kenny Endo. The drum and Toyoshimi-san, *shamisen*. She is noted Japan player, Japanese *shamisen* player. Died. Married to, you know this, he was a musician union secretary, Ray Tanaka? You don't know? Ray Tanaka's brother, but the lady died about maybe five years ago, that's what I heard. Good musician you know. I paid big money!

JT: One of the *hole hole bushi* had something about, *ano, hatake no rōdo no ura de, ano onna ga naiteru* [a woman is crying on the road behind the field]. A, song *ga atta ne* [there was a song]? At the end of the road, I stop and I cry. *Atta no* [you know]?

HU: Oh that, the verses, they make up. So simple that's why. Dadadadadan dadadan dan dadadan dadadan dan, that's all. No poetic *wa ne* [that is].

JT: Verse to it?

HU: Yeah, but that's not the, have. But try not to use that one because that one, *shinbunsha no kisha* [newspaper reporter], the reporter like that, they used to make it right, you know, educated person. That's no good. Because gotta be working people.

JT: How do you compare the *hole hole bushi* working labor song to the black blues?

HU: Yeah, yeah that's the one, we would had the real *haole* person like that? They think of this *hole hole bushi* just like South you know, Mississippi or that black *are to onaji da to yutta kara* [they say it's the same as the blues].

JT: *Dorei no are* [like the slavery one]?

HU: *Dorei no are* [like the slavery one]. That's cotton field. One is cane field. This is cotton. Old Man River like that. Suffering. All the struggle and hardship.

JT: Because you know, Tom Brokaw, he wrote that book, "Greatest Generation"? He's talking about the World War II generation. He called them the greatest generation. And, I agree. They are a great generation. But greatest, I don't know. I think immigrant.

HU: Immigrant. That's right. Now, now, listen. I think, you know you folks, if I ask 442<sup>nd</sup>, 100<sup>th</sup>, you folks all had the write up so far. But to me, I am very saddened. Nobody still now, talk about our forefathers, *issei*. You know that four years, war, how much they suffer? You know *Nihongo chotto hanashitemo hoka no jinshu ga* [even if they spoke just a little bit of Japanese, other non-Japanese would say], "Hey you shut up! No talk to me in Japanese." I know plenty times they went call, "You Jap!" you know? *Washi mitaini kankin sareta* [interned like me]. This and that. About time! Now, *nisei* soldier, like you folks *sukoshi issei no koto itte moritai* [hope they talk a little about the *issei*]. *Watashi no otōsan okāsan wa* [My mother and father are]... *Washi wa sore ga hoshii* [That is what I wish].

JT: I always think about that and they, they are the tough ones.

HU: *Sōyo. Arera ga oran dattara antara umaretaran.* [That's right. If they were not around, you wouldn't be born.]

JT: *Nihon kara kite, mata kaeru inoru to yūka kangaete kite* [They came from Japan and again hoped about going back] ((?)) No can.

HU: No can, no can. Yeah, you know when I went around, interview people, one Kaneohe *no toshiyori otta yo fūfu de no* [an elderly couple in Kaneohe]. Eighty-two *toka* eighty-five *tokano?* *Ano toshiyori. "Nihon kaitta aru koto ga aruno?"* ["Have you been back to Japan?"] "No, *kairaren yo. Kane naimon.*" [Haven't returned. No money.]

JT: Yeah. *Kore ga nai* [Don't have this ]. [Using hand gesture, most likely alluding to money.] That's why Mrs. Saiki, talking about the *Meiji imin no mono* [Meiji era immigrants], they suffered a lot!

HU: *Areno, Nihon no Meiji no Nihonjin ga kita kara yokatta na. Ano Meiji no Nihonjin wa ichiban shikkari shite iru.* [It was good that the Meiji Era immigrants came. Those Meiji Era Japanese were the most responsible.]

YT: *Atama wa* [Their head] [ alluding to being smart]...

JT: Why is that?

HU: Because Meiji *made wa samurai Nihon wa. Sore kara* ((?)) *Soshite kondo Meiji tennō ni natte, Nihon hiraketa.* [Because before the Meiji Era Japan still had samurai. After that ((?)) Meiji Era began and Japan opened up]. No mo [mo more] such thing.

JT: Everything was *jiyū* [freedom]...

HU: *Jiyū* [freedom] and the same time, commerce like that *no, binbōtare no are ga dan dan dan dan benkyō shite eraku naru hito ga takusan ni natta* [poor people began studying and many became successful]. *Meiji jidai wa* [Meiji Era] everything *mada samurai no are nokotteta* [still had the samurai culture].

JT: *Dakara* [Because], *Tokugawa no hitoga koko ni kitara* [If people from the Tokugawa Era had come]...

HU: *Mo dame* [Would be no good].

JT: Because they don't speak up. Look at the Meiji *no mono* [people], eventually they make strike. *Mae no hito anna koto* [About the people before]...

HU: *Shite nai* [Don't do].

JT: *Dekinai* [Couldn't do] because they are not used to democracy, and yet we all did *kurō* [hardship] and *tsurai koto kara kodomo wo sodatete sono kodomo wo educate wo sasete* [we suffered a lot but raised family and educated our children]. Even through all that suffering they can say, "*Okage sama de*" [Because of you]. Strong.

HU: Strong *yo* [yes]. Yeah. You know *issei no hito tachiwa ne, yokattano wa mata ne, Nihonjin to shite no pride ga atta no.* [The great thing about the *issei* was that they had pride being Japanese.] Everytime I use to hear *issei no ossan ga*, Japanese school *nanka de, "Ikkaimo gakko ga ikannoka? Bakatare! You nani ga, manawela boy naruzo"* [Issei men would scold kids at Japanese language school, 'You didn't go to school? You idiot! You'll end up being a *manawela* boy'] [*Manawela* refers to derelict boy in a Hawaiian song]. Everytime I used to hear. "*Manawela boy nattara, you no mo five cents, no mo house yo*" [You'll have no money or house if you become a *manawela* boy]..

JT: *Nantoka shite shigoto shite* [Those days, you worked]...

HU: Children *ni education wa attaeta, Issei. Arewa yokatta yo* [That was a good thing].

JT: Do you know why I think some people don't think this way but I think *Issei no mono*, maybe *kuchi de yuwan kamo shiran keredo*[they may not say this but], they know suffering

under the white man. So their *kodomo* [children], they must be educated to be free to compete with...

HU: With a white man, eh? *Washi no* [My] good friend, *chūgakuin*, Japanese school, *no* vice-principal, he's *Issei* and he graduates from U.H. *Kane mo nai* [Has no money]. Even the, what do you call, that Pearl Harbor attack *no toki* [time of], no mo money to buy even a car. Car *kawanakatta yo* [didn't buy]. So I asked, "*O-san, anta dōshite daigaku made detano? Hawaii daigaku made detano?*" ["Sir, why did you go to college? Why did you go to Hawaii university?" "You know *Urata, ore wa itsuka ne Eigo shikkari benkyō shite, Eigo de Hakujin to kenka shitaino ne.*" [I am earnestly studying English because someday I want to fight with a Caucasian.] *Kenka shitai* [Want to fight.], because *bakani sareru* [made fun of]. He told me.

JT: Well, he's one that could tell you that. I think most *Issei kuchi de yuwan keredo* [did not say], they know that ...

HU: Yeah, they know that.

JT: So they must, that's why they were so hard on us to be educated.

HU: That's true. That's very true. That's right.

JT: *Sorewo shitteru kara* [Because they knew this].

HU: Yeah, *shitteru kara kodomo ni benkyō sashita* [they knew so they wanted their children to study].

JT: Well, *Urata Sensei*, thank you for your contribution to our--

YT: You are the best man.

HU: No, no.

YT: *Arigato* [Thank you].

JT: *Shakai imin* ((?? society and immigrants)) *takusan iikoto shite kuremashita yo.* [You did many good things for society and the immigrants.] Through your music and through your compassion.

HU: So you know in the internment camp I used to fight with this guard.

JT: Oh yeah! What did you do to him? Because you told them, "You keep me here," this is what I remember you told me...when they were waiting to release you from Honouliuli, you told them, "Well, you kept me here this long, maybe you should take care of me until the war ends." That's what you said, something like that. And you said, "Wrong answer. Go to Tule Lake."

HU: [Laughs] Yeah, yeah. Sixty-nine of them, us, went.

JT: Seems like Orimoto said the same thing. *Chotto, chotto* [Wait a minute, wait a minute]--

HU: *Dare* [Who] Morimoto?

YT: He lived by Bishop Museum.

JT: Orimoto. He is very, younger than you guys. Orimoto.

HU: Orimoto, yeah, yeah. Was inside Honouliuli. I know, I know.

JT: And he said similar to you, he said this when they asked him, "Are you ready to release?" He said, "What you guys going do for me?" Compensation *no koto yūno yo* [talking about].

HU: Oh.

JT: Yeah. You did this all wrong thing.

HU: Yeah, yeah, yeah, yeah.

JT: He said so he told them, "What you guys going to do for me?" "Wrong answer. Go Tule Lake."

HU: Yeah, yeah.

JT: Seventy of you did that, same kind of wrong answer, go Tule Lake.

HU: Yeah, yeah. "Hell with you!" I told them. You guys made mistake, not me, not us. And I still like stay over here the duration of the war. I told them.

[recording ends abruptly]