

ARTHUR A. LORENZO

Ka'alu'alu Ranch, Double II Ranch,
Pu'u O'o Ranch, Eli-Aka Ranch, Hawai'i

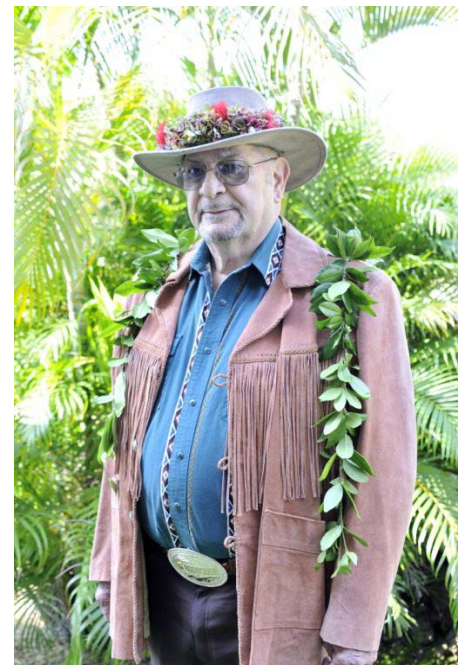
Arthur was born to Antone and Minnie Lorenzo on July 3, 1931, in Wai'ohinu, Hawai'i. Like his father before him, ranching has always been a part of his life. He started working for Ka'alu'alu Ranch at the age of sixteen, then Double II Ranch, owned and operated by Tommy Ishimaru, and later for Pu'u O'o Ranch owned by Herbert W. Shipman, under foreman Thomas Lindsey. While working at Pu'u O'o ranch he roped and trapped wild cattle (*ahi'u*). He was involved in branding cattle, training horses and all the usual ranch chores.



With his wife, K. Elizabeth Lorenzo, he founded Eli-Aka Ranch in 1975, raising cattle for home use as well as outside sales. Along with raising five children and working and running a ranch, he competed in rodeos and rode in several parades on the Big Island and encouraged his family to participate with him. He rode in the many Big Island rodeos with the well-known *paniolo* of the day.

Arthur took great pride in the care of his saddle tack and gear. When something broke on the saddle you didn't buy a new one. You fixed it. In

those days a *paniolo* owned one saddle and that was used for ranch work, rodeos and parades. Before developing his own skills, Arthur's *awe awe* were made by Yama, a man in Waimea, but by watching and asking questions he learned how to make them himself. He created a design for the saddle tree, using wood such as guava, *hau* and pine. He sent his design to a saddle making company in Colorado and they fabricated a pattern out of kilgo wood (similar to guava). He holds a patent in his name for this particular design. Lorenzo has made saddles for several *paniolo* and gives classes on saddle making to anyone wanting to learn this dying craft, free of charge. He teaches braiding the *awe awe*, stenciling the design on the leather to cover and complete the saddle. His



saddle making skills earned him a front-page article in the Hawai'i Tribune Herald, and an article in the American Quarter Horse Journal about his perpetuation of this Hawaiian folk art. Arthur is 77 years old and still making saddles and teaching the saddle making art. He is still roping and riding, and going strong.



Photos by Robert Gonzalez

Arthur Antone Lorenzo Interview October 9th, 2010

LW: Today is October 9th, 2010. And we are at Arthur Lorenzo's house in Puna in the Ainaloa Subdivision.

AL: It's Ainaloa.

LW: And sitting here with me is Gladys Suzuki, and wife Liz and daughter Kathy Baybayan. We're in Mr. Lorenzo's kitchen here. I didn't know you were a Ka'u boy. You were born in Ka'u.

AL: Yeah, born and raised there.

LW: So your family lives down there still or...?

AL: They're all dead already. So it's just... right now in Ka'u there's no original Lorenzos there. My other brother is up Kaumana and I'm here, and my oldest brother, who lives with me and my wife.

LL: He takes care of us.

AL: He takes care of the yard and everything. He's eighty-four years old. And then that's all of the original Lorenzos of our family. There was other Lorenzos in Pahala side. There's only one left in Pahala. That's my uncle's side. The rest all gone.

LW: So your dad was born here?

AL: I think he was born in Wai'ohinu. I'm not sure on that.

LW: And that's where you were born?

AL: Wai'ohinu... yeah.

LL: He was the last baby born in the Wai'ohinu Hospital.

AK: I was born at ten pounds and they closed up the hospital! You see my dad, his single days, he used to work Ka'alu'alu Ranch. So that's when Brewer first started. They operated Ka'alu'alu Ranch and Kapapala Ranch. Two different sides. And then his boss... my dad's boss was Wilmot Vredenberg. Yeah, he was a big man. And then he start on the ranch. Then became a police officer. So he was a sergeant... Sergeant Vredenberg, of Ka'u. Then my dad's boss was George Campbell. He was the manager after Vredenberg. My dad was there working. And then from there, the plantation had water from the mountains coming in. The flumes and all that kind of stuff. The wild cattle used to broke the flumes. And then they wanted somebody with experience with cattle. So George Campbell nominated my dad. So that's when he stopped working for the ranch and worked for the plantation to get rid of those cattle. I mean there's a lot more stories about him. And I learned plenty from him. Lots. In fact I learned from him and the Hawaiians in Wai'ohinu. And they taught me a lot, too. They were all my dad's good friends, see. So when they know you, you learn how to train horse... oh, that's what they want. They want somebody young, eh. And then they all happy.

LW: So your dad was working for Ka'alu'alu?

AL: Yeah. Ka'alu'alu. The first ranch I started with.

LW: It says when you were sixteen.

AL: I was sixteen, yeah.

LW: So were you doing horse work when you first started there?

AL: When I first started there I was breaking horses. New cowboy but then, you get the end of the pole... the rougher stuff. For about what? Forty-six cents an hour.

LW: Oh... no kidding?

AL: Yeah... I still remember the price over there. You know, but actually that was fun. You know what I mean?

LW: Sure, at sixteen. Do you remember Tommy Kaniho?

AL: Yeah... Tommy Kaniho was up Kahuku Ranch. That's when Parker Ranch used to own it. That's where Tom Kaniho learned his cowboy ways with his grandfather, Martinson. And Martinson was good friends with my dad. 'Cause we live above Kahuku Ranch and we was on the homestead side... about twenty minutes ride. So we joined into them. We was the homesteaders up there. And that's how... Tom Kaniho... we all went to school together. Leighton Beck. That was my neighbor. He and I worked together. I was working with them at Ka'alu'alu Ranch. I went up there because they said hey, we have wild bulls up there. Big. Competition... they knew where the bulls were. So I quit the plantation and went up there. Was a lot of fun, though.

LW: So that's when you were still young?

AL: No, no. I was...

LL: We were married. My youngest... she's fifty now. She was three years old when we moved from Ka'u to Hilo. Two years old.

AL: And in between that, I was running the Double II Ranch. Tom Ishimaru's place.

LL: So in 1962.

AL: I was working on the ranch. Taking care of his ranch. But I was working on the plantation. And taking care of the ranch. And then Fred Schattauer... and then I was training horses while I was married, training horses for the Hawaiians in Wai'ohinu. Then Fred Schattauer was the assistant manager there. And he seen me on this horse, was bucking me on

the road. He called me. He said, you go train horses with Leighton and Tommy. (I said) oh, okay. Fifty dollars a horse. That was big bucks for those days. And that's how I landed back in the ranch again. Breaking horses.

LL: Not that he ever left it. As long as he was near horses and could smell horses, could smell cows, he had to be there, you know.

LW: Right. Sure.

AL: I paid my dues. Got hurt and all that kind of stuff.

LW: So when you were just a kid doing work, that was after school or summertime?

AL: No, I quit school.

LW: Oh, you quit school at sixteen?

AL: Because those days the pay was very cheap. My dad... those days not called a foremen... they call them lunas. And then...

LW: So your dad was the foreman?

AL: He was a luna.

LW: He was a luna at Ka'alu'alu?

AL: No, no. When he was transferred to the plantation side... pick up the wild cattle.

LW: Oh, I see. So which plantation, then?

AL: Hutchinson. Hutchinson Sugar.

LL: They merged with Hawaiian Agriculture and became Ka'u Agribusiness.

LW: So your dad's working at Hutchinson...

AL: Yeah.

LW: But he's doing ranching work?

AL: In between. He takes two weeks vacation from the plantation when they have branding and all that. They invite him. He was really liked by the people down there, see.

LW: Some of those plantations had ranches?

LL: Wasn't Ka'alu'alu Ranch a part of Hutchinson Sugar?

AL: Yeah, it is. Kapapala was a branch of Hawaii Ag. But still C. Brewer.

LW: Right. But his main job was to work the sugar end, not the ranch end. But he did enough of it that he did it kind of...

AL: Yeah.

LW: And so he pulled you in... when you were good with horses.

AL: My dad had a small ranch, you see. That's like his hobby. Se we was brought up on the ranch. As soon as you're born, they put you on a horse. So you're there, you know what I mean? And we loved animals. And all that stuff. So then it really stuck to me. Stuck to me more than my other brother. He used ride and go roping once in a while, but not as much as me.

LW: The ranch was up at Wai'ohinu?

AL: Yeah.

LW: How many brothers and sisters?

AL: Seven... three boys and four girls. All of my sisters all died already.

LW: So at sixteen you're working with the horses. How long did you do that?

AL: Would be... I got hurt two years ago or not I would still be doing it.

LL: He never stopped. He'd find other jobs, because you can't support... well, we did... we managed to support five children on a cowboy's salary and cowboys did not make much money in those days. They didn't. So when the kids got older and needed more things, he went into construction, but cowboys are still there. You know they called him, he was still there. So he's a... he's a construction worker by trade but he's a cowboy. He's never been anything else. So anything else... anybody just mentions horses and cows and Arthur was the first to volunteer for that job.

AL: And that's why I took up saddles. Make saddles. Because I know how much one cowboy can afford. So I make them to fit in their pocket book, you know.

LW: That makes a difference. And for them to know, that you know what it's like to be in that saddle, that makes a big difference. So when you were working with horses back then, was it different than what you might do now or...?

AL: Oh, yeah. Big difference.

LW: How was it different then?

AL: Well, our days, before... you don't handle the horse. Two year old colts, you know, you handle them and saddle break them and all that. Our time was the horse got to be four, five, six years old. Then put a rope on him, put a saddle on him. Let him buck. If the horse don't buck too much, we don't want him. Because the horse when you get through training, it won't be strong. That's the belief we had from the old timers. You know what I mean? So if the horse buck you, that's a good horse. So we just get on and let him buck. Until they stop. And some don't. Some don't stop buck till they die. And they'll buck you every day. But that's a strong horse. Same like Richard... Casey De Silva... he was a rough man, too. He was really rough. When he used to come with us, I learned a few points from him.

AL: Kanaka horses... scrub horses. But they do the job.

KB: But they had some fire, those little horses. They had a lot of spirit.

LW: Were they quarter horses? Part quarter horse? What were they?

AL: Just plain kanaka horses. You know those mustangs from the mainland?

LL: That's what they were.

AL: That's what they were. And they still have them down Waipio Valley.

LW: Waipio?

AL: That's right they still have them down there.

LL: They don't have any papers or pedigree.

KB: They weren't tall big horses. They were short, stocky horses. They were work horses.

LW: They came with Vancouver.

AL: That's right. And they still have those horses yet.

LL: And their stamina and their heart is a whole lot more than these others.

LW: That's why they put the young guys on them, huh?

LL: Yeah.

AL: My dad, them, when he was working the ranch, they used to train horses for the Japanese down there. And was three of them. My dad, A'uhi and Moke'au. Three of those guys. When they pau work, they go to the stone corral. At Na'alehu they had one race track, like. And the Japanese was famous for the races, see. And then they used to train those horses only for a gallon of wine. And those three guys get on, ride the hell out of the horse a few times and they get a gallon of wine and the horse is finished. Yeah, that's what they used to do. They was crazy. Well, I shouldn't say that. When I was training horse for the Hawaiians down Wai'ohinu, I didn't charge them at all. I just trained them for fun. They was good friends of my dad, too, so...

LW: Now you just mentioned somebody. You said you learned a whole lot from them. Who was that?

AL: In like Wai'ohinu, I don't know if you heard of this judge. He was down there. Judge Hazelton.

LW: Hazelton?

AL: He was a judge in Wai'ohinu. And then had the other one. Hewitt. He was in Wai'ohinu, too. These two judges we had down there. 'Cause Wai'ohinu was a big town. Didn't have Na'alehu. It was Wai'ohinu. Judge Hazelton had a big ranch, see. All that Wai'ohinu area was Hazelton's property. When I was a young kid, I used to go with my dad, go help them round up and all that kind of stuff. I was always involved with my dad. Working on the ranch, you see.

LL: Before the rodeos were not how they do today. The rodeos were... in fact, the only rodeo they had on this island was in Na'alehu... the 4th of July. And... that was by invitation, too, yuh?

AL: Yeah.

LL: Na'alehu Community Club would invite the different ranches. And they'd send their guys over. In Hilo, it was the Paniolo Club. So Richard (Casey) would come out with the Paniolo Club. And Hawaii Roping Club. They never entered too much, the Hawaii Roping Club... the saddle club. They had their own thing later. But... they were all together. I mean they entered the rodeos together, you see.

LW: Who were those guys?

LL: Well, there was Casey De Silva. There was Willie Gomes and...

AL: Bobby De Lima. Bobby Farm...

LL: Bobby Farm, Bobby Komini...

KB: And Parker Ranch would send over their cowboys, too.

LL: They had all these guys. We were just looking at some of this stuff here. Like a journey back into the past. And they had all these different cowboys that would come over. And Dingy Joseph and all these guys from Waianae and stuff. They would come over.

KB: They were just ranches. Instead of individual. Today it's individual. In those days it was the ranches.

LL: The ranches... by invitation only. You would put your points together. And you had several.

LW: Yeah, the Parker Ranch Rodeo is like that.

KB: You had Parker Ranch, Daleco Ranch... you had Pu'uwa'awa'a...

LW: The whole island.

LL: Johnny Medeiros was also in the thing, you know. He was a friend. A very good friend of ours. And he'd... he'd have this thing. We used to like it after the Merrie Monarch after we got through with the parades and everything. We knew we were going to go to Johnny Medeiros' because he was going to have his own little rodeo. So I'd go and I'd help announce and they'd enter. They'd help with the stuff and we'd enter the rodeos and everything there. So we looked forward to that after the parade because they didn't have a rodeo then. Like I said, the only rodeo they had was Na'alehu. And then the Kona Stampede opened up. That was the first time.

AL: Parker Ranch was entirely different. It was only for them. Nobody else could enter. Now they have everybody else.

LL: But those were the groups that were together. Like I said, Richard (Casey) De Silva, and Bobby Komini and Bobby De Lima and Sidney Smith.

KB: Bob Manuel.

LL: Oh gosh... all the best cowboys of that generation. And you know these guys, they would just go along and take their horses and all. We'd go the rodeos and the kids would worry like heck because okay we had to load up our horses and daddy was going to start yelling at us... "Get these horses up." Clifford and Joey said... "Hoo, when I grow up I don't know if I want to do this." Getting the horses up we'd go out early in the morning to go out to Honoka'a or where ever we were going. But it was a family thing. All seven of us.

LW: That's probably pretty much everybody doing it, that way.

KB: At that time, yeah.

AL: But nowadays, this rodeo is almost like a business. Yeah, it's almost like a business. I mean when they win, they go home. Before, our time, what you win, straight down Seven Seas.

LW: Straight down Seven Seas.

AL: Seven Seas. All our rodeo checks, all on the table. All the cowboys. If I did this I would win, if I did this... they "ride them on the table."

KB: They did more riding at the table, yuh.

LL: That's where the fun went after that. But it was just a whole family thing. Everybody's all together.

AL: But nowadays, it's a business. They got to make this or this... they took the fun out of it.

KB: We never sat on the bleachers. Except for my mom. The five kids and my dad, we never sat on the bleachers. We were always working the chutes, entering and whatnot. A couple of years ago I went back to watch a rodeo because one of my daughter's nephews was entering. It was the weirdest thing because I had to sit on the bleachers.

LL: She entered the rodeos, too. She didn't do the junior bull riding but...

KB: Yes, I rode in the All Girls Rodeo.

LL: You did. But when she'd go for steer wrestling and that kind of stuff, Willy Gomes would take her because he said she was nuts. Because she had no fear. He would take her. She would enter that kind of stuff. She was first State Finals rodeo queen in Honoka'a.

LW: Nowadays, different than before. Horse breaking. Nowadays we're talking about they handle the horse real young... that's how it's changed?

AL: It's much easier. More than the other ways. You see nobody... that's where our generation came in. Ride this horse and train him. That's all. If you could train the horse in two days, you going train the horse in two days. Not now. They work with the horse. Two years old... they handle them. They saddle break them. Ground break them and

everything. So when you get on, the horse won't even buck. All the fun went. And then, that's the difference, from the old times and now.

LW: So tell me know... since you're a good horseman, they had you out doing wild cattle. Is that later on?

AL: It's in the '60's. See I left Ka'u because Bob Manuel and Buster was up Pu'u O'o Ranch. And they told me about the wild bulls. You see we used to all work Ka'alu'alu Ranch together.

LW: Oh, I see. Who were those two?

AL: Bob Manuel.

KB: And Buster Enos, right?

AL: Yeah... Carl... Carl, But they called him Buster. He was crazy. But like I say all cowboys up Pu'u O'o Ranch had scrambled brains.

LW: So you know these guys and they were at Pu'u O'o.

AL: Yeah, Pu'u O'o.

LW: And they had plenty upland country with lots of old, wild cattle. So did you do that on weekends or...?

AL: That's during the working days.

LW: Full time?

AL: Yeah.

LL: See, they didn't come home. They went up on Monday and come back Friday nights. Sometimes Friday nights. If they had a lot of work to do, they didn't even come home on the weekend. But they stayed and slept up there.

AL: You see, we had tame cattle. All Herefords. All tame ones. But before that, had cowboys up there was shipping stock was going up to the ranch. It depends on its foremen up there. Then those guys would call in... those days telephone lines would come down to him. And you know... call down... oh, we cannot do nothing. It's raining today. We ain't going to do nothing. No rain. What we was doing was drinking. So the cattle's breeding, getting big. Busting fences. Was getting wild. So when Shipman found that out, Tom Lindsey... no, not Tom Lindsey. Peacock went up there. He went up there and he had the mainland style so you know he couldn't work with the wild cattle. Then from Peacock went to Tom Bell. Tom Bell... he had a knee... he jammed up things up there. Then after that Tom Lindsey went up there. Tom Lindsey used to be at down here. Out Kea'au side. Kea'au and Keauhou. And then he went up there. But he was a rough cowboy. I mean he was rough. And he used to know his wild cattle. And then he took over. And then that's when we start working, getting all the tame cattle one side, then the wild cattle was one side. Then some times every other week. Through the whole week that's all we do. Rope the wild bulls. Because the market want bull to make hamburger, wieners, all that kind stuff. So we just pile them up with that.

LW: So you get the bulls first... or you get the *wahine*, too?

AL: Well if they need the cows... the fat ones... we would catch the fat ones, too. But otherwise only the cows, we use most of the tame cattle. Because you got to sell your cows. You know, get them out.

LW: So you have to rope... you do them one at a time, right?

AL: Yeah. And only you, your horse. I had two dogs. They're my helpers. Next cowboy do the same thing, too. Next cowboy do the same thing, too. I mean these bulls are big. They're big.

LW: They're ugly things.

AL: So... when you rope one, that's yours. You tie him up. Get on your horse, look for another one. Then you look... hey... this cowboy get in trouble. I'm going help him little while. Then you help him and bang... you get another one. But

you only help him in case he needs help. Other than that, we don't bother. Then when we go home at night, we at the dinner table we tell what happen, all that. If you tell me, I would go help you.

LL: That was the reason why you started out there. Because they would tie them to the trees and stuff. They were... not like the way...

LW: It's real shrubby up there. It's hard to see...

AL: Oh no, no, no. It's all open. See way back, they had fires. They burned most of the place. Was all open.

LW: So it was open. So you could see the...

AL: Oh, you mean you could see the bulls...

LW: Yes.

AL: Yeah. And then there was one paddock. It was Shiraki. What that... *ohia* trees in it so kind of hard to see but you could see inside. You can run your horse and you know... wide open and go get them. But you can see them. Because if you don't see them, then you're in trouble. Because they're going to come get you.

LW: But the area's fenced?

AL: Yeah.

LW: The fence is not real close like a...

AL: No, no, no. Big acreage. Yeah, big acreage.

LW: Well see, I've also talked to folks on the Kona side, who were doing wild cattle over there...

AL: McCandless.

LW: It's real shrubby.

AL: Yeah, they had guava. Christmas berry and all that.

KB: And *ekoa* grows crazy down the hillside, too.

LW: Even upland Kona side is real full of brush so it's hard to get...

AL: Only one was close to Pu'u O'o with the wild stuff was McCandless. Those cowboys could handle. I could take those cowboys come with us. And they could do the job. They could take us with them, and we could do the job. Because same.

LW: Because you had to work the similar kind of...

AL: That's right.

LW: Similar experience.

AL: But their place was more brush like.

LW: And all these cows were going for hamburger, mostly.

AL: Hamburger, stew and all that. Most time during the school time. That's when we really got to rope. Because the schools take all that. Then you see outer island, too, like Maui... all the bulls, because they want bull meat.

LL: Because Mr. Shipman owned Pu'u O'o and he also owned Hilo Meat... Miko. He made the hot dogs and the stuff so he needed that meat for that.

AL: He used to own from Maku'u to...

LW: Maku'u to where?

AL: To Kea'au side. That's all cattle. Then when they start getting these subdivisions come out, then the cattle used to bother the people. Eat their *ti* leafs and all that so we used to come down from Pu'u O'o Ranch and try catch what we can. Rough country, though, man. Lot of cracks. And our horses was not used to that. They want open ground. Horses from down here, get one crack and grass growing up, they know it's a crack there. They ain't going step in it. They going bypass. Our horses from up there, hell, no... they step right in then they get hurt and all that. By the time at the end of the week their legs all skinned up and all that. Then we used to rope for one week and then lay low little while for a couple of months, then the cattle start coming out again, bothering the neighbors. Then we come back down again. Go rope them. Shipman used to get from down here all the way up to Volcano. Then he sold the Volcano land to Rudy Tong. That's when that part went. Then he only had down here. So we used to rope cattle from Maku'u all the way. All that rough country. Lot of fun.

LW: So that's in the '60's?

AL: Yeah.

LW: So when did you work at Double Two or Double II or...

AL: Double II. That's when I was on Ka'u side.

LW: Okay. So you were younger then. In the '50's?

LL: That's when we just met. We were married in '54. Right after that. So he did that as part time for Tom. Tom Ishimaru owned that place, Double II Ranch. Was him and his brother-in-law. They both owned and ran the ranch. Their last names started with the "I" so was Double II.

LW: Oh, I see.

LL: He did that when we were just married. We were still married in Ka'u when he did that. When he left there, his dad took over and when his dad got sick with cancer, he went back up there to help them. He took it over again.

LW: You managed there?

AL: Yeah, I used to manage this ranch. Yeah.

LW: So who were these guys... Ishimaru.

AL: Well Ishimaru, he had his own business. He had a service station down there. Ka'u Enterprises. And then Tommy's Service Station. Well, that service station, he got married to Oka's daughter, so when the old man retired, he sold it to Tommy. So that's why used to be Oka's Service Station. And then Tommy took over so was Tommy's Service Station. From there Tom used to get tractors and you know... ranch... he had everything. Buying land. He was pretty good, though, Tommy. He was kind of well off. He's still alive yet. He's down in Keaukaha or some place.

LL: I think he still has a home in Na'alehu, across the street from the Catholic church. But he lives in Hilo now. Chiyoko... one of his sisters-in-law is married to Okazaki and they're a prominent family. They're actually... they go by Okamoto... but they were actually Oyama.

AL: They was good friends with my dad. Real good friends. It's the community... you know... was just there.

LL: Everybody helped everybody. It's typical really... just a community.

LW: So when did Tommy Lindsey manage Pu'u O'o?

AL: In the '50's.

LW: Long time?

AL: Yeah.

LW: He was successful?

AL: I don't know how come he's not in the Hall of Fame.

LL: Tom Lindsey married Jane Shipman. She was Shipman's niece.

AL: Maybe the family don't...

LW: Don't promote it?

AL: Yeah. Same with Mr. Shipman... how come he's not in the Hall of Fame. We was thinking of putting them in.

LW: You know, that's interesting.

LL: 'Cause Mr. Shipman is responsible for actually preserving the Nene on this island.

AL: He used to like me, the old man.

LL: Yeah, he's a very fine gentleman.

KB: I mentioned it to his... I believe he's a nephew... Tom English. He now runs Shipman, Incorporated.

LW: It's more likely his niece... Anderson. What's her first name? Barbara Anderson. She kind of does some history stuff in Hilo.

LL: Yeah, she should. Mr. Shipman should be in there, you know.

LW: They don't think of him as being somebody in the Hall of Fame for cowboys, right? But you know...

KB: He was a ranch man.

LW: Yeah. He was a rancher.

AL: From his father... Mr. Shipman's father.

LL: And then Tom Lindsey... what he did up there and everything. Because I remember when they announced his name, when they called him up. They said now this was a real cowboy. He worked for W. H. Shipman. That was not a dude ranch, believe me. You know... we go up and spend some time, some weekends up there. They cooked on these old wood stoves. They had Filipinos... a whole bunch of Filipinos that were up there. And they did the cooking. They actually did all the cooking. They helped the cowboys a lot. They had these Filipino guys that would do a lot of work with them. But they'd cook on these big wooden stoves. That was the first time I ever saw French toast, a whole loaf made at one time.

LW: So they were kind of your support crew?

AL: Yeah. They our assistants, we used to call them. When they work cattle they not much of a cowboy but you know...

LW: They don't like to get on the horses...

AL: As long as they can sit on the horse, they cowboys. Then some horses used to buck in the morning with them. They all yell... yoo... ohhh, ohhh... (laughter). We had a lot of fun, though.

KB: We'd stay up at Pu'u O'o and there was a bunkhouse. And there was the main house and stuff.

LL: And typical bunkhouses... it wasn't no thing with nice beds and all.

LW: Who stayed in the bunkhouse?

LL: The cowboys. They didn't stay in the main house for some reason.

LW: Who stayed there? The foreman? Tommy Lindsey...

AL: Tommy, once in a while he used to stay up. Once in a great while.

LL: He'd come home every day.

AL: He used to live in Hilo.

LW: But he wasn't up there with you all the time?

AL: During the week... Mondays he don't come up. He comes from Tuesday... Wednesday, Thursday, Friday.

LW: But when he was there did he stay in the house?

AL: No, no.

LW: He stayed in the bunkhouse with you guys?

LL: He went back and forth.

AL: We the animals... we stayed up there.

LL: And then they wouldn't come home every day. They'd come home on the weekend. And once a month, they'd all take turns. They had to go shopping. That particular cowboy that was his weekend, he'd have to go shopping. Pick up the groceries for the whole week. And he'd have to go back up. That was his time to stay the whole weekend. So one weekend out of the month, he'd have to stay a week and do the shopping, get whatever they needed. The cook... which is again, the Filipinos, would give him a whole shopping list of what they wanted. And they'd go to the market, and the market would have them all ready for them.

AL: Was Pacific Market...

LL: Standard Market.

AL: Standard Market... yeah, Standard Market.

KB: Mr. Shipman was really lucky because during the summertime the kids of the cowboys, when we were out of school, we'd all get recruited to work at the ranch.

LW: To go up to the...

KB: Oh, yeah. We were all up there. We were branding and my brothers were driving cattle with my father guys and everything. We were all recruited during the summer.

LL: My oldest boy, Joey, that's the only way I used to keep him in line. Okay, you're not going to behave, you're not going up there this weekend with dad or with Tom Lindsey. They used to have Joey in Pu'ukala... with the registered bulls. That was Joey's thrill. He'd take care of the registered bulls. When they'd come down for the County Fair, Joey would sleep down there with all the registered bulls.

LW: So Shipman kept registered bulls at Pu'ukala?

AL: Oh, yeah.

KB: Mr. Shipman was very... he was like Parker Ranch... he was a driving force with the Parker Ranch in bringing registered animals here.

AL: Him and Hartwell Carter... was the first ones to bring those pure bred Herefords, see. The tidebreakers, manansats... all those...

LW: Right. And he liked those Santa Gertrudis, too. At Aina Hou.

KB: Mr. Shipman went to the mainland to buy registered animals.

LW: And then he kept them up at Pu'ukala?

AL: No... the Hereford bulls was at Pu'ukala. He had a big barn and everything.

LW: Right. Oh that barn up there... Shipman put that big barn up there?

AL: Right. That barn all that lumber came from Ke'eau. It was the Shipman Gym. I don't know if you guys heard of it. The Shipman gym. So he tore it down and take all the lumber up... to build that big barn up there.

LW: That's coming down now, you know.

AL: Yeah. Nobody use it any more. Nobody take care.

LW: We did some work at Aina Hou Ranch, which was a Shipman Ranch, which is now inside the National Park. And I think he kept his Santa Gertrudis down there.

AL: That's right. They had the one Filipino down there... the Filipino cook.

LW: So what all did the Filipinos... they weren't really cowboys like you but they rode the horses anyway or...?

AL: No, no. I guess they just took it into them. Because the Filipinos like farming and stuff... raising animals. So it's almost like their culture. We used to go down once every three months. We used to go down Aina Hou. But those bulls were all tame. The Filipinos tamed them all. So we're there for branding and that.

LL: They took care of the flower gardens, too. Mr. Shipman used to raise daffodils up at Pu'ukala. And all the ground was covered with the sawdust. And then they had all the daffodils. They used to bring down buckets and buckets to Ebesu. And then at Christmas time they'd bring down boxes and boxes of holly. They had holly.

AL: Beautiful holly, they had.

LL: Beautiful fields of holly that Mr. Shipman gave to Ebesu's.

LW: He was so into plants.

LL: Yes. And then he had these orchids that he used to have. Where were the orchids that Eddie Medalia took care of?

AL: Down Ke'eau. Down by Shipman... down by the beach.

LL: On the mainland they're actually wild. There was the Jack-in-the-pulpits and stuff. Over here it's rare orchids. He had the rare orchids. But a lot of them on the mainland and we went back and stuff. These were just... they were wild, you know, the Jack-in-the-pulpits and all of that kind of stuff. He had all of that kind of stuff.

LW: You guys knew Eddie Medalia, then?

AL: Oh, yeah... I know Eddie Medalia.

LW: He's gone now, I think.

AL: Yeah. He died. He wasn't a cowboy. But he used to go up to Pu'u O'o Ranch. Pinch hit up there. He used to drive the cattle truck. Go up hauling cattle. But then he used to make only one load, one day. 'Cause when I go up there, I had lot experience with trucks and all that kind stuff. I took over all the trucks. And I used to make three loads a day. Coming down that road... to the slaughter house.

LW: So the cattle you collected up there, you'd truck them down.

AL: Yeah, truck them down. See and then have this (paddock)... we call it Number 3... it's in the middle. That's where the wild cattle stay. So when I'm going bring them down, the cowboys going to help me load one load. And I bring them out to Saddle House. There was three paddocks. Put them in the corral. Drop one load there. Go back inside, pick up another load. Drop them off. Then the last load, I'd bring them back to the Ke'eau slaughter house. Then when I go back, I load those wild bulls by myself now. God, I mean they're hard. They're hard. They don't care about the truck... they want you. And nobody else.

LW: How many years did you work at Pu'u O'o, then?

AL: A little over ten years.

LW: That's a long time. And a lot of that staying up there at the bunkhouse.

LL: That's real cowboy style. Oh, my kids loved it. They loved it. They couldn't wait for the summer to go up there.

AL: And right now there's a lot of young kids... they do anything to do that kind of stuff. Just to go up there. But they don't have them. Finish. It's long gone.

LW: And Parker's not doing too well as a cattle business, right?

AL: They're hurting.

LW: Because of the shipping problems. Okay. Now we got you up to Pu'u O'o... when was those ten years?

AL: The '60's.

LW: So now we got you into the '70's. What's happening then, in the '70's?

AL: Well... the kids were bigger... school... and the ranch wasn't paying enough. Small, so... I had a lot of experience with heavy equipment so from there I went with Mizuno. Doing a lot of land clearing... Puna Sugar. From there I went to Kuwaye Brothers. I stayed Kuwaye Brothers about twelve years. I ran big tractors. Then when it kind of was slowing down I went with Yamada. I stayed at Yamada quite a while. Running big tractors again, until... you know contracting is not steady. When the job is finished, it's finished, and lucky to get another bid for the next job. But then I was lucky because the other contractors look for experienced operators. So I had a lot of chances. They'd say hey, come work for us. So I'd say okay, okay. I'll work. I very seldom collected unemployment. Very seldom.

LL: Bearing in mind in between all of this, he had to have the rodeos. There were the rodeos, there were the jackpots. He had to have that cowboy thing. It was sprinkled in between there.

KB: And we also had the ranch.

GS: Did you know the Adrian family from Yamada's. Related to the DeLuz family up Pa'auillo Mauka?

AL: I know them. Mr. DeLuz, the original... the old man was great friends with my dad. And from Pa'auillo, every year he comes to Ka'u side... up the homestead. He know my dad have a skin rope for him ready. They were great friends, those guys. Every year DeLuz used to come visit my dad just for one skin rope. I still remember that.

LW: So your dad made skin ropes?

AL: All of us did.

LW: So in that time period you started ranch. You started Eli-Aka right? When did you start that, then?

KB: Early '70's.

LL: We started raising cattle and that kind of stuff, and we had our own for house meat and that kind of stuff. I had this friend that was going to get this piece of property. But he didn't want to do it by himself, first of all because he didn't

know what the heck to do. So he wanted Arthur to go in with him. His wife and I worked together at PayLess at the time. So the two of them went together and he bought some cattle, we had our cattle. We got some cattle from Tommy, and we bought from him. And then we started our own ranch. Put our own fences up... the kids would do it till they got older and realized it was work. We did that and then the Eli-Aka came from the first part of Elizabeth or Elikapeka, and his name is Arthur, which is Aka... so when we went to get our brand, the hardest brand to get is any brand that starts with an A. We could not get an A. So he had made two different kinds that we had to submit to the Department of Agriculture. They took the A... so they took the E A. So that's how we got the Eli-Aka. But the A's were the hardest brands to get because we had to make our own brand. But now he had two brands. We have Eli-Aka and his dad's... they used to use numbers before... 78 was his dad's. Jack Ramos' was 77. So we have both brands. And then we had our own... like I said, we raised our own, we had our own horses. And he'd enter the rodeos and stuff. But it wasn't a big ranch or anything.

AL: A little bigger than Parker Ranch... (laughter)

LL: Every time the cattle broke a fence... this is on the corner of Waiakea-Uka and Haihai... Ainaola and Haihai.

LW: That's just right where I live right now.

LL: Every time a cow got out, call the Lorenzos. If we owned every bit of cows that ever came out on that road, I'd be rich today. But every time a cow would be missing, call Lorenzos, call Lorenzos. So we just had a few there. Family ranch.

AL: Then we moved to Hakalau side. In the cane land up there.

KB: How many acres you had up there, dad?

AL: Over ninety, I think, all together. Yeah.

LW: Hakalau... up Hakalau?

AL: Umauma side.

KB: Right by the forest line. We found out it was bordering on Bishop Estate.

AL: Then I got my slight heart attack. Then I stopped. I gave most to my nephew. That's the one that has his ranch in Honoka'a now. Raymond. That's where Jack Ramos used to have all that bottom part in Honoka'a.

LW: Your nephew is Raymond?

AL: Raymond Lorenzo. And then he still has them at the ranch. Then... for a while again I didn't ride horse for almost ten years, I think it was. I didn't go back in the saddle. Then when my nephew invited me up...

LW: So what year was that? The heart attack.

KB: The heart attack... when you fell down at Yamada's and you hurt your neck, too... you didn't go back riding after that. So it was like over twelve years.

LW: The '90's...

AL: Then my nephew said "Uncle, you come back. Come down, help branding." I said okay, I'll go down. She took me down to Honoka'a... then I get the horse... he said "Uncle, go ride one horse." I get hard time climbing on the horse now, you know. Somebody got to help me. All the boys said, "We help you, Uncle." Get me on the horse. Sat on my saddle... like I'm a champ.

LL: He was in his own world. We lost him. We lost him. Where's your uncle? I don't know, he's gone.

KB: It was the most beautiful sight I had ever seen. He hadn't been on a horse for twelve years. I took so many pictures.

AL: Then... it happens. I fall down. Was roping cattle. My daughter was there. She was down the corral with us. Bring in cattle to brand. Well, he had these Brahmas... mean Brahmas... they are bad. But that didn't bother me nothing, 'cause I worked with worse bulls than that. So I was driving... hit the top, waiting for my nephew come down from the top part. Meet us and go to the corral. Just so happened these three cowboys decided to give their horses water. So that's a big opening... so I look, there's a bunch of cattle coming and I seen that bull in the front. I know that bull is going to come get me. So... I look back at them... I say hey, come on up. Come on up. The bull's coming down. I had to turn my horse. So when I came back with my horse, the bull was already waiting for me. My horse just bolted. My saddle was loose. I went sideways. I went down... see this big cut here? (Shows scar on hand.) This was all open. Busted almost all the ribs on this side. This was black and blue. And the boys came... I said no, don't touch me. I cannot breathe. I know I had busted ribs. I cannot breathe. Then go to the corral, call my daughter with the car, took me up to the fire station up Honoka'a 'cause right near was. So she picked me up, took me up there. They took me straight to Waimea Hospital. One week I was in the hospital. I said this is it, man. I cannot. Then my son came. He said "What's the matter dad. You ain't young any more. Stop all this kind stuff." I told him hey boy... happened to you, too. It happened to me. It just happened. Not the horse fault, not my fault... nobody's fault. Just happened had three dummies giving their horses water. If they had come and covered that line there, it wouldn't happen. See. Then my nephew he's going to shoot the bull and I told him no, no, no... it's not the bull's fault. Just let him go. Let him go.

KB: I get up there. He's down on the ground. I look at him. You pass out? "No." You never black out? "No." Okay get in the car. (Laughter.)

LL: That was the first time he'd fallen so any time when someone hears about Arthur falling from a horse, everybody's reaction... "How'd he do that?" Because Arthur has been... like I say that was the first time. Show them your hand. Arthur got hung up with a meat hook. He was working for Mr. Yagi. James Yagi's father. He owned Kulana Foods. Well he was in between jobs and he was going to be the manager of Honolulu Wolmanize Company so we were two week in between. We were waiting. So he said I can't stay home for two weeks. So he went off to see Yagi. So he said come on up, we'll let you do something up here. So he went up to help Mr. Yagi, and Yagi said we'll put you on the payroll. He (Arthur) said "No, no need. No need." He goes no, I'll put you on the payroll. He put him on the payroll... I think after one week they called me. Arthur had been hung up on the meat hook.

AL: (Shows scar on hand.) This here was all torn down. The ligament here all down. All open. Took all parts from here. (Shows location of grafts taken and scars remaining.) See all these scars here. Just to patch up this down at Queen's.

LL: Literally that thumb sticks out like a sore thumb 'cause he can't really feel it. He's the only person I know that has hair growing in between his thumbs. 'Cause they grafted this thing from here.

KB: He cut his finger, he cannot feel it.

LL: He has to be careful.

AL: And on top of that... my kids... was almost Christmas, you know. They wanted to go Honolulu. I tell (them) okay. I call up Tom. I said Tom, hey... I want to go rope some bulls.

AL: Now this is with a cast on. Cut a cast in front here so hold my hand. I get all the horses I want from Shipman. I put them in the truck. The tractor... everything but the saddle. I roped bulls, cut bulls... Alec Wung found out. He said hey... I'm going up help you. So Alec came up with me. Started roping wild bulls. So I could send the kids to Honolulu.

LW: So you get paid per bull when you do that?

AL: How much was it? From the old paper.

LL: That old paper was only eight hundred and something dollars for that seven head, I think.

KB: 'Cause when he hurt his hand he was away from us for quite a while in Honolulu. He kept going back. Dad was like... we sacrificed a lot when Dad wasn't working and stuff. Mom had to go to work... there was five kids. So when he came back home he was going to send us to Honolulu.

LL: You see, he wanted to send the kids. The kids didn't want to go. They wanted to stay with Dad. He wanted to send us. My mom lived up there.

KB: And he sent my mom and five kids. He stayed home.

LW: For vacation?

LL: Yeah. We were supposed to stay for Christmas and New Year's. We stayed for Christmas...

KB: And we all wanted to come home.

LL: ...they wanted to go home. We want to go home. We want to go home... so... we surprised him. We came home. We couldn't stay to spend New Year's 'cause we didn't want to leave him alone already. But when he goes to the doctor... he's wearing a cast now. Dr. Yuen was his doctor and Dr. Yuen told him "All right now. I want you to rest that hand and don't do anything." He says yeah, Doc. So he went and roped the wild cattle and stuff and before he'd go to see Dr. Yuen he'd get my white shoe polish and cover the whole thing. I remember being with him and Dr. Yuen said, "I hope you don't think you're fooling me." But he'd patch it all up and he'd go roping and stuff. No, Arthur is not a cowboy to say he's a cowboy. He is a cowboy... my husband will die as a cowboy, breathing, eating, smelling like cattle. That's why he's working on saddles and stuff 'cause he can't really get on a horse and he does a good job and we're proud of him.

LW: It sounds like you learned a lot about cattle... about the saddle making from somebody in Waimea?

AL: No.

LW: Oh, I see. Then I got that wrong. Tell me about how you got started making saddles and...

AL: Well we used to work on the saddle when I was on the ranch, you know. Fix what broken. What we owned. We couldn't afford to find somebody else. So when I finished with the ranch I figured well I'm going to learn how to make saddles. So I am basically self taught. I taught myself.

LW: So you taught yourself how to make saddles?

LL: Yeah. He taught himself.

AL: I taught myself. And I made a promise. I'm the cheapest in the island... right now.

LL: Arthur will teach anybody. And they'll say how much do we have to pay you for you to teach us. The payment is you must teach somebody else. You have to let them... don't let this thing die. We're not going to charge anybody. 'Cause I know how hurt he was when he asked Alvin just to show him that. He wasn't going to make saddles to sell at the time. All he wanted to do was to fix his own saddles. I got two boys. They're not ranchers. They're just cowboys. Rodeo cowboys is what they really are. But... they'll have a saddle broken, they'll bring it to daddy all patched up with duct tape. They don't like the Hawaiian saddles, they like... I hope you don't think this is derogatory but they like the Haole trees... Western trees... they don't like the Hawaiian saddles... both of them don't like the Hawaiian saddles. But he did all his work on a Hawaiian tree. All the cowboys when they entered the rodeo was on a Hawaiian tree. It wasn't on the Western saddles. It wasn't on the Haole trees. They did it with their Hawaiian saddles. The saddles they went to work with. Those are the saddles they took to the rodeos. Not a special saddle. Not a special rope. My sons will go through five ropes in one year. And that's at a minimum. He had one rope that he used for work, he used it for rodeo. And that rope lasted him for over two years sometimes. And then I'd have to go up to Ikeuchi and buy another rope. But my sons for calf roping, they have ropes for Po'o Wai U. They have ropes for this... they have... he didn't. He used one rope for the whole thing. But he wanted to start repairing it because some of the cowboys didn't have the time to repair it so he wanted to start doing it. He taught his own self. He improvised, he made modifications, but Arthur's saddles are his saddles.

AL: And not expensive because I know how much they can afford. 'Cause I've been there. And my biggest salesman was Godfrey Kainoa. He was my biggest salesman.

LL: See... when he made his first saddle, he needed a cowboy to test that saddle. Didn't want a cowboy that entered the rodeos. He needed a cowboy that was going to treat that saddle the way he worked. And the only person he could think of was Godfrey. He called. He (Godfrey) said okay. He had it for less than a week. He says "I want this saddle. You got to let me buy this saddle." I said no. I can't sell you that saddle. I will give you that saddle if you help me sell more saddles. He did. Godfrey owns how many?

AL: Four.

LL: Four saddles from us. We made a pair for him and his wife... his first wife took them to the Rose Bowl Parade. And her pattern... Keikilani... her pattern was *ulu*. So we put the *ulu* on her saddle. For her and Godfrey. So we made those two for her. And Godfrey's my best salesman. He's the best one I got. They have this tape that's out... something Holo Holo... something or... I forget.

AL: Holo Holo Paniolo.

LL: Yeah. And Godfrey's on here. "You want a saddle you go see Arthur Lorenzo. He makes the best saddles of all." He's my biggest promoter.

LW: But they're Hawaiian tree, right?

LL: Well, they're called Hawaiian... you say Hawaiian trees...

AL: I put it this way. Before we had like John Kauwe... Maeda from Kohala... some of the Hawaiians used to make trees. Used Hawaiian wood. Hawaiian trees. That's what we call a Hawaiian tree... was made in the islands. Now nobody makes them. My saddles that come from the mainland... my patent... they have all my measurements. But I cannot call it a Hawaiian tree. It's made in the mainland.

LW: Oh, I see. The wood part's made in the mainland.

LL: Yes... we call it Hawaiian saddles but not Hawaiian tree.

AL: Yes. You say Hawaiian tree, that's false information.

LW: Oh, I see.

AL: I don't want to get sued... this not a Hawaiian tree. So for the boys I'm making saddle for I tell them, this not the Hawaiian tree. Unless you have somebody from the islands making these trees. Then you can call them Hawaiian tree.

LW: But the design for the tree... you made the design for the tree.

AL: Yeah. You see I bought this saddle from the Parker Ranch, the Hamley.

LW: Hamley?

AL: It came from Oregon. Pendleton, Oregon. So this guy from Hamley, one of the saddle makers came down Parker Ranch. And he look at the Hawaiian trees that Foreman Kauwe used to make. From there he modified it. With the Hamley and the Hawaiian tree. And that's how we got the Hamleys. The Hamley tree... Parker Ranch. That was one of the greatest Hawaiian saddles out. But still that wasn't the Hawaiian tree. They was made in Oregon. But the specs and everything was from John Kauwe's saddle. The seat, the form...

LW: What's his name? John who?

AL: John Kauwe. An old man. He died already.

LW: So now where's... yours is a Hamley...

LL: A Hamley Hawaiian saddle.

LW: Okay. And then you do everything on top of the tree.

AL: The tree... I send them to Colorado. So they rawhide them. Come with rawhide on top. They're good. But you got to know how to put the cowhide on it. If not going to dry right the saddle's going to twist on the horse. So they make it all nice and tight. And from there I cover them. And then I sell them. My dad had the Hamley patent. Was quite a while I was picking up saddles from Colorado. From there, they sold out. Came to California. Then they had the patent that they bought from the saddle company I was dealing with. And they continued making my saddles. Then all of a sudden, I was waiting for them to call me about saddles, they don't call. They fold up. I don't know nothing. So then I start looking around. She helped me on the internet. Find out and found this one in Idaho. Timberline. So they make all my trees.

LL: Utah.

AL: Yeah. Utah.

LW: So the *awe'awe* part... you do that here, then?

AL: Over here. Right there in the garage. I have my own hides. That's the tricky part.

LW: Yeah. That takes craftsmanship.

LL: And that must be done the same day. You cannot say I'm tired, I'll do one side. I'll do the other side later. You got to finish it up. So when he does that, I don't even bother him.

AL: So I just spread them and stretch them out and wait till dry. Just happen my granddaughter Naemie is good... she made the *awe'awe*.

LL: See... my boys don't even know how to do that. Kathy knows how to braid. One of my granddaughters knows how to braid. But that's all. My boys didn't take that interest.

AL: They like the idea of daddy fix the saddle. See you got to cure the hide first. Get them out. Salt them. I like my hides with the salt for about six months. Fold it. Put them on the side. Six months, then that salt... that's what we call *miko*... the salt is in the hide. And so when you cut your fourteen inch across, about seven feet long, stick it in the water and lye... then a couple days the hair start coming off. Bring them out... I used to scrape that all with a knife. Then Portagee got smart... use the power washer. So my friend, he has a powerful power washer. He does it for us. And then when I was in Colorado, I saw how they stored the hides. All clean. So I clean them all... put them in the zip lock bags. Put them in the refrigerator. I have, I think about three more in the freezer. So now I just bring one out, defrost them and put them on the saddle. I don't have to go cleaning them and all that. So they're all clean. But before every time you just want one, you got to clean them and all that.

LL: See... he has friends that when they slaughter... depends on how they slaughter... they got to be careful of the holes and stuff 'cause you can't use it that way. They give it to him. We found out that Kulana Foods would give it to us so we bought them from Kulana Foods. Now we go up to Kulana.

AL: But there's a lot of tricks, you know. Lot of tricks.

LL: It's a lot of work, because once that *awe'awe* is made and he's waiting for it to dry out and everything, that's where my brother-in-law comes in. He rolls the saddle up for the sun to hit it and everything, he brings it back and forth. He's already starting to cut his patterns already. So when it's dried and ready to go, his patterns are ready to go, the stamping is ready to do, and he'll slap that saddle on.

AL: Yeah... two weeks, I think. I finish the saddle.

LL: They have these other people that will make you wait. This guy came to us and said "Oh, Arthur... I really wish I'd come to you because I'm still waiting for my saddle." I said how long you've been waiting? He says "Over a year and a half."

AL: My nephew... same thing. He had three saddle from this guy. He died that poor boy... Allan, that saddle maker... young boy. Eric Pacheco. He just died not too long ago. I mean that boy was talented. I mean real talented for his age and all that. He had three saddles for my nephew. Almost a year. So my nephew tell me, "Uncle, you still free?" I tell him yeah, okay. Come by. So he brought the saddle over. Within three weeks they were all finished. And then from

there... he get help... some cowboys come help him. They don't want to take no money from him. They just want to help. So each cowboy that come, he buy them. I cover the saddle for them.

LL: We've made saddles with the patterns or *ulus*, rose, maile... *ilima*, *maile*, turtles. His nephew wanted a fighting rooster but that one I said no. (Laughter.)

AL: I have one saddle in Florida.

LL: Yeah, we have one in Florida. One in Colorado.

AL: And one in California.

LW: So it's the shape that Hamley... people like the shape of that Hamley saddle?

AL: Oh yeah. The seat. The seat's perfect. It fits you nice. (Mrs. Lorenzo shows photos of saddles in their album.)

LW: Oh, I see. So that big tree stump out there, you actually work on that. Neat. Oh and this is that seat... the rounded...

AL: This is the Hamley patent.

LW: And this one already has the rawhide on it.

AL: The rawhide on... yeah.

LW: So this is how they come from the mainland?

AL: Yeah, that's right.

LW: And here's the *awe'awe* here.

AL: See when you put it on, it's white. And then this here... this white here will take the color of the saddle. We don't know how. It takes the color of the saddle.

LL: We don't know how it happens. But as it dries it picks up the color of the saddle.

LW: That is interesting. This is nice... worked like that.

AL: This is the back cinch. It goes in the back of the saddle.

LW: Oh, here's the rose.

AL: That's her saddle.

LL: This is the one that's in Florida. This girl that I went to convent with, she wanted buy this for her brother. So he made it with the *maile* leaf and the islands.

AL: That's all traced by hand, that. I don't have no stamp.

LL: He sews everything by hand.

AL: And then from there I stamp them all with the stamp.

LW: Oh, I see. Interesting. Beautiful. I wonder how many pictures you get in his section for the next publication. I wish we could get two or three of these in there.

AL: Those saddle bags are... that's my own pattern. I look in the catalogue and I see them and all.

LL: My great granddaughter, Kaylee, she wants to take it to school. I gave her that saddle.

AL: She gave that saddle to our great granddaughter.

LL: She's my first great granddaughter. (Showing photo of his cousin Cheryl.) This girl trains horses. Her mom and Arthur are cousins. Her mom and Arthur's mother were sisters. She trains horses in Colorado. Cheryl... her picture's here. She will only use now the Hawaiian tree. She admired it and he sent it to her. He gave it to her. So you can see that same... that bloodline is there, you know.

LW: Before I miss it... Arthur's first *awe'awe* were made by Yama, a man in Waimea. That's just the man who made them for you first?

AL: He used to do all the *awe'awe* from Parker Ranch.

LW: But you taught yourself how to do it?

AL: Yes.

LW: We have to make sure of that.

AL: I wish I had asked him to teach me. Because had this other Japanese guy... Fujitani. He used to make nice bulldogs and all that. He made my first one for me. I was good friends with him, too.

LL: Who is other one that we got that saddle out there?

AL: Who?

LL: Mr. Maeda.

AL: Oh, that's in Kohala. That's the old man used to make saddles.

LL: That one was made by him, right?

AL: That's the original Hawaiian tree.

LL: Now that one we got a Hawaiian tree out there. He got some saddles from an old friend of his. His son gave it to him. He was taking it apart. Well one of the saddles literally fell apart, it was so old. This other one that he stripped all the old leather off that he was going to do again, he found out... and that was like a treasure hunt for him. He was thrilled. The man Maeda had put his name on the inside. He made his own trees. That's got to be a Hawaiian tree saddle. I'm going to send that to the mainland to be rawhide. And then he's going to cover that for himself. Now that's going to be an original Hawaiian tree saddle. 'Cause that was made by Mr. Maeda.

AL: You know the big skirt... I don't know if you know. The *lala*. Okay... I have... I gave it to Kathy. This saddle my dad bought it from Ikua Purdy, Jr. The early '40's or the late '30's. And I used to figure out how the old man... he wouldn't drive to Waimea now... you know what I mean. Small road, they had a Model T. But then no, he used to go to Kahuku Ranch when they had branding. Martinson always tell the old man, hey take a vacation. Boys from Parker Ranch coming down. And these guys used to come to work with the cattle. That is how my dad bought that saddle from him.

LW: 'Cause he saw it when the Parker Ranch boys came down to Kahuku?

AL: Yeah. Kahuku. And I have a picture of him with that particular saddle with the *lala*. And if you go to Waimea, Ikua Purdy's statue there, have the saddle on it.

LL: The exact same one.

AL: So I don't know if this saddle my dad bought if it was from his father or if it was from him. Because identical... the two look like.

LL: The saddle that Ikua Purdy's riding looks exactly like the saddle she has.

LW: Oh, I wonder how you would tell.

LL: We don't know.

AL: The tree was made from Keawe. That's a real Hawaiian saddle.

LW: Made from Keawe? Is that what you just said.

AL: Yeah. Keawe. That's one other man. 'Cause Waimea side had lot of guys that make saddle. Old... those Hawaiians. But they never taught the family how to do it. You want to learn watch... and no ask no questions.

LL: That's how he learned from his dad.

KB: Dad was invited to participate with the Paniolo Preservation Society in September of last year at Kahilu Theater. And we brought the saddle that he gave my mom, this other saddle. We also brought the saddle from Mr. Purdy. And we had a lot of cowboys coming by.

LL: That is the most comfortable saddle in the world. That's the only saddle I ever used when I rode *Pa'u*. Was that saddle.

AL: Well this Hawaiian tree I'm going to make that came from Maeda... in fact... just coincidence, you know. I bought the parts from Blue Coleman. Blue Coleman had all the... this tree from Maeda, and Maeda made all the leather part for him already. All what he was going do was when the tree was finished, give them to Blue and then Blue could put them on. Just then the old man died. So he told me he didn't want to go see the family and tell them he paid for the saddle... Oh, when he die that's when they want to clam something... see, he didn't feel right. And that's how he sold me the original patterns from Maeda. And that's what I used for my saddles. The skirt, the stirrups and everything. So now this saddle I'm going to make from Maeda, it'll be his pattern.

LW: So now what's Blue Coleman?

AL: Blue Coleman is a cowboy. I don't know if he's still working Parker Ranch. I think he retired already.

LL: When did we see him last?

AL: The saddle show.

LL: That's where he came up to us.

AL: That's when he told me the story because I told him... you see that saddle, that Hamley there... that's the leather I bought from you. And then he told me the story, what happened... just happened now I have a tree for it.

LW: Would you mind if I asked about... would you go back to...

AL: No.

LW: You know we don't get a real vision of what it was like to live in a bunkhouse all week long with a bunch of cowboys. I mean I know the ladies are all kind of ducking their heads but...

AL: No, no... there was only the four of us.

LW: There were four of you. Well...

AL: Was only four of us. The Filipinos had their own bunkhouse.

LW: And how many were there of the Filipino boys?

AL: About six, I think. Six or five of them. Their job was to go fix fence and all that kind of stuff. And when we round up like that, they put them on a horse and they help us drive. But other than that they... they the helpers. And then on the other bunkhouse... there was two bunkhouses... me and Bob and Buster was in one. Had three rooms. We only use one room anyway. And Bob and the other guy had one room. And the cook lives downside with the kitchen, everything.

LL: Bear in mind no TV, nothing...

AL: No radio...

LL: No radio and was only lit by lamps so you couldn't read very much. And they... excuse me but they have the stiffest, stinkiest blankets you ever saw. That bunkhouse was a typical bunkhouse. And they didn't... they didn't take a bath. He said it was too cold up there. He'd come home with week's beard. Oh, Lord!

AL: For save water. We had spring water up there.

LW: It's cold.

AL: Before us guys, they had quite a bit cowboys up there. And I know most of the boys. The Mokeau's, the Keanu's... all those guys. Raymond De Los Santos. Adam... Kainoa. All those guys used to be up there. And funny part, all those cowboys all from Ka'u. They was never from Hilo side. Even when we got up there, Ka'u. The Ka'u boys was working all up there. Why? Because they was taught the rough way of cowboying. They work with wild cattle... all that kind of stuff. So up there was like...

LL: Bear in mind now. They didn't take a bath. They slept in their clothes because it was too cold to sleep in their underwear put on pajamas... you don't see cowboys wearing pajamas. So they'd sleep in their clothes. So here it is... sleeping in a bunkhouse... you did not want to be there. My kids enjoyed it, but you did not want to be there. We'd go up once in a while, me and Mary Manuel... Bob Manuels wife... we'd go up there once in a while but you did not want to be there.

AL: Smells of the cattle. We were used to.

LL: For my kids that was Seventh Heaven.

AL: But you know... working with the cattle... it's good. You get used to the smell. Cannot get any stinker. We're stink already. You know what I mean. Try rounding up goats. A thousand four hundred goats. For the National Park. Aina Hou.

LW: They're famous for their goat roundups.

AL: I was... me and Tom Lindsay was the only outsiders from National Park could enter there. They had to get the okay from Washington. And they rented about fifteen horses from Shipman. Our working horses. For their boys. And they was to drive... go one day drive, sleep down there. They help us, no trouble. Then next day you drive them up to the corral. So these guys, Jonika and this Ortiz... he's from Honolulu... they used to bid for the goats. And then it's okay, they take them.

KB: Dad was contracted by the National Park to shoe their horses.

AL: See... there was only me and Tom Lindsey could.

LL: He'd shoe the horses for the National Park, ten dollars a horse and he'd shoe ten horses in one day. We'd all go up. My sons today shoe horses and they charge eighty-five...

AL: Hundred.

LL: My son makes a living and owns a house only from shoeing horses.

AL: In Waimea. But ten dollars. And I used to do that Holulu Park. I used to go down there. I know all the boys... their heads hanging down there. What's the matter man? No more money for buy beer. I say okay, go hustle some horses. They hustle horses and I'd shoe them for buy beer for the boys.

LL: But he could shoe ten horses or more in one day.

LW: Well, that's that learning young and doing it a lot.

LL: Being young... you got to be young. You don't feel anything.

AL: I have an old picture driving goats from National Park to Halape. You know that place Halape had the big earthquake and all went sink down. I have a picture of that. On the top of that. Halape and the bay and everything.

LW: Before it sank?

LL: Before it sank.

AL: My horse. This Parker Ranch on the helicopter took it. Alpern, his name was. (Looking at old photos.) Over there had a lot of turtles used to come in. Dr. Mitchell died and my friend Cruz died from that one. My cousin Steven lost his horse. The horse was tied up down there.

KB: This is what my dad looked like fifty years ago.

LW: You looked like you swallowed the canary. She's a good catch, huh? You look so cute both of you. You (LL) look so serious, though.

AL: You know why I was there? Her father was by the church door with a shotgun. I couldn't run away.

LL: We lived three houses away from the Church. So when you walk in, your dad walks you in. I still remember my dad tell me "You can still go home. You sure about this? We can still go home." So when I fight with my kids I tell them I should have listened to my mother and joined a convent. My mother wanted me to be a nun.

KB: This is the one I submitted to the Paniolo Hall of Fame.

LW: Yes, this is a nice one. I remember that. Was it digital?

KB: Yeah.

LL: She took that picture.

LW: This is one of the better photographs we got.

AL: That's my nephew's ranch up Hawaiian Homes.

KB: I turned when he waved at my mom and I just... it wasn't a posed picture.

AL: And that's the horse I fell off from.

LW: You ought to submit also one when he was young. For the book.

AL: By my award?

LL: No, not the one by the award. When you were younger, sweetheart.

AL: Was I younger? (Laughter.)

LW: Was I ever younger?

AL: And that's a quarter horse. But when she was born the mother died. And they raised her by bottle. My nephew has that horse. That's the horse I use when I go help him on his place.

LW: Do you raise your own horses now?

AL: I had my own horses. We had this registered quarter horse, Sierra Vaquero.

LW: Cause when you dad was down in Ka'u and you were young and breaking horses...

AL: He had his own horses. I'll autograph it if you want it.

LW: That's a nice one. I was trying to get Cathy to find one when he was younger to submit to go in the book.

LL: I was trying to find the one where he was training horses. He used to train horses before and he used to... before you put the saddles on, right? Before so they wouldn't get frightened. They'd cover their eyes. What do they call it again?

AL: *Panimaka*. So the horse cannot see what you're doing.

LL: He used to train them wearing a raincoat so they'd get used to the raincoat. Getting on the horse with a big jacket so they'd get used to that. The kind of stuff they had to get used to all of that stuff.

AL: And no corral. From up my dad house I made the hitching rack right there. The other one is downhill. Up and down the hill, in the cane field, past the graveyard and up I came with my dogs in the back chasing me. No corral... I used to enjoy it. As I said, the horse don't buck no good. That's what I learned from the old timers. Good horse going be strong.

LW: So speaking of old timers, tell me about some old timers that you particularly remember.

AL: O'oma and Mokeau... Willie. Wai'ohinu... great friend of my dad. Claus Hazelton. That's the judge's son. I learn all from them and A'uhi Keli'ikoa. He's from Wai'ohinu.

LW: What were they like?

AL: They was the original cowboys. The Hawaiian cowboys. I mean really Hawaiian cowboys. Drink couple glass of wine and ride. But then in Wai'ohinu they used to all help Judge Hazelton... he had the biggest ranch there. So everybody was with the judge.

LW: So they used more Hawaiian words or...

AL: Yeah, yeah, yeah. Most... that's why up Pu'u O'o Ranch, Tom Lindsey still know... talk in Hawaiian. I tell him I no understand Hawaiian, only little bit. And all them go start talking Hawaiian. That's how I started learning Hawaiian... from Tom Lindsey. He tell me na...na... na... I tell him okay, I get it. But they can talk faster in Hawaiian than in English. And that's how I learn lot of Hawaiian. I speak just a little but I use to understand.

LW: Yeah, the ranching language.

AL: Yeah.

LW: We know that Dr. Bergen had collected the words. And it turned out to be pages and pages and pages. It wasn't just a few words. It was basically a whole language. But Tommy Lindsey was pretty fluent in speaking all the Hawaiian terms for things.

AL: Yeah. But you see in Waimea, that's all the Hawaiians. Old people when they talking they talking mostly Hawaiian. Then the kids start picking up. Like Wai'ohinu, all us cowboys, Mokeau and all those guys, about half the time they only talking Hawaiian. Then with my dad would be there, he talking Hawaiian. And I'm there listening.

LL: And you'd be up at Pu'u O'o like I said the words would be all Hawaiian. I used to think that was the ranch Hawaiian because of the words they'd use only up there. And every cowboy up at Pu'u O'o was named Louie.

LW: So what was Mokeau like?

AL: He was a big Hawaiian. Big man. He had a nice Kalakaua beard. He was a good horseman. I learned a lot from him, too. In fact, I used to train all their horses. And not train them that we finish training, I give them back. I got to keep them. And that's all on the rope. Tie up. I had about six, seven horses. I used to give them to the Hawaiians in Wai'ohinu. They tell me... no, no, you take care the horse, you take care the horse. When they like they come pick them

up, but everybody bring them back. Some was like my own horses, but no, was their horses. And all in Hawaiian. All talk in Hawaiian.

KB: Did you used to train horses for Pu'u O'o? Did you used to break horses for Pu'u O'o? .

AL: For Shipman? Yeah, we used to train our own horses. I trained Big Ben, Fire, Marie, Tammy. Fine horses I trained up there.

LW: Godfrey Kainoa was a good horse trainer, too.

AL: Yes. He still is. They say he's rough cowboy. He's my type of cowboy.

LW: How old were you when you met Mokeau and how old was he?

AL: All Mokeau, them, was same with my dad or little bit older than my dad.

LW: Oh, your dad's generation?

AL: Yeah. I was small boy. Then when I used to train horse for him, I used to ride the afternoon time. We get to ride the horse from up Wai'ohinu, show them. Then they start drinking. Got to ride the horse come home, now. Wai'ohinu to Na'alehu. All jacked! (Laughs.)

KB: The untrained horse.

AL: Yeah, on both of them.

LL: See... he went everywhere with his father. Whatever he learned to be cowboy, he went with his father from the time... he was just his father's shadow. That's what he was.

LW: What's your father's full name?

AL: Antone Perreira Lorenzo.

LW: Gladys does all the transcribing. That's why we repeating words so that she can hear them from the tape and get them spelled right. But we'll definitely get you a copy so all of us should read through it. 'Cause Gladys doesn't always catch stuff and we miss things.

LL: Well I hope we've been of some help. I know do a lot of just talking story... maybe we didn't answer all the questions you wanted but...

AL: Well this has sure brought tears to my eyes. The old days.

LW: Wait, wait... I got a couple of questions I still have to ask. I ask everybody this. What makes a good cowboy?

AL: You got to be nuts. Besides that, it's got to be in you. I can teach anybody to be a cowboy. But I can't teach them to love it. And it got to be in you. All these other boys... hey, I want to be a cowboy... they not living it. Because it's not in them. Got to be in them. To be a good cowboy. And if you can't be a cowboy, work on a rough ranch, you're going to get killed. We do a lot of roping wild bulls. I mean it's dangerous. And some guys say oh, I'm not afraid. I say whoa, whoa... if you not afraid, you're dead. Every human being have fear in them. I have fear. And if you have fear, you not going to get hurt. You going pretend you have no fear, you going to get hurt.

LL: Have any of you seen these shows on TV about the cowboys on the mainland... how they have to take care of the cattle in the winter months and what they have to do and everything? He could fit in there. He could survive in that kind of an environment. I can't say that for too many of the cowboys that we know. But he's one of them. I'd say Godfrey could, too... yeah. But he could survive in that kind of an environment and those are cowboys. They're not the rhinestone guys... these are the guys that don't have a life. And they don't work from Monday through Friday. This is 24/7. They're helping with the birthing... he can do all of that. You can talk to a few of the cowboys... birthing, you know... no, I don't think so. Putting your hand in there and helping this cow give birth to this calf and everything. He can do that.

LW: We've seen Godfrey stick his hand in to check on a calf.

LL: Oh yeah... we'd put Godfrey on the same keel as him. He may be younger but he's there.

AL: In Pu'u'kala we had these registered cows... and this particular cow, the calf was turned inside there. So we get antibody for the cow and everything. Now the calf was swollen. Cannot get it out. By the time the vet get up there the cow would be dead. So, with my knife... sharp, sharp knife... the hand go inside and feel all the joints, cut all the pieces and save the cow. So I've been there. And there was a lot of cowboys there. They could do it but... but to save one cow.

LL: Because it's hard work. From morning till... it doesn't end when the sun goes down. They need you. They need you... the cowboy is needed by that cow or that horse or whatever, and you've got to be willing to do all that kind of stuff.

AL: But I wish they had more ranches like Pu'u O'o. Rough. You want to be a cowboy, go to those ranches. When you're through with that you can work any ranch in this state. But nowadays the ranches are easy.

LL: Arthur has had guys come from Hilo, go up there because they wanted to see and rope cows and everything. Who was it... Clem Andrade... they went up there one week. And he told Arthur, I will never doubt anything you say. I could never do what you do. And he's a cowboy. He owns a ranch, he enters the rodeos. But he said what Arthur does, there's no class for what they do up there. I could not do what your husband does.

AL: You know, on the roping, not that hard. 'Cause when you rope the bull, he's fighting. Give you chance go to the tree and hang him up. Settle down. Tie him up. It's the next day. When you going lead him. You think your horse is fast? If your horse was a quarter horse, the quarter bull is in the back of you. All of a sudden you feel your horse... it's a forty foot rope now. Then you start picking up what they call the *alu*... (slack)... pick up all the *alu*. Hey, my hand getting filled up. Where the hell is that bull? All of a sudden your horse kind of slowing down. The bull have his nose lifting up your horse in the back. We call that the bull using your horse for a wheelbarrow. Then once a bull does that a few times, then you get your slack back. Then you get organized, then that horse going be all hurt now. That bull ain't going to come any closer again. But that forty foot rope... when you start picking up. You get thirty feet. Then you only get ten feet more. And you know... that's the most hard part... is to *alaka'i* that bull. *Alaka'i* means lead. I'm in the forest one time... leading two bulls at one time. Because Tom Lindsey heard about Joe Gang, McCandless Ranch leading two bulls out. So I was the guinea pig. That picture of the beach and that horse... Primo... he was an stocky old sucker. He (Tom Lindsey) tells me hey... tomorrow we going lead two bulls. So I figure he's going to pick up cowboys, eh. Hey, Junior... come here. Bring that bull down to this bull. That bull... pick him up and then take them. Tell me no worry, no worry... the two bulls not going get the same mind. One bull going get you, one bull going run away. I tell myself, yeah, like hell... they are. And put the two bulls together, I led the two bulls out. One come get me, the other bull back. So he stop the other bull. Then all of a sudden them two start walking after my horse... about twenty feet in the back... the horse just watch, too. But this is the last time I did it. (Laughs.) I told Tom, I ain't going to do it again. But I did it. Because Joe Gang did it. So he wanted somebody from Pu'u O'o Ranch to do it.

LL: Who is Joe Gang?

AL: Joe Gang... he's from McCandless. He was a rough one.

LL: That was his name?

AL: Yeah. He used to use only grey horses. He was a real rough guy... I don't know how come his name not in. He was a rough man. I mean real rough man.

KB: Didn't you tell us one time, dad, that the one woman you would rather rope with and feel your back was safe was Kapua?

AL: Oh yeah, Kapua Heuer. That's a man. She's cool.

KB: She was a cowboy.

AL: Yeah. She's good. One day we went jackpot roping down there. She was there. She said Breezie... us two go partner. I go heel for you. All the boys were making fun out of me, you know. Hey, that old lady can rope you know. I tell

I know she can. She go pick up the boots. Boom, boom... first place. I tell where's the money again? (Laughter.) She was good. She was rough. Her and the brother used to practically run the ranch. Catch the wild cattle and all that. Up Captain Cook. She was a Wall.

LW: What was her name again?

LL: Kapua Heuer. She's in the hall of fame.

AL: She was in Roy Wall's family.

KB: She was Roy Wall's...

AL: Sister.

LL: The picture that you brought of Arthur, that's her daughter. Barbara Nobriga is her daughter.

KB: She used to tell stories about taking cattle down to Kawaihae.

LL: She'd take them on the boat.

AL: My dad used to get his steers from the ramp... take them to the boat. Ka'alu'alu. Was like a ramp down there. He 'd the steers into the water and take them to the boat. Those days I didn't see it... I was too young to notice it but I wish I had witnessed it. All I do is see pictures, that's all. Because right now people ask... when you was a cowboy did you do this kind of stuff. Oh, I don't know. Because they didn't take no interest in that kind of stuff. But I did. And some of them might tell you stories and all that... but then I used to stay with the old Hawaiians...

LL: Arthur didn't stop being a cowboy when he took off his boots. He brought it into our lives. I was not a cowgirl. I was raised in a convent. I knew nothing. The only thing I rode that was a horse was at the circus. That's the closest I ever got to a horse.

KB: When my dad wasn't at a ranch working cattle and whatnot. Not doing rodeos and whatnot. We rode as a family unit in *Pa'u*. We rode as a family. Mom, dad, five kids. We always rode as a family and we would have... we never had seven horses so we would get horses that never rode parades before, Never were around groups of people before... didn't know what a manhole cover was. And my father was like oh, that's all right. My kids can do it. There was... we would never tell him... we didn't dare tell him. Get on the horse.

LL: And you know riding as a *Pa'u* rider is not the same as riding with blue jeans and boots. You're with yards and yards of material. And it's satin, it's slippery. And you go in this parade with people with umbrellas. I remember I just came from the hospital about a week and Dr. Carvalho was my doctor. He said "Okay, I hope you're canceling." I said yeah, I'm canceling. No, I wasn't canceling. I was going to ride. And I got out of the... you know where you dress on front street? And they have this group of people from Japan with umbrellas. Boy, I was Lone Ranger. I was up in the air with my horse.

LW: Crowhopping?

LL: Yeah. because my horse, she was afraid of the umbrellas. So try to ride in a parade. You can ride out in the range and everything... it's real open, right? It's another thing to ride in a parade with people. People for some reason in Hilo when you ride in *Pa'u*, they seem to think they got to get up close to you. Especially from Hawai'i park where that street separates. Richard DeSilva's sister-in-law fell from her horse. She had a concussion.

KB: My dad learned how to dress us. The traditional way.

LL: *Kukui* nuts. Only *kukui* nuts.

LW: Who'd you learn that from?

LL: Well, he improvised. He just does it his own way.

AL: Just from watching it all in Ka'u. We was the first one to get *Pa'u* riders in Ka'u. That's 4th of July. We used to be all riders and all that kind stuff and I used to watch.

LW: I've never seen it done with only three *kukui* nuts.

AL: Oh yeah... those days the *wahines* were big. And all that material, holding it on their arm and trying to get on the horse. I used to think gee, there's better ways than that. So my other daughter was dressing and I put the *pa'u* on the saddle first. Then the rider going to get on. The *pa'u* be set straight already. And I was just going to wrap it. Before days they used to use safety pin. But the original is the *kukui* nut. So... Ka'u they used to use the *kukui* nut. Some with safety pin. Three *kukui* nuts was the safe one. 'Cause you got to tie the bow, then the other piece the *kukui* nut, all wrap. Anything happen, pull the bow and the *pa'u* fall off. Nothing stays back.

LL: You pin with a safety pin, you're locked into that thing. You can't control your animal.

AL: And I dressed... the last parade we was in I think I dressed eight girls. Eight girls in the unit. And I rode with one of the best. Martha Jones. I rode with her in the parade. She's very popular in Waimea. She pick her cowboys. And she was friend with Shipman... down the slaughter house in Kea'au. All us boys came down... four of us. And had some of the other Hawaiian boys from Waimea. She picked. She told Tom I want that man and that man. And I was one of them. I rode with the best. She was good.

LL: We used to have to make your own leis and everything. I've ridden for every island but Lana'i and Maui. And my favorite island is *lehua*... Hawaii. She's in the book by Marie McDonald. My picture's in there because at the last minute they asked us to ride and we didn't have what we needed so he made all the leis on garbage bags... the black garbage bags and he made it all with the *lehua* around the garbage bags for the horses, the riders, everybody. He made all the leis that day. Usually all of us we spend the whole week before. We don't enjoy the Merry Monarch. We're too tired to watch the Merry Monarch. We sleep in the garage. We're making all of this stuff. 'Cause the first thing we do we make it on a burlap bag. We put the staghorn fern in first and put it out in the rain. Usually rainy time doing that. And then we put the flowers the last minute. The day before. And I learned and we learned a lot from two women. Pi'ilani Nahiwa and Laverne Kaheke. They helped me do all of my leis and everything. Pi'ilani used to say I don't want you guys going out to buy flowers. You take what you find. The *lehua* of course you find them. And one part... I needed pink... I used the moss. You know the moss that grows on the side of the road... the little pink flowers? I used all of that for my horses. But today they go on these big productions. I remember what Auntie Pi'i said. She said they look like Las Vegas showgirls. But we had to use everything that was around us, and that's how she judged us. By that. We won first place for O'ahu... I forget... I've won for O'ahu, I've won two times for Hawai'i. When we rode for Na'alehu, Shipman would only enter for Hawai'i and he'd buy all the flowers. We had carnation leis... this thick. From Ebesu's. 'Cause they'd make it for him because he'd supply them with all the daffodils and stuff. Think about four double carnation leis into one... that was for the horses. And then what I had and what was on my hair and what was on his hat and all of this... this thick... the carnations. Red carnation leis. 'Cause he wanted to enter with the carnations. And that's when I won. His friend, that was Leighton Beck's wife... Esther. She used to ride, too.

AL: They threatened the judge. They threatened poor George Naope.

LL: No we didn't. We did not.

AL: They was going to lick him. Ha, ha...

LL: No we didn't. She rode for Kauai. And you've heard of the George Naope song "Aloha no Ka'u?" He wrote that song with all of us in the yard. He wrote that song for Esther and Leighton Beck. We were there when he wrote that song for them. Now that's his signature song. Leighton took him all around. He wrote that song. We were all sitting in Mr. Pieper's yard when he wrote that song. All on the paper and he was singing it to us. We heard the first thing when he did that one. He was such a little firecracker.

KB: So we rode as a family.

LL: I didn't need to get anybody else.

KB: Her three daughters, her sons and my dad. And dad was the type that when he rode as an outrider. Ropes. Always with ropes.

LL: Outriders had to be able to protect the women. We're all riders but not with all that material. They had to watch. That's what the outriders were for. Not just for the glory. They had to be able to rush in any time to help us.

KB: If the queen or the ladies in waiting were in trouble, it was their job to come up and settle it.

LL: When I changed was when my boys got older and they told me mom, we can't be flag men any more. We're growing up. So they had to become my outriders along with their dad. Then I'd go get either a godchild or someone to become a flagman. Alika... when I rode in Kona after I won here, I took Alika Medeiros as a flagman.

KB: His dad is Johnny Medeiros.

AL: He was another rough cowboy, too. I used to go weekends to go rope the wild cattle over there. He was a rough cowboy.

LW: Now where did he work?

AL: He died already.

AL: He's in the Hall of Fame.

LL: He's from Pu'uwa'awa'a Ranch.

AL: When he *pau* Pu'uwa'awa'a he went Cattle Company. That's when he was... he took over the ranch after Jimmy Cruz. Got the ranch for himself. That's where had all the wild cattle. Lot of wild cattle. Big bulls from there.

LW: So what do you think the future of ranching is going to be?

AL: The way how this cattle industry is doing... everything they buy is from the mainland. They don't buy from our local ranches over here. And that's why it's hurting Parker Ranch. They don't have enough to push out. The small ranches can survive but the big ranches, they hurting.

LL: And Parker Ranch is letting good cowboys go. When they start letting guys like Godfrey and all them leave...

AL: Sonny Keakealani...

LL: Sonny Keakealani and all of them... you know that they're hurting. What are they doing? These are the people that grew up there. These are kids that their fathers and their grandfathers were cowboys there. They learned like him. Following grandpa, following daddy.

AL: These cowboys nowadays, no more rodeo, they don't want to be cowboys. They figure by entering rodeo, oh, they're top cowboys. But they're not. Out in the range, they're down. They don't understand what's cow. You got to practically read their mind, what they're going to do next. So you got to be one step ahead of them the whole time. These cowboys come out... the cows... hey, run away... he wasn't paying attention. But on the rodeo, yeah... out of the box, roped... ha... I make ten dollars. But on the ranches if they don't start pushing our beef out here, eventually we're going to lose it. 'Cause they're picking up from the mainland. Cannot sell our stuff over here. Hard.

KB: You got people like Parker Ranch has somebody like Keoki Woods. They're managing the stuff. They're checking where the cattle is being branded. Who's breeding who? I mean really good stuff. Smart stuff. My dad has known Keoki Woods since he was little.

AL: Yeah... little boy.

KB: And he's proud of what he's done. Done a whole system. But for what. We're not even supporting our local beef. Molokai Cattle Company, they closed down. No meat. They can't sell their stock and stuff. We lost sugar and now we're losing the ranching stuff. It's sad. Parker Ranch was billed as the largest ranch in the world owned by a single individual.

AL: Besides King Ranch.

KB: King's Ranch was in a corporation.

AL: They were the biggest. But then you look now... Parker Ranch slipping, slipping. I mean it's a shame. They cannot see it yet... but from my time till now I can see all that coming.

LW: You grandkids are still involved, though.

AL: Yeah.

KB: My nieces... my brother's two kids are involved. My youngest daughter started to get involved but then she got *hapai*. And she's wanting to look at that. It was a sport that I did and I never pushed it on my kids.

LW: But you consider it kind of a sport, right?

KB: Rodeo is a sport. But ranching as far that goes... piecemeal.

AL: I get meat from my nephew. He send it to the slaughter house, put it in my freezer, all free. He never charge me nothing. He was running a little over a thousand head of cattle. Down in the Honoka'a area.

LL: But then again you have to take into consideration, we were fortunate. All our kids liked it.

LW: But you didn't ride... did you ever ride the bulls?

AL: I used to ride. They was looking through my folders... my name was right in the book. I said I told you guys I used to ride bulls.

LW: But in rodeo, you mean.

AL: No, I did all roping.

LW: All roping.

AL: All roping... maybe calves.

LW: Mostly you did roping.

AL: You get hurt so many times. You enter the rodeo and you do roping and riding, you get hurt riding, then you got to scratch roping. That's money you throw away.

LW: And that was what you were really good at, too.

AL: Yeah. So I just stay on roping. I used to make a lot of money on roping.

LW: So that's what you do rodeo for... to make the money?

AL: Yeah. And fun, and the challenge.

KB: We used to go into rodeos and it was my two brothers and I. Basically he told us... go in and have fun. 'Cause if you're going in there to make money, forget it. It's not... it's you against an animal. It's the luck of the draw. You make it, you make it. You don't, you don't. If you don't have fun doing it, get out of it.

LW: Yeah. Why do it?

AL: She wanted a bicycle. A rodeo was coming up. I had my arm in a cast. Still working for ranch. So I tell Bobby. My daughter like one bicycle. Yeah, we go dally. We took first place, I bought here the bicycle and had some spending money.

KB: Then he got us to where we would enter our own rodeos. I wanted to be a barrel racer. Like Rosemarie DeLima. She was my idol. I wanted to be a barrel racer. My mom and dad had just gotten this quarter horse, Sierra. My job was to go cut grass and feed the horses up at the stables. And Mr. DeLima used to be there every day, Thomas DeLima. And he would help me saddle the horse, set the barrels up for me. Every morning I would go. I never told him a thing. Because I would get scolding because I was using his horse. No tell daddy nothing. Mr. DeLima was saying don't worry, I'll tell your father. Well his way of telling my father was entering me in one of the Panaewa Stampedes and then my name gets called and my father is going, you don't know what you're doing. Mr. DeLima come and he tells him, your daughter does know. And I started doing that. Then I figured out I never like doing that. And I started mugging and doing steer undecorating and then my two brothers decided they were going to try to use me as a guinea pig to try out riding bulls. Did that a couple of times and I decided no, don't want to.

LW: Bulls are scary.

KB: It was fun, though. You get the taste of dirt, you love the taste of dirt. My two younger sisters... all of us can ride. They were not rodeo... they tried. They all tried. My youngest one, I think her career was short lived. One event and that was it.

AL: It wasn't in them. That's what I keep telling you guys. It's not in them, it's not going to happen.

LW: Yes, that really comes around to your point, doesn't it. It's got to be really in you. You got to kind of want to.

AL: That's right.

LW: It's hard work. It can be kind of dirty and uncomfortable. And if you don't want to do that, you're just not going to end up doing it.

AL: You see, working wild cattle and tame cattle are two different things. I mean entirely different. You cannot go work the wild cattle like tame cattle. You're going to get killed. You got to think like that. (Slaps hands together.) Like that they're on your tail. That's how fast wild bulls are.

LW: You got to be little bit wild to work the wild cattle.

AL: You got to be stupid. But that's the difference. You know I used to train horse my dad's house. No corral. I used to ride the horse, come up the hill. Buck the hell out of me. Come in and tie him up. My other brother had cerebral palsy. He works around all day. (I) stay in the kitchen drinking coffee with my mom and dad. One day I see my horse going up the road... with him on top. He know the horse wouldn't buck him. But when I get on, the horse buck the hell out of me. that's the difference. I don't know. I mean when we get on the horse we're tense. So the horse can feel that. So the horse going to let me have it. But him, he just relax, eh. He just made eighty-four. He's going to outlive me. He's in better shape than me.

LW: He's eighty-four, you're seventy...

AL: Nine. Couple of days more, I'll make eighty.

LL: His birthday is not till July.

AL: My family, my mother's side is diabetic. I inject myself every night. I was about to go in a coma one time. About two in the morning I was going to the bathroom. I couldn't get up. No way... just like your whole body was paralyzed. Was a funny, funny feeling. Call her up. Get the ambulance. Then they got to take me from my bed, they put me on the wheelchair. My sugar count was 580. I was going to go into a coma. Used to only take pills and I was good. But then I get carried away with the sweets. And all of that. Now I get it under control. See my dad was cancer. My mom's side was diabetes. It's the Lorenzo side. You know that cancer just keep falling back. The diabetes actually my four sisters they had diabetes. And me. My brother doesn't. All the sweets he eat he scared the diabetes away. But I got it under control. You got to watch what you eat. That's the main thing. Watch what you eat. I started taking insulin four times a day. Plus dilantin was ay night. I was taking them five different times. So on this day this lady, this nurse, Linda, said I'm going to get you out of that insulin. She worked with me. First thing you know I was away from the insulin. Then on the

dilantin, I was taking seventy-five units. She said I'm going to get you down, you know. Just keep listening to her got it down to twenty-four.

LL: But what you're taking every day. The noni... he takes noni every day.

AL: Oh, the noni. Keep my cholesterol, diabetes... my heart. I get even my doctor taking it now.

LW: Where do you get it?

LL: We get it from the factory right in Kalapana across from the painted church.

AL: It's really helped me.

LW: Let us finish by asking what you would like to say to the younger people. What would you like to tell people who are doing ranching now?

AL: You want to be a cowboy, be a cowboy. Not a rhinestone cowboy. That's my opinion. Right now my age and my condition, I still challenge any cowboy who wants to be a cowboy now. I still challenge them. Because I put money down they won't beat me because I know the old style. And they're going try and learn, but don't be a rhinestone cowboy. By rhinestone cowboy I mean oh, I'm going to work on a ranch but I'm going to enter rodeo. That's rhinestone cowboys. You know that way you keep the cowboys coming out. 'Cause cowboys, actually you look, it's like making the Hawaiian saddle. It's dying out.

LL: And share what you know.

LW: That seems to be what you're doing.

AL: My nephew's ranch when I go with them. I see them make a mistake. I don't correct them right there and then. I want to wait till everybody there. Harry boy's cattle, same as mine. All tame you know. I don't have to drive them in or nothing. The other nephew's are range cattle. Got to drive them in and run them around here and there. Them two cousins are different. So Harry boy, I don't have to tell him nothing. Different. When I go there I don't have to tell him nothing. He do exactly what I do and his grandfather and his grandfather, too.

LL: That's another secret, too, you can put down and telling the younger cowboys. Learn from the older generation. Listen to them, 'cause they know what they're talking about.

LW: So the other cousin, what kind of a ranch does he have?

AL: Which one?

LW: You said the boys were two different... very different.

AL: Harry and Raymond. That's two cousins.

LW: And was Raymond's ranch like that?

AL: Raymond's is down Honoka'a side. All big ranch, he get. He has paddocks, all that. But then when he got his place, it was from Jack Ramos. My nephew, the other one, Harry... Blaa, blaa, blaa (horn sound), all the cattle come in.

LL: He runs his whole thing only with his wife and daughter.

AL: When the cattle come into the corral, on foot, they separate them. Riding... one horse ride out. His cattle all tame. The cowboys don't get tired, the horses don't get tired. Everything runs smooth. That's the way I was taught, you know. By my parents and my other... you got to think, before you run one ranch. They used to tell aah... run them inside. Oh, we used to like that. We used to like roping. But then, hard time. You getting tired, the horse getting tired. The cattle not getting tired.

LL: Arthur, now you get to tell the Texas Longhorn story.

LW: Oh, oh... there's the story. The Texas Longhorn story.

AL: That's not a Texas longhorn, now. That's a bull... from Humu'ula. That bull used to come down from Mauna Kea, by Hale Pohaku... you know, by young heifers. So the cowboys going catch him but they cannot because too smart for them. First thing in the morning that bull was back up. Couldn't get him. So they come to see me. I was working Pu'u O'o. I had this mule. I had a good mule. Before that I put all new shoes on. Get him all prepared. So just before getting dark I went up Hale Pohaku, get that bull before he go back in the morning. First thing that morning I get my mule, saddle him up. I see the bull come. I going get you... I'm going to get you. He come there... I throw... the Hawaiians say *konmu*... dally on the saddle. That bull wen turn around... he came downhill. My mule sit down. That bull just sleigh my horse all the way down to Humu'ula Sheep Station. Yep. Put him in the box, tie him, everything. Check my mule and everything. The shoes... stay all paper thin. That's how thin it was. (Laughs.)

LL: And if you believe that I got some ocean front property in Arizona for sale.

LW: I love it. What a great story. I think that's a great story.