National Steinbeck Center Exhibition

Japanese History in Salinas Chinatown
April 29, 2011

By Robert Danziger; www.BobDanziger.com

Annotated Sound Log

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The Children of Salinas Go to School Together; Spring Street School 1911-1912
Copied from The Issei of the Salinas Valley: Japanese Pioneer Families; Salinas Valley JACL Seniors
Purpose of the Composition

The purpose of this composition is to subtly accompany the “Exhibition of Japanese History in Salinas Chinatown.” Pictures and objects contributed by the Japanese-American community will be on display from April 29th to July 22, 2011 at the National Steinbeck Center in Salinas, California. The sounds and music included in the composition are intended to help the visitor along the journey of discovering the facts and messages of the Japanese-American experience as part of the Chinatown in Salinas.

Chinese-American, Filipino-American, and Mexican-American families lived side-by-side with the Japanese-Americans. While they mixed and didn’t mix according to the customs of the day, they co-existed peacefully, and the sounds of their lives mixed freely. The restaurants, bars, pool halls and brothels that were the economic engine of the area brought visitors from almost every possible background to the area, and these sounds were also heard. And in the quiet times, families raised their children and the universal sounds of mother, child, prayer, play and rest also added to the sound of Steinbeck’s Chinatown.

This is the second of three compositions. The first accompanied the Exhibition celebrating the Chinese and Chinese American community in Chinatown. Chinese, Japanese, Filipino, Mexican and American music were mixed with the sounds of the area both current and historical. The Chinese experience was emphasized. The composition represented what might have been heard walking the streets of Chinatown at various times in history. The Exhibition with sound sculpture was on display from April to July of 2010, and then was periodically reinstalled for much of the rest of the year.

The composition for 2011 accompanies, “Exhibition of Japanese History in Salinas Chinatown.” The same mix of cultures and sounds are represented, but with an emphasis on the Japanese American experience.

One way to think about the composition is to envision a montage that creates an experience, a journey for the visitor that gives context to the pictures and objects.

PJ Hirabayashi, Co-Founder, San Jose Taiko:

Since I was never familiar with Salinas' history of diverse cultures, Bob's "music" allowed me to feel the dimension of history; not just one culture on a one-dimensional timeline. Listening to the recording in a short span of minutes, I instantly felt Salinas' woven history of cultures, layered with sounds of daily life. These sounds may not have been pivotal moments in history, but they do unleash nostalgic memories, easily forgotten, but also a part of history. Bob's selection of sounds takes us on a journey of the senses, challenging us to see and feel something deeper - a hologram of a unique community.

Aggie Idemoto, President of the Japanese American Museum of San Jose:
The focus on the Japanese American community will not be lost with the inclusion of the diverse ethnic groups, which (like San Jose's Japantown), represent an integral aspect of the community's positive interdependence and rich diversity.

The sounds of Salinas' Chinatown mixed without regard to ethnicity, class, race or money. It was there even when the people didn’t focus on it, and it tells the story differently than the political or social narratives from which they developed.

Sound illuminates the interconnectedness and uniqueness of our lives in the context of a time and a place. It is this broader fabric that the Sound Sculpture seeks to capture.

The Yuki Family. Notice the piano with sheet music open, Shakuhachi (traditional Japanese Flute), and a radio or record player. “Because of Tom Bunn's loyalty and dedication to Takeo [Yuki Family] and the Salinas Valley Vegetable Exchange during this period of extreme bigotry and discrimination, the Yuki family was able to maintain the farming business in Salinas. Unfortunately, this was not the case for many of the returning internees who lost all of their holdings during the war. Tom and Takeo continued their business relationship, and their partnership lasted beyond their deaths and is still being carried on by their children, not only in agriculture, but in other areas of the business.” – The Issei of the Salinas Valley: Japanese Pioneer Families; JACL
Matstuaru Okada Family (1932). Notice the Biwa, a traditional Japanese stringed instrument, in the background. The Biwa is similar to the Lute (European), PiPi (Chinese), Oud (Greece) and many others. “Kiyoshi Okada had many interests outside of the farm. He was a talented musician, specially "naniwabushi" and acted in many Kabuki plays at the old Japanese Association theater. One of his most versatile achievements was his choreography as a ship's captain leading the Castroville Belles in a dazzling display of rhythm and terpsichore. Haruko Okada took koto lessons in Salinas and Oakland and was a leading performer in Northern California koto circles.” – The Issei of the Salinas Valley: Japanese Pioneer Families; JACL
Today we get instantaneous information from thousands of sources. In 1942, newspapers and radio were the only sources of news. It was slow compared to now, but ever since the bombing of Pearl Harbor there was a steady drumbeat, lead by a giant newspaper chain, to treat American citizens of Japanese descent as enemies. This effort eventually succeeded and almost 120,000 law-abiding citizens were rounded up, the vast majority of their earthly possessions stolen or destroyed, and ripped from their communities like Chinatown specifically, and California generally.

John Steinbeck captures the darkness of the months before the Internment:

We are a very strange people; we love organizations, and hate them. I remember something that happened in Salinas at a time when the Hearst papers were whipping up anger against the Japanese, and when, in our schools - I guess I was about twelve or thirteen years old - at least thirty percent of the pupils were Japanese. Some of them were my good friends, but, stimulated by the ferocity of the Hearst campaign, we formed a little club for espionage against the Japanese. We had secret signs and secret messages, places and codes. We prowled about Japanese gardners' farms, peered in their windo ws, and found that they went to bed very early - and got up very early, too. But we were content to snoop, and we were happy. Then a terrible thing happened. Takasi Yatkumi, who was one of our dearest friends, asked to join. We were horrified; it tore the whole structure of racial dislike down to the roots. We explained to Takasi that his action was not cricket; that he was the enemy; that he couldn't join an anti-Japanese organization. He thought about it a while and said that if we would let him in he would help us to spy on his mother and father. And because he was our friend we had to take him in, but it ruined the fine, ferocious quality of our organization, just as the Catholic lodges in a way broke down the ferocity of the Protestant groups.

"America and Americans" by John Steinbeck (1966), pages 87-88.

Not too long after this story happened, notices were posted on telephone poles. I’ve reproduced one below. Please read it closely. I was stunned, shaken the first time I saw it on a telephone pole outside the Japanese American Museum of San Jose just last year. Can you imagine walking by a telephone pole and finding out you have one week to sell your farm or business, sell your house, find a place for everything you own, only to have looters steal everything, giving up your beloved pets – all from a notice on a telephone pole?

My parents spent years trying to explain to me that this was a necessary thing to do. I’m sure they believed it. But it’s almost 70 years later, and we now know this was a terrible error. And my generation asks, “How dare you do such a thing in my name?”
WESTERN DEFENSE COMMAND AND FOURTH ARMY
WAR TIME CIVIL CONTROL ADMINISTRATION
Presidio of San Francisco

May 3, 1942

Instructions to All Persons of Japanese Ancestry Living in the Following Area:
[Salinas, Watsonville, Monterey and the whole of the surrounding areas]

Pursuant to the provisions of Civilian Exclusion Order No. 34, this Headquarters, dated May 3, 1942, all persons of Japanese ancestry, both alien and non-alien, will be evacuate from the above area by 12 o’clock noon, P. W. T., Sunday, May 9, 1942. No Japanese person living in the above area will be permitted to change residence after 12 o’clock noon, P. W. T., Sunday, May 3, 1942, without obtaining special permission from the representative of the Commanding General, Northern California Sector, at the Civil Control Station located at: 920 “C” Street, Hayward, California. Such permits will only be granted for the purpose of uniting members of a family, or in cases of grave emergency.

The Civil Control Station is equipped to assist the Japanese population affected by this evacuation in the following ways:

- Give advice and instructions on the evacuation.
- Provide services with respect to the management, leasing, sale, storage or other disposition of most kinds of property, such as real estate, business and professional equipment, household goods, boats, automobiles and livestock.
- Provide temporary residence elsewhere for all Japanese in family groups.
- Transport persons and a limited amount of clothing and equipment to their new residence.

The Following Instructions Must Be Observed:

- A responsible member of each family, preferably the head of the family, or the person in whose name most of the property is held, and each individual living alone, will report to the Civil Control Station to receive further instructions. This must be done between 8:00 A. M. and 5:00 P. M. on Monday, May 4, 1942, or between 9:00 A. M. and 5:00 P. M. on Tuesday, May 5, 1942.
- Evacuees must carry with them on departure for the Assembly Center, the following property:
  - Bedding and linens (no mattress) for each member of the family;
  - Toilet articles for each member of the family;
  - Extra clothing for each member of the family;
• Sufficient knives, forks, spoons, plates, bowls and cups for each member of the family;
• Essential personal effects for each member of the family.
• All items carried will be securely packaged, tied and plainly marked with the name of the owner and numbered in accordance with instructions obtained at the Civil Control Station. The size and number of packages is limited to that which can be carried by the individual or family group.
• No pets of any kind will be permitted.
• No personal items and no household goods will be shipped to the Assembly Center.

The United States Government through its agencies will provide for the storage, at the sole risk of the owner, of the more substantial household items, such as iceboxes, washing machines, pianos and other heavy furniture. Cooking utensils and other small items will be accepted for storage if crated, packed and plainly marked with the name and address of the owner. Only one name and address will be used by a given family. Each family, and individual living alone, will be furnished transportation to the Assembly Center or will be authorized to travel by private automobile in a supervised group. All instructions pertaining to the movement will be obtained at the Civil Control Station.

Go to the Civil Control Station between the hours of 8:00 A. M. and 5:00 P. M., Monday, May 4, 1942, or between the hours of 8:00 A. M. and 5:00 P. M., Tuesday, May 5, 1942, to receive further instructions.

J. L. DeWITT
Lieutenant General, U. S. Army
Commanding

SEE CIVILIAN EXCLUSION ORDER NO. 33.
Description of the Composition

The one-hour long composition describes seven days in the history of Salinas’ Japanese-American community:

- The Bonsho Comes to Salinas
- A Day of Work
- Going to the Camps
- A Day in the Camps
- Leaving the Camps and Starting Again
- Obon Festival
- A New Day

The 1880 Census showed 86 Japanese in California, with a total of 148 in the United States. Possibly these were students, or Japanese who had illegally left their country, since Japanese laborers were not allowed to leave their country until after 1884 when an agreement was signed between the Japanese government and Hawaiian sugar plantations to allow labor immigration. The first Japanese appear to have come to the Salinas area in the late 1880’s. In 1890, 2,038 Japanese resided in the United States; of this number, 1,114 lived in California. The first grave of a Japanese person in the United States is marked 1871. Immigrants with agricultural background from Hiroshima, Kumamoto, Yamaguchi, and Fukushima prefectures [a prefecture is a like a state or county] constituted the largest numbers of Japanese in California.

Many of these immigrants were religious and they established Buddhist and Christian Temples and Churches. The Salinas Buddhist Temple was organized in 1924, and operates to this day in the area known as Chinatown. There is a large bell in an open bell tower in front of the temple that was delivered in 1934 in a great ceremony following a festive parade through Salinas. This bell is called a Bonsho and it is the principal sound, and its story the underlying narrative of the composition.

The first section tells the story of the Bonsho's journey to the Salinas Buddhist Temple. In 1934 the bell was made in Japan, shipped by boat to San Francisco, where it was loaded on another train and taken to Salinas. In Salinas, it was placed on a wooden cart and paraded through the streets of Salinas. Two lines of young men from the Salinas Buddhist Temple in their finest suits, white ribbons fluttering from their lapels, pull the cart using two thick ropes like might moor a large ship past the Okie encampment, past the African-American encampment, until it reached the Temple and was installed in the bell tower.

It is the height of the Depression -- people are barely getting by -- and many are starving. My father was 6'3" tall and 130 pounds -- his family did not eat every day. By cart through the streets of Salinas went the bell. Costumes worn by the children and others
had been gathered from other Buddhist Temples. Some may have been 100s of years old -- all were based on designs that are certainly 100s of years old. In the middle of the worst depression in our history, ancient ritual, ancient costumes, ancient bell-making skills (that predate the discovery of America) and a joy-filled party of food and dance and games and warm friendships that transcended circumstances and brought light to a very dark time. Truly a light at the end of the tunnel, and certainly a candidate for one of the most important cultural events in the history of this area.

It should be noted that many of these costumes and rituals pre-date the founding of the United States. Perhaps, just as San Jose Japantown honors the Issei by the words that embody their principles, it is appropriate for all of the people of this area – our mutual prefecture – to honor the heritage so graciously brought by the Japanese Americans. “Issei Voices” carry an important message for everyone:

"Issei Voices" is a granite monument in San Jose’s Japantown. The inscription reads:

\begin{verbatim}
Kodomo No Tameni
For the Children's sake

Shikata Ga Nai
It cannot be helped

Isshokemei Ni Shinasai
Try as hard as you can

Mottainai Koto Shinai No
Don't do things that are wasteful

Itadakimasu
Thank you for the meal I'm about to eat

Gochisosama
Thank you for the delicious meal I just ate

Enryo
Reserve, Restraint, Modesty

Kansha
Gratitude

Gaman
Perseverance
\end{verbatim}
The parade arrives at the Salinas Buddhist Temple where the celebration is in full swing.

Following are excerpts from *Reverend Yoshio Iwanaga and the Early History of Doyo Buyo and Bon Odori California; By Linda Cummings Akiyama; 1989*

Reverend Yoshio Iwanaga, a Buddhist missionary reverend, dance teacher and choreographer came to the United States in 1930 to teach Doyo Buyo and bon odori to the Nisei members of the Buddhist Mission of North America. He taught and produced children’s dance recitals for twenty years at Buddhist temples throughout California, Oregon, Washington and Western Canada. He also expanded the Japanese American observance of Obon in California to include bon odori, the dance component of Obon in Japan which had rarely been performed on the Pacific Coast of the United States before Reverend Iwanaga’s arrival.

Mrs. Helen Chizuko Iwanaga was “his first vocal and piano accompanist . . .” Five years after their first meeting they were married and they were later named the first heads of the Music Department of the Buddhist Churches of America.

He did not mix Western dance movements with his Japanese Doyo Buyo choreography, although he did choreograph improvisational, modern dance pieces to Doyo music.

Western social dances like square dances, round dances, marches and cotillion, with their associated music were taught when he was in grade school. “By the 1920’s, American and European social dancing was popular in cities all over Japan”

In the 1920s Japanese government decided the way to present music to Japanese students was through European music “because, 1) European music could be written down in a standard notation system, whereas Japanese music at that time could not, and 2) the majority of Japanese traditional songs that were popular at that time dealt with “deep love affairs and were full of risqué language, and therefore not appropriate for primary education.” . . . . “resulted in the evolution of a new Japanese music written in a Western European musical style” “The majority of songs were written in a western European style by Japanese traditional traditional...
musicians who studied some western music. However, the original lyrics were replaced by lyrics written by poets and scholars of classical Japanese literature. [For example.] “Musunde Hiraite” is a . . . song which Reverend Iwanaga taught that was originally a French air.”

“Doyo are children’s songs first written during the Taisho Period (1912- 1926) in a western song style by Japanese musicians and poets.

In 1940 he was made Reverend of his own Temple in Watsonville. In that same year he was “asked to organize a Buddhist Day as part of the fair commemorating the Golden Gate bridge. 97,000 people came to the Fair, 25,000 were Japanese Americans. The parade included marching bands, and 1,000 dancers gathered to perform bon odori. Mrs. Iwanaga said,”it was really, really thrilling and I thought, my gosh, this is it.

In 1948, 1,000 dancers performed bon odori in the plaza of the San Francisco Civic Center. It was the first major event of the Japanese American community after WWII.

In other words, Reverend and Mrs. Iwanaga brought to America, American music that had been modified in a classical and deliberate way to meet educational and social needs in Japan. They also loved a broad range of music, and Reverend Iwanaga listed “World Music” as one of his hobbies (along with baseball, football, tennis and bonsai). He once choreographed a dance where the children wore baseball uniforms to “Coming through the Rye.” During this period Taiko was also evolving and starting to incorporate “African, Balinese, Brazilian, Latin, and jazz, bridging many styles, while still resonating with the Asian soul in America.” Meanwhile, walking down the street in Salinas’ Chinatown one would hear Japanese, Chinese, Filipino, Mexican, Jazz, Blues, Classical, Country, Cowboy, Bakersfield sound, Nashville, Memphis even proto-rock and roll. This cross-cultural fertilization suggests a rich tableau for the ear.

Reverend Iwanaga died on May 26, 1950.
The first man on the left (coming towards the camera) is Akira Yamashita, the first man on the right is Saburo Iwamoto ... whose widow Mary Sakasegawa Iwamoto is Mae Sakasegawa's sister-in-law. It just happens that both men were my [Fran Schwamm] father's closest buddies from that era thru the rest of their lives.” – Fran Schwamm
The Bonsho Comes to Salinas from Japan; 1934

2:27 - 3:07 Kendo - Ritual Counting
2:58 - 4:53 Gendai ni Ikiru; San Jose Taiko; Rhythm Journey; 2005

From the San Jose Taiko website:

“Since 1973, San Jose Taiko (SJT) has been mesmerizing audiences with the powerful, spellbinding, and propulsive sounds of the taiko. Inspired by traditional Japanese drumming, SJT performers express the beauty and harmony of the human spirit through the voice of the taiko as they strive to create new dimensions in Asian American movement and music."
Under the artistic direction of Roy & PJ Hirabayashi, performance and expression are predicated upon a profound respect for each member of the group. The spirit and essence of both rehearsal and performance require physical endurance, with running and exercise required of all members during practice sessions. All compositions performed by SJT are written or arranged by members of the group. Composing, choreographing, designing and producing costumes, and handcrafting of the drums are part of the holistic process in which all members participate. Through this singleness of mind and spirit, harmony is achieved and the music rings with unity and clarity.

SJT has broadened this historical art form into a style that joins the traditional rhythms of Japanese drumming with other world rhythms, including African, Balinese, Brazilian, Latin, and jazz, bridging many styles, while still resonating with the Asian soul in America. Company members study both traditional and contemporary dance with leading choreographers, producing performances that are theatrical extravaganzas of movement and music.

Since 1987, when SJT became one of the first American taiko ensembles invited to tour Japan, the company has collaborated in joint concerts with internationally renowned Asian performing artists including Kodo, Ondekoza, Eitetsu Hayashi, Michiko Akao, Oedo Sukeroku, Osuwa Taiko, and Miyarabi Taiko. SJT has also collaborated with artists from other disciplines, including Brenda Wong Aoki, Mark Izu, Kenny Endo, Eth-Noh-Tec, American Conservatory Theater, George Coates Performance Works, San Jose Repertory Theatre, The San Jose Museum of Art, Abhinaya Dance Company, Hiroshima, Jon Jang, Keith Terry and Crosspulse, Anthony Brown, Marco Lienhard, Qi-Chao Liu, PressGang, and Michael Sasaki.

SJT has been recognized for its artistic and managerial excellence by the Advancement Program from the National Endowment for the Arts, the Multicultural Advancement Program from the California Arts Council, Meet The Composer International Creative Collaborations, the Rockefeller Foundation, the Knight Foundation, the Nathan Cummings Foundation, and the Chevron Award for Excellence. In 1994, SJT was honored by the Arts Council of Santa Clara County with a commendation for community leadership for its efforts to foster cultural and ethnic diversity in the arts.

4:45 - 5:16 Asian Kids
4:53 - 5:09 Studebaker driving away
4:57 - 5:36 Mochi Making

Mochi is a sweet rice dessert often made in connection with holidays common in Japan and in Salinas. It is hammered with large wooden mallets while another maker wets and turns the rice mixture. Several speed mochi making competitions may be found on
YouTube. Traditional songs and vocalizations are used in the process. The hammering and vocal sounds are similar to Kendo, the card game Hanafudo, and some religious rituals.

Writing says, “The Second Annual Tournament of Northern California Japanese Golf Association, July 29, 1934 at Pebble Beach, California”

<table>
<thead>
<tr>
<th>Time</th>
<th>Song/Performance</th>
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<tbody>
<tr>
<td>5:27 - 7:19</td>
<td>Yuyake Koyake (Sunset Glow); Victor Jidou Gasshoudan; 2007</td>
</tr>
<tr>
<td>7:15 - 7:27</td>
<td>Light applause and record player needle drop</td>
</tr>
<tr>
<td>7:22 - 8:43</td>
<td>Kawa No Nagare No Youni; Nihonmach: The Place to Be; Original Cast Recording</td>
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I use here, the Grateful Crane Ensemble, a group based in Southern California. This song was originally made famous by Misora Hibari, the “Queen of Song.” Originally brought to my attention by Aggie Idemoto and seconded by her aunt, Janice (Ikeda) Tao, many interviewees identified Misora Hibari as “everyone’s favorite singer.” Numerous videos of her are on YouTube.

After the war, Watsonville, Salinas and Monterey communities invited famous singers and groups from Japan, and they came and performed. Misora Hibari performed in San Jose and Watsonville. Aggie Idemoto remembers as a young child when she

... attended a Misora Hibari concert held at the Watsonville High School theater. I still remember her beautiful voice. I cannot say for sure, but the concert may have been possible because of Mrs. Helen Iwanaga and her leadership with the
music world. For such an icon from Japan to appear in a small farming town was amazing.

Janice Tao says of Misora Hibari --

The Tokyo Kid medley and Kawa No Nagare No Youni were among her many hit songs. I have all of her cds. Tokyo Kid and Kanashiki kuchibue are her debut songs --very popular. And Kawa No Nagare is about her life. Just beautiful!!

**English Translation of the Lyrics to Kawa No Nagare No Youni:**

I came walking on this long, narrow path
without knowing it
When I turn around,
my distant hometown is visible

The uneven path twists & turns
and doesn't even have a map
So is the road of life

Ah, like the flow of the river
the era passes by leniently
Ah, like the flow of the river
the sky is just endlessly dyed at twilight

Living and taking a journey,
an endless path
Take The person I love to my side
while searching for a dream

Even if I'm rained on & the path is muddy,
someday the sunny day will come again

Ah, like the flow of the river
I want to calmly go with the flow
Ah, like the flow of the river
The changing seasons

Ah, like the flow of the river
I want to calmly go with the flow
Ah, like the flow of the river
Forever
while listening to the blue babbling stream

8:24 - 8:59 Train passes on the nearby tracks
8:48 - 9:41 Bahay Kubo (YouTube); Images of the Phillipines;

“Bahay Kubo” is a children’s song about this type of dwelling with a vegetable garden

This is the first Filipino element, a children's song well known both in the Philippines and among Filipino- Americans. The song is about a kind of house called a Bahay Kubo that grows all sorts of vegetables.

Filipinos first came to California in 1587. That’s right, 1587. The Spanish sailed Galleons to trade between the Manila in the Phillipines, and Acapulco in Mexico in 1565, around 70 years after Christopher Columbus landed in the New World. In 1587 a galleon was blown off course and Filipino sailors jumped ship near Morro Bay.

This also portended a very close relationship between the Phillipines and Mexico. Intermarriage and commercial relationships blossomed between the two countries until Mexico wrested independence from Spain in the 1820’s. Contact between the two countries was effectively severed by Spain at that time, fearing the Phillipines might emulate Mexico’s example and achieve independence.
Interestingly, the Galleon trade also included visits to Monterey in the 1700’s. One can only speculate whether some enterprising Filipino sailor might have visited Salinas on such a port call.

**Lyrics to Bahay Kubo**

Here are the words in Tagalog:  

<table>
<thead>
<tr>
<th>Tagalog</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bahay kubo, kahit munti</td>
<td>Nipa hut*, even though it is small</td>
</tr>
<tr>
<td>Ang halaman doon, ay sari sari</td>
<td>The plants it houses are varied</td>
</tr>
<tr>
<td>Sinkamas at talong, sigarilyas at mani</td>
<td>Turnip and eggplant, winged bean and peanut</td>
</tr>
<tr>
<td>Sitaw, bataw, patani.</td>
<td>String bean, hyacinth bean, lima bean.</td>
</tr>
<tr>
<td>Kundol, patola, upo’t kalabasa</td>
<td>Wax gourd, luffa**, white squash and pumpkin,</td>
</tr>
<tr>
<td>At saka mayroon pang labanos, mustasa,</td>
<td>And there is also radish, mustard,</td>
</tr>
<tr>
<td>Sibuyas, kamatis, bawang at luya</td>
<td>Onion, tomato, garlic, and ginger</td>
</tr>
<tr>
<td>Sa paligid-ligid ay puno ng linga</td>
<td>And all around are sesame seeds.</td>
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</tbody>
</table>

9:35 - 10:05  *Kansho sounds people to attend a service in the Temple*

The Kansho is a smaller bell at the Salinas Buddhist Temple used to call people to the Service.

9:56 - 10:54  *Meciendo; Maria Del Rey; Lullabies of Latin America; 1999*

This is the first Mexican reference. This exquisitely beautiful song sung by Maria Del Rey captures the bond between mother and child of any ancestry or language.
10:33 - 10:51  Sports sequence. Girls and boys
             basketball, volley ball, kendo, tennis, golf,
             skeet shooting, baseball, football and other
             sports are all depicted in family memoirs
             and pictures.
10:44 - 10:50  Playing Hanafudo, a card game
10:43 - 11:10  Stormy weather runoff,
10:57 - 10:59  Wind chimes in the Temple courtyard
11:07 - 11:10  Baby
11:05 - 12:22  *Mido Mountain*; Yo-Yo Ma; Essential Yo-Yo
             Ma; 2004
11:12 - 11:33  Birds of the area
My personal involvement with Steinbeck and cross-cultural writing began when I read the “Timshel” passage in “East of Eden.” I consider it the finest cross-cultural writing I have ever personally encountered. This is, in fact, the inspiration not just for these compositions, but many years of cross-cultural work and experiences.

**John Steinbeck, “Timshel” from East of Eden:**

“Do you remember when you read us the sixteen verses of the fourth chapter of Genesis and we argued about them?”

“I do indeed. And that’s a long time ago.”

“Ten years nearly,” said Lee. “Well, the story bit deeply into me and I went into it word for word. The more I thought about the story, the more profound it became to me. Then I compared the translations we have—and they were fairly close. There was only one place that bothered me. The King James version says this—it is when Jehovah has asked Cain why he is angry. Jehovah says, ‘If thou doest well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door. And unto thee shall be his desire, and thou shalt rule over him.’ It was the ‘thou shalt’ that struck me, because it was a promise that Cain would conquer sin.”

Samuel nodded. “And his children didn’t do it entirely,” he said.

Lee sipped his coffee. “Then I got a copy of the American Standard Bible. It was very new then. And it was different in this passage. It says, ‘Do thou rule over him.’ Now this is very different. This is not a promise, it is an order. And I began to stew about it. I wondered what the original word of the original writer had been that these very different translations could be made.”

Samuel put his palms down on the table and leaned forward and the old young light came into his eyes. “Lee,” he said, “don’t tell me you studied Hebrew!”

Lee said, “I’m going to tell you. And it’s a fairly long story. Will you have a touch of ng-ka-py?”

“You mean the drink that tastes of good rotten apples?”

“Yes. I can talk better with it.”

“Maybe I can listen better,” said Samuel.

While Lee went to the kitchen Samuel asked, “Adam, did you know about this?”

“No,” said Adam. “He didn’t tell me. Maybe I wasn’t listening.”
Lee came back with his stone bottle and three little porcelain cups so thin and delicate that the light shone through them. “Dlinkee Chinee fashion,” he said and poured the almost black liquor. “There’s a lot of wormwood in this. It’s quite a drink,” he said. “Has about the same effect as absinthe if you drink enough of it.”

Samuel sipped the drink. “I want to know why you were so interested,” he said.

“Well, it seemed to me that the man who could conceive this great story would know exactly what he wanted to say and there would be no confusion in his statement.”

“You say ‘the man.’ Do you then not think this is a divine book written by the inky finger of God?”

“I think the mind that could think this story was a curiously divine mind. We have had a few such minds in China too.”

“I just wanted to know,” said Samuel. “You’re not a Presbyterian after all.”

“I told you I was getting more Chinese. Well, to go on, I went to San Francisco to the headquarters of our family association. Do you know about them? Our great families have centers where any member can get help or give it. The Lee family is very large. It takes care of its own.”

“I have heard of them,” said Samuel.

“You mean Chinee hatchet man fightee Tong war over slave girl?”

“I guess so.”

“It’s a little different from that, really,” said Lee. “I went there because in our family there are a number of ancient reverend gentlemen who are great scholars. They are thinkers in exactness. A man may spend many years pondering a sentence of the scholar you call Confucius. I thought there might be experts in meaning who could advise me.

“They are fine old men. They smoke their two pipes of opium in the afternoon and it rests and sharpens them, and they sit through the night and their minds are wonderful. I guess no other people have been able to use opium well.”

Lee dampened his tongue in the black brew. “I respectfully submitted my problem to one of these sages, read him the story, and told him what I understood from it. The next night four of them met and called me in. We discussed the story all night long.”
Lee laughed. “I guess it’s funny,” he said. “I know I wouldn’t dare tell it to many people. Can you imagine four old gentlemen, the youngest is over ninety now, taking on the study of Hebrew? They engaged a learned rabbi. They took to the study as though they were children. Exercise books, grammar, vocabulary, simple sentences. You should see Hebrew written in Chinese ink with a brush! The right to left didn’t bother them as much as it would you, since we write up to down. Oh, they were perfectionists! They went to the root of the matter.”

“And you?” said Samuel.

“I went along with them, marveling at the beauty of their proud clean brains. I began to love my race, and for the first time I wanted to be Chinese. Every two weeks I went to a meeting with them, and in my room here I covered pages with writing. I bought every known Hebrew dictionary. But the old gentlemen were always ahead of me. It wasn’t long before they were ahead of our rabbi; he brought a colleague in. Mr. Hamilton, you should have sat through some of those nights of argument and discussion. The questions, the inspection, oh, the lovely thinking—the beautiful thinking.

“After two years we felt that we could approach your sixteen verses of the fourth chapter of Genesis. My old gentlemen felt that these words were very important too—‘Thou shalt’ and ‘Do thou.’ And this was the gold from our mining: ‘Thou mayest.’ ‘Thou mayest rule over sin.’ The old gentlemen smiled and nodded and felt the years were well spent. It brought them out of their Chinese shells too, and right now they are studying Greek.”

Samuel said, “It’s a fantastic story. And I’ve tried to follow and maybe I’ve missed somewhere. Why is this word so important?”

Lee’s hand shook as he filled the delicate cups. He drank his down in one gulp. “Don’t you see?” he cried. “The American Standard translation orders men to triumph over sin, and you can call sin ignorance. The King James translation makes a promise in ‘Thou shalt,’ meaning that men will surely triumph over sin. But the Hebrew word, the word timshel—‘Thou mayest’—that gives a choice. It might be the most important word in the world. That says the way is open. That throws it right back on a man. For if ‘Thou mayest’—it is also true that ‘Thou mayest not.’ Don’t you see?”

“Yes, I see. I do see. But you do not believe this is divine law. Why do you feel its importance?”

“Ah!” said Lee. “I’ve wanted to tell you this for a long time. I even anticipated your questions and I am well prepared. Any writing which has influenced the thinking and the lives of innumerable people is important. Now, there are many millions in their sects and churches who feel the order, ‘Do thou,’ and throw their weight into obedience. And there are millions more who feel predestination in
'Thou shalt.' Nothing they may do can interfere with what will be. But ‘Thou mayest’! Why, that makes a man great, that gives him stature with the gods, for in his weakness and his filth and his murder of his brother he has still the great choice. He can choose his course and fight it through and win.” Lee’s voice was a chant of triumph.

Adam said, “Do you believe that, Lee?”

“Yes, I do. Yes, I do. It is easy out of laziness, out of weakness, to throw oneself into the lap of deity, saying, ‘I couldn’t help it; the way was set.’ But think of the glory of the choice! That makes a man a man. A cat has no choice, a bee must make honey. There’s no godliness there. And do you know, those old gentlemen who were sliding gently down to death are too interested to die now?”

Adam said, “Do you mean these Chinese men believe the Old Testament?”

Lee said, “These old men believe a true story, and they know a true story when they hear it. They are critics of truth. They know that these sixteen verses are a history of humankind in any age or culture or race. They do not believe a man writes fifteen and three-quarter verses of truth and tells a lie with one verb. Confucius tells men how they should live to have good and successful lives. But this—this is a ladder to climb to the stars.” Lee’s eyes shone. “You can never lose that. It cuts the feet from under weakness and cowardliness and laziness.”

Adam said, “I don’t see how you could cook and raise the boys and take care of me and still do all this.”

“Neither do I,” said Lee. “But I take my two pipes in the afternoon, no more and no less, like the elders. And I feel that I am a man. And I feel that a man is a very important thing—maybe more important than a star. This is not theology. I have no bent toward gods. But I have a new love for that glittering instrument, the human soul. It is a lovely and unique thing in the universe. It is always attacked and never destroyed—because ‘Thou mayest.’”
Sleeping Time

Day 2 -back to work

12:18 - 12:28 Rooster
12:17 - 12:38 Birds

Jimi Yamauchi mentioned that at first the Issei pulled the plow themselves, later got horses, and eventually tractors.

Japanese American Museum of San Jose

After work - a little jazz

13:51 - 14:50 Chattanooga Choo-Choo; The Camp Dance: The Music and Memories; Original Cast Recording; 2004

Jazz, especially Swing, was big in Chinatown whether Japanese, Chinese or Filipino. Glenn Miller is easily the most mentioned name by all of the communities. His brother, Herb Miller, lived and taught here, and this added to the admiration of Glenn and his music. Chattanooga Choo-Choo was a big hit for the Glenn Miller Orchestra, although here I use a version performed by the Japanese American cast of “The Camp Dance” The Music and the Memories.”

Jess Tabasa is a leader in the Filipino community and grew up in Watsonville. A former teacher, he grew up alongside the Japanese American community. He took piano lessons
from Helen Iwanaga one of her many non-Japanese and non-Buddhist students. He remembers:

“Salinas had a huge jazz band, and the instructor that gave music lessons was Herb Miller, Glenn Miller's brother.

Latin music was big. Jazz was big for me, because of the Japanese kids I ran around with. Terry Gibbs, Shelly Mann, that kind of jazz, Lighthouse All Stars. But more likely when I do my own collection, I lean towards going back to big bands era, early Artie (??) Shaw.

Al Baguio, another leader in the Filipino community, on the “Red, White and Blue dances”:

They'd always have a dance. Some Filipino organization would always have a dance, and you'd always go there, and they'd charge you, and they'll sell you a ribbon -- either blue, red or white; then if you wanted to go hog wild, then you'd get the red, white and blue ribbon which would entitle you to dance very dance. But when they played a song, the announcer says -- red ribbon only, so the people with red ribbons would be the only people that could dance with the girls, then white ribbon.

Al and Jess also told me about a man named Clem Morales. Clem has 1,000s of jazz recordings, and is a walking encyclopedia of the history of Filipino music in the Salinas area. He currently runs the Pro Shop at Valley Bowl – the bowling alley in Salinas – the same place he got his start as a pinsetter when still a boy. He went on to become head of maintenance for Saudi Arabian Airlines, and travelled all over the world. I look forward to spending more time with him preparing for the Filipino community composition.

Clem’s mother has an interesting story, because she was in the Philippines during WWII, and she was in a guerilla movement, and there was a reward to capture her or kill her. Clem and his mother were visiting Asia, and returned through the Phillipines. While there, WWII broke out and they were unable to return to Salinas. Clem was enrolled in a school in Manila and his mother joined the rebel guerilla forces in the southern part of the Phillipines.

Clem’s father was a labor broker.

Clem witnessed the Bataan Death March as a child. Among the American prisoners were 99 soldiers from Company C 194th Tank Battalion of the Salinas and Pajaro Valleys. 50 perished on the death march and subsequent events. Among the survivors was Frank Muther, a dairy farmer. He remembered both the cruelty, and the surreptitious sharing of food by some of the guards. Not a bitter man, when the Japanese Americans returned to the Salinas area John Muther was very supportive, and helped them out in a variety of ways.
It is an interesting and common phenomenon that when asking people about the sounds of their communities they almost never mention the train. It seems to fade from folks memories even where, as here, the nearby train tracks and rail yard are busy shipping the fruits and vegetables of Salinas' farms all over the world. Trains were clearly the dominant sound of the area.

Although in the Chinatown composition I stuck to the Tommy Dorsey version, here I first use the Brenda Lee version to remind us that cowboy and country music is very popular in this area, and that it has been principally a country town with country farmers making their living. I was reminded of this when, after quizzing guest curator Mae Sakasegawa about Japanese music influences, she emailed and mentioned that she really liked country star Kenny Chesney.

The radio was one of the principal sources of music. A popular radio station was KSBW (SBW stands for "salad bowl of the world"). They played country and cowboy music in the morning and swing at night.

This song selection is inspired by thoughts of the Issei dreaming of their prefectures (counties) in Japan. Organizations of families from the same prefectures settled near each other and helped each other in many ways. It represents longing -- family left behind, wives to be found and loved.

This is a soundscape representing the Picture Brides arriving during the late 1800s and early 1900s.
“Down the Road” represents the normalcy -- growing up, falling in love, starting a family. Going to Temple or Church, working hard, making a life in a land far from one's ancestral home.
World War II and the internment camp sequence

Day 3

The hysteria of the time following Pearl Harbor eventually led to the Japanese Americans of the Salinas area being imprisoned in the Salinas Fairgrounds and then transported some months later to the Poston Internment Center in Arizona. Reverend and Mrs. Iwanaga were interred at Poston Camp #2. The 2004 Reunion Book counts 18,422 total population for all three Poston Camps, with 9483 in Camp I, 5952 in Camp II and 2987 in Camp III. The Camps opened between May and August of 1942. The peak population was on April 14, 1943.

19:22 - 20:07 Bonsho and Kansho
20:01 - 20:46 *Solo Shakuhachi Flute Music*; Chinese and Japanese Koto Harp and Shakuhachi Flute Music; 2008
20:44 – 20:54 Bonsho
20:39 - 22:19 An ominous wind -- desert wind through
an abandoned cabin
20:40 - 21:36 Crowd of Japanese-Americans at the Salinas
Fairgrounds Assembly Center; a distant
Bonsho; a woman sighs they are transferred
from the trains that took them from Salinas to
Parker, Arizona, where they boarded school buses
and taken to the Poston internment camp;
men, women and children crying,
a mosquito, a prison door clanking shut.
Segues to English horn version by Robert
Danziger (2010)

To keep spirits up, a children's choir and other musical activities, including several swing
bands, were formed. Here children start the song "Sukiyaki" and then segue to a
mournful English horn version. I added this emotional version on the English Horn to
reflect the anger I feel as a 1950’s-born Caucasian-American at the Internment perhaps
summed up as, “How dare you do this in my name!”

A few days later, in the camp at Poston . . . triumph of the human spirit
Day 4

Train arrives with more internees.

Used to the mild weather of Salinas, they are hit with the extreme heat of southern
Arizona. Many had brought heavy clothes -- having been told they were going north to a
cold location. They are scared, bewildered, frightened. Great Americans suffering a
great wrong. As they arrive teenage Japanese-American musicians who formed jazz
bands at the Salinas Fairgrounds - many from Watsonville where Reverend Yoshio and
Mrs. Helen Iwanaga were based -- greet the new prisoners with jazz -- Glenn Miller, of
course, but also Duke Ellington, Benny Goodman, Louis Armstrong and the other jazz
giants of the era. Some of the instruments were provided by the Mormon Church, some
of the music by the Hollywood Musician's Union, and some had purchased zoot suits
from tailors in Los Angeles. It had to be an extraordinary moment, and it was often
repeated with each new set of prisoners rolling through the gates.

Aggie Idemoto recalls:

Reverend Iwanaga’s wife, Helen Chizu Iwanaga, earned a bachelor’s degree in
music from UOP, taught piano, lead the church choir, and formed a swing band
before WWII at the Watsonville Buddhist Temple. I wasn't in the band, I was her
piano student. I didn't play any Japanese numbers, though, I had traditional,
classical, all the classical but I did play Rhapsody in Blue.

I recall Mrs. Iwanaga saying that she got this band together in Poston. She organized it by telling the kids who played in the Watsonville band to “write to your friends and have them send you your instruments. Every one of them got their instruments sent to them!”

. . . . Betsy (Waki) Tatsugawa recently visited JAMsj. Her brother, Terry, played in Helen Iwanaga's Watsonville YBA Orchestra before, during, and after WWII. Betsy has been a Salinas resident since marriage.

Reiko (Akahoshi) Iwanaga’s late husband, Mutsu "Gordon" Iwanaga played in his mother’s orchestra. He also sang in a Watsonville men's quartette, the Monotones. My brother-in-law and Mutsu’s best friend, Akio Idemoto, was also a member of the quartette. Akio still resides in Watsonville.

Aggie also remembers that Mrs. Iwanaga wrote her own music in camp. I hope this is archived somewhere, and should be a subject of much interest to researchers.
Reminiscing in Swingtime

George Yoshida was a musician in the camps and wrote “Reminiscing in Swingtime: Japanese Americans in American Popular Music from 1925 to 1960. Following are some brief excerpts from his book:

Eventually ten permanent detention camps were built -- most in desolate wastelands far from the Pacific Coast. Nine out of the ten centers had dance bands. Actually there were more than nine bands. Poston consisted of three separate sites and each had a band. Gila River Center consisted of two sites with a band in each. . . .

HELEN IWANAGA AND THE CAMP #2 BAND

Poston Camp #2, Arizona

POSTON CAMP #2 BAND, Arizona, 1943-Helen Okamoto Iwanaga (1); Ben Tada, Tom Murakaini, Raymond Sunada (t); Shig Aramaki (tb); Jimmy Izumizaki (s); John Kado (d); Harumi Nagase (p).

Poston #2's Instructor of Music, Helen Okamoto Iwanaga, was born on August 30, 1914, in Stockton, California. Her father, Naoichi Okamoto, studied and taught utai (classical songs of the Japanese noh theater); her mother, Yoshikiku Iwahashi, learned to play the organ and the piano in a women's finishing school in Japan in 1912. Helen remembers: "As soon as I could sit on a piano stool, I was given piano lessons. My teacher was a strict, elderly Englishman who came once a week." Motivated by her genetic and environmental influences, Helen's interest and progress in music blossomed. After attending elementary and secondary schools, she matriculated at the College of the Pacific (COP, now called UOP), Stockton, where her goal was a degree in music with a major in piano performance. In 1935 she married Reverend Yoshio Iwanaga, who was then the religious leader of the Stockton Buddhist Church. Helen graduated from COP in 1936, gave private piano lessons and led choral groups in the church until 1940 when Rev. Iwanaga was transferred to Watsonville.
Classical Western music was Helen Iwanaga's great love. Yet, in order to capitalize on the interests of young Buddhists, mostly high school students, she organized the Watsonville YBA Orchestra (Young Buddhists Association). She purchased stock dance-band arrangements of the 40s – Miller, Dorsey, Shaw. After many rehearsals, their ensemble work attracted the attention of YBA friends who invited them to play for dances. Their meager earnings from dance jobs provided more band arrangements, music stands and uniforms.

Wartime removal placed Iwanaga first in the Salinas Fairgrounds “Assembly” Center, where families from Salinas, Monterey, and Watsonville were gathered. Months later they were boarded on a train and transported to Poston Detention Camp #2 in southwestern Arizona, where, as Instructor of Music, she organized a dance band consisting of many former Watsonville YBA Orchestra members. They performed in talent shows and dances in mess halls; band members did not receive remuneration for their efforts. Iwanaga says of the band, “We didn’t play too well, but the music sounded good, especially some of the Glenn Miller charts. And we did have fun!”

In postwar years, Iwanaga utilized her creative energies in promoting religious music in Buddhist churches. She wrote and arranged choral music; conducted choirs for special occasions. In all she devoted fifty years of music education to
the Buddhist Churches of America. She enjoys a personal sense of accomplishment today from that experience.

“I love to sing, I go to the opera, I love symphonic music!” exclaims an energetic, youthful, Helen Iwanaga as she approaches her mid-80’s.”

Poston Camp #1


In Poston Camp #1, population 9,483, young dancers enjoyed the rhythms of the Music Makers, an eleven-piece ensemble directed by seventeen-year-old Hideo Kawano. Kawano had arrived in Poston with relatively extensive experience in jazz and swing music. He was an unusually talented jazz drummer as a youngster and had been featured prominently in talent shows in Los Angeles’ Li’l Tokyo. With the Music Makers he played the trumpet and served as its musical director—a responsibility he assumed with skill and confidence.
Rounding out the brass section were Tom Murakami and Raymond Sunada on trumpets and Shig Aramaki on trombone. The three had transferred from Camp #2 when its band called it quits. Yuki Miyamoto and Tug Tamura played tenor saxes; Paul "Pancho" Matsuda and [George Yoshida] played alto saxes. Yuki was generally the soloist for the Music Makers -- his improvisations were more imaginative and his instrumental technique more advanced than those of other musicians. On guitar was Frank Oshima, a "cowboy" singer from San Bernardino. Jack Wada, a quiet young man from Redlands and the captain of the Poston Fire Department, played the piano. Haruo Fujisawa from Imperial Valley was our drummer.

The Poston Music Department supported the band by purchasing portable music stands and music arrangements. The Music Makers' theme song was Glenn Miller's "Moonlight Serenade" and its repertoire contained a good mixture of up-tempo tunes such as Woody Herman's "Blues on Parade" for jitterbugs and slow, romantic numbers such as "Dream" for the love-struck. Band members wore sport coats and ties. No one received any pay. Our reward was the joy and satisfaction in playing music we loved and the affirmation received from appreciative couples who danced the night away in the dreary mess halls. Outside in the dark night, the brilliant desert moon and the brightest of stars would illuminate row upon row of identical black, tar-paper-covered barracks in the quiet city in the desert. Concerned mothers anxiously awaited their teenage daughters' return home.

**Poston Camp #3, Arizona**

**THE RHYTHMAIRES**

1943 -- Hiratsuka (i,s); Tom Koga, Sho Miyamoto, Nobi Nakamura (s); Sam Kitano, Joe Tsuchiyama, Miyamoto (t); Tom Miwa (tb); Kei Nakamura (d); Grace Tsuchiyama (p); Susumu Takao (vo).

I [George Yoshida] had a long, fascinating conversation with Noboru "Nobi" Nakamura, who played tenor saxophone in the Camp #3 band in 1942. Nakamura is a successful architect in active practice for many years in Oakland, California, but hasn't blown his sax in fifty! Yet he still has his horn. On his sax case, lettered in white paint, is "Rhythmaires."

Rhythmaires was the name of the nine-piece dance band at Poston Camp #3. The band was a component of the recreation department. Each member received $16.00 a month, rehearsed weekdays and worked gigs on weekends -- very much like professionals. They played what other camp dance bands were playing --
stock band arrangements of Miller's "String of Pearls," Dorsey's "Song of India:' Shaw's "Begin the Beguine."

Monterey

PRESIDIO DANCE BAND

1946 -- Yoshiteru Murakami (1), Torao Kusaba (t) 3 saxes, 2 trumpets, guitar, bass, piano, drums.

Watsonville Connection

[Watsonville is relatively close to Salinas, and musicians from Watsonville played in Salinas and vice versa.]


WATSONVILLE YBA ORCHESTRA, Watsonville, California, 1940-56 -- Helen Iwananga (1); Kenji Torigoe, Walter Morlya, John Sakamoto, Art Izumizaki, Mutsu Iwanaga, Susumu Matano, Mits Nishihara, Mitsuru Hashimoto, Terry Waki (s); George Takamoto, Ken Muronaka, Tom Murakami, Donald Shiraichi (t); Henry Taniguchi, Shig Aramaki, Ben Tada, Kensaku Kitamura (tb); Gus Nakagawa, Tony Matsuda (vi); Harumi Nagase (p); John Kado (d).
Tom Murakami is today a semiretired strawberry grower in Watsonville, California. Murakami and I [George Yoshida] were both members of the Poston Camp #1 Music Makers; he says I wouldn't recognize him today, even if we stood face to face. He's bald -- he's lost his bountiful head of jetblack hair! He doesn't touch his trumpet anymore. The last time he played was in 1949 or 1950 when the Watsonville YBA Orchestra played a dance in Mountain View.

Says Murakami, "I've played trumpet since my grammar-school days when I was twelve years old. In time my technique improved and I was able to join the Watsonville High School marching band. I didn't play in the dance band, but a bunch of us at the Buddhist Church got together for the fun of it and with the help of Mrs. Iwanaga, we formed the Watsonville YBA Orchestra: three saxes, two trumpets, a drummer and a pianist. We rehearsed on Friday nights at the church and played tunes like 'Deep Purple' and 'Alice Blue Gown; a pretty waltz. Our theme song was 'Moonlight Serenade' -- the Glenn Miller sound with the clarinet lead on the melody, a [continuing to Page 140] favorite of us all. The orchestra played most of the time for Buddhist Church dances in Watsonville, Salinas and Monterey. I remember going up to San Francisco in 1940 to play for the Young Buddhists Festival on Treasure Island, for the Golden Gate International Exposition ... we all had a great time there!

MUSICAL REVUE
November 11-12, 1944
High School Auditorium
Co-sponsored by Community Activities Athletic Dept. & Youth Social Activities

PROGRAM

1. WOODCHOPPER'S BALL  DOWNBEATS
2. STARDUST  SEPTET
3. DANCING IN THE DARK  HOWARD TAKAO
4. I'LL NEVER SMILE AGAIN  JOE SAKAMURA & SEPTET
5. DON'T BE THAT WAY  DOWNBEATS
6. AZURE  DOWNBEATS
7. MOONGLOW  QUARTET
8. SOLITUDE  TOSHI KISHI
9. NIGHT AND DAY  CHOIR

INTERMISSION

10. SWINGING ON A STAR  TRIO
11. I'LL GET BY
12. GOLDEN WEDDING
13. I'LL SEE YOU IN MY DREAMS
14. HOME
15. I'LL WALK ALONE
16. I DREAMT I DWELT IN HARLEM
17. 920 IN THE BOOKS
18. SMOKE GETS IN YOUR EYES
19. MY MELANCHOLY BABY
20. DEEP PURPLE

22:56 – 23:14  Rooster
22:54 - 23:25  Kids and adults playing baseball
23:11 – 23:24  Prisoner arrive by bus from Parker, Arizona
23:20 - 23:27  Prison doors closing
23:20 - 24:20  In the Mood; Glenn Miller Orchestra;
composed by Andy Razaf and Joseph Garland;
recorded in 1939; Glenn Miller Greatest Hits;
1996
24:20 – 25:11  Don’t Fence Me In; Gene Autrey
25:12 – 26:15  Shina No Yoru (China Nights);
The Camp Dance: The Music and Memories;
Original Cast Recording, Grateful Crane
Ensemble; 2004

Popular song made famous by Japanese actress Shirley Yamaguchi who was born in
China. Sung by the adults in camp. There are also stories of this song being sung in the
fields, in Japanese, by Filipino, Mexican and Chinese field hands. Shirley Yamaguchi
also starred in the Japanese War Bride which was filmed in Salinas.

Lyrics:

Shina no yoru       What a night in China,
Shina no yoru yo    What a night in China
Minato no akari     Harbour lights,
Murasaki no yo ni   Deep purple night,
Noboru janku no     Ah, ship,
Yume no fune        The dream ship
Aa wasurarenu       I can't forget
Kokyu no ne         The sound of the Kokyu.
Shina no yoru       Ah, China night,
Yume no yoru        A dream night.
Shina no yoru
What a night in China,

Shina no yoru yo
What a night in China

Yanagi no mado ni
Over the willow window,

Lantan yurete
A ramp was shaking,

Akai torikago
Chinese lady

Shina musume
Was there like a bird,

Aa yarusenai
Singing love songs,

Ai no uta
Sad sounding love songs

Shina no yoru
Ah, China night

Yume no yoru
A dream night.

Shina no yoru
What a night in China,

Shina no yoru yo
What a night in China

Kimi matsu yoru wa
I was waiting in the parapet

Obashima no ame ni
There was this girl in the rain

Hana mo chiru
The rouge on her cheeks

Beni mo chiru
Like flowers in bloom,

Aa wakaretemo
Forever, I will remember

Wasuraryo ka
Even after we separated,

Shina no yoru
Ah, China night,

Yume no yoru
A dream night.

Translated by Yoko Nuuhiwa.

Kokyu in verse 1, stanza 8 is a Chinese musical instrument.

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Leaving the camps
Day 5

26:02 – 26:17  Buses from the Poston Internment Camp to the Parker, Arizona train station

26:16 – 27:00  Train to Salinas

Life begins again . . .

26:51 - 28:28  *Yu Ga Ta No Oka A San (Mom’s Calling – Dinner Time)*;
Composed by Yoshinao Nakada, Lyrics by Hachiro Sato. Hachiro Sato is a very famous poet and composer of children's songs. Translation by Akemi Schulze.

Lyrics:

The voice of cicada is far way
A mother of chicks opens a backdoor
Calling for chicks.
It’s just like my mom calls me for.

The sunset is reflecting on a little creek
A mother of minnow behind pebbles
Telling “Everybody, come home.”
Dinner time! (Dinner time!)
It's just like my mom calls me for.

The summer evening breeze moving through the bamboo leaves
A mother of kitten, looking around
Whispering, “Yummy fish are ready. “
Dinner time! (Dinner time!)
It’s just like my mom calls me for.

A new day . . .
28:10 – 28:21  Rooster
28:20 – 29:25  Gathering at the SBT. Kansho, Bansho, Temple Gong, Monks Chanting, baby's cooing. Kendo, kids playing, baseball being listened to the radio. [note - Jimi Yamaichi mentioned they listened to the Giants on their transistor radios while they worked in the fields]
The Obon Festival featuring Bon Odori dancing begins . . .

Day 6

29:07 - 29:24  *Binalig a Kamamatuan (Saronay)*; Aga mayo
Butocan; Maguindanao Kulintang; 2008

The Filipino neighbors play some Kulintang music from the southern Philippine island of Mindanao. This is followed by Taiko music which specifically incorporated Kulintang into its musical structure.

29:19 – 30:17  *Free Spirit*; San Jose Taiko; Rhythm
Journey; 2005.
Kansho added.

30:12 – 30:20 Needle drop

30:13 – 30:21 Applause

30:20 - 31:26  *Gujo Bushi*; Various Artists; Gathering of Joy:
A History of Bon Odori in Mainland America;
Reverend Masao Kodani; 1999
The dance form called Bon Odori first appears in the literature of the 15th century.” By 1600 Bon Odori was widespread and very popular.

“Bon Odori was an extremely popular festival in the rural communities of Japan before the Meiji Period. Usually held on or near the 15th day of the seventh lunar month, it was a welcome break from the rigors of farm-life. In fact, it was one of two times during the year that peasants and farmers in particular were permitted by their samurai overlords to take a holiday. The other holiday was the New Year celebrations of Oshigatsu. Obon was also a time when young people could meet and socialize freely, especially during the Bon Odori. The dance was often an all-night affair which saw the relaxing of the normal rules of propriety.

In the Meiji Period (1868-1912) the Bon Odori was banned as it was thought to encourage immoral behavior, especially among the unmarried young who were permitted to fraternize unchaperoned during the period of the Bon Odori. The ban came at a time when the Meiji government was desirous of showing the western world that it was as civilized and advanced as any country in Europe, albeit basing that definition of civilized on western standards. It was a period of intensive copying of western clothes, habits, and mores.

An inordinate number of babies were in fact born nine months after the Bon Odori during the Tokugawa period and the Japanese designation of October as the wedding month may possibly derive from the necessity for an expedient marriage before pregnancy became too obvious. Because of the ban however, much of Bon Odori music and dance was lost.

In the following Taisha Period (1912-1926), the ban was lifted and a resurgence of things Japanese, including Bon Odori took place. It was a period of intellectual and artistic openness marked by a renewed interest in native Japanese traditions. The Bon Odori flourished once again in the farming communities, and now, in the urban areas where new songs and dances were created using western instruments combined with traditional instruments. The musical form called Ondo was especially popular. The song "Tokyo Ondo", written in 1934, became a huge hit and the dance to this music reached dance craze proportions. Bon Odori had entered a new stage in which the set music and dances of the traditional village Bon Odori was augmented by new compositions, including those in western musical style in the cities of Japan.”

Reverend Yoshi and Mrs. Helen Iwanaga were interned at Poston Camp #2. The three Poston camps held 18,000 people. “Bon Odori became a major event in the lives of Buddhist internees and of camp life in general.”
**Reprise of the making and delivery of the Bonsho**

31:21 – 32:13  Train arrives with the Bonsho
31:52 - 33:33  The bell is paraded through the streets to the Salinas Buddhist Temple. Carriage, footsteps, kids, selling bananas, applause, baby sounds, family sounds, the courtyard.
33:16 – 34:17  *Go For Broke (The 442nd Fight Song)*; The Camp Dance: The Music and Memories; Original Cast Recording; 2004

Mae Sakasegawa’s husband was drafted into the U.S. Army to fight the war in Europe and before the bombing of Pearl harbor. He and other Japanese American soldiers visited their families, in uniform, in the internment camps.

33:57 – 35:16  Outdoor ambience, birds
34:07 – 34:18  Applause
34:09 - 34:59  Bonsho struck five times
34:42 – 35:06  Baby and Mother
34:43 - 35:54  Trad Kyorei (Empty Bell, Empty Spirit); Kifu Mitsuhashi; The Ongaku Masters, An Anthology of Japanese Classical Music; 2004

36:56 – 37:04  Bowling
36:57 - 38:40  *I'm in the Mood for Love*; Tommy Dorsey Orchestra; The Only Big Band CD You'll Ever Need; 1944

38:19 - 38:56  Kids playing
38:36 - 38:52  Old Studebaker drives away
38:48 - 38:51  Turning on the radio

38:49 - 39:17  *D&K Cadence*; A&T Drumline; Drumline Soundtrack; 2002
A NEW DAY . . .

Day 7

39:44 – 39:58  Kendo
39:59 – 40:02  Baby laugh
39:59 - 40:31  Rooster
40:09 - 42:34  Thunder and storms

Radio sequence
40:21 - 40:24  Radio on
40:24 - 40:35  Farm report
40:36 - 40:37  Twisting the dial
40:37 – 40:54  Lone Ranger radio show
40:54 – 40:54  Radio Dial
40:54 – 41:16  Back in the Saddle Again; Gene Autry; written by R. Whitley and Gene Autry; The Essential Gene Autry; 1939
41:09 – 41:12  Radio dial
41:13 - 41:24  Northern Chinese So Music; from near Yueyang -- Salina sister city; Chinese and Japanese Koto Harp and Shakuhachi Flute Music; 2008
41:24 - 41:27  Radio dial
41:27 - 41:57  Hate to See You Go; Billy Branch; Chicago Blues: A Living History; 2008
41:53 - 41:56  Turn the radio off; needle drop

41:56 - 43:46  Heart Beat; Joji Hirota and the Taiko Drummers; 2004
43:41 – 44:10  Train and truck go by
44:14 - 44:35  Baby sequence
44:23 - 44:57  Yei-Lai-Shan; Shinsei Band, Kenji Takeshita; Shinsei band 10th Anniversary; 2008
44:53 – 45:01  Needle drop
45:00 – 46:20  Voy Caminando; Los Cenzontles with David Hidalgo and Taj Mahal; 2009
46:09 – 46:21  Train goes by
Needle drop

46:23 - 47:39  
*I'm Alive*; Kenny Chesney featuring Dave Matthews; written by Kenny Chesney, Dean Dillon and Mark Tamburino; Lucky Old Sun; 2008

Needle drop

47:40 - 48:51  
*Kapagonor*; World Kulintang Institute; Kulintang: Ancient Drum Music of the Southern Phillipines; 1994

Needle drop

48:55 - 49:32  
*Binuyogan*; Fiesta Filipina Dance Troupe; Fiesta Filipina Music of the Phillipines; 2002

Needle drop

49:36 – 50:12  
*Getting Drunk Thrice in Yueyang*; Le Ying; Anthology of Chinese Traditional and Folk Music Played on Gugin, Vol. 6; 1993

Represents the diversity at the bowling alley.  Also Yueyang is Salinas' sister city.

Restaurant and street sounds - going out to dinner after a long, good day

Bowling

**Finale - remembering the beautiful**

50:17 - 52:59  
*Exactly Like You*; Benny Goodman Trio with Lionel Hampton; The Very Best of Benny Goodman; 1936

53:00 - 53:40  
Bonsho three strikes

53:19 - 54:25  
*Mido Mountain*; Yo-Yo Ma; Essential Yo-Yo Ma; 2004

Applause

54:22 - 54:48  
Bonsho 2 strikes

54:38 - 56:30  
*Yu Ga Ta No Oka A San (Mother in Sunset)*; Composed by Yoshinao Nakada, Lyrics by Hachiro Sato. Hachiro Sato is very famous in poetry. He wrote a lot of children's songs.

56:29 – 57:00  
Bonsho close and distant

56:39 - 58:27  
*Meciendo*; Maria Del Rey; Lullabies of Latin America; 1999
58:26 - 59:11  Birds chirping
58:40 - 58:55  Harp/koto arpeggio
58:58–1:00:02  Final Bonsho
1:00:02 - :12   Ten seconds of silence

Film shot in Salinas after WWII. Shirley Yamaguchi also was famous for singing “Shina No Yoru.” She was a Japanese actress born in China
Acknowledgements

Special thank you’s to Deborah Silgueros, Wellington Lee, Larry Hirahara (performed on Kansho and Bonsho), Aggie Idemoto, PJ Hirabayashi, Mae Sakasegawa, Fran Schwamm, Jimi Yamaichi, Andrew Waters, Martha Lynn, Lila Staples, Amalia Mesa-Baines, Richard Baines, Al Baguio, Clem Morales, Jess Tabasa, Forrest Lawrence, Kayo Denda, Jack Tchen, and Fe Tom.

The Japantown in Salinas is not on the map, even on websites devoted to the lost Japantown’s of California. [see Preserving California's Japantowns]. And yet there was a thriving Japanese American community that lived and prayed there. Then, abruptly, World War II changed all that, imprisoned and impoverished this prosperous community. They no longer live there, but they do pray there in the same place as before the Internment. They are prosperous again after the forced re-start. Hopefully this EXHIBITION OF THE JAPANESE HISTORY IN SALINAS CHINATOWN will help put this rich and vibrant community on the map.

Technical:
Peak loudness [80 db at 4:12]
Length: 60 minutes, 10 seconds
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