

BIOGRAPHICAL SUMMARY: Rose Cambra Freitas

Rose Cambra Freitas was born on June 16th, 1932, on a Hawaiian Commercial and Sugar (HC&S) plantation in Pu‘unēnē, Maui, Hawai‘i. Her father, who was born and raised in Kula, worked as a luna (foreman) in the sugarcane fields, while her mother was a homemaker. Rose’s mother had twelve children, nine girls and three boys, of which Rose was the second eldest and first girl. Growing up on the plantation, Rose was quickly introduced to horses and learned to ride. In 1951, a rancher named Raymond Freitas came to her home in Makawao to meet her and discovered that she was an expert horse rider. They started riding horses together, and in 1952, Rose and Raymond were married. Rose and her husband volunteered in the park for sixty plus years, working in the cabins, assisting in feral animal control efforts, and helping with other projects. Rose has led a distinguished life as a member of the Makawao community, as a nationally recognized cowgirl, and an honorary park ranger at Haleakalā National Park. In 1999, she was honored by the Department of the Interior for her volunteer contributions. In 2005, she was selected as one of the 100 most influential people of Maui County of the last century, and in 2006 she was formally inducted into the National Cowgirl Museum and Hall of Fame. Additionally, in 1974, Rose and her daughter, Sharon, founded the All-Girls Rodeo and Junior Boys and Girls Rodeo Association.



Rose Freitas at her home in Makawao.

ORAL HISTORY INTERVIEW

with

Rose Cambra Freitas (RF)

Makawao, Maui

June 14th, 2021

BY: Alana Kanahele (AK)

[NOTE: Also present at the interview is Micah Mizukami (MM), Center for Oral History, and Ted Rodrigues (TR), friend of RF.]

RF: Good morning, Alana and Micah. It's nice to see you folks here again. Let's continue from the last presentation. I'm going to talk about when Raymond took me first into the crater in 1951. He said "It's a must, Rose, we must go, I must take you to Kaupō Gap because there's maile down the gap and that makes leis for our hats." So, we went, we picked the maile, and then we came back, and he taught me how to make maile lei.¹ That was my first time learning how to make maile lei. We made three, one for him, his dad, and myself, and we brought his dad's one home to him. And he said that's usually where he goes to hunt goats in that flat, all those little flats here and there. The goats are always around in that area. So, it was pretty easy to get the goats from in the saddle. And I was just intrigued to learn how they made maile lei, how they smashed it with the stone. We used a brick, we used a stone from outside, and then you have to pull it off the vine that's inside and use just the soft part, and he taught me how to join it together and get three strands, and then weave the three strands - you stand up and you just shake it around, and it kind of weaves itself and then you do enough for the length of the lei to go around our hats (it can even go around twice to make it look fuller and prettier). Oh, I was so happy to learn how to do maile lei. We would go all the time (into the crater), we would always take a ride to the Gap (Kaupō) and, we always went as far as the (park) boundary. There was an old gate there and that was the old boundary, but I understand there's a new boundary now. Yeah, there's a new boundary further over, I think. There's a stone wall and an old gate - the gate was opened and against the wall just falling apart.

AK: How old were you?

RF: I was 19 and a half years old on my first trip into the crater. That's right. It was a night trip, afternoon and evening. The following day, after picking the maile, and putting the

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maile in the cabin, we went on a hunting trip. We would go on top of Hana mountain and hunt, climbed up the soft bank that everybody would climb until one day we couldn't climb it no more because the ground was steep and loose, and the horse could never make it up to the top. So, then we would go, well, he knew of another way in, so, we'd go from the back of Palikū cabin and you go to Lauulu. We'd take Lauulu trail in the back – and it is the same trail that takes you to Panini cave.²

AK: Did you go back often to collect maile?

RF: Oh, yeah, every time that we went, we went to the Gap to get maile. It became a tradition while we were hunting and walking around in a crater, we always had the maile lei in our hats.

AK: Can you talk a little bit more about roping the goats. I know we talked a lot about your hunting last time, but a little bit less about roping.

RF: Yeah, well, due to the progress around the hippie movement, there were so many people walking all over the area (crater). There were just so many people that they'd probably be in the crossfire of the guns. So, they stopped hunting by guns. Then Raymond said to Mr. Barton, "What if I roped the goats, can I do roping?" He said, "Oh, yeah, of course you can rope all the goats you want as long as you're not using a gun." The restrictions is just on guns. So, that was ok because Raymond was a good roper. Every time he swung the rope, he caught a goat. There'd be mothers and babies, and he would take several coils with him on the saddle, and he worked his coil from small too big. When there were baby goats, he'd say "Rose, get ready, I want you to jump off the horse, I'm going to throw this rope on top of the babies and you to jump off the saddle and catch the baby goat that was tangled within the coil." So, I jumped off the saddle and caught the baby goat. You know, I was very young. Nineteen and a half, 20, 21, 22, very young, very agile. It was right up my alley. I just loved to do that.

I didn't know how to really rope then, but I would practice with him. We'd catch a lot of goats like that and bring them home alive. Many times, we went and did that with the packsaddle with the panniers and brought our goats back and sold the goats for ten dollars a goat and made our money back. Other times, I'd save some in the bank and other times I would buy food and gasoline to go back to the park, so it was fun, you know.

AK: Can you talk a little bit more about your time during your honeymoon when you were at Palikū Cabin? Was it at Palikū Cabin?

RF: Well, when we got married on November 15th, 1952, he asked me where I would like to go for my honeymoon and I said, "Oh, I would love to go is in the crater." He said, "No, we can go there all the time." I said "No, that's where I want to go, in the crater." He said, "OK," so we went. Our trip was for nine days and that whole nine days and nights

² All areas of the Park are closed to off-trail travel. Please see the most recent Haleakalā National Park Superintendent's Compendium for additional detail.

every night it rained and poured. I mean it rained, and the crater was flooded with water everywhere. There was so many waterfalls it was hard to count them on the mountain that goes to Kaupō Gap. So, we had no choice but to stay in the cabin, which was OK, I loved it. And on the day that we were coming home, it cleared. But then as we were coming out, many trails were washed out. We had to make diversions, you know, go elsewhere to connect to the trail because portions of the trail were all washed out. And there were deep ditches and gulches. It's still there. I passed there all the time, and when I passed there, I say, "Oh, that's one of the trails that was broken that time."

AK: Before you met Raymond, would you ever come up to Haleakalā?

RF: Oh yeah! Before I met Raymond, my daddy bought a brand new 1948 Pontac. That's when I first went to the crater in 1948. We went to the top of the mountain to see the snow in our new car and my brother drove. I didn't have a license at that time, but my brother had his license, so he drove; my dad didn't go. He didn't even know that we went. Mama said "Just us, let's go." So, we all went, the whole carload - 13 of us with mama - in the car; four-door car packed like sardines. We had a wonderful time up there. Yeah, so we went several other times.

With Raymond, he took me many times up there to the top. Every time it snowed, we went to see the snow. And at that time, his nephew, Anstern went along with us, he was four or five years old. So, he went along with us and Sharon. I have some pictures somewhere. Yeah, I went quite a bit up there when they had the stone houses. Yeah, we would go up on Sundays just to spend the day, many times just he and I.

AK: Do you have any specific memories you remember with your family when you were all crammed up in the car and going up?

RF: Oh, yeah, it was cold. Mama took warm clothes for us. She made sure everybody had a coat or jacket and we had long jeans or a pair of long pants or long slacks. In those days we called it slacks, we had nice slacks, gabardine slacks. We were warm, we were not cold. And when I would go with Raymond and take the kids, I used to make a lot of homemade wine. I would take about a quart of wine, and I'd go to Komoda store and buy a quart of strawberry syrup and I'd take paper cups and spoons, so that all the kids could be eating shave ice. And the other kids are all looking and said, "oh, where did you get your shave ice from?" And the kids would say, "The snow... my mama brought me orange syrup and she put the syrup on the snow" and we had shaved ice and everybody had a drink of wine so we kept warm. You just have to know what to do. We'd bring home snow and halfway home, the snow would melt. It was very nice.

AK: What did you make your wine with?

RF: Well, my grandmother taught me how to make the grape wine, and then from the grape wine I explored on my own with all the fruits that grew here in Hawai'i. My first wine was from grapes. And then I made wine from about eleven fruits; from pineapple to oranges to mountain apples to rose apples to bananas, I put a little bit of each. It made

beautiful wine, a nice blend. Yeah, my friends enjoyed the wine. Raymond didn't care for wine and I didn't care for it either. But we drank on occasions. Mostly I gave it away, especially when...you know, it's really nice to make wine and give it away as Christmas presents. So, every year, I'd start my wine in June because if you started then, you'd have real good wine by Christmas. The wine had to have that length of time for the sediments to settle at the bottom and to be flavored. The wine would be clear like glass and the taste, I don't know the flavors just come with age. I taught many people how to make wine.

We made wine of guavas and raisins. I cooked my raisins first and cooled it off. Grapes, lilikoī, we put a banana, we put an orange, we put guavas, apple, blueberries and blackberries. Some other fruits too, the wine turned out pretty good. I think I still have a few bottles from the last batch I did last summer. So, I don't know what I want to make this summer. I have fruits in the freezer I've been saving. Lots of blackberries, one lady gave me one gallon from Olinda. And I've been saving grapes, blueberries, strawberries. I might get started if I have help. I can't do it myself now. I could probably handle it myself, and strain little by little. So, I'll try to make some wine for Christmas. Depends on how I am and if I get worse. I can work with one hand. Not too well, but I'm getting accustomed.

AK: I was wondering if you might talk a little bit about being a seamstress or learning to sew and how that evolved into all of these costumes and awards that you've won over the years.

RF: Oh, yes. When I was a little girl, mama would sew all the time. Coming from a big family, mama had to sew everybody's pajamas and nightgowns and dresses to go to school and boys aloha shirts. Mama did all OF that. Then as I got older, I took interest in my mother's sewing. She would bleach out the rice bags and the sugar bags and the cement bags. The cement bags were more for making bags that my father used for certain things. Anyway, so the lighter bags mama bleached to make panties and slips for all of us girls. She made me sew the panties and slips for all of us girls. Many times when I came home from school, she had it all cut and ready to sew, so I would sit down and sew.

When I was nine years old, my paternal grandma, Rose, passed away and I inherited her sewing machine, It is a sewing machine that you crank by hand and I still have it. I sewed from that when I was a little girl. And my mother had a nice White sewing machine. I used to sew on that.

Mama used to cut all the clothes and then show me how to put it together. I really took an interest and then mama noticed that I could sew real fine. Then pretty soon, you know, I'm sewing aloha shirts. Then, when I was 14 years old, she sent me to sewing school, to Mrs. Ogata's Sewing School in Pu'unēnē. Then I took sewing lessons there and I would sew dresses for myself and my sisters and my brother's shirts.

And then when I got married, Raymond saw how I love to sew, so I bought a Singer sewing machine. Then Raymond says, "why don't you go some more to school? I said, "sure." So, I asked my mother if she would take care of Sharon. I went every day to this

Japanese sewing school accredited by the University of Hawai'i. It was a Japanese girl and me; measuring by numbers and then putting it on paper with a square and cutting out the pattern, and then from there you could style and design whatever you want. I learned all of that from paper, and with a square rule - only by measuring your body.

I made men's jackets, I made men's coats, I made ladies coats, I made western pants. I used to make nice western pants for Raymond with those fancy pockets and I made all my slacks. Many, many western shirts. Unbelievable, the clothes that I was sewing, beautiful clothes.

Then one day I said I could have my own sewing school. The girls would always tell me "Oh, Rose, give lessons at night, we want to come and learn." So, Raymond made me a beautiful table with the flanges, and you put the legs on . So I did sewing school outside two days out of a week. We have a sewing school here for girls who wanted to come in, and afterwards they lose the idea of coming and it kind of closed, but I would always sew for myself and for people.

I had a lady from O'ahu who would come special for me to make Holokū and holomus and silk aloha shirts, long sleeves for her husband.

So then when they had the parades and they had best costume, I said, "Oh, right up my alley, I'll do costumes." For 13 years in a row, I won costumes.

AK: When you were growing up, where did your mom get the fabric from?

RF: We got the fabrics, well, we had a store in Camp Five. It was a great big store; it was the second biggest store on the plantation. The biggest store was in Kahului called Pu'unē Store, but it was in Kahului. They sold fabrics and hardware. That's where we got all our shoes and other things from. Mama would take me on the bus to Kahului store. But Camp Five store we would just walk about a mile, maybe a mile away. I would choose the fabric I wanted and mama would buy all the fabrics for all the girls and boys for dresses and shirts and pajamas.

AK: Did any of your siblings take to sewing?

RF: Oh, yes, my sister Ethel went to MCC (Maui Community College), she was valedictorian of her sewing class for school, and then my sister Evelyn likes to sew. The three of us can sew to perfection. Yeah, I sewed Holokū wedding gowns to a lady. Oh, it was beautiful. She bought the most beautiful wedding silk, it was the heavy satin and that's what they use for wedding gowns.

AK: We will be sure to look at some pictures and take some of them.

RF: Let's look at pictures and I can tell you stories of the ones you want to learn about.

AK: Well, can you actually talk about your hat right now?

RF: Oh, this hat? Oh sure. I have a peacock lei here. I handpicked all these feathers in Kanaio in the 1950s and 60s. And they were from some people that we knew, whose parents had passed away, and they had peacocks. My Auntie Mary and Uncle Earnest would take me over there and visit. Mr. and Mrs. Goodness, at the Goodness's house. They had peacocks. So I used to see all the peacocks there when I was a young girl. So after I was married and the man and the lady passed away, the family let the peacocks run wild. So those are the peacocks that are all wild in that mountain. My friend built a cabin out there, so, we would go and stay in the cabin with them and she'd take me all over the property and pick the peacock feathers when the peacocks would preen at night and the blue feathers would fall on the ground. Sometimes we pick about a package full and I saved it for nine years. I picked feathers before I started to make the lei, before I had enough green and blue to make some green lei and blue lei. So, this is one of the blue lei that I made. I made about maybe nine or ten blue lei and nine or ten green lei, and I have some for me, and the rest I gave it away as presents to my friend.

AK: How do you attach the feathers?

RF: First I sort out the feathers, then I style it. I usually use six stiches to each feather. It usually takes 100s of feathers depending on the width, length and style of the lei.

AK: How did you initially learn to make a feather lei?

RF: By myself, just by looking at already made lei, and I looked inside the lei to see how it is made. I bought a book and kind of helped me along.

AK: Did you gather any other plants or feathers from Haleakalā to make lei? ³

RF: I gathered maile, pūkiawe, 'ōhelo, moss from the trees at Haleakalā and also wayside weeds (an expression for weeds growing on the side) to make beautiful hat lei. You put it together on the table and see how you're going to style it. And then you make your lei. I usually hawili the lei, it turns out very beautiful and unique.

I saved all the strings from my feed bags. All the horse feed comes with a stitching across the top. So that's the string I used to make the leis in the crater. And sometimes I used raffia, but I have raffia if I'm going to make a nice lei for a hat that's going to show. So, we gathered up some weeds and flowers and I use raffia to look more professional.

AK: Can you talk a little bit also about your hat itself?

RF: Well, this hat that I'm wearing is Raymond's hat. He has many hats, and so when he passed away, I said, well, I'd like to wear one of his hats for myself. So, I got this one

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out; it's the smallest one with the smallest brim and fits me the best. And these are Lulu's feather from Rosemary's parrot that she gave me, the blue feathers. People always gave me feathers because they knew I like to make lei. The lei is sewn on velvet and you can see the many stitches on the backside.

AK: Wow!

RF: That's the kind of work that you have to do when you sew feather lei. It takes hundreds or thousands of stitches to complete a lei.

AK: You can tell it's hand-stitched.

RF: It's all hand stitched. Yeah, and this is Lulu's feathers and two peacock tail feathers that I put to enhance the side. I filled the inside brim with paper towels so it would fit my head. And the color is called silver belly because it matches with any color outfit that you put on.

AK: What are some of the other feathers that you've used to make lei?

RF: I've used pheasant, chicken, parrot, duck, and guinea hen feathers. I've made pheasant feather lei and I give it away.

AK: When did you make this one?

RF: I made this one in the late 1980s and the early 1990s.

AK: How long did it take you?

RF: This takes a long time. Well, I wouldn't work on it steady every day. I put out my card table in the sewing room and I had the feathers all sorted by colors and looks, you know, and when I had time, I'd sit and stitch there. Maybe I could work one inch or two inches a day or three inches in a whole week. So, it took quite a while to finish one lei. Maybe, two or three months to get one lei made.

AK: Do you have a favorite costume that you've made over the years?

RF: Oh, well, they're all my favorite. They are all special because I put so much time in it and took a whole year to make one costume. I would research from the library to make sure they were authentic. I have Annie Oakley's and Dale Evans in Pink. The blue was Dolly Parton. The Statue of Liberty, I gave it to the Hall of Fame because when they saw the picture, they demanded that they have that one. And when they saw the red, white and blue, which was Cattle Kate, they said, we must have that one too. I have one I made of a Holokū of Lili'uokalani, which is gorgeous. And I'm planning to send that one to them because they said they'd like to have it. I talked to them the other day on the phone and they said, please send the pictures first and then we'd like to have the costume because sometimes they'd like to put me in Hawaiian for Hawai'i. There's so many I have.

AK: So, you've always made most of your clothes?

RF: I've made most of my clothes and most of my Western shirts, but recently I've been buying everything because I need more time for myself outdoors, going with my friends, riding horse or into the crater.

AK: Yeah, did you have a fabric that you preferred working with?

RF: No, I can work with any fabric, whether it's lightweight or heavy weight or whether it frays easily or whether it's metallic or nonmetallic. It's OK with me, doesn't matter. I can handle any fabric.

AK: So you do both machines sewing and hand sewing.

RF: I can hand sewing real well, I can embroider beautifully, I can crochet beautifully, I can read the instructions, all those little signs, I can crochet from the catalog just by reading and looking at the picture. I learned how to do that, but I cannot for the life of me, learn how to knit. And I learned how to tat (lace work) a little bit with my auntie. My auntie was very good at tatting; she taught me how to tat, but you have to have the little tatting gadget and you go from here and there and you go in like this and come back out here and put another piece of thread there. But I don't care for tatting because it's too small to have a product. The thread is so fine and it takes too long to make something and you usually can make only a collar.

AK: Thank you for sharing all that. I think maybe switching gears a little bit back to towards the National Park.

RF: Yes, of course.

AK: What or when did you sort of start developing a relationship with the National Park?

RF: Oh, my gosh, when Raymond first took me in 1951. I fell in love with the grounds in the park and the plants and the trees and the flowers and the birds, I just couldn't believe myself how quiet and peaceful and serene it was. And that's the life that I like. With my boyfriend -The love of my life. Yeah, and I told Raymond, well, I love to come back. Then the following year, he bought two rifles, two 30 30s. He said, "this one is for me, and this one is for you. And we're going to go to Wailuku and have it registered in your name, Rose."

AK: What kind of recognition have you received from the park?

RF: Well, we did have that two programs put on for us. One at Hosmer Grove for 50 years in the national park, and then they did another one at Pukalani Poolside because they wanted more people to come in, more people to know about it. It was put on by Mike Townsend, the historian from the National Park.

AK: And you were deputized?

RF: We were deputized in the 1970s, both he and I. To hunt the goats and do some eradication of the goats and taking supplies and so on. We would be the eyes and ears of things that were not going right on in the park because there were so many hippies all over the place wearing the blankets as ponchos and wearing the blankets all over the park inside the crater. So, we would report that and report things that, you know, wasn't right, that needed to be taken care of. We'd check if the cabins were all OK and the fences. Raymond would repair fences from the cabins, and we would take care of the water troughs, and several times the water troughs were moved because it wasn't quite in the right place.

AK: What sort of changes in resources have you noticed at the park?

RF: Oh, I notice a lot of changes. They have grown tremendously, especially in size of the employees, different programs, and different departments. Yeah, like now they have the vegetation department. They go out and put different native plants here and there that's conducive to the crater, endemic plants, and then have the water resources, they have a place to gather the water. And they also have a lot of trucks and automobiles for the different departments.

When we used to go up there, they had nothing. Hardly any cars, maybe one truck. No equipment. The stable was so small, they still have the small stable, but they now have it outdoors where the horses can eat separately away from each other, which is so much safer now. They have their own little stalls where they go into separately with their own little feed areas. And then they have the water trough way outside, which is real nice now in the open. I see a lot of changes. They have a lot of equipment like bulldozers, and now with the environmental situation, they have the compressor that compresses all the cans when they gather all the trash at each cabin. They sort out the trash from cans and bottles and paper trash. So they recycle, and there's a machine that they load it in and it compresses it and somebody drives it downtown and they dispose of it somewhere downtown.

AK: What about the vegetation there, the flora and fauna?

RF: Yeah, well. I don't go to the areas where they are planting these plants. They plant somewhere outside the observatory and the office. They have some planted there in the white geraniums and some silverswords and some other plants.

AK: Do you have or did you and Raymond have any kind of favorite area in the park?

RF: Oh yes. Our favorite place was to go to Palikū because that's the nicest place. Most of the crater is so dry and desolate and rocky, then you come to this nice, beautiful green vegetation at Palikū, I thought it was amazing to see. To see such a beautiful green place and such a big pasture for the horses, with a nice, decent stable where the horses could get

shelter from the weather, not from the cold because cold everywhere. It's so cold outside at night. But, you know, they have hide and fur, so it's not too bad, at least they had a place to shelter. And they had a little feed room where they stored the feed in and their little tools and stuff that they needed.

Raymond helped build the first fence, at Palikū cabin for the horses. Raymond was one of the boys that stayed there. It took many days and nights for them to put up the fence. Raymond said that it was some 20 somewhat acres. And they also build the Kapalaoa paddock pasture fence to keep the horses. They didn't have a shelter there, but they at least had a pasture. We used to go there a lot because the grounds were open and it's much easier to hunt there. The goats also liked to be there because they liked to eat the fern. There's lots of ferns that come up in the winter and summertime. And the goats love that fern. So, there would always be lots grazing around that area. So, it's easy to shoot them and to catch them. So, we stayed there. But after the big rainstorm in the crater in November of 1952, it washed out the hitching rail. The hitching rail used to be this high, but afterwards it was only about a foot high buried in the in the soft sand that came down the mountain and practically buried it. The storm made a new terrain. And it washed out all the fences from the Kapalaoa cabin pasture, so then they took the fence down. The park took the fence down. No longer you can camp, only there for hunting. Yes, so then we had no choice but to either go to Palikū or to Hōlua because Hōlua had a little pasture, which is not much, but it was a nice pasture to hold our two horses and our mule at one time.

AK: Were there any other aspects of the park that maybe we haven't talked about that you'd like to share or any memories of going into the Park.

RF: Yeah, I went into the crater. I would go with Rosemarie and who I met at our Camp Maui Rodeo Arena. Rosemarie came with a friend Wilfred, which he is so involved with the crater. He was an employee there and so she wanted to ride one of my horses and Wilfred came and asked me. Then we planned one day, let's go to the crater. Just these two brave ladies going alone into the crater. So, we went and we enjoyed and oh Rosemarie was so excited. We cried how beautiful the crater was. We cried how beautiful the privilege, we have to come into this park - for the National Park to allow us to come here and use this facility, which is so beautiful and dear to my heart.

We once went in when there was a great storm. Oh, yes. In fact, I still have the note that the ranger put on my windshield, that he locked the gate, that there was a hurricane, and we got so, so badly wet. Anyway, she and I used to go and stay at Palikū for some time. We stayed three nights. We take two nights at Palikū and we take the third night at Hōlua. So it's much easier to come out and quicker to come out from Hōlua. We'd have a shorter ride out and a much easier ride for the horses also, so, they don't have to walk so far from Palikū. We did that quite often. Then on the day we came out it rained so bad. When we went in, it was beautiful. But the day we came out that night and that morning, it poured so much and was so cold and that was our day to come out, and I felt, well, somebody else is going to come and take the cabin, we just have to get out of here. It was storming and storming. Unbelievable. So we came out and we went instead to go straight out, we

went to Kapalaoa for shelter. And then there was kids there that were stranded. And they were cold and wet, so we brought them out. I said follow us or some go ahead. So, Rosemarie took care of a little girl. She was showing signs of hypothermia. So Rosemarie took care of her when we came to the top. We rode the horse, and the girl walked. And brought her to the top, and Rosemarie took her to the bathroom and warmed her up in the bathroom. Then we brought her down in my truck. We came down and called her parents, they came and picked her up. Rosemarie put her between the two of us and Rosemarie and I kept her warm. She was just purple. Cold, it rained so much. The rain was so much, it washed out the trail from coming up sliding sands. We didn't even know where we were. It was so dark and water was just running under the horses. So, we had to go above and make our own trails to get out of the mountain. I was soaked, my boots were full of water to the top. My head was wet. I had the rain bonnet on and it went through the bonnet and wet my head. Only where it was dry was in the back of my shoulders from my Australian raincoat. That's only where I was dry, I was soaking wet. So was Rosemarie. Rosemarie was soaked. But we are OK as far as warm, we kind of kept each other warm with the truck coming down. I never saw so much rain in my life.

AK: Oh, thank you. Thank you. I think we might look through some of your photos.

RF: Yes, go through the photos, see what you can find that you like, and then maybe I can elaborate a little bit more on it.

AK: Do you guys have any questions that you'd like to ask?

RF: One evening Ted called inviting me to join their club to be a volunteer for Haleakalā National Park. I had lost Raymond and then I thought, oh, well, because I was already going with Elizabeth Havelin [park staff].

When I volunteered with Elizabeth, I would clean furniture, at the top [Haleakala Visitor Center], clean the offices. I did all that kind of volunteer service and sometimes I'd gain 100 hours a year. And then when Ted called me, I said, oh, how beautiful, I can go more now. So, I said, OK, I would go, I'd gladly go. So, I joined up with them. It was just perfect for me. We cook and eat together like we were one harmonist family. It was so nice, I really enjoyed it, but now with this pandemic and with my stroke, I'm just hindered. I guess everybody else is hindered until they open the cabins for reservations again. Pretty soon, maybe. But I don't think I can go anymore because of my stroke, I am kind of hindered, paralyzed on the left side.

RF: Sometimes we would make lei at night. We'd pick all kind of plants and weeds and make beautiful lei for hats. And we pick berries to bring home and make jams and jellies and pies. We made pies in the crater in the wood stove oven. We had a great time, great time being volunteers. They worked so hard doing the outside yard chores, and I did the inside chores and prepared the food.

RF: I cleaned the outside of the cabin walls, I'd fill up the pot with water and soap and I'd take the round brush and I'd wash all the windows and I'd untangle that rubber hose they had.

AK: Were there any specific parks staff that you were close with?

RF: We were close with Mr. McCall and Mr. Lindsay (Park Rangers). Raymond was close Mr. Barton, the park's superintendent.

They were glad to have us in there, to take supplies in and to take wood. At that time, there was no locks on the cabin doors. So, we'd pile up the saddles and the benches against the doors to keep it secure. Raymond didn't care, it's me. I would say, "Oh, honey, I don't want the doors left unlocked, please, what are we going to do?" Finally, he made me a little block of wood. I'd take the block of wood and six or seven little nails in my bag and a little hammer and nailed the blocks to the floor against the door. They couldn't come in.

AK: This is at Palikū?

RF: Yes, we nailed the blocks at Palikū, Kapalaoa and Hōlua. They were the cabins that we really liked to go to. We used to go to the state cabin over there, the Waikau cabin and stay, but it was like a shelter for the rats. It was so dirty because only men went there. I presume I was the only lady that ever went there. I didn't mind the circumstances, it was all OK with me as long as I was with Raymond. We had so many great times going into caves, but I have claustrophobia, so I didn't care much for caves. When he said "let's go in this cave honey." I'd say "I'll wait right here, you go."⁴

TR: You know any stories about how people used the crater before the park?

RF: Oh, yes, they used to have to camp out. My father and mother In-laws, Uncle Anton and Uncle Frank Freitas, they used to go all the time and stay outside and camp (before the cabins). They camped at Lā'ie Cave, which we call Panini Cave. There was a lot of camping going on over there in the early days before the cabins. My Mother-In-Law Mary Freitas, she always spoke about sleeping in that cave all the time. They went real frequently with her father and her sisters and her brothers, and of course, later with her husband, which was my father-in-law (John Freitas), they camped out there. So, when we went into crater, Raymond said, "I have to take you to Panini Cave to show you Panini cave." I said, "Oh, how nice but how could you folks burn the fire in there and sleep in there with all that smoke." I have asthma and I can't do it. I'd have to sleep outside in a sleeping bag or against the rocks, maybe for shelter.

TR: Where did you get the water?

⁴ All caves and lava tubes are closed to entry. Please see the most recent Haleakalā National Park Superintendent's Compendium for additional detail.

RF: Well, they got the water from against the mountain, there's some waterfalls or some little springs coming up. They got their water from against the mountain. Yeah. They packed in all the food. I don't know how they managed, but they managed and enjoyed it, they hunted a lot and brought home the meat and made sausage and jerk beef and boiled dinners. I never camped in Panini cave because already had the cabins were there. Yeah, Raymond was four years old when the cabins were completed. My great grandfather and grandfather used to go a lot, I have a picture of them in there. My grandpa was about 13 or 14 years old when he attended that wedding.

RF: That's the picture. They are adorn with silverswords.

RF: Haku leis, and hat leis. And they wore big lei of silverswords. Some even put the whole silversword on top of their head. Yeah, that's my great grandfather and my grandpa in that picture. I see them there. So, the crater is very old.

AK: Do you know if your father or grandfather ever went into the crater for any reason?

RF: My dad went in many times in his late forties and fifties. When he first went into the crater, with Tony Silva and a bunch of men, they had a hunting trip and they went on top of Hana Mountain to hunt.

AK: Did your grandfather ever go in?

RF: Which one? I had two Grandfather's. Grandfather Cambra? I don't remember him speaking about that. He died when I was too young to know too much. I was only nine years old when he passed away. So, I don't remember too much about Grandpa Cambra. But I remember them in Spreckelsville when they lived there, but I don't remember them living in the Kula house.

AK: Oh, and I have another question, in writing your name, do you? Did you drop the De Cambra or did you drop that?

RF: It's gone from grade school. It's gone because it only meant "of" so we asked, Mama, what is this De for? Why we have to write this ugly De? She said it only means "of" that you belong to the Cambras. So, I said I don't want it, and all of us didn't want it, so, my mother said, throw it away. So it went by the wayside but my birth certificate says Rose De Cambra. Well, that's OK. But Cambra is not the right name, the right name is Camara. I have his birth certificate from the Portugal Biblica. I wrote away for it and they sent it to me, and it's Jose De Francisco De Camara. I don't know how it got changed or why it was changed. We have no knowledge of that. And I'm just guessing that maybe the way they spoke when they got off the ship and the secretaries or whatever you call them, that was, you know, taking care of the count and the names and the ledger, they may have written it differently. Or when they went to work the plantation, the bosses at the plantation wrote what they heard, what was spoken to them. I don't know how it happened just that it changed. It's not our name, it's the Camara.

- AK: And, you know, the last time we were here, you showed us a really cool picture of your family when they came right after they came, I think 1892. Do you remember where that picture was taken?
- RF: The family picture, right, in 1937, the reunion in Speckelsville?
- AK: I think it was actually taken before that it was black and white look like late 1800s or early 1900s.
- RF: Oh, yes, that's the picture in Nāhiku in Hana district. Yes, with him, and his wife and the five children that came from Portugal. Yes, I have that picture that's in Hana when they came, got off the boat, they went to someplace that they housed them somewhere, I don't know exactly where. Some people say in Pā'ia [Hamakuapoko]. They had a big community center that housed all these people that came and then they got disbursed from there to plantation houses. They stayed awhile till they built the houses, and he went to Hana, my great grandfather was sent to Hana for three years. They made the contract with the plantation for three years. And he was the boss out there for the ditch and the rubber plantation and the sugar plantation, that's as far as I know. And after three years, they left and came to Kaupakalua, and from Kaupakalua they went to Kula. Sixteen 16 acres in Kula, they had a big farm there. I have the original deeds of the property, 16.44 acres in upper road Kula. Then when grandfather died, my grandmother sold it and she moved with her son, my grandfather. She moved to Spreckelsville and that's where she lived until she passed away.
- AK: Did they come pretty much directly from Portugal?
- RF: They went directly to O'ahu. From O'ahu they got dispersed to the different islands. So many went to Kaua'i, so many went to Maui, so many went to the Big Island, that's what it says in the Portuguese book that I have. My family came here.
- AK: Do you know the names of the horses that they're on?
- RF: No, I don't know the names of their horses. I only know the names of the horses that I had with Raymond and the few we had in Camp Five. That's all. I know I had 19 horses in my life. We had many horses over the years.
- AK: What was your first horse?
- RF: My first horse was Feedbag. My father bought it from Eddie Rogers in Waikapū. Eddie was, famous and had a cattle and pig ranch, in Waikapū. My dad bought some horses from him and Feedbag was a female, she was a mare, and she wasn't very big, she was a good size, maybe fifteen hands above pony size. And that's the horse that I learned how to ride on bareback or with saddles, but we didn't care for the saddles, too much work to get the saddle out and saddle the horses and we just put the bridle and the bag, the burlap bag, and off we'd go, my brother and I, and then the burlap bag would fall off, going through the hedges. My father didn't care, he didn't ask us for the bags.

AK: Did you name her?

RF: My brother named Feedbag because we rode her with bags. Yeah. So, she was the favorite. She was just about the only one I rode, I liked her, but my brother didn't care for her because he preferred riding Ginger because he could race on Ginger. Ginger was a thoroughbred and Ginger was fast. That burst of speed. He would take it down to the Kahului fairgrounds and race with her with Mr. Gilo's son and some other boys. Yeah. Adam Jardín. I know them well, they would come to the house with Gilli to ride and then off they would go. Yeah, I really took to horses, I love horses. I said to myself, "I want to ride a horse and learn how to ride real well, and I want to ride the right way, I want to learn the equestrian way, all prim and proper." So that's what I did in my life. Yes, borrowed books from University of Hawai'i to learn all about horses, the bloodlines, the colors, and much more. Learn the physio-anatomy of the whole body. Yeah, I took it, I really took to horses.