

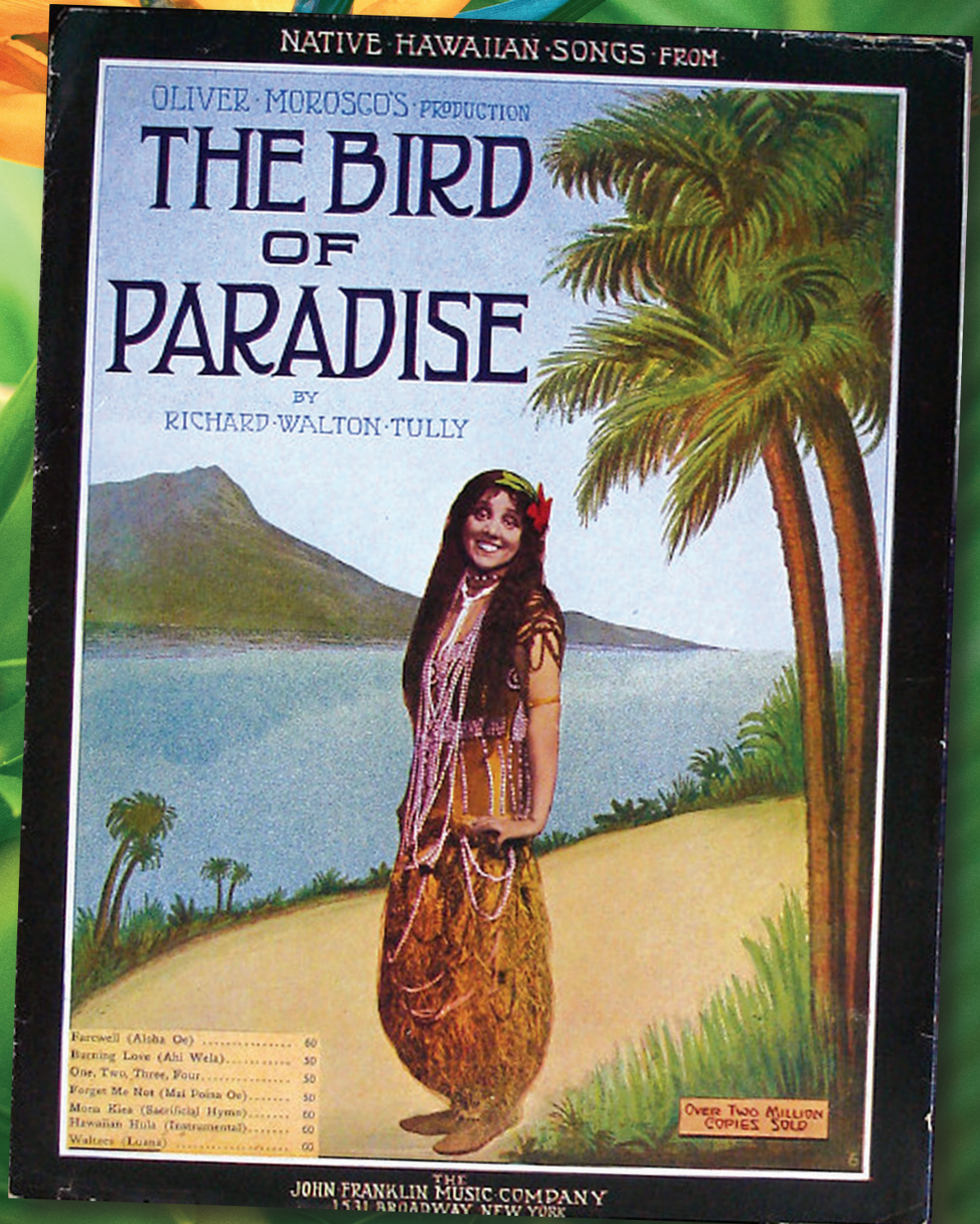
CALIFORNIAN

California History Center
& Foundation

A Center at De Anza College
for the Study and Preservation
of State and Regional History

Hawai'i on Stage

Strum...
and Stress
in Paradise



Cover of sheet music for songs from *The Bird of Paradise*, John Franklin Music Company, 1915.

Artwork by Gene Buck.



You are cordially invited to step back in time with the
California History Center Foundation and President Brian Murphy for

A Taste of History

Commemorating the 100th anniversary of the
Panama-Pacific International Exposition

A BENEFIT FOR THE CALIFORNIA HISTORY CENTER
AND THE EUPHRAT MUSEUM OF ART

Saturday, October 24, 2015 from 3 to 6 p.m.
Visual and Performing Arts Center (VPAC)

Featuring hors d'oeuvres and wine tasting by local wineries
Burrell School • Cooper-Garrod • Loma Prieta • Savannah-Chanelle • Testarossa

Tickets \$50

To order tickets, visit www.foundation.fhda.edu/how-to-give/a-taste-of-history.html

Purchase tickets by October 18. Free parking in Lots A&B.

For more information, contact Tom Izu, 408.864.8986, or izutom@deanza.edu.

Proceeds will support afterschool art classes for at-risk youth, and De Anza student multimedia projects that preserve and share our local history.



In 1915, San Francisco hosted the Panama-Pacific International Exposition, a World Fair that celebrated the city's recovery from the 1906 earthquake and the opening of the Panama Canal. The fair also popularized a little known musical instrument – the ukulele. The ukulele brought Hawaiian music to California and the rest of the world. This year's Taste of History marks the anniversary of the exposition with wine tasting and:

- Dr. Stephen Sano, Professor and Chair of the Department of Music and the Harold C. Schmidt Director of Choral Studies, Stanford University
- Viewing of the Euphrat Museum of Art's 2015-16 opening exhibit "Endangered," a look at native languages on the brink of extinction and the evolving language of protest and participation



De Anza College 21250 Stevens Creek Boulevard • Cupertino, CA 95014 • www.deanza.edu

Fall Calendar

SEPTEMBER

21 First day of fall quarter

OCTOBER

1 Steinbeck, lecture, CHC, 6:30 p.m.

3 Steinbeck, field study

5 New Almaden, lecture, CHC, 4:00 p.m.

10 New Almaden, field study

15 Steinbeck, lecture, CHC, 6:30 p.m.

17 Steinbeck, field study

19 **Desmond Tutu exhibit** opens

24 **Taste of History**, Visual and Performing Arts Center (VPAC), 3:00 p.m.

16 New Almaden, field study

19 New Almaden lecture, CHC, 4:00 p.m.



Archbishop Emeritus Desmond Tutu walks across Church Street in Cape Town on his way to breakfast, July 18, 2014. Photograph by Sumaya Hisham.

NOVEMBER

2 Inclusivity, lecture, MLC 110, 6:00 p.m.

5 Water, lecture, CHC, 6:30 p.m.

7 Water, field study

9 Veterans Day holiday

12 Water, lecture, CHC, 6:30 p.m.

13 **Wampler's Ascent**, film, **Stephen Wampler**, MLC 110, 11:00 a.m.

14 Inclusivity, field study

Water, field study

16 Inclusivity, lecture, MLC 110, 6:00 p.m.

21 Inclusivity, field study

26–27 Thanksgiving holiday

DECEMBER

3 Open house, CHC, 2:00 p.m.

Last day of Desmond Tutu exhibit

11 Last day of fall quarter



California History Center & Foundation

*A Center for the Study of State and Regional History
De Anza College*

21250 Stevens Creek Blvd., Cupertino, CA (408) 864-8712
Fax: (408) 864-5486 Web: www.DeAnza.edu/CalifHistory

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Your contribution is tax-deductible to the extent allowed by law. The value of goods received as a benefit of membership must be deducted from the amount of all contributions claimed as a deduction. CHCF members receive issues of *Californian* magazine and members who contribute at the \$50 level and above also receive a yearly Local History Studies publication, when available.

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Director's Report



Tom Izu

The fulcrum of history

As my mind ages, I worry that my already highly challenged ability to find my way around (I get lost a lot), may get even worse, or that I might really end up losing my marbles... it is a disturbing thought. This anxiety is heightened when I feel dizzyed by the swirling warfare of words bombarding me constantly as we enter our country's presidential election year.

The only solace from the fear I feel about losing my marbles and the polemic-induced dizziness, is in my belief that I will always struggle to know where I stand regardless of where my marbles end up. In this way I need not be afraid of getting truly lost if I find a place to stand.

What I mean by this is that I find comfort in my commitment to fight against the trend of becoming "history-impaired," or "history-blind"—a malady that I feel is pulling our civil society under the waves and into the deep abyss where standing is not allowed or even possible. It is a place where there is no history, no *where* or *when*, just factoids bandied about without context and a meaningless movement towards the next big thing.

This history impairment or blindness refers to the difficulty that some have in placing things in a context of time and space, and to see within a shared history. Without an attempt at learning our common past, without the effort to peel back layer after layer of historical events of which we are all a part—filled with conflict and peace, love and hatred, fear and joy—without this, there is no understanding, no grasping, no place to stand...there is just swirling about and letting things happen to us.

"Stuff happens," as some politicians are saying in response to the terrible mass shooting at a sister community college in Oregon (probably not all that different from the college enfolding our center). But by saying this, are they implying that this is what "history" is about—just stuff happening? Are they saying that there is no need to contemplate, or understand, or learn, and then act, but to just let things (including yourself) swirl about and someone or thing will take care of it—without you? Are they really saying, who needs you?... that it is in fact out of your control and should be out of your mind (like the marbles that you may have already lost)? Are they saying, don't do anything, just go shopping (as another former politician told us all after 9/11)?

Archimedes, in his quote at the beginning of this article, is being an arrogant showman, but his point is taken—with a fulcrum and a "place to stand" you can use a lever to move just about anything no matter how small or insignificant you might feel or seem. You can do it! Luis Valdez, riffing off of Archimedes, is also being a showman, but one who knows culture and history and knows how to dance and sing to boot. I believe he is saying that if you know the history of the place where you stand, its real history, its deep culture and ways, you can create a vision that lets you see how things can be with you in the middle of it. And, with this foundation, a strong one, founded on shared knowledge and history going as far back as your imagination reaches, you can place your fulcrum and leverage California, America, the world—while you stand still—in the place you should be and were meant to be. Valdez, always a strong proponent of California Studies, is telling you to use this history and knowledge to make change purposefully, beginning with yourself, rather than allowing yourself to be pushed about, seemingly without reason.

I do believe that California Studies and local history can help you find your own place to stand. There is so much richness one may find in our history, one owned by all of us together, that it is hard not to become a showman of sorts. It makes me want to move something heavy. Do you want to join in?

So, if you hear the marbles dropping, don't worry, find your place to stand and you can move the rest of the world around you by not giving in or giving up. History provides a place to stand and a lever, available in all circumstances. You will never be lost if you use it to stop the swirling. While you may never again find your marbles, at least you can see where they came from and where you might be going without them as they roll away...

In this current issue of *Californian* we announce the creation of a new internship to further our efforts through our Audrey Edna Butcher Civil Liberties Education Initiative. My intention is to explore how we can help everyone, especially our youth, learn how to find a place to stand and move the world. Please, also enjoy our feature article, "Bird of Paradise," which adds some cultural and historic depth to the discussion we began in our February issue about the Panama-Pacific International Exposition of 1915.

"Give me a place to stand and I will move the earth."

—Archimedes, inventor of the lever (or the theory of it at least)

"Give me a place to stand and I shall move California. Give me a place to stand and I shall move America"

—Luis Valdez inventor of *El Teatro Campesino* among other things

Audrey Edna Butcher Civil Liberties Education Initiative

...like the air...

CHC begins a new chapter in its civil liberties education work this fall with De Anza student Pedro Alberto Enriquez joining the CHC staff. He will be the Audrey Edna Butcher Civil Liberties Education Initiative's first student intern and will help CHC set the groundwork for an ongoing student internship program. The Center hopes to establish an outreach program that will train De Anza students to educate and engage fellow students and members of the local community about civil liberties and rights. Eventually, the project will also reach out to local high schools and establish projects with their students as well. CHC will work in collaboration with De Anza's Vasconcellos Institute for Democracy in Action (VIDA) (formerly known as the Institute of Community and Civic Engagement).

Honoring the memory of Audrey Edna Butcher, a former member of the CHCF Board of Trustees, the Center established the Audrey Edna Butcher Civil Liberties Education Initiative (AEBCLEI) in 2014. The initiative's mission is to educate the public on lessons learned from the World War II internment of Japanese Americans and the relevance of those lessons to current issues in civil liberties and civic engagement.

Pedro, a philosophy major who plans to transfer to UC Santa Cruz next academic year, reflects deeply on his own concerns about engagement and the meaning of civil liberties. He is enthusiastic about being a part of developing CHC's new Initiative. As Pedro states, "I'm interested in civil liberties, rights and responsibilities because I believe the dignity of the free individual is not as respected as it used to be. It's imperative, now more than ever, for people and their communities to become empowered and to declare their rights be respected and protected... I'm humbled to be in a position where I can help the future leaders of our community understand the importance of living an active life...constantly asserting one's self, authentically, with dignity and respect."

Welcome Pedro!



Pedro Alberto Enriquez is our first AEBCLEI intern!

"Because equal rights, fair play, justice, are all like the air: we all have it, or none of us has it. That is the truth of it."

—Maya Angelou

VIDA (the program formerly known as ICCE located in East Cottage) stands for Vasconcellos Institute for Democracy in Action in honor and memory of the late legislator and activist, John Vasconcellos.



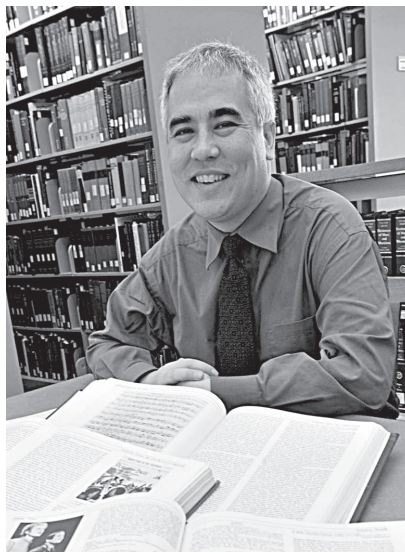
Introduction

In the February 2015 issue of *Californian*, the Panama-Pacific International Exposition took center stage. We commemorated the exposition's 100th anniversary with an article by Doris Vidakovits and discussion of some of the fair's peak experiences and peculiarities.

One of the trends that emerged from the exposition was the popularity of many things Hawaiian. The islands' cultures, including musical, their flora and fauna, their geological phenomena, and the lure of waves, sand, and sea air enticed fairgoers touring the Hawaiian Building on the bay-side fairgrounds, all senses engaged. Outreach to the peoples and places of the Pacific was key to the purpose of the exposition with the hoped-for increase in trade, colonization, and militarization in view, though, in this period, immigration from Asia to California was the subject of diatribes and legislation, as many labor and progressive leaders, and voters, attempted, through harsh words and deeds, to "Keep California White," as James D. Phelan, a politician who figures in our story, would put it.

Musicologist Charles Hiroshi Garrett of the University of Michigan is the author of *Struggling to Define a Nation: American Music and the Twentieth Century*, University of California Press, 2008, and editor-in-chief of *The Grove Dictionary of American Music*, second edition, Oxford University Press, 2013. In *Struggling to Define a Nation*, Garrett examines the many facets of America's musical culture in the past century, uncovering, in his research, the small but remarkable story of a play with music by Californian Richard Walton Tully that, beginning several years before the exposition, altered, exploited, promoted, popularized, and fixed in the audience mind, the mystique of America's then recently acquired territory. *The Bird of Paradise* then took the stage in America's urban and rural playhouses for decades, crossed the seas, helped launch careers, and generated movie and musical spin-offs, and an epic plagiarism lawsuit, among its other accomplishments.

With thanks to Professor Garrett and with the kind permission of the Regents of University of California and U.C. Press, excerpted here, from Charles Garrett's "Sounds of Paradise," Chapter 5 in *Struggling to Define a Nation*, is a story of "The Bird of Paradise":



Musicologist
Charles Hiroshi
Garrett

THE BIRD OF PARADISE

Before the early 1910s, music aficionados in the United States might encounter Hawaiian music at occasional live performances, on a limited number of recordings, and as published sheet music, but it was a theatrical production, *The Bird of Paradise* (1911), that "introduced the vogue of Hawaiian music to the American public."²² Although it was not the first show to be set in Hawai'i, this Broadway stage play established itself as by far the most successful of its kind. In a recent essay that traces its commodification of Hawai'i and its subsequent influence on American culture, Christopher Balme describes the production as a Polynesian variation on Giacomo Puccini's "*Madama Butterfly* (1904).²³ Echoing the basic outline of the opera, *The Bird of Paradise* tells the story of an ill-fated cross-cultural romance between a white American male, Paul Wilson, and a native Hawaiian girl, Luana, who readies herself to leap into a burning volcano at show's end. The resemblance was not coincidental, for the playwright Richard Walton Tully had previously worked with David Belasco, and it was Belasco's earlier melodrama that had inspired Puccini to compose his opera. Tully addresses similar issues of race, nation, and gender in his exploration of the conflicted relationship between East and West. In addition to its floral reference to the tropical bird of paradise, Tully's vision repackages the Japanese butterfly as a Hawaiian "bird" and transforms Japan into "the Paradise of the Pacific," as the islands had become known in the late nineteenth century. Critics also noticed the play's resemblance to Puccini's opera, which had premiered in New York five years

Plays may come and plays may go but “*The Bird of Paradise*,” Richard Walton Tully’s delightful story of life in the Hawaiian Islands, seems destined to go on forever.

Washington Post (1916)

ADISE

earlier, the *Washington Post* dubbing it the “‘Madame Butterfly’ of the Hawaiian Islands.”²⁴

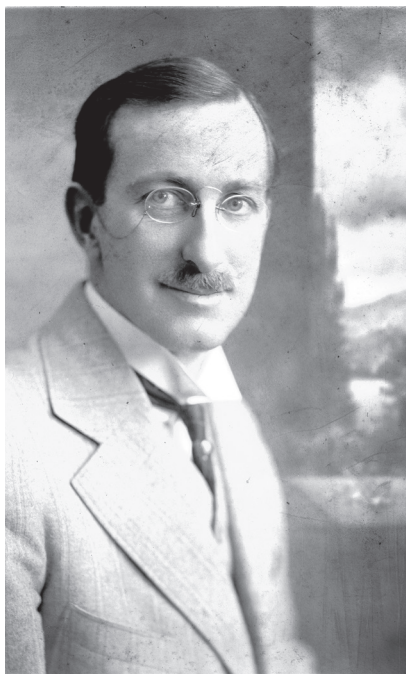
The stage representation of Hawai’i delivered by *The Bird of Paradise* suited a nation coming to terms with its recent military and territorial conquests. Set in the early 1890s, just before annexation, the play stages the colonial encounter between American settlers and indigenous natives, between a budding imperial power and a largely preindustrial civilization. Presenting its clash of civilizations in a distant land, like *Madama Butterfly*, also allowed for the playing out of American anxieties concerning racial difference and miscegenation. Equally important for the show’s commercial prospects was the voluptuous South Seas setting, which provided the rationale for a spectacular display of tropical escapism. Guided by Tully’s interest in Hawai’i, the production attempted to reproduce aspects of Hawaiian culture by importing artifacts, costumes, stage props, and most notably, a quintet of Hawaiian musicians.²⁵ As one critic observed of the Broadway premiere,



A scene from the play 1912. *The Theatre*, February 1912.

Richard Walton
Tully, University
of Washington
Libraries, Special
Collections.
JWS 21716

Morosco and Belasco
had professional ties
to the theatrical life
of the Santa Clara
Valley. Tully and
his wife, playwright
Eleanor Gates, lived
on a ranch at Alma,
above Los Gatos.



Oliver Morosco American theatrical producer,
director, writer and theater owner.



David Belasco – born in San Francisco,
Belasco was a renowned theatrical producer,
impresario, director and playwright

“Native superstitions, native dialect, native dances and native music are ever present.”²⁶ Tully adopted a similarly expansive strategy, expanding his plot beyond the tragic love story and recounting conflicts between foreign and indigenous factions on the island that involved missionaries, beachcombers, fishermen, and sugar planters.

The dramatic and commercial possibilities of this work were not lost on Oliver Morosco, a Los Angeles-based theatrical impresario to whom Tully took his script.²⁷ Tully’s goal of presenting a wide-ranging view of Hawaiian culture dovetailed with Morosco’s objective of creating a crowd-pleasing show, and together their efforts generated a sensational theatrical event. Because of the expected costs of the elaborate staging and imported props, the pair sought other investors, including the future U.S. senator James D. Phelan, who purchased a one-quarter stake in the show. Phelan had been responsible, during his earlier years as mayor of San Francisco, for leading the charge to protect America’s borders by excluding Asian immigrants, and he welcomed the chance to invest in a play that highlighted themes involving racial difference and miscegenation. Thanks in part to his support, the lavish production featured impressive sets, including a magnificent cave, a thatch of grass huts on a lava-encrusted beach, and a bubbling volcanic crater, but perhaps to Phelan’s chagrin, the play ended up popularizing live Hawaiian performers to audiences far and wide.

The Bird of Paradise premiered on 11 September 1911 at the Belasco Theater in Los Angeles, where it performed well enough to land a spot on Broadway several months later. Af-

ter a warm-up engagement in Rochester, New York, the show opened in New York City at Daly’s Theater on 8 January 1912 before moving to Maxine Elliott’s for the balance of its run. While it did not become a Broadway hit, closing after 112 performances, *The Bird of Paradise* gained widespread fame as a result of extensive touring through the United States and Canada over the next dozen years as well as productions in England, Australia, India, and beyond. In cities such as Los Angeles, which hosted the show for thirteen successive seasons, *The Bird of Paradise* earned a reputation as “one of the greater successes ever known on the stage.”²⁸ Even upon its ninth visit, one critic could still gush: “The permeating charm of the romance of Hawaii, and its princess, and its people hardly seems to vary, or lose aught of its reality.”²⁹ As a result of these road shows, the play reportedly netted more than a million dollars in profits. Some critics were not as enthusiastic about its success. Looking back a quarter century after its Broadway premiere, J.C. Furnas despaired that the play “ineradicably imbedded the Hawaii-cum-South-Seas tradition in the mass-mind of America” and ended up inflicting “a nation-wide plague of Hawaiian acts.”³⁰ In truth, the play spawned numerous spin-offs: Hawaiian-themed numbers in revues such as the 1916 *Ziegfeld Follies*; full-fledged tropical productions like *My Honolulu Girl* (1919), *Tangerine* (1921), and *Aloma of the South Seas* (1925); a revival in the form of a musical comedy entitled *Luana* (1930); and two full-length films that shared the play’s title and setting (1932, directed by King Vidor; 1951, directed by Delmer Daves), if not an identical plot.

Like the *New York Times* columnist who admired the “sce-

nic beauty” of *The Bird of Paradise*, most critics appreciated the production’s impressive staging.³¹ The inclusion of native Hawaiian musicians proved equally critical to the show’s success, and their music became a key selling point. Reviewing its premiere, the *Los Angeles Times* singled out the “really beautiful Hawaiian music given by native players.”³² For Broadway theatergoers, apparently less familiar with Hawaiian culture than their West Coast counterparts, *The Bird of Paradise* marked “the introduction of the weirdly sensuous music of the island people.”³³ The source of this fascination was the group of five Hawaiian musicians --- W.K. Kolomoku, B. Waiwaiole, S.M. Kaiawe, A. Kiwaia, and W.B. Aeko – who performed onstage and received full credit in the program. Using Hawaiian techniques for performing the ‘ukulele, steel guitar, and *ipu* (an indigenous double-gourd percussion instrument), the quintet supplied “an almost continuous undercurrent of the sweetly plaintive Hawaiian airs and harmony,” performing instrumentals and songs as well as accompanying songs and dances performed by other characters in the show.³⁴ Their performances were so novel and striking that the *New York World* complimented the group before commenting on any of the actors, and the *New York Clipper* praised the musicians for supplying “additional interest and charm.”³⁵ Enthusiastic reviewers of the musicians and the music of *The Bird of Paradise* commended “the native musicians who make the haunting musical interpolations of their own land” and drew attention to the distinctive “threnody of the ukulele and the haunting, yearning cry of steel pressed against the strings of the guitar.”³⁶

Although Tully’s original script for *The Bird of Paradise* contains neither music nor lyrics for any individual songs, the “appealing lure of the Hawaiian music interpreted by native singers” played an increasing role in touring productions to establish a tropical mood, to deliver brief musical interludes, and to give onstage dancers a chance to perform the hula.³⁷ For this reason, Tully and Morosco recruited talented island musicians, including Tandy MacKenzie, the most prominent opera star that Hawai’i has yet to produce, who began his professional singing career by touring for several years with a road company of *The Bird of Paradise*. As a result of their efforts, the *Washington Post* praised the music as being “more effective in the establishment of the languorous, alluring, hypnotic atmosphere which the author describes than all the costumes, native faces, odd properties, and elaborate scenery combined.”³⁸ Won over by the “Hawaiian atmosphere and charm” of a touring production, the *Los Angeles Times* similarly emphasized the role played by the musicians: “The

Hawaiian singers are the ones who were at the Belasco before and their music is redolent with the flavor of their enchanting islands. The Hula dance by Kolamoku [*sic*], himself a native, is both striking and to Americans entirely original.”³⁹ Within a few years of the play’s crisscrossing the nation, critics from all corners hailed the show. “The haunting strains of the Hawaiian music,” according to one report, “have made Mr. Tully’s South Sea idyl a classic of the modern stage.”⁴⁰

The show’s popularity also sparked further interest in Hawaiian music recordings. Early in 1912 Columbia introduced a large set of Hawaiian double-sided discs recorded in a newly constructed studio in Honolulu, featuring the music of island composers and performed by local glee clubs, singers, and instrumental soloists.⁴¹ The musicians who took part in *The Bird of Paradise* also found themselves in high demand, spending time in the recording studio before heading out on the road

with the show. The Hawaiian Quintette released nearly two dozen recordings for Victor, including “Aloha ‘Oe,” “My Honolulu Tomboy,” and other songs of Hawaiian origin that had been incorporated into early stagings of the production.⁴² Another Hawaiian instrumentalist to benefit from the show’s success was Joseph Kekuku, a virtuoso musician who is thought to have originated the method of playing Hawaiian steel guitar. This primarily melodic approach involves placing the guitar flat across the lap and changing pitches by sliding a steel bar up and down the finger board without pressing down behind the frets to form chords. Building on the phenomenal drawing power of Tully and Morosco’s extravaganza, Kekuku sailed across the Atlantic in 1919, performing as the steel guitarist in a *Bird of Paradise* troupe that toured Europe for eight years. Traveling productions also shaped the creative lives of some individual audience members. After seeing a performance of the show in the Midwest, Don Blanding was inspired to move from Oklahoma to Hawai’i, where he established a career as an author, song lyricist, poet, and illustrator. In addition to publishing books such as *The Virgin of Waikiki* and *Hula Moons*, Blanding helped to sustain the craze by producing sheet music cover art and penning lyrics for dozens of Hawaiian-themed songs.

To spruce up what became annual productions of *The Bird of Paradise*, Morosco and Tully interpolated Hawaiian musical selections, many of which were marketed in the form of sheet music and commercial recordings. The music



...the Hawaiian phrase...*hapa haole* which translates as “half-foreign” but historically has implied “half-white,” refers to a person of mixed descent, the result of miscegenation between native Hawaiians and foreigners. As island musicians were exposed to European and American



musical genres in the late nineteenth century, this phrase was subsequently applied to hybrid musical combinations that intermingled island traditions with outside elements, especially those taken from American popular music. From *Struggling to Define a Nation*

derived from a variety of sources, including Hawaiian instrumentals that were given new show-specific titles, such as “The Luana Waltz”; Hawaiian songs to which English lyrics were added, including “Forget Me Not (Mai Poina Oe)” and “Burning Love (Ahi Wela)”; and established Hawaiian *hapa haole* songs, including Cunha’s “My Honolulu Hula Girl” and “One-Two-Three-Four” by S. Kalama and Jack Alau. The show became so popular that even the most celebrated Hawaiian melody took a backseat to its celebrity. When Seidel Music published their 1915 edition of “Aloha ‘Oe,” which included the original Hawaiian lyrics alongside an English translation written by Noble L. Sissle, the sheet music cover pitched the

Laurette Taylor in *The Bird of Paradise, The Theatre*, March 1912.



Lenore Ulric – in character from *The Bird of Paradise*, sheet music cover.

tune as “The Beautiful Melody from *The Bird of Paradise*.” To capitalize on the success of the stage production, publishers also placed photographs of Laurette Taylor, Lenore Ulric, and other actresses who played Luana on the cover of each song sheet. Dressed in Broadway’s version of Hawaiian costume, which entailed an abundance of beaded necklaces, a floral headband, and a grass skirt, visual mementos of Luana served as an effective cross-marketing device (see cover). Sheet music for songs used in various productions of the show enabled consumers to relive their theatrical experience by playing the music at home.

As the key Hawaiian role in the production, and the female embodiment of exoticism, erotic appeal, and island charm, the character of Luana drew considerable attention from the onset. New York critics were enchanted by Laurette Taylor’s sensual performance of the hula, a Hawaiian dance that she helped turn into a national sensation. Although her hula performance was taken by some American critics to be an authentic reproduction, Taylor confessed her lack of familiarity with Hawai’i and Hawaiian culture: “I hate to disabuse the public, but I don’t know anything at all about Hawaii. I have never been there; I never met any Hawaiians until I began to study the role of Luana, and I’m sure I don’t know whether the dialect I used in the play is real or not.” Taylor learned her version of the hula from Tully, with coaching from the Hawaiian musicians hired for the show.⁴³ That did not prevent numerous songwriters from composing titles in her honor. “Sweet Luana,” “Luana: My Hawaiian Queen,” “By the Sad Luana Shore,” and “Luana Lou” all appeared in 1916 alone. Similarly, the phrase “bird of paradise” became synonymous with a desirable Hawaiian girl, which led to a number of knockoff songs that rode the coattails of the show. Billed as a “Hawaiian love song,” Ed Madden and Max Hoffman’s “Bird of Paradise” (1912) involves the relationships between a sailor and a girl in each port, including the “Hula maid” who waits for him; Phil De Angelis’s lyrics for “Beautiful Bird of Paradise” (1913) trace one man’s yearning for the dusky maiden who I call my bird of Paradise.” Thus, just as Puccini prompted Tin Pan Alley publishers to release songs based on the title character of *Madama Butterfly*, so too did Tully inspire songwriters to compose Hawaiian-themed songs based on *The Bird of Paradise*.⁴⁴ These two musical streams converged in the hit song “Hawaiian Butterfly” (1917), which describes an American male sending pledges to his self-sacrificing, distant love, “beautiful Hulu.” Before the show opened, Tin Pan Alley songs published on Hawaiian themes rarely emphasized stock

Hawaiian imagery, but once *The Bird of Paradise* became a sensation, virtually all of the hundreds of Tin Pan Alley songs that appeared during and shortly after its long run recycled the same Hawaiian tropes. Indeed, the cultural influence of *The Bird of Paradise* can be gauged in part by how powerfully this set of racialized and gendered dynamics, revolving around images of Hawai'i and Hawaiian women in particular, took hold in the world of American popular music.⁴⁵

The character of Luana and the propagation of her image on – and off-stage offer support for Jane Desmond's argument in *Staging Tourism*, which analyzes the role of tourism in the formation of Hawai'i over the last century.⁴⁶ Desmond discusses how this process proceeded hand in hand with the evolution of hula iconography and the image of the hula girl, an eroticized and exoticized female figure who was made less threatening in part through her playing music, dancing, and frolicking in the surf and sand.⁴⁷ As a result in part of the dissemination of the hula girl image, Desmond suggests, the islands came to function as an “arena of sensuous play for white mainlanders, a place of mental escape which seized the national imagination.”⁴⁸ Yet American consumers did not have to settle for Luana's Americanized version of the hula in *The Bird of Paradise* or for the drawings on the covers of Hawaiian-themed sheet music. As Adria Imada has documented, Hawaiian musical ensembles and hula dancers had been appearing regularly in the United States since the late nineteenth century.⁴⁹ Indeed, it was a long-term engagement by a quartet of Hawaiian musicians performing in San Francisco that would help stimulate the next major advance in the popularity of Hawaiian music in America.

“EVERYBODY'S CRAZY ABOUT HAWAII”

Hawaiian musicians had previously appeared on vaudeville stages and performed at international expositions, including the 1893 Chicago World's Fair, but it was not until 1915, when the Panama-Pacific International Exposition took place in San Francisco, that Hawaiian music became firmly ingrained in America's musical consciousness. Held in celebration of the completion of the Panama Canal and the expansion of trade routes to Asia, the exposition also marked the symbolic return of the city of San Francisco after the earthquake and fire of 1906. The fair's various exhibitions, performances, and amusement rides drew massive crowds, attracting an estimated nineteen million visitors over a seven-month run. Since the 1893 Chicago fair, more than two decades earlier, American perceptions of Hawai'i had changed dramatically.



Now firmly established as a U.S. territory, the islands had become known as a naval outpost, a more accessible tourist destination, and the subject of an enormously popular traveling show. Viewing this West Coast event as a choice opportunity to promote the islands further, the U.S.-friendly business and agricultural interests that controlled the Hawaiian legislature appropriated \$100,000 for the construction of a Hawaiian pavilion at the fair. “The whole idea of Hawaiian representation at the Exposition,” explained one of its proponents, “was to gain more publicity for the islands, publicity which would attract the traveler, make the islands better known, and better understood, and cause them to become the tourist mecca of the travel world.”⁵⁰ According to the official history of the fair, this effective strategy increased the number of visitors to Hawai'i by more than 50 percent the following winter.⁵¹

Although diminutive in comparison to the lavish buildings constructed by wealthy U.S. states, the Territory of Hawai'i building profited from an excellent location near the Fine Arts Palace and the California building. According to one contemporary study of the fair, the Hawaiian Pavilion proved to be “one of the most popular” destinations.⁵² The building itself was designed by an Oakland-based architect, C.W. Dickey,

Hawaiian Building from Todd's *Story of the Exposition*, volume 3.

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THE "BIRD OF PARADISE" BIG EASTERN SUCCESS

Rochester Welcomes Play Written by Richard Walton Tully

[Special Dispatch to The Call]

ROCHESTER, N. Y., Dec. 25.—The eastern premier of the "Bird of Paradise" was given here today, the piece scoring an emphatic success. "The Bird of Paradise" is a play dealing with the superstitions of the Hawaiian people, with the entire action set in the islands.

It was written by Richard Walton Tully and is produced by Oliver Morosco, the Los Angeles theatrical manager, and first presented at his stock theater there early this season. From a scenic standpoint "The Bird of Paradise" is most spectacular.

The cast includes Guy Bates Post, Laetelle Taylor, Theodore Roberts, Pamela Gaythorn, Ida Waterman, Lewis Stone and a large supporting company. It will make its Broadway appearance in January.

NEW YORK TO GET TULLY'S NEW PLAY

"Bird of Paradise" Booked for Early Presentation on Broadway

Richard Walton Tully, author of "The Rose of the Rancho," leaves for New York in a few days to attend the preparations for the presentation of his new play, "Bird of Paradise," which management of Oliver Morosco in Broadway February 15.

Tully has been working on this latest play for nearly three years and has made an extended visit to the Hawaiian islands, where the scenes of his drama are laid.

The play was recently given a hearing in Los Angeles, where an original engagement of one week ran into five with capacity business. Tully and Morosco felt confident that in the "Bird of Paradise" another success to match that of "The Rose of the Rancho" has been found.

"I have tried," says Tully, "to preserve the atmosphere of the locale of

BIRD OF PARADISE HOLDS RECORD FOR LONG ENGAGEMENTS

An unprecedented record was established in Chicago when Oliver Morosco's "The Bird of Paradise" played a ten weeks' engagement at the Olympic theatre, making the third time this attraction played that city in a loop theatre. It is claimed that this is the first time in the history of theatricals that a manager has attempted to play a return date after the initial presentation with success.

"The Bird of Paradise" will visit this city on Monday, February 4, with a splendid cast of players, quintet of Hawaiian singers and an entire new scenic production.



NEWS OF OAKLAND, BERKELEY

TULLY'S NEW PLAY PLEASES AUDIENCE

Richard W. Tully,
Young Playwright

Coauthor With Belasco in "The Rose of the Rancho" Presents Western Drama



By WALTER ANTHONY
An interesting premiere is taking place in Oakland this week. Richard Walton Tully's adaptation and dramatization of Eleanor Gates' novel, "Cupid of the Rancho," is being presented and has won undoubted success with transbay audiences. The staging of the drama is interesting for many reasons aside from the attraction of the play as such. Tully has written nothing since "The Rose of the Rancho," and the precise proportion of credit for its success has been an indeterminate quantity between him and David Belasco, coauthors in the play. Belasco has never denied the soft impeachment placed upon it by the press. He has painted; it has been said of Tully by the unfriendly "Oh, he couldn't write a play by himself. Wait till he tries."

That Tully is a playwright to be reckoned with seriously is amply demonstrated in "Cupid of the Rancho." He has an unusual gift for characterization. His last work is infinitely superior to "The Rose." In this regard, all of his people but one are real in "Cupid of the Rancho." You will quickly recognize them. Tully has a pretty gift for satire and much wit. His dialogue is smooth and his sallies are sharpened. His conversation is natural and rapid. What will most surprise those who know his "Rose of the Rancho" however, is his gift for characterization and his deft comedy. The weakness of the present play lies mainly in acts 1 and 2. The initial waiting to cast a

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Former Mayor Phelan In Theatrical Firm

NEW YORK, Nov. 15.—A brand new theatrical firm is that of Tully and Buckland, Incorporated. It will produce Tully plays and others. The organizers are Richard Walton Tully, author of "The Bird of Paradise"; James D. Phelan, co-author of "The Rose of the Rancho"; James D. Phelan, mayor of San Francisco, and Buckland, a technical expert through his connections with Belasco, Harrison Grey and other prominent managers



James D. Phelan.
Davis' Commercial
Encyclopedia, 1911.

"BIRD OF PARADISE" BRINGS NEW STAR

WITCHERY, seductive, sensuous plot about this proposition. Apparently he has lifted the very atmosphere of the islands from its native habitat and transferred it to the stage. And through it all the plaintive melodies of the Hawaiian, the strumming of ukuleles, the sense of the audience into the proper frame of mind to appreciate this "drama of a woman's soul" as it is billed. The Oliver Morosco for a producer. The lushness of the stage settings brought forth a sense of awe and wonder from the throats of an enthusiastic first night audience.

MISS LARICH POWERFUL
But his good fortune did not stop there. It was evident in the selection of Miss Lorraine Ulrich for the part of Luana. Combined with strong emotional ability Miss Ulrich possesses a charm that stamps her as one of our future stars. It is true that her same did not adorn the islands, from the extreme youth, garbed in the new costume of the islands, from the grass skirts to the dangling shell beads, Luana glides out a warmth and glow blood sending out the senses of that steals away the audience to

RED BLUFF DAILY NEWS, RED BLUFF CALIFORNIA

"BIRD OF PARADISE" MONDAY, OPERA HOUSE



Marion Hutchins as Luana in "The Bird of Paradise"

Usually when a theatrical offering has been launched successfully and three weeks in New York or Chicago, the producing manager, assemble and sends out half a dozen companies to tour the country. Not so Oliver Morosco's wonderful play of Hawaiian life "The Bird of Paradise," now entering upon its seventh season. When "The Bird of Paradise" was an assured success Mr. Morosco was belaguered with requests from all over the country asking that the company be sent there to play an engagement. So numerous were these queries that Richard Walton Tully, the author, requested Mr. Morosco to organize a number two and number three company. Mr. Morosco refused. "Why not?" asked Mr. Tully. "The people want it and we can't clean up. Other are taking it."

who followed a French Renaissance style, and Hawaiian exhibitors filled its small space to capacity by decorating the interior with painted tiles, native flowers, a statue of surfers, and frieze panels inscribed with text from native legends.⁵³ For a taste of Hawai'i, visitors could enter an adjoining room to view moving pictures and lantern slides of lush island landscapes; alternatively, they could visit the Hawaiian Gardens in the fair's Horticultural Building to sample pineapple, which was served by *hapa haole* women hired by the Hawai'i Pineapple Growers Association.⁵⁴ The day after the fair opened, the *San Francisco Chronicle* praised the Hawaiian exhibit for two special features: "a tropical garden, showing the wonderful foliage of Hawai'i, and an aquarium such as never before seen here," consisting of a dramatic series of backlit tanks that contained thousands of colorful fish.⁵⁵

To draw crowds to this bountiful display, organizers hit upon the idea of using Hawaiian music as a "lure which will bring the thousands of exposition visitors."⁵⁶ A contest was held in Honolulu, and the Royal Hawaiian Quartette emerged victorious. Led by George E.K. Awai on acoustic steel guitar, who was joined by Ben Zablan on eight-string 'ukulele, Bill Kaina on 'ukulele, and Henry Komomua on guitar and vocals, the quartet performed twice daily for the duration of the exposition.⁵⁷ On a raised platform, surrounded by island palms and ferns, and attired in dashing white outfits, red sashes, and Hawaiian leis, the group performed traditional songs as well as *hapa haole* songs, including many numbers featured in *The Bird of Paradise*. Joining them were occasional guest performers from Hawai'i, such as the steel guitarists Frank Ferera and Joseph Kekuku. According to one enthusiastic commentator, "the Hawaii building was a colossus in popularity, for the strum of ukuleles and the tinkle of guitars gently touching passers-by, compelled entrance to the building."⁵⁸ This experience also led to further opportunities for musicians such as Awai, who remained in San Francisco after the fair closed and worked for Sherman, Clay, a local music store and publisher, where he taught 'ukulele and steel guitar and also published his own steel guitar instructional manuals.

To revitalize interest in the pavilion around the midpoint of the exposition, the Hawaiian contingent staged a special daylong celebration on 11 June 1915. Coinciding with an island holiday that commemorates the birth of King Kamehameha, the affair included a formal ceremony, a lavish banquet, and an elaborate production staged at the Fine Arts Palace lagoon. A speech by Lucius Eugene Pinkham, the U.S.-appointed governor of Hawai'i, highlighted the critical role



played by the islands in America's national defense, but if we are to judge by the press coverage, the entertainment made a much bigger impression. Despite being programmed against a John Philip Sousa concert, the "Night in Hawaii" attracted an estimated twenty-five thousand visitors. With a nod to the history of Hawaiian royalty and a bow to the Broadway stage, the event was designed in large part to attract the attention of the U.S. motion picture industry; in fact, the show was repeated the next afternoon for motion picture operators who missed the evening festivities. The splashy production presented an honorary pageant queen, sitting in a giant, jewel-encrusted shell and surrounded by five princesses who gazed down on the proceedings. Chanting Hawaiian men wearing native costume paddled outrigger canoes across the lagoon, and they were joined by decorative floats covered with palm fronds and Hawaiian flags. A full program of music by the Hawaiian Quartette, with assistance from other Hawaiian musicians as well as the Philippine Constabulary Band, helped tie the production together. The groups also supplied music for dancing before the evening closed with a round of fireworks. According to the *San Francisco Chronicle*, this "spectacle out-rivaled anything of its kind held at the exposition."⁵⁹ Likewise, the official historian of the exposition, which featured more than two thousand musical events, later described it as "the most enchanting and beautiful of the night scenes."⁶⁰

The musical programming for the "Night in Hawaii" revealed a dual impulse of remaining faithful to certain Hawaiian practices while responding to the widening appeal of *hapa haole* songs. Thus in addition to renditions of older Hawaiian-language ballads, such as "Aloha 'Oe" and "ua Like No

a Like,” the Hawaiian ensemble performed numerous *hapa haole* songs, including Henry Clark’s “Ona Ona,” Harry Kahanamu’s “Mauna Kea,” Ben Jones’s “Wiliwili Wai,” Frank Kemma’s “Ihole Manu,” Jack Heleluke’s “Fair Hawaii,” and William Lincoln’s “Winds Form over the Sea.” Given a boost from repeated performances by the Hawaiian Quartette, several tunes emerged as hits over the course of the fair, including “On the Beach at Waikiki” (1915), a song with lyrics by Dr. G. H. Stover, music by Henry Kailimai, and an arrangement by Sonny Cunha. Composed by Hawaiian songwriters, published by a Honolulu firm and publicized by Hawaiian musicians, this *hapa haole* tune aimed to entertain mainstream U.S. audiences while supporting the cause of Hawaiian self-promotion, an objective also advanced by the photograph of Waikiki Beach on its sheet music cover. In subsequent years many would attribute the sudden increase in popularity of Hawaiian music directly to the exposition, such as the observer who held it “more responsible for the craze for our music

and instruments that is now sweeping the country than any other agency.”⁶¹ But it may be more accurate to characterize the exposition as one of many factors—including increased American familiarity with Hawai‘i, frequent tours by Hawaiian performers, greater availability of recorded Hawaiian music, the continual staging of *The Bird of Paradise*, then in its fourth year, and the widening popularity of a pleasing musical form of entertainment from the Pacific that acted as a distraction from the war in Europe—all of which combined to form a tipping point that eventually spilled over into the nationwide craze for Hawaiian and Hawaiian-themed music.

Acknowledgments

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Footnotes 22-61

Struggling to Define a Nation: pages 177 - 186

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Filipino Labor Leader Itliong: Rooted in Struggle

By Noemi Teppang



Delano, CA – On Labor Day Weekend 2015, the newly formed Delano chapter of the Filipino American National Historical Society (FANHS) hosted a series of events commemorating the 50th anniversary of the Delano Grape Strike. Speakers included Johnny Itliong, a keynote by Assemblyman Rob Bonta, plus various panelists of educators and community leaders discussing the legacy of Filipino migrant laborers in California. There were over 200 in attendance throughout the weekend including grassroots community organizations Migrante International and the National Alliance of Filipino Concerns (NAFCON).



Larry Itliong, 1960s. Photo from *Union Gazette* Collection, California History Center.

Larry Itliong, born in the Philippines, migrated to the United States as a teenager in 1929. He along with thousands of his fellow countrymen migrated to the U.S. as cheap labor in the early 20th century. They would become known as the “manong” (older brother) generation. The Filipino farmworkers worked in close-knit crews following the crop cycles throughout the west coast.

Itliong’s life was one rooted in activism against the day to day exploitation and segregation that faced Filipino farmworkers who were earning less than a dollar a day. Filipinos were isolated, treated as second-class citizens through the imposition of anti-miscegenation laws and unable to buy land. Itliong’s fighting spirit and strength in organizing rose out of a passion to change these conditions.

A speaker of nine Philippine dialects, Itliong was an effective organizer for several decades engaged in union work in the 1930s and 1940s in the canneries of Alaska, lettuce fields in Salinas, and asparagus fields in Stockton. Residing in Stockton post WWII, Itliong founded the Filipino Farm Labor Union in 1956 and later took up leadership of the AFL-CIO union Agricultural Worker’s Organizing Committee (AWOC).

Itliong rose to national prominence for his leadership in organizing the strike of 1,500 Filipino grape workers in Delano on September 8, 1965. Itliong, along with Filipino labor leaders Philip Vera Cruz, Pete Velasco, and Andy Imutan, initiated the joining of forces between AWOC and the National Farm Workers Association, then led by Cesar Chavez and Do-

lores Huerta. The merger eventually led to the formation of the United Farm Workers (UFW). Itliong served as assistant director and national boycott coordinator to bring in supporters and donations for the UFW.

The alliance brought the conditions of farmworkers into national consciousness. Through tireless organizing efforts, the strike succeeded by 1970 achieving union contracts, an increase in wages, access to medical benefits, and the establishment of social services such as the Agbayani Village, a retirement facility for farmworkers. The Delano Grape Strike and boycott was a critical direct action that demonstrated the power of solidarity between Filipino and Chicano laborers.

This year marks the 50th anniversary of the Delano Grape Strike and the legacy of Larry Itliong will be commemorated in California. The passage of AB 7, originally proposed by Assemblymember Rob Bonta, designates October 25 as “Larry Itliong Day.” The bill is a bold step in continuing to recognize the contributions of Filipino labor leaders such as Itliong and the Filipino migrant contribution to California’s labor history.

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At the Center

Fall Exhibit

#TUTU – a man at prayer, a man at work, a man at rest

From South Africa to Cupertino: A solo photographic exhibit by Sumaya Hisham of Archbishop Desmond Tutu



Desmond Tutu ordains Margaret Vertue and Wilma Jakobsen, Capetown, SA, 1992.

CHC is fortunate to offer, this fall, a unique solo photographic exhibit documenting the day-to-day life of Nobel Peace Prize laureate, Archbishop Emeritus Desmond Tutu of South Africa. Entitled “#TUTU – a man at prayer, a man at work, a man at rest” this exhibition, created by South African photo-journalist Sumaya Hisham, documents the life of the Archbishop revealing some never-before-seen moments in the life of the famous South African. The exhibit will run from October 19 through December 3, 2015, and is being held in conjunction with the Euphrat Museum of Art’s fall exhibit entitled “Endangered,” which will also feature some of Sumaya Hisham’s photographs.

#TUTU comes to the CHC by way of Reverend Wilma Jakobsen of St. Jude’s Episcopal Church in Cupertino. Reverend Jakobsen was the first woman to be ordained as a deacon in the diocese of Cape Town, South Africa, by Archbishop Tutu and served as his chaplain as well. After many years of service in her native South Africa and later in Southern California, Reverend Jakobsen became St. Jude’s rector in 2013. Hoping to expose a new generation to an iconic figure of the anti-apartheid struggle and world famous peace activist, Reverend Jakobsen jumped at the chance to have Sumaya’s work introduced to the Cupertino area.

Archbishop Tutu was the first black archbishop of Cape Town and received the Nobel Peace Prize in 1984, the Albert Schweitzer Prize for Humanitarianism in 1986, the Pacem in Terris Award in 1987, the Sydney Peace Prize in 1999, the Gandhi Peace Prize in 2007, and the Presidential Medal of Freedom in 2009. Desmond Tutu is now retired.

Sumaya Hisham is a freelance photojournalist who originally created this photo-exhibit as a charity project. She is passionate about capturing images of people in their daily lives. Sumaya covers news and cultural events for a variety of clientele that includes agencies, newspapers, magazines and other corporate entities. Her work has been published worldwide in all forms of print and electronic media.

On display at
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through
December 3



At "Fall Festival" in Cupertino's Memorial Park Carolyn Wilkins-Greene greets visitors to the California History Center table.

Film Screening of "Wampler's Ascent," with appearance by Stephen Wampler

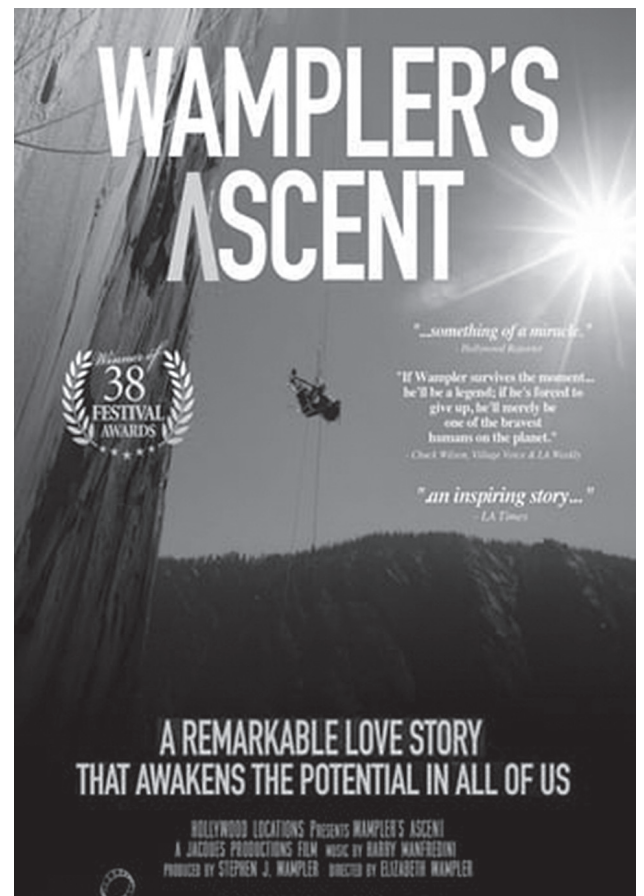
25th
Anniversary
of the
Americans
with
Disabilities
Act

In commemoration of the 25th anniversary of the passage of the Americans with Disabilities Act, the De Anza College's Inclusability Club will hold a special film screening of "Wampler's Ascent." This award-winning film documents Stephen Wampler's 2010 ascent of El Capitán in Yosemite National Park. Wampler, born with an extreme form of cerebral palsy, used only his arms to make the climb, completing it in a specially-designed chair and making 20,000 pull-ups in five days and six nights. Wampler made the climb to help raise awareness for his foundation which funds Camp WAMP (Wheelchair Adventure Mountain Programs), a special outdoor adventure camp for disabled children.

The film has garnered national and international acclaim with 35 laurel leaves and 20 other film festival awards to date. Stephen Wampler will be present to answer questions.

Please join the Inclusability Club and the students of CHC's fall class, History 107X, Community History: "Creating and Fostering Inclusivity in California" (see course listings).

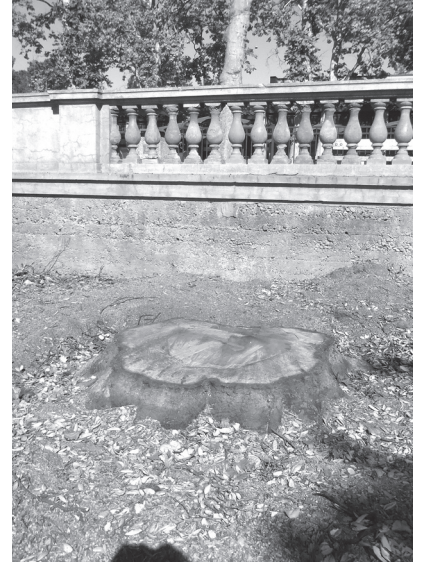
Friday, November 13, 2015, 11 a.m., Media and Learning Center (MLC) Room 110, De Anza College



At the Center



The last of the 100+ year-old oaks in the Sunken Garden is gone.



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FALL CLASSES

California History Center State and Regional History Academic Program

The following courses will be offered Fall quarter 2015 through the California History Center. Please see the History class listing section of the Schedule of Classes for additional information www.deanza.fhda.edu/schedule or call the center at (408) 864-8986. Some classes may have started by the time you receive this issue. We apologize for the magazine's delay.

John Steinbeck's California: His Role and Influence

Course: HIST-55A - 96

Instructor: Chatham Forbes ■ chforbes@msn.com

John Steinbeck's *The Grapes of Wrath* was inspired by the extreme social and economic disparities in the farm communities of California, especially for Dust Bowl and ethnic migrant workers. The young Steinbeck's sympathies were profoundly moved when he observed them close at hand both in the Salinas Valley, where he grew up, and in the San Joaquin Valley. He won both Pulitzer and Nobel Prizes for his powerful calls to remedy injustices among the under-represented poor.

LECTURES: Thursdays, 10/1 and 10/15, 6:30–10:20p.m. CHC

FIELD STUDIES: Saturdays, 10/3 and 10/17

New Almaden Quicksilver Mine 19th and 20th Centuries

Course: HIST-55C - 95

Instructor: Mary Jo Ignoffo ■ ignoffomaryjo@deanza

The New Almaden mine is the site of the first mercury deposit discovered on the American continent and has yielded metal of greater value than that of any other mine in the State, producing nearly one-third of the country's supply of mercury. Production at the mine fluctuated until 1927 when mining activity was terminated for the first time since 1849. Mining was resumed during World War II. The site became a National Historic Landmark in 1964 and part of Santa Clara County's park district in 1975. Quicksilver, as mined at New Almaden, was the chief reduction agent used in processing gold and silver, making it vital during California's Gold Rush. This class will explore the mine's activity, and the ethnicity of the miners who carried out the work during the 19th and 20th centuries. We will also evaluate environmental issues surrounding the mercury mine, and how those issues continue to be addressed. We will visit New Almaden's wooden and adobe offices, mine structures and old furnace buildings, many dating from the 1850s, and walk the trails leading to many of the mine shafts.

LECTURES: Mondays 10/5 and 10/19, 4:00–7:50p.m. CHC

FIELD STUDIES: Saturday 10/10 and Friday 10/16

Creating and Fostering Inclusivity in California

Course: HIST-107X – 95

Instructor: Crystal Hupp ■ huppcrystal@deanza.edu

This year marks the 25th anniversary of the passing of the Americans with Disabilities Act. In honor of this milestone of this historic legislation, this course will explore the many struggles, triumphs and community building efforts of concerned and dedicated Californians who have fought to make the communities in which we live more inclusive and accessible for all California citizens. These communities that have been created are powerful reminders of how citizens have fought and continue to fight for a truly inclusive world that includes all members of our society.

LECTURES: Mondays 11/2 and 11/16, 6:00p.m.–9:50p.m. MLC
(please note change of venue)

FIELD STUDIES: Saturdays 11/14 and 11/21, 9:00a.m.–5:30p.m.



Herring Creek Reservoir off Highway 108
above Strawberry, Summer 2015

Water: California's New Gold

Course: HIST-55B – 95

Instructor: Chatham Forbes ■ chforbes@msn.com

Water today is as scarce and precious, in its way, as gold and silver were in 19th century California and far more essential to the 38 million people whose very lives depend on a daily supply. It is equally indispensable to the state's agriculture, largest in the nation, and to many other industries. Water is in constant need also by the flora and fauna of California's many ecologies. This critical shortage will be studied in the classroom and in the field.

LECTURES: Thursdays, 11/5 and 11/12, 6:30–10:20p.m. CHC

FIELD STUDIES: Saturdays, 11/7 and 11/14

**belasco
theatre**

**"bird
of
Paradise"**

By
**RICHARD
WALTON
TULLY**

now!



Poster for production of *The Bird of Paradise* at the Belasco Theatre, Los Angeles, in the time period 1936-1941 by the Federal Theatre Project, Work Projects Administration