

# UC Santa Cruz

## Oral History Collaborations

### Title

Anthony "Tony" Bernard Tapiz interviewed by Ian Hunte Doyle

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## Anthony “Tony” Bernard Tapiz Jr. interviewed by Ian Hunte Doyle

**Speakers:** Anthony “Tony” Bernard Tapiz Jr.; Ian Hunte Doyle

**Date:** March 14, 2023

### **Scope and Contents:**

In this interview, originally conducted in-person, Anthony “Tony” Bernard Tapiz, Jr. speaks with Watsonville is in the Heart team member, Ian Hunt Doyle. Tony primarily talks about his grandfather, Arsenio “Archie” Soblechero Lopez, who immigrated from Villaris, Pangasinan, Philippines to California in 1929. Tony begins the interview by providing a description of Archie’s barbershop, Manila Barbershop that was located on Mission Street in Santa Cruz. He explains that Filipino men would gather in the Ace Cardroom, which Archie operated behind the barbershop, to gamble. He also describes how the barbershop smelled of his grandfather’s Ilokano cooking. Tony remembers attending Filipino community dances as a kid, where Archie’s band, Archie and the Islanders, would perform. Tony also speaks about his grandmother, Margaret Yopez Lopez, and her involvement in the Filipino Women’s Club of Watsonville. He touches on his grandparent’s interracial marriage and the obstacles they had to overcome to marry. He also reflects on his experience being Filipino and Mexican or “mestizo.” This interview took place at Upper Crust Pizza on Mission Street in Santa Cruz, California. This used to be the location of Archie Lopez’s barbershop. In the interview, ambient noise and the voices of other customers can be heard.

### **Ian Hunte Doyle 00:00**

All right. So this is Ian Hunte Doyle, interviewing Tony Tapiz, and it is— I forget the date here. Of course now they start rattling stuff in the kitchen. But we're in Upper Crust Pizza, the site of what used to be Archie Lopez's barber shop. And it's twelve seventeen on Tuesday, March 14, 2023. Yeah, we'll get started. I don't know—

### **Anthony Tapiz 00:36**

Well, you're right, this is uh, this was the building that had the barbershop and the card club. You look behind the bar into the uh kitchen area, the washing area that, that was where the Manila Barbershop was, you entered Mission Street. And as you entered, there was an antique cash register, which used to be inside here, at the Upper Crust, there was a line of black chairs on the right. And there were about eight circular mirrors. That when you looked—when you sat in the barber chair and looked into the mirrors, you'd see an infinite number of reflections. It was kind of a great visual trick in there, make it seem larger. And there was a little area in the back where grandpa maintained a little hot plate where he would cook up his Ilokano delicacies. There were times when non-Filipinos would open the door and get a whiff of the aroma and say they would be back in a few hours. Some of them were pungent Ilokano dishes. And there was always a pot of rice cooked and a little something for us to enjoy while we hung out with him, here on the west side. It was using my sister Alexia, who's a year older than me. And our uncle Bob is about five years older than us. And grandpa was open Monday through Friday, about nine to five and he kept meticulous records of everyone's haircut. And we found a ledger and it would literally say like, last name, boy, haircut sixty-five cents. And to this day, we get a lot of people who say, "oh, Uncle Archie, that's where my dad took me to have my haircut." I'm like, "Yeah, sixty-five

cents." And they all, they all say he only cut at one way for all the boys which was a high and tight—today I think we would call it a fade back then, dad's [inaudible]. And this was at the time where men were starting to grow their hair longer. And I joke with my kids when their hair gets too long I'd say, "My grandpa was rolling in his grave right now with you in those long locks". He always, he always preferred a crew cut on. So you could go in and sit there and go, "Oh Archie only take a little bit off." But you get those trimmers out and he didn't care if you had ringworm or what you got it shaved down to look like a marine practically. And he also did a lot of other things. He was the treasurer for the local Filipino community here in Santa Cruz and probably in Watsonville. Grandpa spent most, most of the time here in Santa Cruz but he did a lot in Watsonville for his friends. And I understand that way back when it was a problem to obtain an insurance policy, life insurance, and they found a company that would—through the Filipino community would supply—or you know give you access to insurance and—so there's probably quite a few of the manong who got insurance policies through him. And when I, actually got into insurance five years ago, I went and met a client who's one of those families, and I call her cousin. And she kind of said, "Yeah, go ahead and write it up and get it back to me to sign." And her husband said, "Wait, aren't you gonna review it?" And she said, "No, Because his—if it weren't for his grandpa, and the insurance he got us, we wouldn't have buried mom and dad." You know, and I'm like, "Oh, wow." And then I went asked my mom, "Did grandpa do insurance, too?" She said, "No." She had no recollection of him doing. But I think as his as his—maybe it's one of the duties of being the treasurer [indiscernible]. But I'm curious to find out if anyone else remembers getting insurance from him. And so like, I always thought I'm kind of just continuing his thing of, of giving people access to something that they were, you know, maybe excluded from. But he was known down the West Coast because he had the band, Archie and the Islanders. And there's several of the folks who remember their, their dad being the clarinetist, or the trumpet player or the piano player. And—but I think it's kind of been left to my mom to name all these people. And there's a few she hasn't been able to recall their names. But I was pleasantly surprised when I—I've had his sheet music, all handwritten now for years. I didn't really know what to do with it. And then I got the idea to just look for it on Spotify. And probably from ninety-five percent of that—those songs from that sheet music in Spotify, including the Filipino songs he had. And basically it's a mix up of standard American classics, Big Band jazz, some Latin like a Bolero, Rumba, and Tango. And which I attribute to the—it was popularly music just because it was Latin, it's very popular for like, I think one of the songs is Bing Crosby who did a, you know, a cover of a Latin song and you know, and so—and then the Latin's who—also, if you had a wife who was a Latina, then it made sense that they would want to hear. And a lot of times I remember there were Mexican songs playing. And then they would have their traditional I guess you would call it harana, which is like trio, or you know ensemble songs, usually love songs and Filipino kundiman which are traditional, depending on your tribe or your ethnic group. And it sounded great together on Spotify it—you could probably play that at any Filipino wedding and it would go off great. And so the interesting thing about my grandfather is—I have the ship's manifest, I have the passenger manifest from the S.S. President Lincoln. And in Hawai'i, there is a notation of my grandfather and someone else being sent to the hospital. And—which is not a good sign. That at time it was tuberculosis. Yeah, if you had tb, you weren't allowed in. And—but they let him and the other guy travel and ended up here. And then at some point, I want to say it's probably nineteen, mid-fifties is that, you know he did—it did develop into full blown tuberculosis, highly contagious, and they removed like one of his lungs or half of it. And so I asked my mom, "How was he able to play with just one lung?" Because I know from experience, it takes a lot to play the saxophone. The reason I stopped is I got Bell's Palsy when I was twenty three, so

I can't really have a lot of strength in my embouchure to even fit out this way. You know, I think I'm better with just a little recorder now.

**Anthony Tapiz** 11:07

So it amazed me and she said that after that he wasn't as vigorous a player as he had been. In fact, he may have even got someone else to play saxophone and he was just like the bandleader. But, it's funny because my mom said at her wedding, they played and like the family from Fresno came and said, "man these guys haven't done anything new in twenty years". And it's like, no, they're set in their setlist, you know. And I thought it was interesting that it's same old, same old, you know. So I know that they played up and down the state. And, you know, wherever they were gonna be a dance they'd be there and that's how he got so popular.

**Ian Hunte Doyle** 12:09

Do you know if it was strictly like Filipino dances?

**Anthony Tapiz** 12:16

Mhm.

**Ian Hunte Doyle** 12:18

Just for, I guess, time or notation sake, like, do you know what year it was that—so your grandfather came to Hawai'i originally?

**Anthony Tapiz** 12:32

It was just a stopping point. I think that was where they refueled the freighter and then it made its way to San Francisco. But I know that he already played an instrument. When he was in the Philippines. He was actually a little older than some of the other guys so. He was twenty-five when he got here.

**Ian Hunte Doyle** 12:58

And do you know what year it was?

**Anthony Tapiz** 13:01

1929.

**Ian Hunte Doyle** 13:02

1929.

**Anthony Tapiz** 13:03

Mhm. I'm gonna get a refill.

**Anthony Tapiz** 13:09

—Filipino gigs. I wouldn't—I kept thinking of why anyone outside of that community would look them up or anything unless there was a battle of the bands or something like that. They're strictly a cover band. And um, I think I got most of the sheet music scanned and—but every time I go through the garage and I find something else—I'm like "oh, let's get this one."

**Ian Hunte Doyle** 13:49

Were there any songs in Ilokano that they performed?

**Anthony Tapiz** 13:58

There is one. There's one it says it's Ilokano kundiman, traditional folk song and uh, can't think of the name. "Nararamdaman ko" or something. And in fact, I think that's the one I did not find on Spotify. It's out there somewhere. Someone's made a recording of it. And um—but I think for the most part they—most of the songs that are Filipino they're Tagalog songs and I think you made do with what you had.

**Anthony Tapiz** 14:45

I know that when I was just got back into like trying to discover more of my Filipino culture and I reached out on Facebook and joined a couple of different groups, and history groups and I got—in—I saw there are folks who were, say resentful, or or aware that, you know, once the Americans came in, everything became very to Tagalog-centric, you know that they push the national language on them. And, you know, the story says, like at the first meeting of the Congress there, that they all had to bring translators because none of them spoke English. They were still speaking Spanish as the medium of communication instruction. And so now people are saying, "well, why did we ever give that up?" You know? There's a movement by writers over there that we'd like to start being considered as Spanish writers, but we're not anymore because that was kind of—even though it was a colonial language that was impressed on them that they actually ended up thinking, "well, why are we going to give this one up for that one?"

**Anthony Tapiz** 16:14

And so, you know, I know that my grandfather—here's how I could tell how well he knew you. If he spoke to you in English, he didn't know you very well at all. If it was Tagalog, I knew that you were somehow in the community. But if he spoke Ilokano I knew that was his homeboy. You know, that's basically how it came down that we were going to speak our—and when we went to Washington, and he was hanging out with Grandpa Frank who was from the same—I mean, they never spoke English at all. They would just speak Ilokano and then my grandpa would get happy because he would say something like, like, "Bring us a couple of glasses." And I would—I knew I went got them their glasses. "Burgundy, burgundy." They would drink burgundy. And uh, so yeah, language was—I think they were pragmatic and they would just go with the flow if it was Tagalog music, Tagalog songs that's what they played.

**Anthony Tapiz** 17:31

But most of the manong in this area were either Ilocano or Visayan and all the-like the manifests from the ship it's almost all Ilocano with a few Visayan. So it wasn't till a lot of these old guys started getting younger wives back from the islands and bringing them back that you saw Tagalog, start to populate the community. So it was all English, Spanish, and Tagalog lyrics, whenever we had to dance.

**Anthony Tapiz** 18:20

Now all the dances, at least in Santa Cruz in my day. My recollection were over there and Harvey West Park. There's that Portuguese hall right there. CPDEF which stands for knights of something in Portuguese. And that's where I think that was the only hall I ever recall us having a dance. And I'm sure you can do a poll of all the little boys who ever had to go to those dances and we all have the story of like, running and sliding across the dance floor on our knees and ripping our pants and getting, you know [unknown]. You which is the "hey, what are you doing looks." "Don't do that." And I recall in the basement they used to have little gambling setup, but don't tell anybody. I held that secret for thirteen years. And then I finally told my mom well yeah, grandpa took me to gambling. I never got to the chicken fight.

**Ian Hunte Doyle** 19:44

What was your grandfather going to them?

**Anthony Tapiz** 19:46

Yeah. Poor Filipinos they can help but gamble, you know? That's why the card club—I don't know how they got away legally. I think the cops just didn't show up. And uh, but there was always gambling. And uh, I remember when we would go to Philippine Gardens, you know, cause Mrs. Tabasa was like such an integral pillar of the community. But they would be playing poker in the back room. And uh, yeah they all they all—I recognize them from the card club, so sometimes they'd be here. They wanted to come play here or they'd be at Philippine Gardens. And uh, I think my grandfather, like, did her taxes for her or helped her in some way. That's I think he was like the sixty-minute man for the community, I'll do that I can do that.

**Ian Hunte Doyle** 20:53

It seems like he just said he got around.

**Anthony Tapiz** 20:55

Now, at one point he was the only guy in his circle that had a car. And my mom was going to funerals for some of these guys probably in the nineties and uh—she said I be at the funeral and one of the kids would get up one of the you know, not they weren't children but they were his children, would get up and retell this story about the guys driving over Highway 17 and hitting a deer and then tying it up on the car, they take it and, you know, they were going to cook it up. And my mom said she had been to like two or three funerals. And she finally says, "Hey, that was my dad driving because he's the only one who had the car". And, and she remembers that the car was damaged, you know, and there was a deer. And I've said wow, there's like three or four families out there that in their, in their own history. There's a story with my grandpa driving them around. So I knew that he probably did a little for a lot of people and, a real renaissance guy, you know.

**Anthony Tapiz** 22:35

His father owned a store in Pangasinan, the town of Villasis. And the pictures I get from—like in one he's doing a haircut—but it was also a shoeshine stand. And I believe that, his head was filled with images of gold on the streets from the American soldiers, whom he was shining shoes for. And like I said he was older than most of the other guys already in his mid-twenties. And he was like the last of like ten kids, so there's no chance he was inheriting anything. And uh, because his mother had died

young he was raised by his aunt. And already had kind of a distancing between him and his—all his other siblings. So like a lot of people when they meet me and ask, have you ever been back to the Philippines? I said, "You know, what my grandpa never wanted to go back not even to visit." My mom said she asked him, "Dad how come we don't go? Like everyone else does?" I think number one is they are too big of a family to afford it. And then he said, "No, everyone who, who I consider family is already here." Okay, so he did end up inheriting a plot of land that was his father's. And we just allowed a family member to live there. And finally in the mid-nineties, we asked them to just buy the land, you know, you live on it.

**Anthony Tapiz 24:29**

And so, there was never any connection for us with the Philippines, like it's just the ancestral homeland, but I want to go because I'm gonna go to some of those awesome beaches and, in the insurance industry I'm in there's a lot of Filipinos. And they're all, "Tony we'll show you." And my neighbor came to tell me "Hey, we're going to Philippines for two weeks watch the house. My son will be here that will keep an eye out." Right, okay. And I said, like uh, "Bring me something from Pangasinan." And he's all, "Why?" And I said, "Well, that's that's where I'm from— my family's from." And I went, "Villasis." And he went, "That's where we're going." And I'm all, "Oh my God, I've known you for five years and I never I just thought he was Tagalog because I hear him speaking Tagalog." But he's actually Ilocano. And uh he, he went inside and his wife came back on, she's all she's asking, "What are your family names?" And I'm all, "Lopez, Carbonell, Bustamante, Sisson." And, and she's all, "I know people with those names." You know. And there was a rumor that one of the Sisson family members was the head of the Communist Party of the Philippines. And I'm all that that would be the another reason not to go back. And my grandfather wasn't down with the dictatorship of Marcos. He—I believe he was probably proud to have an Ilocano president. But he wasn't the first you know, the other some of the other presidents were the kind of like Magsaysay or, but he made it a point to say, Ilocano, but you really brought it down for me. He just—I can't be proud of that. But you know, I'm not connected to that. So that's one of the reasons I got out of some of those Facebook groups is I noticed they were still strong feelings to have the that family return. And I just said, "I can't get involved in that."

**Anthony Tapiz 24:30**

So now the other band members. You're gonna have to speak with Melanie Tumbaga. Her grandpa was probably the trumpet player or clarinet. And then maybe one of the Ragsac's, I'm not sure. You know, you have to talk to my mom too.

**Anthony Tapiz 27:37**

She'll fill in all the—she'll backfill all the stuff I've talked about and she has memories of like sitting on the stage while the band played you know. And she would know probably the extent of their reach—there you know. All I know is uh, any event here or sometimes at the Watsonville hall that little tiny hall, that wasn't there till, gosh, the seventies or something most things happen with the Veterans Hall.

**Anthony Tapiz 28:27**

But music was, was central because it gave everyone a release because this is—there were no wallflowers back then everybody danced. And you know, it was fun because they would play some

swing music and they'd be out there jitterbugging. And I remember once, it was at a wedding or something, and this grandmother saw where you'd learn to Jitterbug. I'm like, "Grandma" sitting right in front of her. And you know, that's why I love swing music. It's so upbeat, and the lyrics are pretty—sometimes they're kind of saucy.

**Anthony Tapiz 29:20**

And, but I remember like going to the dances like— I always say for my sister and I we never really knew we were biracial. All we knew is that whatever party we were going to there was going to be a short brown man who would say cómo estás and whether he was Mexican or Filipino, we really didn't notice a lot of times. And it—to give you insight as to like, how it was different growing up in Santa Cruz than say in Watsonville, where, you know— and when my kids were going to a charter school in Watsonville, someone from one of the charter schools here contacted me on Facebook says, "Hey, do you want to pipe in and talk about like, equity and getting kids access to a charter school." And I'm all, "Dude, my kids go to a school that is 95 percent, Latino, we don't have that problem over there. Here you do." And here, like, none of us grew up speaking any foreign language. And we're—in Watsonville there's a little more—even though my dad's mom will tell you, we were punished if we spoke Spanish, but in later years, I believe that it's okay in Watsonville they allowed Spanish and here it just wasn't. I don't want to say it wasn't allowed, but it certainly wasn't encouraged. And for my grandfather, he wanted—he didn't want his kids to undergo the kind of ostracization that he may have for, I want to say lack of English skills, but I always remind people, grandpa spoke five languages.

**Anthony Tapiz 31:40**

He spoke Ilokano, Tagalog, English, Spanish, and Fujianese Chinese, because those were the wandering vendors, wandering salesman, their Chinese was the lingua franca for, you know, commerce over there. I remember going to a restaurant and he ordered in Chinese, I'm like, "What". And so any of these guys, they probably spoke three or four languages. Yet, for their accent, they were ridiculed. And I'll say amongst the second and third generations, we get it, a laugh out of hearing that accent, you know, because it's so strong. And I'd say you know, it's gotta be bad when like, you have to add subtitles, you know, and then in a Dollar a Day Ten Cents a Dance, I don't know if you've seen that movie. You got to see that movie. But there was at one point one of the guys, they put subtitles, and we're like why they need subtitles. We understand it perfectly. But you know, that was locally produced. Mr. George Ow put the money up for it. And it was my grandfather's story; he had died just a few years before that. In fact, there was a few people they interviewed, I remember going "Oh why did they get him. They should have got my grandpa." And I let Mr. Ow know that when we were at the hall a few months ago. And you know, and I talked to him about the unseen civil rights story about being able to marry. And he did express interest in wanting to hear a little more about that. And so we'll see how that goes. It's like, I believe everyone involved in the project now they're probably not thinking about that. They probably just—maybe like—but I noticed right away, wow, that wedding picture looks kind of like my grandparents' wedding picture with other people standing behind them and look like, they're in a chorus or something. And now I realized they were all on a bus. And they all took a group photo and these are what a lot of people have as their wedding photos. And it was double racist in my grandparents' situation because by law, she should have been allowed to marry him, she was Mexican right. But the county clerk here in Santa Cruz, I guess he determined she was too light skinned to marry the darky. And so, they had to go up to a county where the county clerk was in agreement that she was



just a Mexican, you know, go ahead and marry your Mexican. Yeah, it's like there's, there's definitely a spectrum of racism. And, I mean, the law in itself was racist. And, you know, it's like California. They just liked passing law after law that was racist against one Asian group or another. And, you know, now they say that's one of the reasons Japan went to war and World War II, that they wanted to punish the US for their racist ways. And I'm all," I can actually get behind that."

**Anthony Tapiz 35:33**

But, with my grandparents, you know, that's why I believe that the community in the lodge paid for their wedding, this was a celebration to say, "You tried to bash us down and look, brother Archie and Sister Margaret are getting married, ha ha," you know. And, in fact, they had I think they had to bring in another band for that if I'm not mistaken, because yeah, he was getting married. It was back in the day when you know, you had an MC for the whole event. And my mom remembers the name of the guy, but it was quite the event, and quite a lot of dancing and celebrating. And let's see grandpa's music, he used to have a lot of seventy-eight records. And Perry Como, Frank Sinatra. He did not like what was it? He hated with a passion? James Brown. I think his style was just rubbing Grandpa the wrong way. And I love James Brown. But he definitely probably had had a penchant for crooners. You know, probably, probably listened with the idea, like can we play that, you know.

**Ian Hunte Doyle 37:17**

Well, I guess going back to the marriage, do you know when it was?

**Anthony Tapiz 37:24**

The civil marriage was in 1947. And then the wedding at St. Patrick's was in 1948. So several months later, and forty-eight is when the law was struck down as unconstitutional. So I think that was the catalyst for them—for everyone pitching in to pay for the wedding. Like, almost like a pride day. You know, I don't want to, I don't want to take a term, but it's not exclusive to one movement or not, but it was a pride day for them to say, you know, you tried to put us down, you tried to make us—make monkeys out of us. And here we are, you know, I'm going to marry who I want. In this beautiful church, we're going to be decked out to the nines. And look at my whole community, even people outside of my community are here to support this.

**Anthony Tapiz 38:37**

And I so wish that we could be interviewing the couples involved. Because I know my grandmother would have some, a lot of words about it. And you know, and I did—in my family, I'm like the, the chaplain. If there's a funeral, I get asked to do like the rosary or prayer service cause a lot of people don't want to go to a big church anymore. They unchurched themselves or, you know, not down with, with all the trimmings of Catholicism. Well, I did a rosary for Auntie Marcella, who was from Monterrey, Mexico, but her husband was an Ilocano. And, you know, I made the point that her, her rosary that she was a pioneer in civil rights because she chose to marry a man from another culture even though they are sister cultures, there's still a lot that each group is ignorant about the other.

**Anthony Tapiz 40:00**

And to me growing up within both cultures, I don't see a separation, you know, like— But I see that in a lot of folks who are just coming over and they don't really don't know about Mexico. Mexicans don't

know about Filipinos and, it's funny, like they know certain things about like, they know what chisme is. Filipinos are good at chisme. And, you know, through my, through the company I do insurance with when we would have big meetings. It's like, they don't even realize how they all gel so well together. And then but they'll say, "oh, what does this mean?" And I'm always the one they're asking me. "Is it a Filipino thing? Is it a Mexican thing?" And I'm all, "No it's for both of you." You guys have both these cultures that align. And you just don't know, because again, because the Americans were in charge of the education system. And they de-emphasize their affinity, their ties with Latin America. Just, just what happened. But I think that the communities here, like, because of the no Filipina woman, they created a community that was mixed.

**Anthony Tapiz 41:32**

And so like, even amongst the project families, you know, there's really three archetypes: there's two Filipino parents, Filipino and a European parent, and Filipino and a Mexican parent. And that was that was the group to a tee, you know? And, you might even hear this from others that it was, it was the bride's being, brought later, younger with these older guys, but they also—maybe I should just say in my experience, like I always felt belittled or looked down upon because I'm mestizo. And I know that doesn't come from anyone who's grew up in the community, but someone who was coming out of it. And because that next class that next segment of Filipino diaspora were the professionals. Not the field workers. Yeah. Not not the field workers. And maybe they did kind of look down on them a little because they were laborers. But—and in hindsight, I think everyone should look to them for the things they accomplished. To break open. To make life easier, cause, you know, Filipinos were big in, in union organization, before United Farm Workers, you know, they were already doing that when, you know, when my Mexican people were afraid to. You know, we talked about the race riot in Watsonville. And I'm almost afraid to ask what people on my Mexican side what they were doing during that because it's—we heard that they were on the side of the whites. You know, and it'd be interesting, my grandmother's ninety-six. And she knows all about Pajaro and that area. And, I've yet to interview her about that, but I'm sure she's gonna know someone who may have had the same kind of anti-Filipino feelings. We'll see.

**Ian Hunte Doyle 44:20**

I want to go back to the dances. Can you walk me through your experience of a dance?

**Anthony Tapiz 44:25**

You dress up, everyone dressed up. So for me it was you wear your nice clothes. If you're coming from something like a wedding or baptism, then you were definitely in your finest. And you arrive at the hall, the CPDES Hall and Harvey West Park. And you'd see all like cars, a lot of older cars, because Filipinos are very thrifty you don't throw anything away. And you are always having to carry something in. I remember that, like, whether it was the rice cake or, or something that you were bringing. And, there would be all kinds of activity inside people would be setting up tables and chairs and they would be stocking the bar area. They would be setting up. The band would be setting up. The cooks would be in the kitchens finishing off things. And you'd hear English and Filipino being spoken. Spanish from the Spanish speaking moms. And—or in-laws, in-laws, everyone had Mexican in-laws. And you take something to the kitchen or to the food table. And uh ,we had a rule that we had to greet all of our elders in the traditional way with their hand to our forehead. And, so we would go around the room. "Hi,

uncle, hi, uncle." And they'd give you a quarter sometimes. And, you know, people would start arriving and the music would start and it seemed like they all knew how to dance perfectly. It's like—it was incredible, you know, and the men were—this is probably when some of them were starting to lose some of the faculty, so we would get them start showing up and just whatever kind of tacky seventies shows—clothes. But before they used to all be in these beautiful suits. And their hair would be perfectly quaffed I mean, even if some of them are combing over everything, they'd still try to look good. And there would be an MC and you know, he would he would let us know when it was time to eat, "mangan tayan." That's—I always tell everyone there are only two Ilocano words that I really know, one is mangan tayan which, let's eat. And awanen which means no more. And I said, "You always want to hear the first one but you never wanted to hear the second one."

### **Anthony Tapiz 48:14**

And so everyone would always eat, you know, everyone was enjoying this was your chance to enjoy a delicacy. And, you know, and also to learn which foods you did not like there are a few Ilocano dishes to this day that just bring back dreadful feelings for me. And, I mentioned it to someone not—just last week, and they're, "oh yeah, I'm gonna make some of that." And I went, "Why its so bitter." And, but it was you never really know it—to me as a kid I never noticed wow, we're an ethnic group. You know, this was just, us. But like I said it was this—there is this pervasive cultural, I would say overlapping where—well, case in point, there was always one woman in the community who would dress up as Santa Claus, right. And she was white was. Aunt Agbolay. And she always was with Santa Claus. And we knew she was right. And then this one year, she could not be Santa Claus, she had a surgery, I'm not sure. And our cousin Frank Carbonell had come from the Philippines, under my grandparents sponsorship so he was at our house. And he offered-and I didn't know this was going on, but he offered to be Santa Claus. And I remember being at CPDES Hall, and they said Santa is coming Santa's coming like, we're happy dancing, yeah. And we all are lined up in Santa comes. And right away, I look at him and he's a short Asian Santa. And I'm like "what the heck is going on?" You see what they're trying to push on us for Santa. Santa don't got Chinese eyes. You know, trying to—know actually back then we would say Oriental. That was how we describe Asians. And Santa was no Oriental. right. And I stood in line, like, "just no, this ain't right, this ain't right." And then when I got up to him, and he said, "Are you being good boy?" And I'm all," sounds like cousin Frank." Took my gift and the whole party I was like, "I can't believe they did that to us, you know, Santa." And then in hindsight, I'm all I was like, being self-racist, you know? Just because I learned that this—and now like, I just can't stand anything Christmas, I think it's so phony. It's like, just whatever. I think that ruined it for me. That's when I knew Santa wasn't real. They tried to make them Asian and I'm like, "No." But, it was things like that, you know, we're like, "oh, wow, I really, I really, dislike, Asian Santa." And now, if I were to volunteer for that, I would think nothing of it would probably be some kids go, "that Santa was not what I was expecting." And but, you know, and I noticed, like I always noticed in school whenever there was a new kid, a foreign kid, I always got stuck as their like, friend, they'd sit them next to me. And I'm like, and I thought about it later, I'm like did they know that I was good at understanding accents you know. Cause the kid would say something I'm all, "Oh, okay, he said, blah." You know, one time it was one Iranian kid, one time it was a Vietnamese kid. And it always seems like I got— they got stuck with me. And I, well, I understand different accents, you know. So that was interesting.

### **Anthony Tapiz 53:05**

You know, another interesting one is, my grandpa used to like to steal a parking spot. Like if you were waiting with your blinker on he would just roll in take it and then they get out and be all excuse me, sir. And he'd say, "No English. Talk to grandson." And I was like nine years old and they'd be all "that was my parking space" and I'd be like, "Okay, I'm sorry. He's old, you know." "Talk to grandson." My mom says he did the same thing with them when they were kids too, "to talk to daughter."

**Anthony Tapiz 53:45**

So, the dances depending on the main reason if it was the full on community dance, they would have this mechanism called the social box and what it was was, in my opinion, you'd hit up these pervy old guys for money, you had to dance on them whatever. And, you'd be like, Miss Santa Cruz or miss-you know, you'd be like a princess of some kind. In hindsight, it seems kind of creepy to me. But I think they were—they're going off of like the Debutante Ball idea like this is—these are the, the finest young ladies in our community. They never had it for guys, you know, it was never, hey, these are the young Filipinos of the area, you know. I just didn't. And so kind of an archaic practice.

**Anthony Tapiz 55:07**

And all I know is you never wanted to leave, it seemed like the dances went on and on. And I think it was usually my grandpa who rented the place. Because it seems like we were there late, and we're always cleaning up. Make sure you know that the deposit gets back to us but. And then like what food you had to take home because somebody brought a lot it, waking up and there's like two things of rice for the whole weekend, you know. But the dances were—they were a lot of fun, and they were a way for you to keep those contacts and relationships. And you know, it's something I wish that every kid kind of had a chance in their own culture like to really get to see you know what it was like.

**Anthony Tapiz 56:17**

And you know, at the time the Filipino community, they created it because they were, they were stigmatized and ostracized from white society. So when they wouldn't and let them join the Masons, they created their lodges. The Caballeros de Dimas-Alang. The Grand Oriente Lodge, those are all created as responses to masonry. If you were to pick up one of the ritual books for the Colorado, San Dimas, along, it's almost word for word borrowed from a Masonic book. And, and now they can be Masons. So now I understand if—I don't know the status of the lodges, but I believe they're debunked. And I think that once that generation was gone, there was none of the younger people who saw the value in keeping it alive. And for whatever reason, I mean, I'm all for fitting in and all that and, if the lodge isn't, there I mean, even as a kid, the youngest members, I remember because if they would always have the ceremonial swords, and they would hold up like, this to do a little archway for them waiting couples walk under, and they would just shaking their hands. And it's like, I don't want to walk under that. And so it was already a passing thing.

**Anthony Tapiz 58:05**

And like, I'd say if you're in your fifties, and you grew up in the area you kind of have an idea of what it was like, but everyone after that, nah, they all started dying off rather quickly. And then like for my mom's generation, and I know this from, from my dad and the questions I asked him, but nobody thought to ask the questions like, who are we? Where are we from? And case in point, I see my grandma in Pajaro. And I asked her, "Grandma, what's your favorite food?" And she said, "Japanese

food "and I'm all , "How you figure?" You know? I always thought it was gonna be like some kind of Mexican dish. And she said, "Well, growing up in Pajaro all my friends were Japanese. So I was always over at the Japanese homes. And one day I woke up and they were all gone." And they were taken away to the internment camps. She remembered that. She's all, "It was like in the movies, with the wind whistling through the buildings, you know, practically tumbleweeds going, you know, it was empty." And that's why I told her, "Grandma, we got to get someone to come record this stuff." But nobody asked her. She's like, "You're the first one ever asked me." And then I asked, you know, "Where's your mother from?" "Naco." "Where's that?" "It's on the border of the US and Arizona and Mexico and Arizona." And now in that town, when you— when you mentioned my great great grandmother's last name, that's the name of the cartel that runs that area and I'm like "are you serious?" Storied history, yeah?

**Anthony Tapiz 1:00:11**

But getting back to like, my grandfather, my uncles didn't ask that. And that's probably why they're not interested in helping in this project, because my wife came to eat here once. And they had one of the barber's chairs for sale. It was here, or maybe it was even a yard sale. And she called my uncle and sent him a picture. And he went immediately. And he bought it, bought it back. You know, like I said, they used to have an antique register in here. I wish they still did. It was so cool. And that was in the shop and my grandfather sold the shop. And he didn't want anything from it. He wasn't—he's already seventy-five he wasn't thinking about that stuff. And then I remember being at the house and my uncle's all, "Get in the car we're going down there. " I'm all, "What's going on?" And we are coming over here to talk to whoever bought the shop to demand these things back, right. That's what my two uncles are saying we're doing. And I'm all. what I'm, I'm coming along is like, like a thug or something. And my grandfather said, "Nah, I don't want that stuff. I sold it. And then that's where it we're done." And so when Michelle my wife, Michelle saw that chair, my uncle immediately recognized it and was in his living room. And I remember going over there and like, I knew he had it. But the sight of it stopped me in my shoes. And I was transported back forty-five years to when I could actually sit under the little footstool and pretend I was typing like this. And I wanted my uncle to at least let someone come take some pictures or, and just no reply. And so Sunday, no Saturday, I was at a birthday party. And whenever I'm around them, I always talk to my mom in a loud voice about the project. And just let—in I see them like trying to listen in on what I'm saying. But because I know one of them has some photos, like some great photos of outside.

**Ian Hunte Doyle 1:02:59**

That'd be really cool.

**Anthony Tapiz 1:03:00**

That chair though, in my mind, I can still see the shop. You know, like whenever I get somewhere and they've got opposing mirrors, and I see the perpetual image just going on. Like I'm— I remember that when you sat in the chairs. And so like whenever I see an old fashioned barbershop, I'm all "ah that feels very homey to me," you know?

**Ian Hunte Doyle 1:03:00**

I mean, you mentioned that your grandfather cooked. Can you talk about what kind of dishes he would make?

**Anthony Tapiz 1:03:43**

It was—if he was going to be eating it, it would have to be chicken or fish base. And my mom told me this about a month ago that daddy never ate pork. And I went, "What? Ge sure cooked a lot of it." She's all, "No he would always eat chicken or fish himself and a lot of vegetables." And so like pinakbet, tinola, or a soup [indiscernible] make—a lot of times he was making some kind of like, sinigang or like fish. So when they opened that door, and they sometimes the fish was very fishy. Yeah, they would tell my grandpa, "I'll be back Archie." And so—Chop Suey was—he knew that we would eat Chop Suey so he'd make Chop Suey. And I still remember this little pot he had that he would cook the rice and probably only enough rice for three people. And we would eat sitting in one of the chairs. And sometimes he would have like my mom, come get us about noon time after we've eaten. And but yeah, he would—whatever he was going to eat he ate right there, on special occasions, he'd take us to McDonald's. That was once maybe once a month. But to this day, I always get people go, "do you eat Filipino food." I'm like, "Yeah." Like, "what do you eat?" I'm like, "Anything you put in front of me." That's because that's the way it was—my sister was like, "Ew!" And I'd be all, "I like raw shrimp." [Indiscernible] Jumping salad, that's what they called it. And, my grandpa got a kick out of, like, if I would mimic anything Filipino, he got a kick out of it.

**Anthony Tapiz 1:06:06**

At one point, he came to my mom, he's all, "I want him." And she says, "You have him every day." No, no. He was saying, "I want this one as my son." And my mom said, "No, Dad, you're already with him all the time. He already has your accent." And I'm all, "What?" She says, "Oh yeah, you—we'd say hey don't do that." "How come or why not." And she's all, "You sounded just like grandpa, I had to pull you away." But he was, you know, in their culture, the first grandson is a big deal. And, I was kind of going to use that as the impetus to get my cousins to let us see that saxophone. And, you know, as first grandson, as the only saxophone player, we would like to have legacy. I mean, unless one of them were to say like, oh, I want my kid to take saxophone and blah, blah, blah, blah, blah, blah. I really don't see like, how they can refuse. At least let us get it entered into the archives and what not. Or the chair. You know, I even asked, "Where did the barber pole go?" That's probably long gone. But uh, and I'm not even sure if the same owner is the same owner that opened this place. Not sure.

**Anthony Tapiz 1:07:47**

My uncle Bob would know what this part of the building was, he'd know what they were all. He's, he spent a lot of time I'd be here too. But—and they did not process that and went and went to [indiscernible]. And so she's always was known in the Filipino community as being a doer. And the photos from the Watsonville Women's Club, Filipino Women's Club. That was way before my time. I had no idea she was involved that much. And like hearing all the other folks go, "oh, Auntie Margaret auntie." I'm like, "Oh, no, they were saying auntie Margie." And I'm all, "Margie I've never heard her call Margie." And but that's how they remember her and that's how involved she was over there. And again, you know, I give her props for you know, going interracial, you know, that was a thing.

**Anthony Tapiz 1:08:48**

And then there's another phenomenon in our community, where sometimes the wife was a lot younger. And I know it may creep some people out but my grandpa was twenty-four years older than my

grandmother. They were married thirty-eight years and she even waited two years to marry him because my great grandmother said, "No you gotta graduate high school." And word has it, she she fell in love with him when she first saw him, that he was such a gentleman and so respectful and spoke some Spanish, you know, because Ilocanos—they still had Spanish in the schools. Even though the Tagalog area had English, Americans weren't fast enough. They couldn't roll out the system fast enough, so they retained Spanish. And, it was the Ilocanos who they sent to the Mexicans to say let's unite and unionize. And you know, it was probably a Filipino who talked to Cesar Chavez and say—you know, because they spoke Spanish.

**Anthony Tapiz 1:10:05**

And so like, I want to give props to the women of the community who really, you know, Rosita Tabasa who held a lot of that community together as people started to pass. And you know, I think it's great that they're gonna, they're gonna name a building after her. And I just thought the other day, "oh it's gonna look awesome." It's right across from Foster Freeze whenever I go to Foster's as I was looking at that apartment building.

**Anthony Tapiz 1:10:45**

And, but the community of Watsonville-Santa Cruz was always considered just one, you know. And so we're always traveling between Watsonville Santa Cruz, you know, as a kid you doze off, we need to wake up when you smell the vinegar as you enter Watsonville on Riverside. And then when we come home, you'd doze off, and you'd wake up to the smell of the mushroom farm that was right there, across from Home Depot on 41st. That lumberyard used to be a mushroom farm. So you knew you're in Santa Cruz when it smelled like shit, you know. And so that was— that's what it was like traveling as a kid between the two. You'd always know by scent where you were. And but for the most part, in their later years, I think the dances were probably the only place that—where they could see a general conglomeration of different parts of the community. And then as those guys started going, you know, we just attended a lot of funerals for a while.

**Anthony Tapiz 1:12:13**

And no one thought to ask these guys to record their stuff. I mean, the movie *Dollar a Day Ten cents a Dance* was even though it's, it's generic to the whole experience. They could have done one just on every little community, you know. Honestly, if we're going to have ethnic studies, like, when you study Filipinos in America, that's a must see. That's, that's mandatory. There's no other movie like it, there's no other documentary. I seen people try and put stuff together, but it's like reading Wikipedia its like, you know. But when I see like these guys who I knew as uncles on screen, I mean, I remember going to see the movie. And they pan the shot of this photo, and my mom in the middle of the theater stands up and is all, "That's daddy!" And there is a picture of my grandfather, probably about twenty-six, twenty-seven years old. And he's with a bunch of other guys on the back of a truck. And I'm like, " Oh my God, I've never seen a picture of my grandfather youthful." And I can tell you that that's him. And I just remember everyone around like kind of chuckling like—yeah. So that that movie-also let me know like, about their struggle, which I have not known, I'd never know my grandfather to be anything other than a barber. And then here, he's in work clothes, and there's the produce right there that they've just harvested. And I—that's when I knew I better find out, you know, what his story is. And so that I could tell my kids you know, they're not that interested, honestly. They're "Oh, Dad, you're gonna you're

Filipino thing." "Yeah." "You want to go?" "No." "Bring me lumpia." I tell 'em," I wont, you have to go get it. " It was one of those you have to go get it. I saw they're selling lumpia at Safeway.

**Anthony Tapiz 1:14:44**

So, that's—that'd all I can think of with respect to the music part of it. You know that a—there's a close relationship between the musical styles of the Philippines and Mexico and Spain. And so that I honestly when I hear some Filipino tunes, I didn't even realize they're Filipino I thought they were Mexican. And, I know that my mom heard me—saw that I posted a song "Adios Mariquita Linda. " And you know, you could go to any Mexican restaurant and have the mariachi play being a standard Spanish. But it was also popular in the Philippines. And they have a bilingual version of it. And I played it, and my mom said, "Dad used to singing that to mom all the time." And trying to get all romantical with things. And I posted—I made a pot of I don't know Adobo or something. And I posted that with the music playing and someone in the group said, "This brings me back to like 1958, my dad cooking and singing the song to my mom." And I'm all, "Wow, so there were other people." I think, for Filipino men who had a Mexican wife, that was like their song, you know, this, this song that's from the Philippines, or as far as they knew. And yeah, it's really a Mexican song. And, I just thought, how cool that they have such similar cultures that this one song covers both, you know. And when I had done one of the zoom talks, Amanda had asked, "Oh, what do you want me to play at the beginning?" And I said, "Adios Mariquita Linda." But I didn't say the Filipino version. So it started off with the mariachi version, which works for me, I mean, it's funny for me like I-because I grew up inside of both cultures. Like I said, it's strange to me when one doesn't know about the other. Yeah. And that's when I get "Is that a Filipino thing, is that a Mexican thing?" No, it's a both of you thing. And, like, I met a guy, he has a food cart, a truck. It's called Mestizos. It's got a big ol' sombrero, but with the Filipino star on it. And he has like, sisig tacos, you know, it's fusion food. And I asked, "Hey, what are you?" He's all, "My dads Ilocano on my mom's Mexican." Mex-Ilocano like me, you know. And people like to say chili-pino, but I say Mex-Ilocano to make sure they know I'm Ilokano And, I said, "I noticed you don't have the adobo burrito on your menu." I never even thought of that. And I said, "Well, I invented it when I was nine. I give you permission." So anytime I see a Filipino food vendor like that, I always tell them, "Hey, you have my permission to use."

**Ian Hunte Doyle 1:18:46**

You could be making big money off of that.

**Anthony Tapiz 1:18:48**

Yeah, totally. And then someone said, how'd that come about? I'm all, "We didn't have rice. " But we have tortillas. In like in one of the food groups I'm in like, I'm always telling them well, what you just described that recipe was created in like the forties when you guys were living in a wartime situation. My grandfather never made this dish you know. What is it, people always ask, oh, do you like Filipino spaghetti? And I go, "No." "How could you not?: I'm all like, "It tastes like sugar." You know, it's really sweet. And I'm all, "We never had that in my life." We've never had that. "What do you mean your grandfather was a Filipino?" And well, he was pre 1929. So if it didn't exist in his repertoire, we never saw it. And like, some Filipinos go "oh, you don't put fruit out at New Year's?" Round fruits were supposed to put round fruits out. It's an Asian custom symbolizing prosperity for the new year. And I'm all, "No we would never did that. We had fruit, maybe I didn't know." But, he didn't really leave us with those traditions only because maybe they didn't matter to him. And we didn't do it here. You know, I



kind of like it. I did it at New Years, I did the round fruit, and all my FOBs, the fresh off the boats are like, "Oh yeah, that's a Filipino way." And oh, well, that's the first time I've ever done it that that wasn't something we grew up doing. And there's things like that like, people always assume, like you like- I like Joe Koy but his humor— pass the funny accent his mom makes like I get all those jokes, but most of it is kind for, I say for FOBs who came over a lot later you know and I probably wouldn't pay to go see him only because those jokes ,yeah, get him they're—you know I didn't have a Filipino mom I had a mestizo mom. I had a Mexican grandma. So I don't—we didn't get a lot of the full on exposure to a lot of a little things. Just what counted what to eat. And how to show respect. That's really it. Like, I know for me, like my grandpa had flashcards, Heroes of the Philippine Revolution. General Del Pilar, oh yeah, General Gregorio. And my mom said, "He never did that with any us." I'm all, "That's funny, because he would have -I would go through those flashcards and learn he was the hero of this, he was the brains of the revolution with a secret password was to get into the meetings." And I think that hyper nationalism was from the lodge. And if my uncles were out and about doing heroin and stuff, I think my grandpa liked having me as the, as the one he would pass that stuff out to. Because even my friends, my FOB friends from the Philippines, they don't never—I we never learn that. I told them, you know, more than us and we're Filipino. But he was into like knowing that nationalist part of him was a coin collector, stamp collector. So, you know, I grew up doing that stuff. You know, he had all kinds of tailor's tools, so he had gardening, he said he was a renaissance man. And when I show you the sheet music, I want you to try and guess how long it took him to develop the handwriting he had cause I look at it. I'm all useless freaking like, calligraphy practically. And so I told myself early on, I want to have nice handwriting like grandpa, but I'm left-handed.

**Ian Hunte Doyle** 1:22:20

Me too.

**Anthony Tapiz** 1:23:14

It's the worst.

**Ian Hunte Doyle** 1:23:35

I can't for the life of me.

**Anthony Tapiz** 1:23:38

And so, I mean I would always—I photocopied the sheet music. And I would practice. I mean, you know, you'll look at a document, like the US Census document from 1890. And every one of those census takers they all had such beautiful calligraphy back then. That was just the norm. And that's what I think of when I see my grandpa's, like some American taught him the right way to do cursive. And he's stuck with it. And it's, I know that he practiced a lot, but I just thought like how much pride my grandfather has just in his style of writing his name. And one of the letters that's in the— in the archive, someone's saying, I'm thinking of you, think of me often, and [indiscernible] right. You know, so I figure if anything, these guys got a few years of some American teaching handwriting in school. And then I come to find out my grandfather was well known for being a ghost writer. So he would write the letters that when these old guys wanted to get the young wife, grandpa would write the letter to them. "Oh, how I want to see your face" and, you know, just romantic, and that my grandmother would get mad because he'd get a little too romantic and say, "Hey, that's not needed, that's enough." And I asked my

mom, "Well, what what's his success rate? You know, did they marry the guy or not? Was grandpa's letter, did it have the goods." You know, and so there's probably brides in the area, who probably went to their graves or, you know, throughout their lives, believed that their husband had great penmanship and a, you know, very poetic mind. But, he was, he was writing the letters sent home and try to get a wife. So I'll show the—some of the sheet music to you'll be like woah. And like, I got to one page where I'm all this is not his writing, it was someone else's. And I think it was Benny Tumbaga writing or something, but it was choppy and all that and all that's not his. But and you know, and back then, you know, they I think he was he would write the score for the other instruments. Like if they couldn't afford to buy the the music, he would just hand copy it and give it out to the band members. But yeah, sure—I'm not sure how much of that I ever really had scanned for the archive. But we've got to get it all because I know that maybe the Tumbaga's or the Ragsac's might have some of that music too. I saw somebody post something about having the sheet music might have been Modesto Tuzon who's down in LA, but I know that any of the—any people in the group if they went to any dance, they probably, they probably had my grandfather's band.

**Ian Hunte Doyle** 1:27:43

So what do you ever talk about, I don't know, the Caballeros or any?

**Anthony Tapiz** 1:27:51

I know my mom will tell us, tell a story that he would get riled up sometimes about a member, maybe they were causing some kind of ripple. And it really probably wasn't much but he would get like almost not, not dark but alluding to like yeah, someone goes against the lodge, we'll take care of it, you know, skull-dogger, right? And I'm thinking how could they go against lodge you guys don't like do anything like, I've been to the meetings. And I remember just playing and it was all in, in Tagalog and English. And I remember someone saying that I wasn't supposed to be there cause I'm not a member. And like everyone said, " [indiscernible]? It's just [indiscernible]." You know?

**Anthony Tapiz** 1:29:06

And the only other things the lodge did were weddings and funerals. And that's where they would get the ceremonial sword and I was a flashbulb boy. And my grandpa had his big camera and he'd unscrew it and hand it to me and I—I had to wear a suit. So I had a pocket. I'd pull out a good one out of this and give him you know, the flashbulb and he would take a lot of pictures. And then like if you go through his pictures if we could ever find them, because the curious thing with Filipinos that they would actually write right on the photo, "died." And like, or, you know what year and it's like wow. In case you are wondering, this guy died, and it was always in like some blue ballpoint ink. And, when I see a lot of these pictures that have come up in the collection, I see it written on and that same blue ink "died" or, you know, son of so-and-so. Very interesting to see all the similarities across all the families.

**Anthony Tapiz** 1:30:43

And I know someone approached me and said, "Oh, you know, we had a crappy mom, so we don't really have a lot of memories with her, we have them with our dad. And so that's why I like to fish off of the beach." I'm like, "Yeah, you don't see a lot of women doing that." But it's the daughters of these guys that are still doing it. And I remember going down there and they would bring a pot of rice. And whatever they caught they'd cook it right then and there you should see is usually sitting on fish, you

know, and we eat with our hands. And, I come to find out I hate fishing from the beach, it's the worst thing. I just hate having to get in. It just beats you up. And so now I say, "Well I need one of those big long poles if I'm gonna do what they were doing." And my mom says, "Oh, they used to go there all the time. They'd have a pot of rice and this and that. "

**Anthony Tapiz 1:31:53**

And but his lodge buddies, it was—when you say the lodge in the Filipino community a lot of it I think gets—just a melds into one but the lodge you know, there are Masonic and the same goals, you know, the brotherhood of men. And I don't know about any ancient knowledge or any alien secrets. But like I said, if you went against the lodge, we'll get you. And I still would like to know what they are like— like what is it? You went to another lodge? Or what? And I didn't even think that my grandpa could be that serious. Cause no one's ever seen him mad really he's a jovial guy.

**Anthony Tapiz 1:33:02**

When you go to Fresno, like my grandma's family is huge there. And she also had two sisters that also got with Filipino men. So we're there's one cousin who she's always— we've always been closer to her. Because she's Filipina too. And then one whole set of a family like eight kids who we've been kind of closer to them because they like us and Uncle Albert was also Ilocano and. But all the family and friends know like if it was my grandma rolling up, and we'd always go to my great grandmother's, the kids would just run, they knew it was my grandma. Because my grandmother would say, "Hey, clean that room, or hey, clean the dishes. You can't stay at my mom's house without"—and I have that same attitude. You know, like if you're going to be enjoying the house you better keep it up. And but if it was Uncle Archie it was like the kids would hang down from the tree" Uncle Archie, oh its Uncle Archie." And they all wanted see Uncle Archie and I'm all," mom what did he do for—they love him." They just all love uncle Archie". And I'm all," Hey, okay but not Angie Margaret." And I remember he would he would say hi to my great grandma and then go across the street to where Uncle Albert was and the next thing you know you could smell fish frying and they would hang out so they could eat all the disgusting Filipino food. And, you know, when you fry that salted fish, you could smell it. But yeah, it's some kind of phenomenon that three of the Miranda—Yepez daughters married a Filipino. And so they all have their own experience. But I heard one of the cousins say," You guys, you guys live out both sides of the culture." And I'm like, "Yeah I guess so." Whereas they were—after Uncle Albert died, they're mainly Mexican oriented. Like, I remember one of them wanting to get a hold of my mom to ask for a lumpia recipe. She's all," I've never made them." And we're like, "What? What is wrong with you?" And they all say, "Dad didn't do a lot of that with us." Because there was too many of you. But yeah, so my Aunt Jenny and my Aunt Helen, they both, you know, had mestizo kids. And it's now lately, I think a lot of them have heard about what we're doing. And one of them said, "That would be nice to do here, but none of us know these—you know, the answers to our questions." And I'm all, "Yeah, that's the tough thing right now is we can piece together what we want into a quilt. And there's still going to be some holes." And, you know, I know there's no archives anywhere that has this stuff. Like I'm hoping my uncles have some good shots of the building just to show you. I can't think of ever seeing a picture inside the card club or inside the barber shop. But I am going to ask them, let them know this is their chance to participate. And see, see where it goes from there.

**Ian Hunte Doyle 1:37:03**

Yeah, that'd be really nice.

**Anthony Tapiz** 1:37:04

I mean, if there was ever a physical archive my uncle, I don't think we'd ever part with that barber's chair. But at least we could like get some good photos of it. And I think you have—Eva Monroe has some, some photos of Universal Barbershop in Watsonville. But as far as—I know there's a few pictures of the band up there playing. But I can't think of a lot. I know that, if there's anything, they're going to be pictures in other communities having a dance where the band was playing. And I don't know if we're tied in with the Historical Society out of Stockton. I know Roy has posted a few things. It's about just letting them know what we're doing. But I don't know how closely tied in we are with them. But that would be interesting to see if anyone has, you know, footage or stock footage—again, if anything, they're going to have the MC the married couple and then you'll see the knees and shoes of all the band members standing behind them on stuff.

**Ian Hunte Doyle** 1:37:55

Do you know if your grandfather would play in Stockton?

**Anthony Tapiz** 1:38:58

Yeah. Stockton. He went to Stockton lot. And some of the families over there, like, his cousin's kids, it's almost like a kind of a—it's almost kind of like relative by like, a second cousin twice removed or something like that. It's kind of hard to keep track until my mom like says, "Oh, no. That was our cousin's blah blah blah." All I know was we had to care for this cousin's kid or for that cousin's kids. Or she told me one time of her and her older brother, Nino Archie, that they had to go to one of the families, one of the manong families where the marriage wasn't great. And they were threatened with removal of all the kids, because the house was filthy. And my mom and my uncle got volunteered by my grandma, let's go. And they literally had to go clean this house, so that CPS won't take the kids and she said it was gross. It was dishes, trash, used feminine products, like these girls didn't even know how to be clean. And I said, "Well, why weren't those kids cleaning up their own mess?" She's all, "That's what I wanted to know. Well, why was it us? and she goes, "I never was thanked." And this one family I've never ever heard them say, "oh and that time Rose, and Archie had to come clean up our filth," you know. I think they've washed it out of their memory. So, a lot of interesting facets to the whole story that—Honestly, some will do nothing to uplift the community. But I kind of feel some need to be told so that they understand it wasn't all hunky dory that there was some, you know there was some issues that if we were more accepting of outside help, they could have been mitigated. But, you know, it was left to team Margaret Lopez and kids to come fix. And then I also think that's what my grandparents' were looked up to is because they would help people in those hard situations. Without—I want to say without judgment, but my grandma definitely was a judge. I mean, she would tell him, "Stop having kids." You know, or don't complain about the system if you're not going to vote, you know. And, so like the family is lucky, but the community is lucky to have them. Like I said, my grandmother had to fight for a lot of stuff for her kids. Boy Scouts, what school they would go to, and, you know, it made them a stronger couple. And it really just made them pillars of the community, literally. I mean, I always hear people go—say that my grandparents were their godparents, and I'm like, wow. I think that this was like a "hey you're a godparent! You're a godparent! You want to be a godparent?" And because there were so many Filipinos, like it's common to have like five or six. In fact, in our family when you've only got the

two we go, "what's wrong with you? You're supposed to have seven or eight." Like, when Mexicans throw a big party like they quinceanera they always have the sponsors. And I will say these are their godparents now. That's a godparent for the champagne. And that's, that's how they took that, you know. Like when, whenever my aunts and uncles talk about their ninong, ninang, like I get confused. First and last names, please. You know? And then my two aunts have an argument about whether this one is hers or hers. And my mom had to set 'em straight, no, he's your nino and your nino is Henry. Yeah, but I gotta get going.

**Ian Hunte Doyle** 1:44:31

Yeah, we can end it here. Well, thank you very much for everything. I'll shut it off. Now.