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**H = HENRY
T = TAYLOR
D = DOUG**

LFP DT-R027

D: Today is April the second and this is Doug DeNatale, and David Taylor speaking with Henry DeSousa. Ah, Mr. DeSousa, Barbara Fertig has already done one interview with you, so we know something about your family life and your coming to

H: Absolutely, absolutely.

D: Let me just jump in the beginning. Let me just ask a little bit, I'd like to know a little bit more about, about the agency here. Ah, one thing that really struck me coming in here that all of these cartons here have

H: Yes, [laugh] yes. [PHONE RINGS. TAPE STOPS.]

D: Ah, let me put this back on. I was beginning to ask about all of these cartons here with addresses on them.

H: Yes, well, er, the agency serves really ah, 99.9% of the Portuguese community here. And one service we do for them it's relay cargo to Portuguese. There is a ship in New Bedford called Paul and Marie that goes every five, six weeks from the New Bedford Port to the Azores, er Madeira, and Lisbon and comes back. That's routine about nine, ten times a year. And so we collect those packages ah, from people, from the relatives here to over there. And er, when we do that we collect those and that's a service again for the people. The people they send usually clothes and things like that. Used things that, they are very useful over there to the relatives in Portugal. That's why we do that. So that's why we have the cargo here today. Usually I have a truck outside, that I put it inside. But my truck broke down. So I have those here. But I'm glad that's here [laugh] that are here today so you can probably bring that into the point. [laugh]

T: So how will this all be transported to New Bedford then?

H: Ah, this is going to be, as a matter of fact, a week from today. It's the last day to collect cargo. Monday I'll go down in my truck, drop it there. That's it. It's another service that we do to the Portuguese community.

T: Well, it seems to have grown, this supply. When we were here just two days ago there were only

H: Ah, they are grown. Ah! Yes. And I have more as a matter of fact. And I have two big boxes that I'm going to pick up. I'm talking about boxes for 8x4. Those boxes 8x4, it's people that usually they go back. To Portugal. They go back. They have been here for such years and they decide they get some money and they decide to go back. For good, to Portugal. Ah, they put all the contents all the things that have, the households inside of those boxes. And we ship them out.

T: This seems very interesting.

H: Yes.

D: How does word go out into the community? Is it by word of mouth or

H: This, well yes. But everybody knows me. It's such small community. 16,000 people is not as small as, but I'm so much, I'm the only one doing that and I become so very known. Before as I told you. I used to have a radio program. I used to broadcast every weekend. And, that I became very known. Ah, through that. So they know when they need anything, they come here. People they call me, not for that, they call me for so many types of information that [laugh] that I give to them as much as I can. And as much as I know.

D: What are some of the other services that

H: Well we do Notary Public service here. I am a Notary Public myself. So any, for instance, any paper, any document coming from here, like power of attorneys, and things like that. From here to Portugal I can make those things. I do power of attorneys in Portuguese. Being a Notary Public, consulate accepts me. The Portuguese consulate in Boston accepts me. All the communications that I do. What it does is just notarize my signature and this is a true document in Portugal. It is a legal document. I'm talking about this, and the translation I do from Portuguese these people that want to get married from here to there. So there is some translation to be done. All those things. I do it here. I do those translations. I do it. The Portuguese consulate, again notarize my signature, and it's a legal, a very legal document over there. That's another thing that I do here. I'm very, very different type of travel agency. Like American travel agency would't do nothing [laugh] this type of things I do. I prepare all the passports here for them. So the Portuguese passport I have prepared here. And I take them down. He accepts me as a Notary Public. Because the people sign, he relies on me that power for me to prepare the passports and of course the passports are done there. But I prepare everything here. That's

another thing that the agency does.

T: You mentioned power of attorney. What is the importance of that? And how do people use it?

H: Well, sometimes people they leave Portugal and they have like property there. And they need someone to run the property. They have money in the bank. They need somebody to withdraw money or put money over there. So, obviously they need power of attorneys. Another thing, people that got married there, they don't want to go there. That needs power of attorney to present them in a weddings and so forth. That's through power of attorney, that they accept like the girl or the boy whatever it's the case. To be represented by another third party with the power of attorney for that.

D: Does your power of attorney work for people that are in America?

H: Yes, exactly. Exactly, exactly, the powers of attorney that I do for the people. Ah, Joe Silva wants to send a power of attorney to Frankie Sousa in Portugal, so I do the document. I do the power of attorney. And it's a legal document over there. After going through the Portuguese consulate. The Portuguese consulate reads it, accepts the contents, notarize my signature, and this is it.

D: Is there any of it going the other way? Do people ever go back to Portugal and need power of attorney over there?

H: Yes. That, usually when I do that I use a lawyer for that. I don't want to get involved in nothing in English. I use my lawyer for that. I have a lawyer that works very close with me. So I have that bond really here by the official parts. But, being official in Portugal is the only way [laugh] it's the only way that's with me or people like me that does that, of course. But also we do translations from English into Portuguese or from Portuguese into English. Because sometimes they need the other way around. They have to apply to Social Security and things like that. Or get married here, they have to send for birth certificates. And we have to translate them into English. Then it's also again, done by me. With my seal of notary public which is a accept here in America as a translation. A very legal translation. Because I put my seal. Of course, there are other things that we do. All sorts of people ask me sometimes to go to court and translate for them. And things like that, myself or my daughter. From into Portuguese people that I try to run away from those all the time. [laugh] But that's another job that I preform for them. When I have to.

D: The role that you play in the Portuguese community here in Lowell. Would there be any counterpart to that in village society back in the Azores?

H: Not really. I would say no. But again, yes, to a certain point, a travel agent over there in Portugal does the type of job, for the Portuguese people. Takes care of passports and visas to come over here. See over there, a travel agent, you go to there see, my brother is asking me, he's sending me [unclear word] for me to go to America. And the travel agency over there takes from there. He takes everything from there. Works the other way around from there. Travel

agency over there will do that. So they go and they fill the papers, all of the communications and so fourth. And leaves those opinions to the right party. To the right side.

D: I've heard from some of the older communities in the Lowell that often times somebody would ah, play act out the same kind of role that your playing in helping people get, emigrate to the United States. And would even go to the extent of helping them find jobs. When they got here. Is there any, how does that

H: Well, yes, with the Portuguese community really, er, I don't want to brag about it. [laugh] But maybe we are a little unique, in that aspect. When people they came over. Usually they have a relative work in a factory. So, they come today, they start working tomorrow. Bragging because like, Portuguese are very known to be honest and very good workers. They came here with one thing on head, make money, and work. And the only way to make money is working [laugh] honestly. And really, they do that very well. And I don't know, not a single one Portuguese in this community, I don't know maybe there is some, that's in unemployment. That's unemployed. That is not collecting at least. Because after they finish that they have jobs. They are [unclear] I don't have, really. And another thing I can brag about and I can assure you. Very few families are in welfare. Portuguese type, they are very proud. They don't want to. And even if they are, they don't want nobody to know about it. [laugh] Because it's a negative [laugh] it's a negative, it's a negative point for them. If the others know, about they will criticize. Hey, this guy is on welfare. So it's a kind of pride, let's put it that way. And I have to brag a little bit about it, if you'll allow me to. [laugh] Yes.

D: What kind of goals do people have when you came here?

H: For a better life. Honest, really to make money. That's why, it's because of that that the Portuguese community, there is a negative side of that feeling. It's nice to make money but we have, we feel, we community, myself and a lot of people involved with, more with the community, as a matter of fact we had meetings and decide. We don't have people like lawyers and doctors. Portuguese we should have. We don't. Because they came here to make money. And the only way they make money is working and go into the factory. Easier than going to school and it's a long run. They want to make money, fast. So the best ways going to a factory work. If possible more than forty hours a week and make over time and make money. It's a negative side about that. So really, we don't have lawyers or Portuguese doctors. As far as I know we have a Portuguese lawyer. Here in Lowell, in Chelmsford, Mr. Herbert [unclear] He speaks Portuguese very fluently but he's old timer. He's like forty something years old. So he really is, he's an old timer. And it's too bad we don't have more of those.

D: What's the reason for making so much money? What do people tend to do

H: I think they want to live fast. They want to have cars. They want to get married. They don't want to get back to Portugal visiting or going back for sure. You know, they want to buy houses.

D: Here in Lowell?

H: Here in Lowell. Yes. That's another thing that's a very positive side of this. People, the

Portuguese, they, very few families they don't have houses of their own. If they don't it's because the Portuguese rented to them. They feel comfortable about that, but they're always looking for houses. To buy houses and they have been doing nice jobs here in Lowell. There was an area I recall Concord Street used to be like a slum over there. And the Portuguese start buying those houses one by one. And now, it's a beautiful street, with vinyl siding, lot of cosmetics but there is there that looks, the area, really, it's springing out with colors and er, beautiful homes. That didn't happen before.

D: The two comments we always hear from people outside of the Portuguese community, about this neighborhood is that the Portuguese coming in have just saved the neighborhood. The houses are beautiful now, and they used to be like slums on it. And the other thing that people outside the community always comment on is all of the houses have green vinyl siding.

H: [laugh, laugh] Yes. There is an attraction, yes, there is an attraction for green and red, I don't know why. Even in Portugal I can see, you can see little houses with red doors and green, a lot of green. I don't know, course, the yes, Portuguese flag is green and red. [laugh] Really, as you can see over there is green and red. But even though I don't think that's the reason. It is because two such bright colors. And they like, they like gay and gay colors, bright colors. I think that's one of the main reasons. They do that, they really like to, ah, maybe, because of those colors they can show off [laugh] a little bit, maybe it is this. Everything comes with pride. And they are very proud of their houses. They really practice a lot of hospitality. You go to a Portuguese house, the first thing you hear, would you like to have the wine? Well, they make most of them, they make home made wine. And or beer they or coffee they offer you. If it is time of dinner or luncheon you have to sit on the table. Otherwise they will get very disappointed, it's very offended with that. That's pride again. That's the way they are.

D: Is this neighborhood, is it entirely Portuguese?

H: Yes, this neighborhood here it's not entirely but about 75%. At least, at least Portuguese, yeah.

D: What are the other

H: Er, people that used to live here before. But as ethnic group, I would call the others, they are the American people that was here before. They were here before. Ah, now, two, three years ago we have some of the Asians. Asians coming in. And they are again inside of us. They are integrating inside of the Portuguese community. And we accept them, really we do. I know we do. We do accept them. They are very peaceful people. And I think they are much better off with the Portuguese community than probably another one. I don't know. I'm not pointing my finger to nobody else. But really because it's our Portuguese nature. We have been in Africa. We have been in Brazil. The Portuguese have been all over the world. In ah, looking back in a little of history. And those things have been a background really. We accommodate to live with any race with anybody. That's the story of Portugal for so many years. And I think that really gets influenced in us to accept any ethnic people that come to us. We open our arms. Really helped them. Give them a hand if we have to.

D: The culture is so different between the South East, the Asians and the

H: Oh yes, it's completely different. I don't think that we could ever really work together. But we would help them out. Work together, we can work together as a community. But our custom is Portuguese working together on sort of festivals and things like that probably not. They will keep them and we'll keep there. And besides even the Asians, they are so divide because as you know there is three or four different nations involved here on this refugees and immigration from the Asia. Ah, but we accept them. We got no problem. I haven't seen no complaint about the Asian people being, buy some houses and the next thing you know. Really, not at all.

D: Um, one of the things I wanted to ask you in particular was about the celebration "La Carnaval".

H: Yes.

D: The last time we were here and we started to talk about that a little bit. You pointed out that that was not, that that celebration was not folklore?

H: It's not folklore no. I don't, I don't, it is my opinion and I am very strong about that. That is not folklore at all, that is not folklore. Because folk music it is a type of music, right? It is a type of music. It's a music that came from our ancestors. Maybe hundred years old, right. And er, that type of thing it's done for just in carnival. And they don't, they have different music by itself. They have different music every single one, you know. That is more like a show, a little theater involved with that. They represent, there's a little history. And they sing in between. So is like a theater. That is for, in Brazil with the carnival is really big. Brazil is really big. They do those, that I would call folklore. Because they have those Brazilian marchers. They used to call the carnival marchers. That they have contest with that. That I would call folklore. This one is not. This one is not folklore because they don't use a type of music. A type of music. They can use any type of music and song, and song, to do it. It's something prepared every year. Something different. Something new as well as music. As well as the lyric, the words. So I wouldn't call that music. It's a custom they use to, being representing, if I may, being represent why didn't they play a little theater and they sing, they sing. Because we have, in Portugal we have, Giles Vicent [?]. It's called the father of the Portuguese Theater. We go back two hundred years ago. Giles Vicent [?] was the father of the Portuguese Theater. There was no such a thing. And they start making plays. Play on streets, like a group of [unclear]. If I can use the word. And he was the father of that. So he was really, and today we still, we Portuguese still using the same theater they use to represent. The same shows. The same words they used to do being a Portuguese archaic. Portuguese, very old. We still do that as a tradition. But maybe because of that there was influence that during carnival they have no question they do that, you know. There's always a story. And in other words, in other words, in carnival the people they have a chance to tell, to say what they want. It's like a joke. They have a chance to criticize the government. They have a chance [laugh] to criticize events that are going around the village or on the Island, whatever. That's a chance they have to spit it out. [laugh] O.K., and say whatever they have to say. But really, I don't call that folk, no. I don't think it is.

D: How far back does this practice go? Does it go back two hundred years?

H: Eee, I don't know really. That I can not assure you but it goes back quite some time. I remember, yes, I remember when I was a little child over there they would always have that. But not as much as we have now. Maybe there was no occasion, was no time for that. There was no money. Because that involves a lot of money for costumes and things like that, and for the dresses I would say. And clothes they it, for the clothes. There was not much money. Now there is, even there, there is more money. The people they feel that they got more money in their hand of course that's the progress. Even in Portugal. And there is more than, much more because from each, almost each village on the Island. Especially Terceira, the island, a particular Island. They practice this a lot. That's why I don't call it folk. Because it's this Island Terceira uses more of this type of thing than anybody else. I, they are about the only ones that use that, that carnival event.

D: So when they're using folk, it means a very ancient tradition?

H: Yes, music, yes. Yes, things that we were born, that my mother and my grandmother used to sing to me when I was a baby. Like for me to sleep. That I call folklore. And as a matter of fact, even the people that know a lot about it they call folklore. And they really compile it and they have those things in books, and they call it folklore.

D: Now, the carnival, is there a name for that practice that's going around like that?

H: Yes, they call it Dancas. Dancas means dancing of course. It's the same word. They call it dancas because they dance. They have a part dancing. They dance, they sing, and they play. Ah, so they call dancas carnaval. Which is, it is carnaval dancing group

D: How do you spell that?

H: Dancas, D-A-N-C-A-S. But the c's got a little comma, comma underneath so makes the S spell, Dancas, D-A-N-C-A-S. Ah, underneath of the C there is a little comma that makes, to make a S sound.

D: And the groups that go around and do this is there a name for those kind of groups?

H: No. Just a group of people, there's usually, they came from some societies, you know. And they put it together. Or even could be, like here there's a group of fellows they get together and they get some musicians and they hire a guy that knows how to do a little poem. Who could do a little poem. And they put some verse and lyric with the music. And the music, they just grab the music, could even be an American music. Something that's solid, and put the words into the music. Any type of music. Sometimes they come with music. They are very known, [laugh] American music they can do it, yes. So that is, as I say, that is why I don't call it folklore, really.

D: I noticed that there seems to be two different kinds. See if I'm right about this. That seems to be that there was one kind where it was like teenagers, boys and girls, together.

H: Yes, yes.

D: And then there was another kind that was mostly young men. (H: yes) Is that right?

H: This is correct. That's again, that's the progress that is influence of the woman, the women [laugh] inside of society coming along. Because, I just saw women making part of those things here in America. Seventeen years ago when I leave Portugal the women [laugh] would never take part in that, never. I never saw it in my life. Just the men. Even if it was to be a feminine part on the play. Would be a man that would dress as a woman to do this feminine part. Now, now they do, really, they do, which is nice. It's progress. [laugh] It's O.K. It is the woman liberation. [laugh] Even in Portugal. Yes.

D: The one thing that we were really bad about, it's really hard, there was so much going on when you were over in the Church Hall.

H: AH! You were over there! Oh, yes I saw you there, yes. I was making my pattern.

D: We couldn't, we weren't able to get the names of all the different groups. Is that something that you would know?

H: I can tell you roughly where they came from. Yeah, their cities, yes.

D: Tell you what. I, I brought some photographs with us. Maybe what we can do is

H: Yes, yes, I can, I can, I can tell you that. Ah, cause I was there. See if I can do a little for you on that.

D: O.K. First of all, there was this group. [Telephone rings]

H: Yes. Those guys are Warren, Rhode Island. I know this guy here [indicating]. Warren.

T: That's contact number 396, and

D: Yeah, And it's Warren? And how

H: W-A-R-R-E-N, Warren.

T: Is that from the town of Warren?

H: Yes. That's from the town. The Portuguese come from the town of Warren, Rhode Island.

D: O.K. And you said that you know this

H: I know this guy. I know, that's why I know it is.

D: The person playing the saxophone?

H: The saxophone, yes.

D: And, and can you tell us his name?

H: Oh, gee, I can't. [laugh] I can't. I wish I could. But there is a guy over here that I know him, ah, gee, that's right. That's the one guy, no, I don't know his name, really. I don't know his name.

D: Do these troupes have...do they have a name? Do they give themselves a name?

H: No, no. They don't. They don't. They say just, it's a Dancas from Warren. Yeah know, Dancas, they use again that word.

D: O.K.

H: It's a dancas.

D: Let me ask you a little bit about the

H: Which the dancas would be a dancing group. That's a word that

D: Let me ask you whether or not the different characters, O.K. There's the musicians and he's playing the saxophone, and the guitar. And this person is dressed as a doctor, is that correct?

H: Er, yes, well, it's a game. The play they had, there was a doctor involved on the play, O.K. I, let me see if I can recall what the story was all about. [looking at contact sheet] Yes, yes. OH, gee, this, this lady, remember there was a man dressed up? This lady married this guy. And this guy was a very poor sex performer, O.K. [laugh] All right? [laugh] So the wife was complaining about, and told the guy, "You should see a doctor, in order to see if there is a cure for that. See you really just don't do nothing for me when I go to bed with you." This is what this single joke is about. They use some language in a normal situation they wouldn't do it. But because it's carnival they really use some type of language that profane language they wouldn't use in normal times. So the guy went to the doctor. And the guy went to the doctor, they did wonder for him. He was so good the doctor with his wife could follow up with him. [laugh] So that's what the story's all about. On the other part. They were commenting about that, you know, they knew all the problems. They were trying to convince the guy. The guy was very [unclear] time to go to the doctor for such a case. [laugh] Don't mind me but I had to tell you that.

D: O.K., now, now.

H: I wish I can. [laugh] I don't know if I can think of any others. [laugh]

D: That was very good. All right there are these different, they all have, the musicians all have, were dressed alike. Is there any significance to the way they were dress?

H: No, not really, not really, not really.

D: Does each group change their

H: Change, they're different. (D: different from year to year) Yes, they change. Yes. Usually this guy, this guys the leader.

D: The guy that's wearing the tufted hat and carries the tambourine?

H: Yes, that's right. He's the leader. Yes, and the tambourine. Yeah, because there is two types of dancers. There is the one with the tambourine, and there is another one, they use a sword. I don't know if you have seen that?

D: I don't know whether we have seen that [unclear words]

H: Yeah, because here they don't use it, because they don't allow here in America. If they see somebody with a sword in their hands, they think that's a no, no. But over there, they really use a real sword. And they really fool around with the thing and beat them without hurting nobody. But here they can't do it because the law wouldn't permit nobody being swinging a sword around it. But over there in Portugal they use, really, a regular sword.

D: Are there names to distinguish the two different kinds?

H: Yes, they call it Dancas de Espada, espada - sword, and Dancas Panddeiro, tambourine

D: O.K. Can I get you to spell those?

H: Yes. [laugh] Ah, so Dancas De=of, of Espada, sword, E-S-P-A-D-E and the other one is Dancas Panddeiro, something P-A-N-D-D-E-I-R-O, so that's the tambourine, they use it. That's two type of different. Cause the movement is a little different.

D: Let's see, now. That was, this was at the, ah

H: This was the kids, yes. (D; The kids at the [3-4 words unclear]) Yes, they made one with kids really. Ah, that was no play, was just a little songs and nothing else.

D: Now, this is difficult to see. This is when we first came in and we were way in back of the crowd. And we couldn't get any closer. But this was one of those groups that was all male. And I think it was the first one that was there. Let's see if there are any, that shows a little bit better. If you look closely.

T: This is contact number 397, we're talking about.

H: Oh, gee. Oh, boy, I can't recall that.

D: They all have, they all have white shirts on. [telephone rings]

H: Oh, they were here from Lowell. They were here from Lowell.

[sound of microphone being moved]

D: So, we were talking about this group.

H: This one I can't recall it. I think, there was a group with just boys from Lowell. Probably that's what it is. Lowell.

D: Was that the group, are you thinking of the group that the Martins Brothers were in

H: Yes.

D: O.K. No it's not them.

H: That's not the one.

D: The man, actually it might be clearer in the slide.

H: I can't. I wish I could help you. But, besides I was so much involved with other things over there that I really, but there was another group, there was two groups from Warren. And I think the other one was just boys.

D: Again, it's very difficult to see it but it's, it's

H: It's very hard because (D: Yes) you took it from far away. Oh, this one is from the Lowell kids. This one is from the Lowell performers.

D: Ah, the first ones are. Yeah, but then, let's see down here, these ones here. It may be just that it's too far away

H: I think, I think, there was another one from Warren. There was two from Warren.

D: Again, this is going to be difficult. But this is a larger group. This is one of the teen-age groups with the boys and girls

H: This is the girls

D: And the girls had these sort of dark vests

H: Yeah, I know, I know which one it is. Because I can recall. I can see this guy. He is a big guy. With ah, instead of the spade it's a game. He uses a little stick, remember? Remember he had a little stick? But he was suppose to have really a spade. Ah, this group is from Pawtucket.

D: Pawtucket. O.K.

T: What slide rack is that now?

D: This is sheet number 397.

T: [unintelligible]

H: Yes, it's Pawtucket. I can recognize the man here. Yes, the girls are on one side and the boys are on the other. Yes. Pawtucket, Rhode Island.

D: What kind of performance do they do? Was it a

H: O.K. There was also a story. Let me see if I can recall. It was something, oh, yes, yes. There was a girl

TAPE LFP-DT-R028

H: This guy, the group was about ah, the way the teenagers in our days act. As far as love and marriage is concerned. The boys they have two and three girls, and the girls as well. As a matter of fact in that I recall it was the girls. That everything was around this girl. This girl had two boys. Three, it had three boyfriends. That used to visit. And she used to go out with them. Ooo, Thursday with one, and Friday with this one [laugh]. And Saturday with the third one. And all of a sudden somehow they found out about it. They found out about it. So they came back and tell her she was this and that and she shouldn't do that. She said, oh, what do I care. I don't care nothing. I don't care about that. I'm young enough. I want to just have fun, and I'll get married later on. That's basically was what the story was all about. Just that [laugh].

D: Now, this is the group. I remember, they were from Lawrence. And on the back of their thing they had, I don't know how to pronounce it. J-U-I-Z

H: J-U-I-Z, it means judge. But I don't think that's it. You know something. I didn't see this group. This wasn't there.

D: That's right. No, they played, they were at Holy Ghost Society.

H: I wasn't there. So I really, I really, I didn't see this group. I cannot tell you much about this Lawrence group. But the word they use J-U-I-Z.

D: Yeah. Actually one it, had it, and had, ah, Supremo, S-U-P-R-E-M-O, ah, JUIZ SUPREMO

H: OH! O.K. O.K. Supreme Judge. JUIZ SUPREMO, supreme judge. Probably the story was something about justice or that's what I can figure out from that.

D: That's interesting. The women all had banners. With the name of a different country on the banners.

H: Uh-huh, uh-huh. well again that's again I can see it here. So it probably has to do something the law. Because the Juiz Supremo means the supreme judge. Supreme justice, something like that.

T: That was number 378. We're talking about there.

D: O.K. Let's see. This one was in the hall. And all the musicians had these

H: Yes, this is the little kids. I can recall. This is the musician for the little kids. A very young group.

D: O.K. and do you remember where they were from?

H: They are from Lowell.

D: They are from Lowell.

H: Yes. They are from Lowell.

D: Are they affiliated with any particular group?

H: No, no, no. Just a group of ladies that put those kids together.

D: Ah, ha, Who were the ladies involved? Do you know?

H: Ah, yes. Ah, oh, gees! Ah, Carol, oh gee, I don't know the last names of those ladies, but they are, they are neighbors over here because. I know they are. I can give you the name of when they were single. They are, the girl is Carol Leandro. Maybe she got married now, she got another name but Carol, Carol Leandro, L-E-A-N-D-R-O. And what's was the twin sister, Carol and. Oh gee, they are twins as a matter of fact. I can't tell the other one but just for the kids that [unclear]

D: And were the musicians also from Lowell? [Telephone rings]

H: Yes, everybody was, this group was all from, as a matter of fact right now they are, they went to, ah, Canada with a group. Yes, they left yesterday. (D: Really) Yes, because, why? It's a game. That's why I don't call it folklore. Those dancers, those dancers. Let me use the word, those dancers, those groups, they preform twice a year. In ah, carnival and also Easter.

D: Oh, really?

H: Yes, they go over in Easter. And probably if you come around here next Sunday, probably it will be around here in this area again.

D: Next Sunday,

H: Er, Easter Sunday.

D: Tomorrow?

H: No, a week from tomorrow. (D: O.K.) Tomorrow, I'm sorry! Tomorrow, tomorrow. Hey, what the heck I'm talking about! Yes. (D: Oh really) Yes. I wouldn't be surprised that there were some around here. (D: I'll be darned) Not as much of course that they are there, but they came around. Sometimes in Easter Sunday.

T: What time during the day?

H: Ah, gee. I don't know if they are going to have some on Holy Ghost, I can find out and let you know. (D: You Know, when we,) I can make a couple of calls and find out.

D: You know, when we were driving over here we passed, is it the Pioneer Club, is that what it's called? There was, there was a chartered bus parked out in front.

H: That's exactly what I'm talking. That's it. If you go over there. That's exactly what I'm talking about. That's exactly what I'm talking about, today and tomorrow. Exactly, (D: O.K.) Yes, they do it, yes. (D: O.K., um) And sometimes they come with a different story. More religious type story. You know, O.K. (D: O.K.) It will be more a serious thing. At Easter will come with more about Jesus born and things like that. (D: Really) About most, ah a season story. (D: Uh-huh) Most part of the time they came here.

D: Do you remember what the story that the group from Lowell was in?

H: Yeah, I've been trying to think. I saw it very slightly, and I don't recall, really. I don't recall. I've been trying to think, about it. I don't know what the story was. Really, I don't.

T: That was number 390 we were talking about there. [Telephone rings]

D: Yes. O.K. now, this is the group, let's see. This is the group that the Martins Brothers did.

H: Yes, yes, yes. O.K. This Martins Brother every year they came with, they are, they are really from Terceira, so. And this one was what? This one about this witch lady, that will heal, medicine and any symptoms that you had, any sickness. Type of sickness with the most unusual way of treatment. Like go home and er, get a chicken part, a chicken hand, leg, and if you have a pain in your back and just rub it, scratch your backs with it, and will be better. [laugh] You know, something like that. That's really, and she comes with the most unusual funny ways of curing [laugh] any type of sickness which you could have. (D: O.K.) All right.

D: O.K, and let's see,

H: Even for any love problems. She would give you any type of result. Of advice.,

D: There was this character who has an umbrella and a bowler hat and a pipe

H: Yes, yes. Exactly. This character had an umbrella. What the heck was wrong with him? He had a problem with his back or something like that. Yeah, he had a problem with his back. That's why he was all

D: That's why he was all crunched forward.

H: Yeah, yes, yes, and I think, I believe she told him to go to, yes, yes, she told him to go to bed and have his wife on the top of him. [laugh] Was really, his hump [laugh] would get straight. [laugh] (D: O.K., O.K.) Yes.

D: And this, um, well.

H: So as you can see they make funny stories.

D: I can remember at one point she was looking at some, palms

H: Yeah, reading the palm. Right, exactly. (D: Unintelligible) Like a gypsy, yes. Because she, he was telling her about the line of your hand, tell me that she did this and that and such. That's right, so it was something, exactly. (D: O.K.) Exactly.

D: You said that sometimes they were commenting on Politics and that kind of thing. Was that [unclear]

H: Yes, yeah. Here they don't use it that much. They don't use that much. But in Portugal they really criticize the politics and they, they and they [unclear] Right now in Portugal, I don't want to lie, and maybe I'm far away but we have maybe ten or twelve parties over there. Government Parties, they really criticize a lot there. But more there, people here are not much interest. That's a funny thing about it. People here are not much interested in politics. That's why we don't get involved with politics but we also don't get involved with politics in Portugal. They really can care less for that, hey but they do, over there they do a lot. They do a lot. [Telephone rings]

D: Oh, on, on the musicians, another thing I noticed, was when the groups that were the teenagers. All of the, I think all of the groups that we saw it was all stringed instruments where as [unclear]

H: Some of them were not. The one from Warren I recall there was a trumpet and ah.

D: Well, that's what I said, that the one that had men in it those also had other instruments as well.

H: Yeah, not because there is men. There is no, that's the musicians and the type of instruments they have, they are, they have available. There is really no particular thing for that. They can use both of them, both of them. Yes. They can use.

D: Well, while we are looking at these just to change the subject entirely but, I did want to ask you one thing. This is sheet 384, these were some pictures we took over in Wang. That assembly plant. And one of the women showed this, [Telephone rings] embroidery that she did.

H: Embroidery, hand embroidery. Yes. They do that a lot.

D: And I wanted to ask you whether, is there a name for this kind of embroidery? And would you that?

H: Yes. I think this is called crochet. If I'm not wrong. Crochet (D: Crochet, uh-huh) Crochet is a type, that I can see. I think this is really crochet. Because there is another type of embroidery that, this is crochet with needles. The other one is with a needle. They have a piece of linen. They do a draw. I got a lot of those, some of those in my house. Oh, gee. I must have one thing to give you. I knew I had it. This is, this is embroidery, hand embroidery [unclear]. This is supposed to be a wind mill (T: Oh, yeah) [laugh]. It's very hard to detect but this is what really, that would be called crochet, but they do a lot. As a matter of fact in the Azores there is a lot of embroidery houses. People they work for it. Or they do like they do here also with the housewives and they call it job. This guy goes by the houses of these ladies. And he drops things for them to do and when it is ready he goes over there and picks them up.

T: Oh, yeah

D: Huh. Right.

H: Yeah, know there would be a big controversy as a matter of fact, here in America because of that type of job. Because taxes purposes.

D: So, there's nothing of that sort that goes on here? Is there?

H: Not really. No. No, they do it just by themselves. Just for themselves, yes. Because really it wouldn't pay off. It's a lot of time involved with that. If you are going to multiply that for six, seven, ten dollars an hour it's going to cost you a fortune. But that verses in Portugal, like a dollar an hour. [laugh] Or a half of fifty cents an hour, really makes a difference, a heck of a difference.

T: I was wondering if there was a Portuguese word for crochet?

H: No. They use the same French word. Crochet, as you probably know it's a French, it's a French word. Crochet, they use the same thing. Except the other type of crochet, crochet, the crochet is not really a commercial thing in Portugal. The hand embroidery is. The hand embroidery. They import as a matter of fact here to New York. They have Portuguese hand embroidered stuff, here. Yes, because as I said they really, there is a lot of people work involved with that type of import. When I say Portugal I'm talking about the Azores. That's one thing I want to really emphasize. I'm talking about the Azores. Because I'm

D: It really seems that there's quite a, quite a cultural difference.

H: Yes, yes, there, yes. And there's more. Ah, mainland, over here in Lowell maybe there is not even thirty families. Mainland this would be all the Azores and Madeira. But Madeira, Azores they are very, very common. They are island so there are a lot of the same types of thing.

D: O.K., um. Let me ask. Let me ask you about the music some. Ah, one question that I've been meaning to, to ask. Ah, the fado. (H: Yes) The instruments that are used, one is the normal six-stringed guitar and

H: Exactly, that's what we call violao. We don't call it guitar, we call it violao.

D: How would you spell that?

H: Ah, V-I-O-L-A-O. But the A has got a till on the top. You know what I'm saying, violao, (D: Yeah) In order to make

T: Oh, yes. Right mm-hmm.

H: Ah, Violao. That's what we call violao. And the other one we call guitarra. Was guitar. (D: Guitarra) It's guitarra, G-U-I-T-A-R-R-A, guitarra, guitarra, guitarra.

D: That's the instrument where,

H: That's right, that's an instrument. As a matter of fact I have one.

D) It has, it has the tuners up at the top of the head.

H: Exactly, exactly. And it is, it is twelve strings. Twelve string, it is a Portuguese guitar very unique. I think it is. I Think! I know! It is the only country that has such shape and has such sound. Makes a very particular sound, Portuguese guitar.

D: Now I know there is a well known maker of those down in Boston I believe. What' his name, oh, let me see Pintar?

H: Pintell, Pintell, yes. He's a player. And, yes, there is one here, a guy here in Lowell that is also a guitar player. I won't say he's very good but maybe someday he's really something. Ah, ah, gee I forgot the names sometimes they skip from my mind.

D: Are you thinking of the person that plays at the restaurant?

H: Yes.

D: Is that Tevares?

H: Tevares, ah, gee! You are getting better than I. Yes.

T: Exactly, Tervares. Mr. Tervares. We have some. Well, those guys they play guitar. But I have for instance a friend of mine, not because he's a friend of mine. And he [unclear] in California. He is really an artist on the guitar. He's a musician. He's something too. That guitar can really cry in his hands. We use a lot of [Portuguese word] a guitar (same) the guitar is crying. Really. Because he produces a lot of sounds from that guitar. That's really unbelievable. Takes good, lot of thought and probably lot of feeling to do that from an instrument. But the guitar. The Portuguese guitar which is shaped like a heart. Produces a very different sound. Very unique sound. They claim that guitar went with De Gama when Vasquez De Gama discover India. [laugh] The sea way to India. And with Ferdinand Magellan, you people call Magellan that's [Portuguese word]. First time matter of fact when someone said Magellan. I didn't know what they were talking about. [laugh] Really, completely. It's like if I tell you Mr. Micheau, you don't know what I'm talking about. I'm talking about mixen, in Portuguese it would be micheau. [laugh] So, Magellan they claim they really went on ships, when we went to discover,

D: Are there many people in Lowell who play the guitar?

H: AH! Tervarse would be practically, there is another one. The guy is very good with guitar. It is [Portuguese word] that's the guy that plays [unclear] [Portuguese word] is very good with the guitar also. As a matter of fact, in my opinion he's even better than the other one. But the other one can play the velong. And the velong makes the good part in a Fado. Because, there is a different technique if you have heard that it is a completely different technique. Because when the person is singing the guy is just following up. But the music is not played in the background. It's just going with a different design of music. Let's put it that way. Whatever he is singing. But fits in, fits in. That's a completely different technique.

D: I see references to another,

H: Excuse me, even the velong is played as you noticed with the five, they use the five fingers in order to play velong. I don't know if you noticed that?

D: Yes, yes.

H: They use pick. They use the five fingers to play velong or guitar. That's played with the five. Usually the guitar, the guitar is played with this finger. They put ah, yes, they put a special nail, a plastic nail and with a pointed fingers. When they play the guitar. Velong there is a good, he plays the velong with a, yes, with a nail but with the five fingers. Plays with the five fingers. At the right hand.

D: Now I've seen references to another instrument, but I'm not sure what it is. It's ah, I don't know how to pronounce it right.

H: Mandolin?

D: No, it's REIJA.

H: REIJA? Are you talking about RAJAO?

D: That may be it.

H: A very tiny instrument?

D: That's probably it, yes.

H: Rajao it is exactly the same ah, instrument they use in Hawaii. What you call the, the, the ,

D: Mandolin?

H: Yes, it is. That's exactly the same. Because they claim. I have read a lot of times about that. Rajao is an instrument from Madeira. And the first Portuguese to go to [unclear] was the Madeirans. They went there two hundred years ago. And they took that instrument with them over there. And the natives, they used it. They claim that's what it is. I cannot assure you but makes a lot of sense. Because, that Rajao is absolutely. Rajao it is an instrument from Madeira. Small. And that went to, they went to Hawaii. Oh, the Portuguese in Hawaii they are big really. There is very old people there. The Portuguese organizations in Hawaii because the Madeirans they went there two hundred years ago. And they took the instrument with them. And the natives liked and they start playing it but that's, lot of people they say there is Portuguese instrument from Madeira.

D: Well now, are there any musical instrument makers here in Lowell?

H: No, not really. Not really. Right now, even we can't find. I have a guitar, a guitarre. Portuguese guitarre that was done by an uncle of mine. He was professional instrument maker guitarre.. Especially guitar and vilon. Which is vilon is classic guitar. Ah, they used to make it. And I have one in my house. I keep it as a souvenir from my ancestors. And as a matter of fact it's as old as could be. But it's in top shape, good shape. It was made by hand. All made by hand. With an old fashioned type of groves and things like that. And it's something that I treasure. Ah, right now with the different techniques. There is not all those people that do it, you know. They go for now [unclear] glue type of thing they have commercialized I think.

D: Ah, let me ask you about Fado. I know very little about it. Will you tell me something about the history of it?

H: Yes, I can. Because I've been very, that's really in my, I like Fado very much. I'm Portuguese and I've been born with Fado all my life. Fado was a very, Fado means with a [unclear]. It's a Portuguese word. Fado means Destiny. Destiny, fate. My fate. My destiny. This is my Fado. My Fado it's been here selling [unclear] to Portugal. That's my destiny. That's what I was (in Portuguese). That's what I was born for. It's what the word Fado means. I an start by that. So Fado was very popular. A very, Was assumed from the people. The people had nothing. So became very sad song. And it is still. Fado can makes you cry. Makes me cry sometimes. When I listen to guitar at a good, a good [Portuguese word] Which is the person who sings the Fado. FADISHDA could be Fadishda in Portuguese there is the case could be

Fadishda male or female. Ah, singing a Fado with, always tells you Fado, not always but most part of the times tells you about the lost love. About a person that went to fishing and he never came back. There was a wreck. A person that went overseas never came back. You know, Fado tells you about a love that somebody, I love you but you don't love me. You know, things like that. Fado tells you about, my God, if it was for heaven. I'm recalling some Fado, it was this way of living that you want to give me you better take me, cause I don't want to live no more. So this gives you an idea of what Fado is. Of course this is Fado. Fado stuck with the people. People used to sing the Fado. Fado was a song of prostitutes. It was. It used to be sung in Whore Houses. By the pimps and prostitutes.

D: So it was low life.

H: O.K. It was low life. After the gentleman start getting involve with Fado because it was something. And they start sophisticating Fado. And the thought came to sophisticate so we had, the story tells you about some [Portuguese word] that guy that used to live with the king. The, the, what shall I say? The horseman, then that used to get involved in taverns with the lower people. Get involved with that. Get drunk with them and sing the Fado, you know. And the thought start coming up. I can recall that we had good Fadishda. One of the best. There is an old Fadishda the story tells you called [Portuguese word] called SEVESEERA. Maria Seveseera. There is no, because there was no tape record [laugh] nothing could be taped. This lady they say was one of the best. There ever was. Maria Seveseera. From this lady was such good voice, and such good way of singing the Fado. From that we jump with lady that is still alive and has been here in Carnegie Hall in New York. Ah, singing Fado. She's very good. She has been here several times. Ah, she's called Amarlia Rodrigues. Amarlia. Amarlia like the AMARLIA. This lady was really one of the best. This lady was so lucky because she came at a time when we could tape. We could record her songs. And she had good powers. She had good people behind her. Even in good poetry. And some good musicians. Making nice songs for her. And she became one of the best. And she's still one of the best. Being an old lady, she's about sixty-five years old.

D: What's her last name again?

H: Rodrigues. Rodrigues. Amarlia Rodrigues. She's alive. And she's one of the best. Right. Because she came at a time that we don't have the profession of sound that you have now. So she had to sing without amplification. Without that technique she was one of the greatest performers. And she made some movies about Fado. Yeah, it was involving Fado. You know, she made several movie pictures. Portuguese pictures involving that. And Fado now, it is a very commercial thing. Even for us Portuguese. It's all over Portugal. Whatever is a Portuguese. I don't think there is a Portuguese without having a record or some sort of tapes. I myself I have it. With a Fado.

D: There seems to be a real circuit of Fadishda.

H: Yes, yes there is a big, there is. Here in New England. There is so many restaurants. They have an attraction. In order to attract they go for the [unclear] they go for the typical. So they have performers. There is a lot of them. Lot of Portuguese Fadishdas around here. Some better

than the others, but, they do excellent job. At least they keep the tradition of it.

D: Now is that an Azorian form? Or is that

H: No. Not really. It's mainland. 100%, 100% Mainland.
100% Mainland. Yes.

D: But it was accepted and,

H: Well, what they say and I believe in that, it's an old thing, where there is a Portuguese there is Fado. [laugh] See because I think we have something we mumble, we sing, the time it's Fado. Like I say the word is what it is cause the melody could be a lot of things. I think it's a happy Fado also. I talk about sad but there is also the happy Fado. Of course the music it's a happy music. But Fado really as the words say is a destiny is more in the sad part.

D: So Fado has become a very professional.

H: Very profession, we have very professional in our days. We have Amilia because of her age. But there is like [unclear] it's a little sophisticated Fadishda. It has been here a couple of times. He sings it with very good [unclear] behind him. Having a guitar and also a velong. With violins and everything on the back ground. In order to fill in. So it's a more sophisticated Fado, but is one of the best.

D: Among the Fados singers here in New England, who would be the ones who would be considered the best.

H: Well, we have good performers here. There is one girl that I like very much. In my opinion she is one of the best. ANA VINEGAR. VINEGAR is vinegar, but she's a sweet girl. [laugh] I don't know it's the name, she married this fellow Vinegar. Ah, Vinegar. V-i-n-a-g-r-e. From [unclear]. She's one of the best. She's from the Mainland. Matter of fact she's one of the best. Ah, we have also another girl over here, she was a professional. She's in New Bedford with the Portuguese station, the radio station that we have there. She's NATERCIA DA CONCEICAO. Men, really there is a lot of them, there is nothing that really in particular I'd call really a good Fadishda.

D: Ah, the person known as,

H: Vinegar

D: Vinegar. Where does she live?

H: She lives in New Bedford. As a matter of fact she performs almost every Saturday in Sunset Restaurant in Cambridge. She performs there a lot. She's very good. She's got a good voice and a good way of singing. Because to sing the Fado is like anything else. Fado is more like sole music. O.K. If I can make a comparison. If I were to compare Fado with something, I would compare Fado with sole music, yes. In America, I would.

D: Um, how about here in Lowell? Are there Fado singers here in Lowell?

H: Not really. Not really. Lowell doesn't have no Fado singers. Here, no we don't. They all come from outside. They all come, we don't have nothing like that. I know there is a lot of Fado singers but [laugh] no one that good there. Really cause they are, I like to sing the Fado. I sing the Fado but, I don't go there really. I like it. I like it. I like to sing the Fado. If I got a guitar. Some people say I'm very good. [laugh] But, that's again I don't go and sing. If I happen to go there, if they ask sometimes. I have sung up there on at there on Four Seasons but just because I was there. And, hey, Henry come over here and sing the Fado, I'll do it.

D: So Fado would also be sung at home.

H: Yes, oh, yes. Yeah. Any housewife when she's doing the house she starts singing Fado. There is another type Fado. It is called Fado Queenbora(?) Queenbora it is with the University of Queenbora. It's very known. A very old university. It goes back five hundred years old, University of Queenbora. Where the doctors, lawyers, most part of them, they came from. It is big campus. It is a type of Fado they create. Is more bla, what you call it? Balar,

D: Ballad?

TAPE 2 (SIDE 1)

H: Yeah. Queenbora that's one of the oldest universities of Europe Queenbora yeah. It was created by 1500. It is a different type. A different type. Because the guitar, you can use the guitar or the viola. Although the students over there they have a black cape. An old fashioned still habit. Black cape, they envelop themselves in a black cape. Like they used to have in the old times to cover themselves, you know. They still have that thing. And they create a type of Fado. It's a ballad.

D: What are the types, are there any other types of music that people would sing?

H: Well, yes. Talking about, we'll jump from folklore to the mainland. The folklore depends, where you are. What the region is. Let's split Portugal. The north, the middle, and the south folklore. It's a little different. The folklore in north, it's a happy folklore. It's all of Vira. Vira means turn. So they really turn around. You need three steps. Fast three steps. One two three, one two three, one, two, three. They move around and they vira. Turn. Ah, North, it's very North. Also, you start coming back, you start having Malhao. Malhao, its more one type of one, two, three, (slower). ((HENRY DESOUSA SINGING)) This is a folklore.

D: That would be in the middle part of it?

H: Ah, the middle part it's carried on, the middle part they have a folklore that's really very, very

slow. It's like, people because they go for the Alentejo. It's a middle region of Portugal.

D: I'd like to back up a little bit and ah, and first of all Vit,

H: Vira.

D: How do you spell that?

H: VIRA.

D: And then the other, the second one.

H: MALHAO (unclear, speaking Portuguese) There's a lot of that type of thing. Once you go back to Alentejo you have got a very, what we call lazy type of music. ((SINGING)) So this is a type of [unclear]. You start going South and then you start going up again. Going back to South you start having Viras again from the North. Goes up and down [laugh] the extremities of the country. Then we jump to Madeira it's a happy folklore. It has a lot of Malhao some type of Malhao over there. ((SINGING)) Even they call Bailinho, in Madeira they call Bailinho. It's really echo of the Malhao from mainland. The Azores some how because they are so far away. The folklore becomes almost like on the Alentejo, the middle of the country. Ah, they say, there was some [unclear] which the person from Alentejo which were some of the first inhabitants to go to the Azores. Because when they discovered the Azores there was no people here. And because also the Azores are [unclear]. They are so [unclear]. They have been so [unclear]. During the five hundred years of history over there the folklore is really very slow. I had a chance to talk about that [unclear]. There is some happy songs, but most of them they tend to be very, thing about the person that went away and never came back. Talk to you about the immigration. That person, that sweetheart that went to the sea to fish, to maintain the house and never came back and things like that.

D: Sorry to keep dwelling on the spelling, but Lentage?

H: ALENTEJO. Alentejo, Alentejo is a composition you know Tejo River in Portugal it's TEJO. Call it Tejo. Alentejo, it's over Tejo. Alen means away from Tejo. So, Alentejo. O.K. That's good.

D: And when you talked about Madeira, you talked about,

H: Ah, BAILINHO. It means little desk. Bailinho is diminutive for desk. Bailinho.

D: So you, growing up in the Azores, the tradition that you were more familiar with the slower,

H: Sure, sure, sure. That's why we create a folk group here. That unfortunately hasn't been on for two years. We tried to really create a movement of that music, of notes but it is a slow folklore, mainly. Very slow, very slow, folklore.

D: And when people would have that kind of music in the family, how would it be performed?

Would it be with instruments? Or would it be with,

H: Instruments.

D: Is that a typical way or,

H: Yes, with string instruments. String instruments, absolutely. Ah, as a matter of fact in the Azores we got a viola. It is a twelve string. The viola, it is a very metallic sound. Produce a very metallic sound. And they call it, it really belongs to the Azorian folklore. The viola. Some people can really do wonders with that. Sounds like the guitar, the Portuguese guitar having a metallic a more metallic type of sound.

D: Was it ever sung without any instruments?

H: Not that I recall of. No. Except maybe school songs and things like that. As far as the folklore is no, not really. See could never be because the guitar was brought and the viola was brought from the Mainland. When they came over. So they really start going with instruments all the time.

D: So when you sing, when you're making music for yourself, you usually play with the guitar?

H: Yes. Play with the guitar.

D: It's kind of a dilemma. I'd love for us to record your singing but if you usually play with the guitar, I think it would be,

H: Oh, no, no, no. I don't play guitar. I'm not a guitar player. So somebody plays for me when I sing, really. I can sing you a little bit of Portuguese Folklore, Azorian Folklore. There is a very known, two of them that I classify as the best. (portuguese word) means black eyes. Dark eyes, let's put it that way [laugh] Black eyes is slightly different. [laugh] [Portuguese word] means black, so that's really a song about the eyes. Your eyes. It's a little talk about your eyes. So,

D: Unclear

H: Excuse me. There is somebody over there?

D: No there is a service man.

H: I don't think so because I have the door locked. Ah, the song it says your eyes so black, so dark, so dark. Are like Gentiles. From Guinea, Guinea, Portuguese Guinea. Ah, Gentiles from Guinea that's what the lady says. Ah, they are Gentiles because they are BLACK. Oh, I'm sorry. Your eyes, your black eyes are Gentiles from Guinea. Black because they are from Guinea. Gentiles because they've got no faith. They got no faith or nothing. That's one of the ways. So it goes like this. In Portuguese. (HENRY SINGING)) Instead of [Portuguese word] I use Negrous because Negro. And Prayto is the same word for it. This is the song. There is another song that's called Saudade. Saudade is means, there is no translation in English for Saudade. I

think I went over that before. Saudade is spelled SAUDADE. Saudade is a very Portuguese word. It means Miss. To miss somebody. O.K. Instead of singing I miss you. I can say I have Saudade of you. So I miss you. Saudade is also homesick. I feel Saudade from Portugal. Means I wish I could be there. I'm homesick. So the word Saudade really means a lot. You are away,. You left me. So I feel your absence. I am missing you so I have Saudade from you. That's what it means. So, then it was, become this song that I really think it's one of very nice song. This song the lyric for instance is very popular. I am using a very popular lyric. It's the one that everybody sings when they sing like this it's the one that [unclear] . It has four versus, it's the one that [unclear] do. I'm using popular lyrics. Saudade it's been like somebody dying. And we feel the sense of this person. It's like a curtain, a purple curtain covering your heart. You know that Saudade. That's what the poet did with this. So this becomes like this in Portuguese. ((HENRY SINGING)) This is one of the ways of Saudade. I think this is one of the beautiful because it's like ballad, very sentimental, very sad song.

D: Don't hesitate to sing the whole song.

H: OH, no not really. But, well this really goes they repeat themselves a lot. This is four verse. The four verse thing. And they will repeat this and they will come back and repeat themselves, blah, blah, and sometimes there is people singing on the back. And they repeat the words often. So there is a main voice in times. Not all the times. People repeat on the back. I'm trying just to give you just a general idea, [laugh]

D: We have plenty of tape here, don't worry.

H: There is another one if you want to go with that, it's called [Portuguese word] means my love. So MEU two words, MEU means my love, BEM could be my love my sweetheart. So ah, this song says also about my love you have been far away. You never wrote me a letter. Please when you have time write me something. When you go away don't forget to leave your name on a little stone. Write your name on a little stone on the harbor. And leave it there for me to see it. You know put your name on the little stone of the harbor. So that's what this word this lyric is all about. So..((HENRY SINGING)) It's a very folk music.

D: Is that the whole song?

H: It is. No, no there is more left but.. O.K., this is one thing I'm giving you a lyric but there is so many lyric the people part. There is so poet. Sometimes the people they make words into this. All the songs that I have sang over here. This folk from the Azores. Anybody can really make a verse and put it inside of the lyric, by itself.

D: Just so we have one on tape. Would you mind singing it again? If you were going to sing it. How you would put together a whole,

D: Pf, er, see sometimes we are prepared. This guys they go to sing. Those performers that sing this folklore. They have always these things on the sack. I will call it. So they have bag and dig it out. [laugh] But they're always thinking of, they're always try to take with them new words. New verses that they made themselves for that. There is so many. I'm just telling you,

really the words that's more usual. There more usual done. Those are the words, I'm getting here, it's words that everybody knows, that's the words. Everybody sings those words.

D: All these songs, they'd be a lot of improvisation to the,

H: Exactly, that's what I'm trying, improvisation I'm looking for that word. A lot of improvisation with that, they can go there and improvise but there are people that can. They don't have to think twice. They go over there and boom, boom. They do it one after another. There are a lot of people that do it came out of the Azores. There is a type of thing that as a matter of fact I'm going to have that type of thing. You want to be here on July the 29, no May the 29.

D: Ah, yes we will.

T: I won't but he will.

D: I will, yes.

H: So be in touch with me. There is a something going on over here in ah, the Portuguese grounds of the church, Saint Anthony's Grounds. And there is on Friday May the 27 if I am not wrong. YES, May the 27 there is two guys that can improvising. And they sing for a half an hour improvising. It's the same melody and they start adding by just singing. With four verses. The first rhyming with the third. And the second rhyming with the fourth. And they no problem they can go for hours and hours with this without failing. [laugh]

T: These people live in Lowell?

H: No, they don't live in. As a matter of fact they came from Rhode Island. Rhode Island New Bedford area. It's another part of the folk Desafio. I forgot about that. Desafio. It is I want you. I'm telling you Hey, come to me and I go to you. I am fighting you with words. O.K. They fight with words. Dsafio D as in David, S in sun, A-F-I-O. Dsafio. Cantigas means song. CANTIGAS (Portuguese Word) it's another word. You can see them here. I have four. As a matter of fact I'm the one that attract them because I am involved with that. They are going to be here and that's funny the way, that's the way to sing music. They really play. There's four. And sometimes they jump six verses and eight verses. Sometimes on the end. Because when they go to six the first has to rhyme with the third, and the third with the fifth. The second one with the fourth and the fourth with the fifth and the sixth. You know. You see three and three. To get three rhymes, three words that rhyme. Got a few with rhymes. Otherwise it was no good. It's a must. They cannot learn one verse without rhyming, it's so good. Yeah, that's called [unclear]. That's what the word improvisation, really what they call improvisation

D: I'm sorry I interrupted you,

H: That's all right.

D: Um, you were going through the different types of ah,

H: Songs, yeah. [unclear] Ah, there is [unclear] on the Azores. St. Michael for instance another Island. I'm giving you things about [unclear] the Island. But the folklore sometimes, most part of the time. The same song, the same folk song. It's got a different a little twist in another Island. It is not exactly the same same thing. The words could, it's a little different. Being basically the same melody. O.K. basically the same melody, same design of music but some notes there is a different twist. That's what I was trying to tell you. Saint Michael there is a song over there that's sort of happy. A sort of joke song. Ah, it is called Sapateia. Sapateia is shoe. Sapateia meant tap your sapateier. So tap dance. SAPATEIA. So it's more a happy thing. ((HENRY SINGING)) So this is more a joke thing. So when I say Sapateia means tap dance my love tap dance. Let's turn and tap dance again, sapateia again. How many times at dinner, we use dinner for supper cause [laugh] there is no word for supper so the dinner is all right. [laugh] That's a joke you know. If the priest of the parish knew how good it is to sapateia, he would stop saying mass come with us [laugh] do the sapateia with us. So that's sort of joke song. But it's folklore so it's more happy. We have also more happy. But very few of them [laugh]. Also we have a Chamarrita, Chamarrita, every Island has got the Chamarrita. O.K. it's CHAMARRITA. Every island's got a Chamarrita. Chamarrita in some Islands it's very slow. Very slow. See if I can get a slow Chamarrita. I have a fast one in my mind. Ah, Chamarrita, well in a small way there is a Chamarrita very slow. There is one Island, two Islands, Chamarrita is fast like a Viras from North. Remember when I told you about the Viras? It is very fast. The two Islands they are very close to it. [Portuguese word] they have a Chamarrita that is very quick. It is quick. ((HENRY SINGING)) And the other one goes all around, never stops that's the way it is. Very quick. On the Islands they do this.

D: And that's your own Island.

H: It is my own Island. [laugh] they do that. It is very typical. Chamarrita, Chamarrita (portuguese word) they call it to pick because they sing and they dance and they play it. This is really quick, quick. And all the verses, the four verses they use it is all jokes, you know. Most part of them they are jokes. The first one I say is, everybody that comes to [Portuguese word] remember to dance, come over here. We want to see the rose, the carnation for men, rose for ladies, and all the bunch of flowers. All the bunch of flowers come in. Because in Portuguese carnation it's suppose to be masculine and rose is feminine. We have always in Portugal always feminine and masculine case. So they using the word [Portuguese word] which is carnation for men. And the rose which is [Portuguese word] for the women. And they says, Hey! the carnation the rose and all the bunch of flowers. So it's like that. Ah, the other that I said was ah, they had send their son to the back yard to get some cauliflower. You know what cauliflower is? And he brought ah, turnips instead. [laugh] Ah, gee! I was all prepared to cook with cauliflower instead he brought turnip. It's a type of joke song.

D: Earlier you had mentioned that song about immigration. Now the song you sang before about writing your name on a rock,

H: Yes, that's more an immigration song I would say.

D: Were there any others of that type?

H: Ah, not really. Not really. That type of immigration, no.

T: Any songs about traveling to America?

H: Not really. You were going your way, but really they didn't say. Coming to America is like, I can recall that coming to America was a very seldom thing. I can recall with all the Portuguese used to immigrate to Brazil. Because it was open country for the Portuguese. The Portuguese don't need no Visa to go to Brazil. Still. You need a Visa to go to Brazil it's American Passport. The Portuguese with Portuguese Passport just waltz right in. Cause Brazil used to be Portugal at one time. We discovered Brazil so it's sort of, like a Brazilian coming to Portugal it's no problem. Ah, and I can see when they used to go to Brazil. I can remember those Brazilians come very rich because Brazil was really a very wealthy country. You probably recall about forty years ago, forty-fifty years ago a newcomer lots of money. Yeah, so there is a song that's a folklore from Saint Michael the mission it says, I didn't go to Brazil yet, and they already call me Brazilian. What happened when I came from Brazil with lots of money! (laugh, laugh) I wonder what would happen when I came from Brazil with lots of money in my pocket. So the song goes like this. ((HENRY SINGING)) So this is like what happened when I came from Brazil with lot of, lot of money in my pocket! That's all the song that I really recall that mentions something about immigration.

D: There's one type of song that is sung pretty much all over Europe. But not sung so much now-a-days but, songs that really told a story. Like ah, would tell a tragedy or something that,

H: Yes, we have those in Fado. Fado, they use that really in Fado. They use it a lot. Fado they use it. Tell a tragedy, tells a story that happened ah, I can recall one is very famous is, (In Portuguese) A very old song. It's a very old Fado. And people still sing it because it's a very nice melody and they tell about this water mill. You know, the water mill. By the side of the river. And there was a flood coming up. Cause there was so much rain on the top of the mountain the flood came down, the men of the water mill saw that and tried to save himself and his son. So he grab his son underneath and try to make through the river in this tiny bridge to go to the other side and run away from that. But the flood came and took him and the son. After that the water mill never ground flour again. That's the end of the song. So this tells you a story about that, yeah.

D: A lot of these songs would involve fights that took place in a family where one member of the family would kill somebody else in the family, or something like that,

H: Well, yes. I recall another song also this girl, Fado again very known also, this girl was much in loved for this boy and one day she found him with another girl, and she shot the girl and shot herself. Didn't shot him O.K. True Love!

TAPE 2 (SIDE 2)

H: And there in the tavern, and everybody, you was wondering who he was. Because he used to go there almost every day. And is like with the black cape. It is called [Portuguese word] means a guy involved in a cape. And ah, all of a sudden one day the owner say this is Fado, this is Fado. Today, tonight we don't want nobody. So then they used to you remember the whole family used to go around the tavern and go and do things on the street and hiding underneath of those big capes. So nobody allowed to be with a cape here today. So the guy says O.K. so he took his cape away and it was the king of Portugal. [laugh] So that gave the Fado another flavor. Everybody went there. Kisses his hands and the Fado went on and on [laugh] for all night. So the King was [unclear] listen to the Fado, silly songs. [laugh] If it happened I'm not quite sure [laugh] But they made up something like that. So just to show just how important the Fado is in Portugal. And there is also Fado about bullfight. That's one tradition over there. It's all about bullfights. The bullfighter that gets killed by the bull. It never mentions the poor bull. [laugh] and the poor guy getting killed. [laugh] Yeah, as a matter of fact I recall, of course they used two types of bull fighting in Portugal. There is the Royal Bullfight, and the other bullfight. The Royal Bullfight, there is no bullfighter. It's all in horse, the horse riding. They call it Royal Bullfighting. Because the horse named them. They used to go to and do it with their horse on the ring. So they still have that. Matter of fact four years ago in Lisbon I happened to have one of those. They had old coaches. They bring [unclear] oh! That's beautiful. Because they go to the museums and they bring a coach. Old golden coaches. And they put the people, the guys were fighters, the bullfighters they came out like that. With the three corner hats and everything like that. They used to dress that. Yeah, they do it once in a while. The Royal Bullfight.

D: Well changing the subject somewhat from music. What do you remember about growing up in your family? How you doing on time? Are you all right?

H: No, no, that's all right.

D: Um, how about stories? Were there stories that were told in the family?

H: Mm, what do you mean by that?

D: Well, let me just back up just a little bit,

H: Like the old people tell you? Old people when there was no radio and things like that?

D: What did people do for entertainment?

H: Yes, there is stories, stories. Yes, you are saying it right.

Like would sometimes there is people they really know more stories and they are more [unclear] in knowing that. O.K. Yes, like for instance I can recall being fifty years old going back, now I understand it happens no more with the T.V. and radio and everything it is gone. But ah, I can recall that around what used to do the corn. O.K. corn, and you get the corn from the fields, and the corn would get dry on those things that you remember those post that they got? And after we'll go to the cellar or this place, all a lot of people together, and doing the corn. Yes! they pull

it with the hands,

D: So they take the shucks off.

H: You know getting with the, you know you got to do it by hand, and they have some machines to do it by hand

D: Was this just to take the shucks off the corn? Or does it take the kernels off the corn?

H: The kernels off, everything, both. The cover then the kernel after.

D: So this is after the corn is off the st,

H: Yes, we used to make a row with the kernel. One, and after it would be easier with this part of the hand to take it out. One, by one. One, by one not really. Then somebody would tell a story or singing like that. But it would be everybody was working telling stories. And I remember my mother and my father telling me stories for me to sleep. I remember that. For to be quiet please. Cause we were five boys and [laugh] the sort of entertainment we had in nights.

D: What kind of stories did they tell you?

H: Fairy stories. Fairy tale stories. Yeah, not really nothing ah fairy tale, nothing more.

D: Do you remember as an example?

H: Gee, I want to go back in that. [laugh] Gee, not really. [laugh] so far away.

D: So obviously, it was quite different from the situation where the music still continues from the Azores and here the story telling is pretty much non,

H: Yes, yes. The story telling yes, yes I think it is. As far as the Azores are concerned I'm quite sure it is. Everyone has a T.V. set now really. They rather watch T.V. than listen to those things. It's too bad that they fell like that.

T: I was wondering if in all the years of Portuguese, if any one's ever written a poem or song about this place?

H: America?

T: About Lowell in particular.

H: Lowell. I don't think so. There is a guy over he's very good in poetry. Portuguese, as a matter of fact it's a man that I can call, his names Jorge. Could you write me something this music about Lowell, he will do it, he will do it. Yes, Jorge Caires.

T: How do you spell that?

H: JORGE, Jorge CAIRES.

H: Yes, CAIRES. Jorge Caires is a guy you can really depend on him on that. They always look on him for things like that. He lives here in Lowell?

H: He lives in Lowell, yes.

D: Do you know what street he lives on?

H: Yes, Jorge is my neighbor as a matter of fact. He lives in Pine Street.

D: Does he just write the poetry for himself or does he perform it?

H: No, he used to have, as a matter of fact he put a record with music. Music original, as a matter of fact I think I have it. I'll give you a record. (Henry is talking from a distance and can't be understood) I've got one of them over here. I'm quite sure you can have this.

T: Oh, wonderful, thank you.

H: This is a song about Chamacha, CHA there is a parish in ah Madeira. Because there is such nice there could be a lot of flowers. And those girls they come to the city to push and sell them. So I'll tell you what it is, it's a girl from Chamacha, Florist from Chamacha.

T: And the other side?

H: My times for my youth. When I was young. He recalls all old things that he did when he was a little boy. This is Jorge. Could you see the [unclear] over here on the hand.

T: Yes, yes

H: O.K. You can see. Those guys they are all from Madeira. Jorge is this guy. Used to sing and have this folk group. I regret it. I told him so many times, Jorge don't let it go. This is beautiful. And I made so many and I put so many times festivities together, I was always asking Jorge to perform because it is unique this type of thing. [Portuguese word] Word) It means is basement group. [laugh]

D: (laugh, laugh)

H: Cause he used to be off in his basement, so. [laugh] O.K. music and words from Jorge Caires. O.K.

D: And all of the musicians are from Lowell?

H: Yes, they are all from Lowell. That's right. They are all from Lowell. This guys the guy that owns the Casa Radio over there. [unclear].

D: I'm sorry. Who is it that owns the Casa Radio?

H: [unclear] That's the guy that owns Casa Radio.

T: So in this photograph on the back row on the left, what's this man's name?

H: His name is [Portuguese word]

T: And then,

T: Jorge Caires.

T: And on the right in the back?

H: This guy on the back is? OH! it is [unclear] the man who plays the guitar, remember? The guy with accordion that is John Vosh and Alvito Silva.

T: In the front row on the right.

D: Have there been other records that have come out of Lowell?

H: Oh, they have so many. From Lowell, no. From Lowell, he was the only one that puts them out. After that he put out a long playing 33. 33 1/2.

D: Do you know the name of it?

H: Oh, gee! I don't.

D: Would they have that down Casa Radio?

H: Yes, I'm quite sure they do. I'm quite sure they do. But here he has been the only one to have been produced in the city of Lowell. Jorge. I don't know nobody else. Ah, like coming back again most part of those performers they have in Fado anything they put records around. As a matter of fact I have two over there that I intend to give you before you go. Made in California friends of mine, they are very professional. The guy plays guitar, the Portuguese guitar. That fellow that I mentioned before. And I was intending to give two of them that's from this girl that sings very well. And another fellow that is a friend of mine. And they are all friends of mine. They are from my place in Portugal. So I have been in California three or four times visiting them.

T: So Jorge writes a lot of poetry and songs?

H: Yes, Jorge is very good on that. He's really quick. He improvises really quick, he's a quicker

D: And does he recite the poetry?

H: He does. He does.

D: On what kind of occasions would that,

H: Specially we invite him what I had, as a matter of fact I recall New Years and things like that Jorge, the radio station asked him to go over there and do something about that. Or about Easter but I don't know about tomorrow is going to go. MIGHT, when I had seven years ago my radio station. I'm his friend and neighbor to him, I used to invite Jorge to, Hey, Jorge write something about, and he would go there and say it on the, recite himself over there. About Christmas or anything like that, yeah. He's very, very, very good on that. Quick. Very quick. That's Jorge.

H: What does he do for work now did you say? He, Oh, gee! He works for I think it's, He works for Coke-a-Cola something like that. He works in a factory somehow.

D: I have another question. Let me just change the subject one more time. I wanted to ask you a little bit about the Holy Ghost Society. Are you involved with that at all?

H: Well! I was never involved with the Holy Ghost Society itself. Never. Even I am a member of the society of course. And I have to tell you that I call it our family room. Portuguese family room of Lowell. I call that the Portuguese Parlor. Because if you ask anybody to visit us really, I think that's the place to have because it's big enough and nice and neat. And there's plenty of space for it. And that's a big plus in our society, in our community I would say. Holy Ghost Society, excuse me PAUSE Really I was never involved that I'm telling you why. I'm involved with Holy Ghost Society has got a festivity on the Holy Ghost Sunday goes by the Catholic Calender. The next Sunday it's Trinity, Trinity Sunday. And I've been involved for seven years with that. That thing I just mentioned over there in the church. So I can't be a second to others. If you [laugh] if you allow me. That's a Portuguese expression. Ah, so really I was never involved it that so we work very close together. And I really think they are doing a fantastic keeping the tradition over there. And there is people over there that they been, that have been respecting the old timers, they've been working over there all their lives. Their fathers were the ones that put the place up and they helped. They were young kids and they still belong to that. They really are the soul of the Holy Ghost Society. Even if they, if some day they pass away I think the others will keep with the tradition because we have some young people right there who have been lately much lately there have been a lot of young people, Portuguese people there to keep going with the tradition. And keep the place in shape.

D: And Holy Ghost Sunday, when is that?

H: Holy Ghost Sunday is going to be the week before. So were talking about, it would be in the 20, I'm sorry the 22.

D: 22 of?

H: Of May. It's what they have over there the [Portuguese word] Which is the bread soup. They used to have the tradition there, with the beef and everything, they have it there. And ah,

on the 29th of course it's Trinity. That's when we have it here.

D: And what takes place on the Holy Ghost Sunday? Is that when the crowns are involved?

H: Exactly. That's when the crowns are involved. Remember that I let you saw some pictures then? That we had the [Portuguese word] you took a look at that?

T: I don't think I've seen those.

H: Yeah, that's when they make the [Portuguese word] this is the making, Holy Ghost Society this is all the rye bread all prepared to put the broth inside to make the [Portuguese word] or the bread soup. Yeah, that's the tradition with the Holy Ghost Festivities. Brought from Azores, the Azorian again. This type of thing doesn't happen on the Mainland.

D: And the Trinity Sunday, now what takes place?

H: Well, this is the part of the tradition. We don't do the [Portuguese word] but, we have a Brotherhood. About two hundred fifty families. That they give per year, there is a fee of twenty-five dollars. And on Friday before. I'm talking about the 27th. That's the day I mentioned those fellows are going to sing. We slaughter about 2,000 pounds of beef. We slaughter because we don't buy the beef. We buy the animals. The cows. And after we take them to the slaughter house over here. We buy the cows. Ah, we take it over there, and after we cut the meat in roughly eight pounds. We give it to the Brothers. To fed those two hundred fifty families. Ah, this is a tradition from the old country. It's called The Holy Ghost Meat. O.K. they call it Holy Ghost Meat. So we give it, about eight pounds of beef. Two liters of wine. We make the wine. We got it, as a matter of fact if you went to the cellar of the priest over there ah, my gosh! twelve hundred quarts of wine there. For that event.

D: In the Rectory?

H: Yes. Not in the Rectory. In the cellar of the Rectory.

T: Is it made there? Or just,

H: Made there.

D: Oh, really.

T: Really!

H: I can show you if you want to go there, I have the key. I can show it to you. [laugh] And take some pictures.

T: Who makes it?

H: We do.

T: Yes!

H: We do. The (Portuguese Word) it is like the directors O.K. The directors of the Society. We do it. We put it there and we'll give two liters of wine to each family. And a loaf of Sweet Bread. And a loaf of regular bread. But I'm talking loaf, not like this because this not really big. I'm talking about shape, long and big. We give it to them. They get it. And don't forget the festivities for everyone. No restrictions. Especially for those who belong to the Portuguese Community (Henry is looking for something and talking at the same time) For the Portuguese, as a matter of fact, I got it here, all right they came over here, usually I collected mine. Because I (laugh, laugh) don't open mine. [laugh] This 1988 it has a card over here. So number, where ever he lives. Number and name Portuguese Trinity Festivities. Lowell, Massachusetts. It's twenty-five dollars and over here they got \$1.95 and we stamp and we sign it, you know. Let me show you another one.

T: Now explain again. Now who would buy one of these?

H: Yes, the Brotherhood, each Brother would buy one of those.

H: This is the [unclear].

T: Oh, thank you. O.K.

H: [laugh] The [unclear]. (pause)

D: And ah,

H: Shall we start it? Yup!

T: That is [unclear]

H: [Portuguese word] means address.

D: Address, all right. Great!

H: And there is over here in the background, if you can see, it says [Portuguese word] Proud to be Portuguese.

T: Ah ha, what's this seal here?

H: It's the Portuguese Seal.

T: Like the one I see on the flag.

H: Yes, exactly. Which we have some of those. I got them, cause we send them, I think I have some over there. We made some medals. For the festivities and things like that. The

Portuguese flag in the background. We give them around for the Brothers to have.

D: That's wonderful. So, just so I have it straight, there are a number of different societies and devotions in the community.

H: Yes.

T: That's the Loretto,

H: The Loretto, yes.

D: The Holy Ghost.

H: The Holy Ghost. The Trinity. There is Saint Anthony.

D: Saint Anthony, huh?

H: Yes, by itself. And there's Saint John. Saint John takes part this year on the 24th. Saint John, It's an old tradition in Portugal. That's a big splash on the Mainland. Not on the Azores. Festival Saint John. In the Mainland they really do marches on the street. Then people sing on the streets. And it's really a splash, Saint John. The Azores they also have that. Not as much. Specially [unclear] does a lot. [unclear] and [unclear] they have a lot of Saint John. They have a special field that they call Saint John. All the people get together over there. They bring food. They do food there. They eat, everybody dances, they sing. They get instruments together. [laugh] they just make up music and dance and that's it. This is a big thing that just happened over night! Nothing, just happens, nobody invites nobody. And there is no promotion. There is nobody to promote nothing, people just go there cause they know they meet over there. They say, Hey! There is nothing over there. Just a field, nothing else. So there is nothing. No schedule. Nothing! There's no program. O.K. It's a good day. We have Festival Saint John 23rd-24th.

T: Of April.

H: No. June, 23 and 24 of June that is Festival Saint John. Festival Saint John. That's another thing that they have. Another one. Yeah.

D: And how is that,

H: Under here's another one, they do something that's ladies. They have Ladies of Rosary. The Ladies of the Rosary. There is another. It is another group of ladies belong to the church. And they do some errands,

D: What does that group do?

H: Oh, Gee! they have a garage sale. I don't know what's it called. So they do a lot of hand embroideries and things like that. And they sell them over there in the Church Hall. You know.

They do that and they do some little things around. Our Ladies of Rosary. They do it. Er, so, besides of that we have two soccer teams as you know. We have our band, [unclear] That's about it. [laugh] That's a lot of involvement. I wish we had just one instead of so many. With structure, really. Because they are so dispersed it's no good.

D: Does the community do a flag raising at City Hall?

H: Yes, we do. Around 10 of June is like the Forth of July in here, in America. Ten of June it's Portuguese Day. And they do that yes, yes. They really put the Portuguese, we are involved in some group and we go there. We play the American Anthem and the Portuguese Anthem. The band goes over there with the musicians and play it there. Yeah.

D: Is there anything special involved with Easter? Like a celebration

H: Well, yes. There is specially involved. Besides the church thing. Ah it's a Mass of the Portuguese they all put new clothes to go to Church on Sunday, on Easter Sunday. And they go there so by it's self it's heaven for them. And they have special meals. That day usually meat, beef or any sort of meat. Because they have been eating fish [laugh] so they really go. Thursday, and Friday, and Saturday they have been doing fish. So they go really over to meat on Sunday. And being a Catholic, basically, community we are really, really Easter.

D: We spoke with Fr. Silva this morning and he said that we should go up and take some photographs,

H: Oh yes. He's a very nice man. A wonderful man, and a man with knowledge. Used to be a University teacher before he came over here. His use of words is fantastic. He's very, very, that man gives us a sermon about problems and going to the point and using proper words and very easy words. He's a plus for our community. I think we should be very proud of Fr. Silva. He's very special. Yeah. Very good man.

D: Modest too. I didn't know he was part of the University.

H: Oh yeah. Very modest. But he's a man with knowledge. Speaks English very fluently, and his Portuguese is really something. So he's a,

D: He didn't tell me about all the wine in the cellar.

H: Ha, ha, ha, I got a key, I could show it to you. [laugh] Yeah, I bet he didn't mention that. He's very, we are very good friends. Me and Fr. Silva. Even sometimes we have not the communion of the same thoughts. It works out. I had some things with him, but we have to get together. But he is something. We should be very proud having a priest like him, yeah.

D: I think I've just about run out of questions.

H: [laugh]

T: Anything you wanted to add? Or anything you wanted to ask us?

H: Not really. I just hope that this thing that I was asked to do for you is going to have any use for you. And I understand this is going to the Library of Congress in Washington. Right?

T: That's right. Correct.

H: You are gathering, I ask you just this type of information? Or also you have things that you would, like souvenirs from Portugal and things that you take there? How this is going to work? As far as all the nations are concerned? You got a spot for each,

D: All of the materials that we're collecting. All of the interviews, the recordings, the photographs we take, all of that will go into the Library of Congress, in a collection there. And a copy of everything will go into the Mogan Cultural Center. Here in Lowell.

H: Oh, I see.

D: As far as the other things like,

H: I'm talking about objects. Yes, objects.

D: Things like records, photographs, papers, like that, those are things that will go into the Library of Congress.

H: And stay there.

D: Objects are things that the Library really can't handle.

H: Yes, I hear.

D: That's why we're really not collecting any artifacts or,

H: You mean of there in Congress? The Library of Congress?

T: Like a whale bone or oars those are things more for Museums.

H: So the Library wouldn't collect that.

D: Yeah, we're a Library so we collect books. And things like that,

H: More books, yeah, what I'm saying but the records like would go there or?

T: This could go, yeah. We have ways of dealing with records,

H: The book I just give you will go?

T: No problem.

H: But objects it's very hard as I can see to put it there.
It's more a museum site, yes I can see it.

D: So hopefully all of the information that we gather will be of use to scholars, and also we hope will be of use to the community. Just for example, a lot of the information that you have been giving us today, someone say in the Greek Community in Lowell may have no knowledge of that, may not even be aware that that's in Lowell at all. You know, and so a lot of this kind of project is to just share the customs and the culture of the different groups in Lowell between them. So people can understand each other better here in Lowell.

H: Sure.

D: And also so that there's [unclear] say something about the way Lowell is at this moment in time. Contributes to the portrait of Lowell as it is today. So that years from now looking back it will be a record of where Lowell is today.

H: Absolutely. I understand that.

T: O.K. I'm going to turn this off now.

H: Yeah, guess so.

D: Well thank you very much.

H: Hey, that's