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# CALIFORNIA THE ORNIAN

Magazine of the California History Center Foundation/De Anza College  
A Foundation Supporting the Study and Preservation of State and Regional History



**Mexican-American Music and Dance**

## We're Getting There!

I cannot believe how quickly this year has gone by and that as I write this director's report 1996 is already half over. The year 2000 is on the horizon!

Last year at this time we were just completing a very busy, very visible, 25th anniversary year—book signing, anniversary dinner and exhibit opening, holiday party, three-strikes membership event, game day, Ken Bruce retirement party, and more. This year has been every bit as busy, but the work has been done mainly behind the scenes—putting some structures and processes in place to help us make the transition to California Studies.

Several major projects have been completed this year that the membership should know about. First and foremost, a steering committee, meeting twice a month since January and representing CHC faculty, staff and board members, have just put the finishing touches on a 5-year plan that will guide the CHC in its move to California Studies.

A lot of good discussion took place as this group developed goals in the areas of courses, financial resources, personnel, facilities, technology, programs and administration. A round of applause and heartfelt thanks to Nan Geschke, Ward Winslow, David Howard-Pitney, Tisa Abshire Walker, Chatham Forbes, Larry Burke, Tom Izu, and Lisa Christiansen for an incredible job!

In the curriculum area CHC staff has been working with consultant Peggy Thompson to put together a grant proposal to develop a theme-based interdisciplinary, California Studies learning community for the 1997-98 year.

Basically, this learning community would be a group of six classes, two offered each quarter, that are linked by a theme of California as "A Region of the Earth—A Region of the Mind." Each quarter's module will stand alone, but the hope is that students will take the year-long program to really give them a sense of California. Subject areas will include, history, speech, literature, the arts, and cultural diversity.

Another program we are looking to develop is Elder Hostel. We have been in discussions with two local teachers about

working together on several Elder Hostel programs. The center would be responsible for developing the curriculum component and providing the facility. I think this is an exciting opportunity to offer some different programming for another audience.

Perhaps the most exciting thing to come out of this year is the scheduling of our first California Studies conference, planned for the Spring of 1997. The theme for the day is "California as a Sense of Place: Crossing Cultural Borders through Art, Literature, Theater and Music." Faculty, staff, students and community will be invited to participate.

The plan is to have four presenters addressing the theme from their areas of experience. Two people are confirmed for the day, author Jim Houston discussing the literature area, and Willie Collins, an ethnomusicologist from Oakland talking about California rhythm and blues.

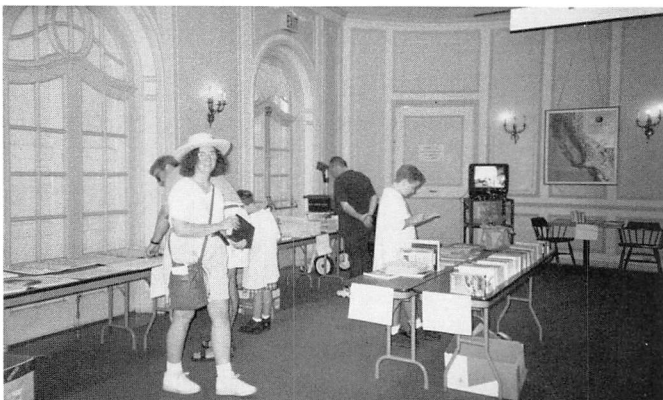
A "taste of California" buffet lunch will be served. The afternoon will be for faculty and staff from schools around the area to get together to discuss and exchange ideas with the morning participants about developing California Studies curriculum and programming.

CHCF members will be invited to attend the conference and I will be writing more about the program as details are confirmed.

Finally, the history center went through a program review process with all other De Anza College departments. We produced a self-evaluation study which documents and highlights our desire to become a California Studies program. All of the reviews generated by the various college programs will be used when budget requests for additional staff, facilities, supplies and instructional equipment are made. The CHC now has, in hand, an outstanding document which will drive our own planning in the coming years.

While these are the highlights, it is by no means all that we have done this year! I want to thank the CHCF Board of Trustees and volunteers, as well as staff members Tom Izu and Lisa Christiansen for their incredible work and support—As a group, you are what makes it work!

**Kathleen Peregrin**  
Director



*Cover: Mariachi musicians perform at the re-creation of the De Anza trek, Cupertino, California, 1976. Courtesy slide collection, Stockmeir Library/Archive, California History Center, De Anza College.*

*Customers look over books at the CHC's annual used book sale, June 9, 1996, De Anza Day.*

# CALENDAR

- 9/9** CHC opens to the public. History center hours are 8:30 a.m. to 4:30 p.m. Monday through Thursday; closed from noon to 1 p.m.
- 9/24** De Anza College classes begin.
- 10/19** Field Trip: "Foreign Traders in Hispanic California."\*
- 10/26** Field Trip: "Petaluma."\*
- 11/2** Field Trip: "Foreign Traders in Hispanic California."\*
- 11/11** Veteran's Day observed. CHC is closed. De Anza College classes do not meet.
- 11/16** Field Trip: "Bay Area Architecture."\*
- 11/23** Field Trip: "Fremont and the Conquest of California."\*
- 11/28, 29** Thanksgiving Holiday. CHC is closed. De Anza College classes do not meet.
- 12/7** Field Trip: "Fremont and the Conquest of California."\*
- 12/13** Fall quarter ends.
- 12/96** CHC holiday gathering, to be announced.

\*(For detailed information on the field trips, see Education pages 4-5).

**Please note:** The speaker addressing the theme of the feature article in this issue has yet to be confirmed. You will receive a special invitation once the date and the time have been arranged.



*Mystery photograph. Can anyone identify this house or family? Please call the center (after September 9) if you can. (408) 864-8712.*

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# EDUCATION

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## State and Regional History

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The following courses will be offered fall quarter through the California History Center. Please see the California History Center class listings section of the De Anza College Schedule of Classes for detailed information (i.e., course ID #, call #, and units.) **For additional course information, call the center at (408) 864-8712.**

And don't forget, as a benefit for being a history center member, you can register for history center classes (CHC classes only) at the Trianon building.

**Please note: The differential fee for students with a bachelor's degree is no longer in effect. The cost per unit is \$9.**

### **Foreign Traders in Hispanic California:** *Chatham Forbes*

The isolation of early Hispanic California created a demand there for imported goods which was not satisfied by the home country. In spite of official bans and restrictions, California's needs were supplied by an increasing number of foreign traders in exchange for hides and tallow. Many became naturalized in the province and prominent in its subsequent history. Two lectures and two field trips to Monterey and San Francisco are included.

Lectures: Wednesdays, Oct. 16, 30. Field trips: Oct. 19, Nov. 2.

### **John C. Fremont and the Conquest of California:**

*Chatham Forbes*

In the 1840s, the young expansionist United States covered the Mexican Southwest, as well as the Northwest. John Charles Fremont played a central part in the acquisition of California and adjacent lands. His role was ambiguous, and his conduct controversial; nevertheless, he was an important figure on the national scene. Two lectures and two field trips to Sonoma and San Francisco included.

Lectures: Wednesdays, Nov. 20, Dec. 4. Field trips: Nov. 23, Dec. 7.



*John C. Fremont, circa 1850, when he was a California senator. Courtesy slide collection, Stockmeir Library/Archive, California History Center, De Anza College.*

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**Petaluma—Evolution of a Farming Community:** *Betty Hirsch*

The City of Petaluma grew out of marshland camps that hunters built while looking for game to feed hungry San Franciscans in the 1850s. Within five years of its founding in 1852, Yankee businessmen and traders, including John and George McNear, developed the area into a diverse shipping, manufacturing and railroad center. The Petaluma River became the state's third busiest inland waterway. In the 1880s Petaluma became the "Egg Basket of the World." Danes, Germans, Italians, Portuguese, Japanese and Jewish immigrant families came and opened chicken ranches. Six hundred million eggs per year were shipped to Paris and Hong Kong. Today, Southern Sonoma County showcases Petaluma's historic neighborhoods, river activities, Farm Trial outlets, antiques, cheese factories, wineries and special events. One lecture and one field trip included.

Lecture: Thursday, Oct. 10. Field trip: Oct. 26.

**Bay Area Architecture:** *Betty Hirsch*

The Bay Area contains a diversity of architectural styles from the Spanish Mission, to the Victorian homes, to the Bay Region Craftsman style, to the Classical Revival found in public buildings, to the Art Deco of the 20s, 30s and 40s found in movie houses, the Golden Gate bridge and numerous other buildings, to the 20th century modern, to today's post-modern style. Representative architects and examples from each style will be highlighted. Walking tours featuring Art Deco buildings in downtown San Francisco and Marina District will be guided by Michael Crowe, architectural historian and founder of the Art Deco Society of California.

Lecture: Thursday, Nov. 7. Field trip: Nov. 16.

## Elderhostel at the CHC

The CHC has been meeting with representatives of Elderhostel to examine the possibility of hosting two of their week-long courses at the history center during the 1997-1998 academic school year.

Elderhostel is a non-profit organization that offers educational, one-week programs to adults age 60 years and older. The short academic liberal arts or science-related courses are held in every state in the United States and in over 45 countries. Although there is no requirement for a college degree and no testing or grades, it is primarily an educational program.

Elderhostel, established in 1975, combines the concepts of European hostelry and life-long learning. It has become tremendously popular and by 1993 had over 250,000 participants worldwide. The organization is making strategic plans for its future and the pending retirement of the baby boom generation.

The CHC is examining the possibility of offering state and local history and other California-related classes to the Elderhostel participants who would be housed in nearby accommodations, possibly the Marianist Conference Center in Cupertino.

The cooperation of Elderhostel and the CHC affords a unique opportunity to draw a diverse and worldwide audience to the history center, De Anza College, and the Santa Clara Valley and would encourage discussion and dialog about the unique qualities of California.

# Mexican-American Music and Dance in Oakland

By Chiori Santiago

*The following article was taken from Chicano/Mexicano Traditional and Contemporary Arts and Folklife in Oakland, edited by Willie R. Collins, Ph.D. It highlights the influence that Mexican immigrants have had on California music and dance culture, focusing particularly on Oakland. Although the photographs are not specific to Oakland, they convey Mexican traditions, brought by immigrants, being played out in California. Dr. Collins, an ethnomusicologist, will be a featured speaker at the CHC's first California Studies conference in the Spring of 1997. Reprinted with permission.*

Oakland's history dances to the melody of *música folklórica*. At the beginning of the century, Mexican Americans in West Oakland rolled up their sleeves and went to work to a corrido bringing the news of revolution in Mexico. Downtown, during World War II, G.I.s partied to the sounds of a lively mariachi. At a dance they would lead their sweethearts across a crowded dance floor and wonder, as the last notes of a sweet bolero hung in the air, whether this was the moment to propose. A generation later, their children might commemorate Cinco de Mayo with a concert in San Antonio Park, the reverberations of an electrified guitar solo offering a new and urgent backdrop for romance.

This variety of Mexican-American music and dance was composed from a distinctly West Coast state of mind. California, once Mexican land grant territory, retained its cultural links with Mexico through songs and celebrations preserved by immigrants from Jalisco, Veracruz, Chihuahua, Sonora, or Michoacán. At the same time, their Chicano descendants in Oakland added their own *sabor*, mixing in the experiences of urban American life from zoot suits to rock-'n'-roll.

The music began with the wail of a Southern Pacific train whistle floating over West Oakland. The trains brought laborers from Mexico up the Central Valley to the railroad yards and port terminals on the city's shore. For Josie de la Cruz, the whistle was a constant accompaniment to life in the neighborhood; she was born and raised next to West Oakland's Southern Pacific tracks. McKinley Elementary School was nearby and next door to it was a community center. "The *braceros* would have dances there," she recalls. "The girls would wear long white dresses—or sometimes, tight skirts—and flowers in their hair." The flowers helped get teenaged Josie to her first dances; an Oakland promoter, Jess Carlos, suggested that Josie's mother could make extra money by selling corsages and boutonnieres to the couples attending the dances he held at Sweet's Ballroom in the early 1940s. "So I would help my mother sell flowers out front, and then I would



*Mexican farm workers influenced California culture with traditions from Mexico. Courtesy Michelle Ann Jacobson Collection, Stockmeir Library/Archive, California History Center, De Anza College.*

go in and watch the band," she says.

"Sweet's Ballroom was at 14th and Franklin Streets. There's a parking lot there now. Jess would bring all the big entertainers up from Mexico: [singer] Maria Victoria, [comedian] Cantinflas, [actor and singer] Jorge Negrete, and the mariachi band of Pedro Infante—they would do a program of rancheros and boleros. He brought the mambo bands, like Xavier Cugat and Perex Prado from Mexico City; also jazz bands—Harry James, Count Basie, and Tommy Dorsey. The dances were from one to six in the afternoon on Sunday. You'd dance boleros and danzones, slow and very pretty, and the men would turn you a little twirl." She was just seventeen when a young railroad worker from Mexico asked de la Cruz to dance. "It was love at first sight," she recalls.

Later, the couple would step out on the weekends for the U.P.E.C. hall—a Portuguese workers' union hall above the Bank of America at Henry and 7th Streets—the scene of dances commemorating such dates as the 16th of September. De la Cruz remembers the time



Members of Ballet Aztlan perform the "Dance of the Old Men," Cinco de Mayo, 1987 at De Anza College. Courtesy Peninsula Times Tribune to the Stockmeir Library/Archive, California History Center, De Anza College. Photograph by Kathryn A. MacLean.

Dominguita Velasco (who had arrived with her family from Jalisco in 1920) performing a spirited rendition of the hat dance known as *jarabe tapatío*. "Dance was part of our lives," de la Cruz says.

Clashes between Mexican-American "zoot suiters" and servicemen made headlines in the *Oakland Tribune* in June of 1943, paralleling the infamous "Zoot Suit Riots" in Los Angeles that year. A committee reporting to California Governor Earl Warren at the time decided that the unrest that triggered the riots was "a problem of American youth . . . not confined to any individual racial group [and] not entirely to youths wearing zoot suits." Clothing, music, dance - all were ways to translate the tough, yearning, hard-headed swirl of emotions that marked the then-new phenomenon known as adolescence.

Pete Escovedo's parents did not enjoy the American experience of being teenagers; they were too busy raising six children, moving the family from California's fields to West Oakland in 1939. Escovedo and his brothers went to McClymond's High School, where his ears

were opened to the alluring innovations of jazz. "This was the era of the mambo craze and the zoot suit look," Escovedo recalls. "We all had the baggy style; everyone looked like nothing fit. I was dabbling on saxophone and vibes; I collected records by Tito Punte, Joe Loco, Perez Prado. At McClymond's, another student, [pianist] Ed Kelly, wanted to put together a Latin jazz quintet, and he knew I liked music. He wanted to know if I played percussion and I said, "I'll learn." I made a set of bongos out of coffee cans—really! I used those until my buddy Al Lairo bought me a set of timbales. I was about sixteen or seventeen."

Nearly every day on the way to school, Escovedo would walk past the home of neighbor Joe Ross. Joe and his brother Ernie were *newyoricans* (New York-born Puerto Ricans) from Spanish Harlem; Ross played timbales and had a great collection of Latin albums. "I would hear all this great music—Machito, Cal Tjader—coming out of his house," Escovedo says. "I had to meet these guys. I wanted to be part of this great music." Ross's cousin Willy Vargas was playing



*Mexican strawberry pickers, Gilroy, California, 1975. Courtesy San Jose Mercury News.*

timbales with Carlos Frederico's quintet at the Sunday "mambo sessions" at San Pablo and 34th Street; Escovedo attended the dances so often that he memorized the band's entire repertoire. When Vargas left to join Perez Prado's band, Escovedo, just out of high school, auditioned for his chair.

"I was so nervous, but I knew every song," he recalls. "I wasn't very good, I just mimicked Ross's New York style, and I probably knew three beats. But I knew all the breaks, and I guess Carlos thought, wow, he wouldn't have to rehearse me. Next thing I know, he's asking if I have a black suit. Well, I was lucky to have a pair of pants. But I was hired. So every week I'd take this flour sack and put my timbales in it and catch the bus down San Pablo to the gig. It was a happening time, the mambo and cha-cha were big, all the ball-rooms were jumping: Sweet's, Sand's, the Ali Baba. I went to all of them, watching and learning."

Younger brothers Coke and Phil eventually followed Pete; Coke joined Frederico, too. Pete switched to congas to let his brother shine on timbales and, with Phil on bass, all three recorded with renowned vibist Cal Tjader and enjoyed steady work as sidemen. Pete and Coke formed the Escovedo Brothers orchestra and played the jazz clubs in San Francisco until Coke was hired by the biggest Latin music experiment of the 1960s: Santana. After returning from one tour with Carlos Santana's head-slamming Latin-rock group, the brothers decided to form a band of their own to mix Caribbean rhythms, rock, and jazz. They called it Azteca.

"I think the Latin community, especially the Mexican people who



*California maintains cultural links with Mexico through songs preserved by immigrants from places like this hillside village in the state of Jalisco, Mexico. Courtesy slide collection, Stockmeir Library/Archive, California History Center, De Anza College.*

were living in the states, needed something by then that expressed who they were and how they were living," says Escovedo. "I think that's what helped Azteca become so popular; the music seemed very meaningful at the time. We had that band for two or three years until things got too crazy. But by that time, my daughter Sheila had started to perform, in the late 1970s, and I guess that represents a new era." The Escovedo family remains one of the most influential forces in Oakland's music history.

In 1967, Carlos Moreno, too, noticed that Chicano youngsters were thirsty for cultural references. They also had very little to do in their spare time. Moreno decided to teach dance. He had learned folk dances from every region of Mexico as a public school student in Durango, Mexico, and he knew that the best way to learn social history was by moving one's feet. "If you gave the kids a book to read about Veracruz, they'd find it boring," he explains. "But once you start dancing, you start asking questions. You want to know about the music, then the costumes, then the food and customs of the area where the dance comes from. We started a cultural exchange program out of the dance classes that continues to this day."

Moreno established Ballet Folklórico Mexicano de Oakland to perform in schools and at community gatherings, opening a studio in Oakland in 1980. He taught la bamba from Veracruz, with its fancy footwork; the indigenous dances of Chiapas that imitate the small movements of birds and animals; Oaxaca's Feather Dance in honor of Montezuma. He pointed out the differences in instrumentation:

*continued on page 9*



# ANNUAL REPORT

1995-1996

## Twenty-Five Years Plus One

As we close this fiscal year, the year following our 25th anniversary, a quick glance at the CHCF's calendar, reconciled with the personal calendars of those many volunteers, trustees and staff working behind the scenes shows that it has been a busy year for the CHCF.

In last year's annual report I suggested a comparison with the abundant snow pack and its long term, life-supporting impact on the environs to what I felt was the nature of the work accomplished during our 25th year. If that comparison is accurate, then perhaps this was the year that the CHCF, responding in those environs to this 'renewal', planted seeds and grew the 'roots' which will serve as the structure and support into the future.

Efforts this year were concentrated on developing and expanding sources of revenue, developing and planning for the expansion of the California Studies concept and the CHCF's role and participation in this area, and expanding our current board of trustees.

Towards these ends the CHC volunteers once again successfully sponsored their "Little Shoppe of CHC" as a fundraising effort. In this period we had our Holiday Open House, which combined what has traditionally been our holiday party with a volunteer thank you. The hard work and donated time of our wonderful volunteers was recognized and past board president, Roy Roberts, was recognized for his leadership and work on the board.

During the year we had three outstanding lectures which were coordinated as follow-ups to articles in *The Californian*. Phil Trounstine gave a presentation on the "Media and California Politics;" Jim Williams, following the publication of his new book and a related article in *The Californian*, gave a presentation on "Energy and the Making of Modern California;" and James Houston

spoke on the theme of "California as a Sense of Place" following a similar theme article in *The Californian*.

In an effort to improve our financial status two very special projects were brought forth this year. Trustee Marion Grimm made a special \$10,000 challenge gift to our membership and supporters in an effort to move our endowment to the \$100,000 dollar level. To date we have received over \$8,000 in dollars in donations to be matched. Thank you Marion for this very generous gift and challenge.

The second effort in this arena was from long time board trustee and CHCF supporter Ward Winslow. His creative and entertaining talents have brought forth both *T-Mail* and the "Johnny Appleseed" fund. *T-Mail* is the best way to keep abreast of the constant developments in this programming and the "Johnny Appleseed" fund is meant to provide seed money to help get things growing. Both of these help fund and spread the word on efforts to develop the California Studies program at the CHC and De Anza College.

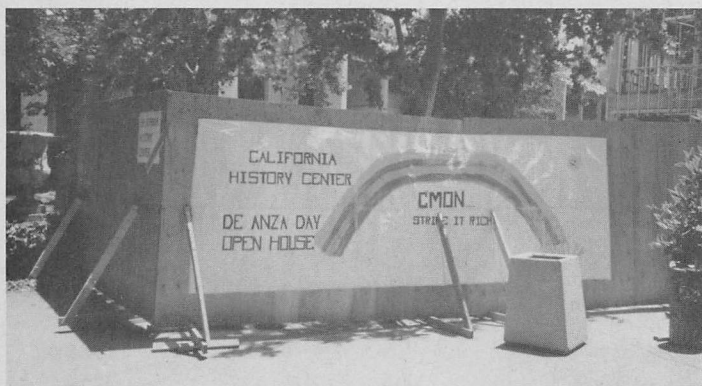
This year the board revised our by-laws, developed the selection criteria for the director's scholarship, formed a board development committee, and engaged a non-profit group associated with the Community Foundation, the Board Connection, in helping us to both better define our needs and to help us locate prospective trustees who might help us to achieve our future goals. This is all important 'ground' work necessary to support the development of the California Studies program and the CHCF's effort to expand its mission and educational goals.

We ended this year with our annual book sale and a special book signing by Ward Winslow for his new book. This was coordinated with the opening of a new exhibit at the Advanced Technology Center which displays Apple Computer memorabilia donated by former CHCF Trustee Margaret Wozniak.

What does not show in this accounting is the great strides and efforts which are coming forth constantly and in synergistic manner to create and improve the educational services which the CHCF provides to our members, to De Anza College and to our larger community of Californians. The 'roots' are being grown and expanded to support, through the creation of the California Studies programming, what promises to be an exciting new flush of growth and bountiful harvests in the years to come. I wish to thank our members, the District, our volunteers and trustees for this continuing support and hard work throughout this year. It may not always show, but there is growth going on.

**Bill Lester**

President, Board of Trustees



Barricade protecting the history center from construction at the Learning Center. History center volunteers and staff decorated the exterior of the Trianon and the surrounding area to draw the De Anza Day crowd to the annual used book sale.

# Volunteer to Make a Difference

All of us volunteer because we do make a difference. We all need to give something back to our community. If everyone would volunteer we could make this world a better place.

We were slightly less active this school year. Construction of the Learning Center expansion made noise and access to the center difficult. The noise was so great that when we had the 4.8 earthquake we thought it was construction work. But my quake gauge is a swinging light fixture and sure enough that big chandelier was swaying.

This past October we held the "Little Shoppe" boutique. Beautiful weavings, watercolors, jewelry and a whole myriad of handcrafted items were for sale. Volunteers Mary Strong and Trudy Frank did a great job managing the event.

My hope for this year was to write about the history of the Petite Trianon and the CHC. I received good suggestions on what the contents should include but I have not gotten very far on this project.

In April Lisa Christiansen and I planted two roses in our patio. A "Cecile Brunner," a light pink miniature climbing rose was planted to remember friend and volunteer Marjorie Carrere. She was like this rose, a hardy and dedicated lady who could be counted on for her weekly work in our library.

A second rose "Olympiad" a red hybrid tea, was planted to remember Margaret Jenkins, a long-time member. Margaret was the first woman from Santa Clara County to participate in the 1928 Olympiad. Her career was featured in the December 1986 issue of *The Californian*.

De Anza Day brought many of us to the center to help with the open house and annual used book sale. It was a successful event thanks to all the help.

The volunteers and board members gathered on June 14 for a salad potluck hosted by the staff at board president Bill Lester's home.

It was announced that Mary Strong will be volunteer-coordinator come September. After five years it's time to step down. I'll still be at the center on Tuesdays doing book orders. Trudy Frank covers the reception area on Wednesdays tallies receipts and Mary Strong does membership on Thursdays. We put in three full days of office work. Janet Hoffman is our floating volunteer, she puts in a full day but her days vary.

Wishing you all a relaxing summer and a huge THANK YOU, especially for the 1,370 hours you gave to the CHC.

\*\* Elizabeth Archambeault

\*\* Nancy Bratman  
Lisa Christiansen  
Helen Coughlin

\*\*\* Gertrude Frank  
Josephine Harper

\*\* Janet Hoffman  
Maureen Kelly

\*\*\* Dee Liotta  
Joe Liotta  
Tess Moore

\* Betty Peterson

\*\* Helen Riisberg

\*\*\* Mary Strong

\* over 40 hours

\*\* over 100 hours

\*\*\* over 200 hours

And thank you to the CHCF Board of Trustees: Bill Lester, Marion Grimm, Willys Peck, Nan Geschke, David Howard-Pitney, Doni Hubbard, Mary Jo Ignoffo, Joan Rogers, Ward Winslow, Larry Burke and Mary Mason.

## Dee Liotta

Volunteer Coordinator



Volunteer Gertrude Frank sells books at the De Anza Day book sale.

## The Library's Wave of the Future

California studies—it's the wave of the future for the California History Center. How is the Stocklmeir Library/Archives going to ride that wave? It probably won't require much change in our footing. By design, by accident, and by lack of an inhibiting collection policy, materials on all aspects of the California experience found places on the Stocklmeir Library shelves from the moment the doors opened. Disciplines of sociology, anthropology, pomology, geology, ethnology and musicology found space on our shelves rubbing covers with history books and historical maps. Oral histories recorded with farmers on their land showed that the personal and the political could rarely be untangled. The anecdotal, statistical or artistic evidence in each text provided context for the next story on a California theme. A student using the "case-study" method of historical research could examine the various factors operating in a given situation. The resulting student research papers, which make up a large part of the Stocklmeir Archives, show how historical and documentary evidence produce the most comprehensive analyses of issues, events and social and environmental trends. Because this approach to collection-building has worked for the center in many of its projects and for a great variety of library/archives patrons in their projects, the collection's multi-disciplinary nature has survived and thrived. California history is not being abandoned for "new age" academia. At the California History Center history is being presented and studied from all angles.

In the 1995-96 academic year, De Anza Instructor Tim Shively asked, and began to answer, the question "How do I use local history to teach English?" His English Writing 1B students came in to our library seeking books, clippings, statistics, photos, and periodical articles on subjects such as escapes from Alcatraz, the development of the defense industry in Silicon Valley, and the building of the Golden Gate Bridge. The students' efforts yielded research papers (some now on file in the history center) and oral presentations. Tim hopes to repeat the experiment in 96-97, with some modifications.

An honors student from Homestead High School studied riparian biology in general and the history of Stevens Creek in particular with the help of the Stocklmeir collection. Students of San Jose State Professor Dan Cornford used our collection for its strengths in labor history, as did an Emmy-winning documentary producer. An award-nominated video on a local town was made using photos from the Stocklmeir collection. Janet Schwind of the Skyline Historical Association, in exchange for the loan of taped oral histories on Santa Cruz Mountains subject matter, produced and donated transcripts of those oral histories. We thank Janet and the association for this wonderful contribution.

A marvelous collection of California and local historical books and other materials came from the estate of Austen Warburton, a



Librarian Lisa Christiansen (seated) and volunteer Elizabeth Archambeault.

long-time friend and supporter of the history center. More than forty boxes of books wait to be processed and shelved for our library. We are grateful to Austen and to his niece, our board member and legal adviser, Joan Rogers, for this tremendous contribution from the family. We are grateful, too, to board president Bill Lester, for

arranging for storage of these materials.

More thanks go to Stocklmeir Library friends Aubrey Abramson and family for their continued large donations of rare and valuable books, some for our collection, some for us to sell. Yvonne Jacobson donated a variety of materials of local and statewide importance including photos, periodicals, and a history honors thesis by Carla Bittel, "Pottery as therapy: The treatment of women with tuberculosis at the Arequipa Sanatorium." She also conveyed to us a gift from Dr. Dan Younger of the University of Waterloo, Ontario, Canada who also bound this book: Stephen Massett's *Drifting About*. Books for our shelves came from Janet Wright, James Conaway's *Napa*; from Joe Campbell who donated Borden Press books on local history; from George Cardinet a book on Juan Bautista de Anza; from W.H. Marquardt a variety of Californiana; from board member Ward Winslow, the book he recently edited and helped author, *The Making of Silicon Valley*; and from board member Doni Hubbard a booklet on the de Anza historic trail and a report on the economic impact of protecting rivers. The Bennion Trust of the Santa Cruz Mountain Vintners provided us with *Wines and Winemakers of the Santa Cruz Mountains: An Oral History*, interviews conducted by Charles L. Sullivan. The above-mentioned Tim Shively gave us a copy of *Dr. Weirde's Wierde Tours: A Guide to Mysterious San Francisco*. De Anza instructor and former CHC director Jim Williams donated a number of books and some wonderful archival materials illustrative of aspects of the history of technology in California. Thank you to all our donors.

The multi-disciplinary approach to curriculum, always practiced here but soon to be expanded under "California Studies" will enrich the student's classroom experience the way the full gamut of research materials in the Stocklmeir collection enriches the user's library and archival experience. From our reading of the CHC founders plans, this was always the wave we were supposed to catch.

**Lisa Christiansen**  
Librarian

# Financial Summary

## Revenue Category Definitions

Membership – new and renewing memberships

Donations – general donations; library donations; endowment donations

Publications – books/resale; sale/CHC books; restricted publications

Exhibits – exhibits; restricted exhibit funds

Donated facilities and services – facilities, services, salaries and benefits provided by De Anza College and volunteers

Miscellaneous – subscriptions; library/photo fees; library endowments; interest

## Expenditure Category Definitions

Administration – general printing; postage; telephone; salaries; equipment repair; cost of goods sold

Donated facilities and services – facilities, services, salaries and benefits provided by De Anza College, private corporations and volunteers

Publications – Californian; printing; restricted publications; salaries; design

Exhibits – design; fabrication; openings; printing; salaries

Library – library supplies; books & photos; periodicals; salaries

### 1995-1996 ASSETS

Cash	\$78,281
* Market Rate Account	25,668
Inventory	28,012
Trust Fund	46,383
Endowment Fund	40,486
Fixed Assets	45,342
Accounts Receivable	1,507
<b>TOTAL ASSETS</b>	<b>\$265,678</b>

\* Includes revenue for projects in progress

### 1995-1996 REVENUE

Memberships	\$10,825
Donations	35,131
Publications	12,768
Donated Facilities and Services	89,260
Miscellaneous	10,587
<b>TOTAL</b>	<b>\$158,571</b>

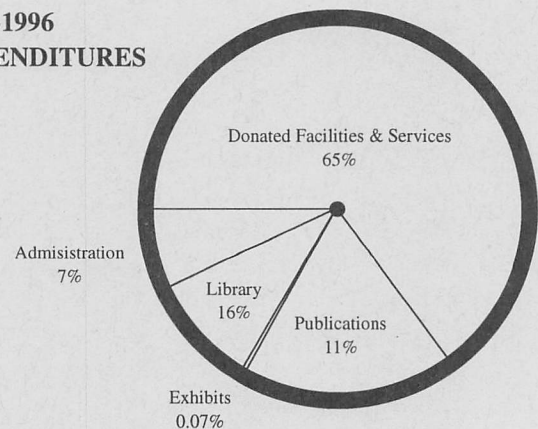
### 1995-1996 EXPENDITURES

Administration	\$9,522
Donated Facilities and Services	89,260
Publications	15,242
Exhibits	100
Library	22,236
<b>TOTAL</b>	<b>\$136,360</b>

### 1995-1996 REVENUE



### 1995-1996 EXPENDITURES





*Children perform traditional Mexican dance at a Cinco de Mayo celebration. Courtesy Peninsula Times Tribune to the Stockmeir Library/Archive, California History Center, De Anza College. Photograph by Vern Fisher.*

the European roots of the accordion and sax conjuntos from Chihuahua; the harp, violin, and trumpet arrangements brought by the French to Jalisco; and the marimba, from Africa, popular in Chiapas. “Once you get into this, you learn to appreciate people of other nationalities,” Moreno emphasizes.

At about the time Moreno was teaching his first students the *jarabe tapatío*, Chuy Varela’s family was moving into their first Oakland apartment. Varela, now a prominent radio programmer and Latin music writer, was born in Juarez, Chihuahua, and raised in

Texas and southern California. Along the way, he had collected music the way other people collect picture postcards. As a youngster, he learned to play guitar—“You were out on a ranch, you didn’t have TV, so you learned songs,” he explains—and in Los Angeles got his first taste of blues and Motown.

“When we got up to Oakland, I and about a million other people really got turned on to music because of Santana.” Like every other teen, he picked up his guitar, but instead of playing rock-’n’-roll he joined a conjunto called Los Deleites. From 1971 to 1972, they

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## Two Artists in Oakland's Mexican-American Community

By Eury Ramos

### Mariano Tapia, Mexican Folklorico and Music Instructor

Mariano Tapia was born in Chimalhuacán, Estado de México, in 1924, surrounded by the indigenous arts, music, and rich traditional culture that later helped him develop a mastery of folkloric dance and music. Tapia's family was forced to migrate to Mexico City to seek employment in the factories. He sold newspapers to help the family pay the bills.

At an early age, Tapia showed the potential to become a gifted ballet dancer, but was not able to pay the tuition at the dance academy. But destiny was at his side. In 1945, Jose Clemente Orozco, the famous muralist, saw Tapia's potential and gave him a scholarship to study at the world-famous Palacio de Bellas Artes in Mexico City. After a couple of hard-working years, Tapia became a lead dancer, performing around the world in Paris, Berlin, Spain, the Soviet Union, and the United States.

Tapia came to the Bay Area in 1957 and became a regular dancer at the Sinaloa Club in San Francisco. With his group, he gave the Mexicano-Latino community a taste of traditional Mexican dancing with colorful costumes of the many regions of Mexico. In 1963, the Club Socio-Cultural Mexicano of Oakland contracted Tapia to develop a folkloric academy to teach traditional Mexican dances to the young people of Oakland. Out of this collaboration, the Matlachines dance group was formed. Since then, Tapia has taught hundreds of youngsters indigenous Mexican dance, folklore, arts, and history. Remarkably, he does not charge the students any fees and provides all the costumes for dance instruction.

Even at the ripe age of 70, Tapia can be found in churches and schools in Oakland and San Francisco teaching Mexican folkloric dancing to youngsters. Maestro Tapia has taught students for many years of his life, and is a positive role model in the Mexicano-Latino community.

### Jose Luis Orozco, Singer of Ballads and Children's Songs

Jose Luis Orozco was born in Mexico City in 1950. At a very early age, he learned to sing and play the guitar. Influ-

enced by the corridos of the Mexican Revolution, he memorized many of them and sang to audiences at schools and family gatherings.

In 1970, he moved to San Jose, California, with fifty dollars in his pocket. There, Orozco worked as a bus driver and gardener. After many months of hard work, he scraped together enough money to buy a used guitar from a pawnshop, and began his career as a bilingual folksinger and educator. Hearing of the struggles between the *campesinos* ("farm workers") and the growers in California, Orozco decided that his place was with the farm workers. Alongside the Teatro Campesino and other entertainers, he performed at many events, raising money for the Farm Workers Union.

In Oakland, Orozco gave much of his time for community events. He sang at schools and churches to raise money for good causes. Among the many organizations that he has helped are the Escuelita and the Centro Infantil, the Biblioteca Latino Americana, St. Elizabeth Church, and the Chicano Studies departments of Laney College and the University of California, Berkeley.

Orozco graduated from the University of California, Berkeley in 1976, having received a number of awards commending his achievements in multicultural education. He has been employed as a social worker in Berkeley, Richmond, and Oakland. As a social worker, he strives to discourage youth from joining gangs and using drugs and to instead become involved in their community. He has also been an Artist-in-Residence in local public schools.

For over two decades, Orozco has popularized traditional Mexican corridos and Latin American songs on cassette tapes and in songbooks that are used in schools across the United States. In 1982, he wrote the now famous "Paz y Libertad," a ballad honoring Cesar Chavez and Dolores Huerta of the United Farm Workers.

Through his music, Orozco has been able to preserve the tradition of the Mexican corridos in Oakland and in the Southwest. His famous corrido "Viva mi Barrio" was inspired by the Spanish-speaking children of Oakland. Many of his songs address the struggles of the Mexicano-Latino community, but he also sings happy songs dedicated to the children in our communities because he sees them as the hope of the future.



Mariachi musicians, Cupertino, California, 1976. Courtesy slide collection, Stockmeir Library/Archive, California History Center, De Anza College.

performed every Saturday night at the A.P.U.M.A.C. Hall on E. 14th Street and Fruitvale, playing polkas and cumbias to warm up the crowd before the featured conjunto from Mexico. “None of the bands were well-known; it was a family-oriented scene, playing for working people in Oakland. It was great, though; it whetted my appetite for music,” Varela remembers. After a stint in the service with the Army band, he studied music with pianists Carlos Frederico and Mark Levine. In the early 1980s he played with dance band, Orquesta Alegria, out of Oakland’s “Jingletown” neighborhood.

“I was so hungry for music I began digging through old 78 records in thrift stores. I kept finding records produced in Oakland and became a collector.” Each scratchy disc had a fascinating history. “Pachuco Boogie,” for example, by the Don Ramon Martinez Orchestra: Varela learned that Martinez was the father of Don Tosti, a bass player who’d been on the road with Charlie Barnett and Perez Prado. In the early 1930s, the whole Martinez family would play a live broadcast from the top of the Tribune tower for radio station KLAX, which hosted a Mexican music program on Sunday mornings. Two record stores, the Tropicana and the Mexicana, kept Oaklanders in touch with the latest releases from Mexico. “With the *tardeadas* at Sweet’s, Oakland became a major center for Latin music,” Varela says.

From the 1950s, Oakland audiences kept traveling norteño bands in payroll: Los Tigres del Norte, which still enjoys an enthusiastic following, played the Oakland Auditorium; Little Joe, Los Relampajos, and the Brown Express appeared at the Newark Pavilion. In the 1960s, bandleader Lee Canales offered a fusion

sound by having his singers cover American pop hits in Spanish. “Canales’ stuff was interesting because he had African-American singers doing songs like ‘Besame,’” recalls Varela. “It was more like a boogaloo sound [a New York funk-salsa fusion] that represented the diversity of Oakland coming together.” In Jingletown, Arena Caliente contributed to the pop grupo trend. Today, it’s the sound of banda that pours from the dance halls along Fruitvale Avenue, the latest wave of music and dance from the Pacific Coast region of Mexico. “You really see the history of music and dance paralleling the waves of immigration,” Varela says. “You can go see Banda Sinaloense La Tunera [one of Oakland’s best-known banda groups] in Sanborn or San Antonio Park. There’s a sense of pronounced pride that has really brought together us musicians who are not in the mainstream.”

Varela still rummages through boxes of records at the Coliseum Drive-in flea market, one of his favorite hunting grounds, and recommends the banda action at El Flanker or Club Latino, where the motto is: “*Donde la banda manda*” (“Where the banda rules”). He is heartened to see that Mexico’s music has not been abandoned by the young; if anything, it is stronger than ever at places like Alta Mar or E. 12th Street, where generations of family turn out on Saturday nights to have dinner and listen to the mariachi singers, the youngest children tapping feet to the music that made their grandparents fall in love.

#### FOR FURTHER INQUIRY

“*For Further Inquiry*” suggests additional reading on the subject of the feature article.

Anaya, Rudolfo A. *Heart of Aztlan*. Albuquerque, NM: University of New Mexico Press, 1988.

Galarza, Ernesto. *Barrio Boy*. Notre Dame, IN: University of Notre Dame Press, 1971.

Johnson, Marilyn S. *The Second Gold Rush: Oakland and the East Bay in World War II*. Berkeley, CA: University of California Press, 1993.

McWilliams, Carey. *North From Mexico, The Spanish-Speaking People of the United States*. New York: Greenwood Press, 1990.

Meir, Matt S. and Feliciano Rivera. *The Chicanos: A History of the Mexican Americans*. New York: Hill and Wang, 1972.

Orozco, Jose Luis. *De Colores and Other Latin American Children’s Songs*. New York: Dutton Children’s Books, 1994.

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# CULTURAL PRESERVATION

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## Los Lupeños de San Jose

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Los Lupeños de San José was founded in 1969 as “Los Lupeños Dancers,” a study-performance group under the guidance of Sr. Daniel Galan, Consul General of Mexico in San José, and assisted by Señora Guadalupe Suarez, a local civic leader in Mexican affairs. Co-founding and directing the original group of dancers were Susan Cashion and Ramón Morones. Ms. Cashion grew up in the Bay Area and studied dance at UCLA, where she received a Fulbright scholarship to do research on Mexican dance at the University of Guadalajara. There she met artist Ramón Morones, a native of Guadalajara. Sr. Morones’ experience with the University’s Grupo Folklorico and Ms. Cashion’s interest provided the base for Los Lupeños’ beginning.

Los Lupeños de San José is the oldest incorporated Mexican dance company in the United States.

During its twenty-six year history, Los Lupeños has traveled to Guadalajara, Mexico, to study extensively with Maestro Rafael Zamarripa; represented the City of San José at the 1974 World’s Fair in Spokane, Washington; traveled to Veracruz, Mexico on three occasions representing the City of San José in celebration of Carnaval; performed at the prestigious Riverside Dance Festival in New York City and the Teatro Degollado in Guadalajara, Mexico; and participated for many years in the San Francisco Ethnic Dance Festival, and in 1993 at the Hawaii Ethnic Dance Festival. Los Lupeños was also honored to perform for Pope John Paul II during his visit to San Francisco, and with Linda Ronstadt in both 1992 and 1993. In September 1994, Los Lupeños was the only U.S. folkloric dance company invited by the Jalisco state government, and was the official representative of the City of San José, to perform at the First International Mariachi Festival in Guadalajara, Mexico.

Los Lupeños captures the essence of the traditional Mexican folk culture, and then through experimentation, transforms it by infusing the spirit of the contemporary Mexican-American/California experience. And vice versa. Beautiful, colorful, and filled with energy, each Lupeños performance, at its core, is honest and simple. The primary objective is for the artist to feel the piece, to have fun, and to transfer that emotion to the audience or participants.

The traditional forms are a result of the experience of the people—the turmoil, love, passion, and more . . . The colors, designs, music and steps are all tied to this folkloric experience, a connection identifiable even when using contemporary interpretations.

Every year in the United States, Mexican-Americans celebrate their heritage and traditions during various holidays. The most well-known is the Cinco de Mayo celebration. During this time,



*Traditional Mexican dancers. Courtesy Los Lupeños de San Jose.*

traditional costumes are brought out of storage, charros (Mexican cowboys) polish their espuelas (spurs), mariachis abound, and festivals are planned to display the beauty and pride of the Mexican culture.

Los Lupeños’ dance/drama, *La Batalla de Puebla*, illustrates the significance of Cinco de Mayo by taking a historical look at the events leading to the Battle of Pueblo which occurred on May 5, 1862. The morale of the small Mexican army skyrocketed as they defeated the large, elite French army. The essence of the event strikes a cord today in that it reflects the struggle of a people that had little chance of success but who fought with everything they had to overcome the odds. It lifts the hearts and spirits of a people and gives hope for the future.

Los Lupeños maintains its own studio and office in San José, and continues to move forward with its mission of promoting the awareness, appreciation, and understanding of the rich and passionate culture of Mexico. To book a Los Lupeños program call: (510) 254-0355 or (415) 673-0988 or (408) 292-0443.

*Reprinted from Los Lupeños’ press package with permission.*



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# FOUNDATION NOTES

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## Exhibit

### **A Byte of Apple: An Exhibit Reflecting the Genesis of Apple Computer**

The history center was instrumental in mounting a colorful exhibit about the history of Apple Computer in the lobby of the Advanced Technology Center at De Anza College that opened on De Anza Day 1996. The artifacts were courtesy of the generous donation of Margaret Kern Wozniak former CHCF trustee and mother of Apple Computer co-founder Steve Wozniak.

The entertaining and informative exhibit is made up of personal memorabilia donated by the Wozniaks, including photographs, prototype Apple I and Apple II computers, and metal plates of the original Apple patents.

Margaret Wozniak was also honored at the Community Luncheon on De Anza Day and was one of three recipients of the "Friends of the College" award.



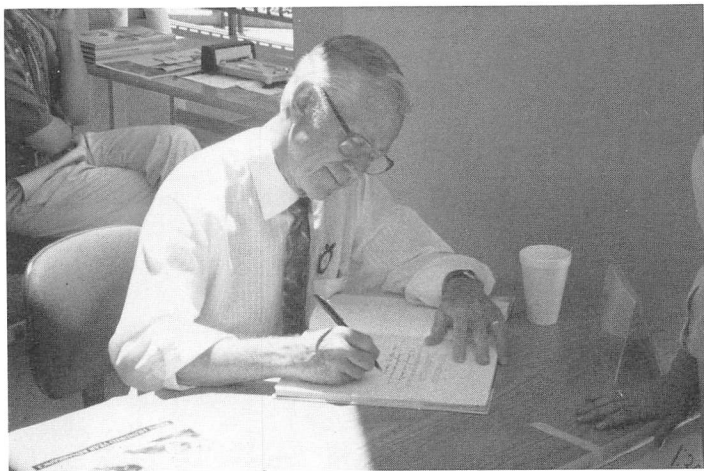
Margaret Wozniak is awarded the "Friends of the College" award from De Anza College, June 9, 1996.

## Publications

*The Making of Silicon Valley—A One Hundred Year Renaissance*, edited by CHCF Trustee Ward Winslow and published by the nonprofit Santa Clara Valley Historical Association was available for purchase on De Anza Day 1996. A generous portion of the sale of the book on that day benefited the history center. Thank you to Ward Winslow and publisher John McLaughlin for supporting the center in this way.

*Santa Clara Sagas* by the late Austen Warburton and edited by CHCF Trustee Mary Jo Ignoffo is available in Fall 1996. Dozens of historical photographs illustrate stories about some of Santa Clara's early families. The collection was originally written by Warburton for publication in the *Santa Clara American* during the 1970s and 1980s. He had arranged for them to be published as one of the California History Center's Local History Studies. Paul Locatelli, S.J., President of Santa Clara University wrote the foreword to the book.

A prepublication flier and announcement of the publication of *Santa Clara Sagas* was sent out in June. The announcement was hand typeset and printed on an antique printing press by CHCF Trustee Willys Peck.



CHCF Trustee Ward Winslow autographs *The Making of Silicon Valley: A One Hundred Year Renaissance*, a book he recently edited. The book signing was part of the opening of the "A Byte of Apple" exhibit at De Anza College's Advanced Technology Center, De Anza Day, 1996.

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## Volunteers: A Change at the Helm Programs

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After five years as Volunteer Coordinator at the history center, Dee Liotta has decided to step down as coordinator, but will remain as the “Tuesday” volunteer. Dee has led the band of CHC volunteers, taking over when former volunteer coordinator, the late Mary Jane Givens passed away. Thank you, Dee, for all your hard work and dedication over the years.

Mary Strong has agreed to take over as Volunteer Coordinator. She has been a volunteer at the center for five years, and single-handedly manages the membership database. She also created and managed the fundraiser “Little Shoppe of CHC,” an arts and crafts boutique held at the center each of the last two years. Welcome, Mary, and thank you for your continued creative input and warm support.

### Adobe Cottages

In our last issue, we described the “leaky adobes,” when a winter rainstorm caused havoc with some of the Stocklmeir Library and Archive collection stored there. Currently, discussion is underway with De Anza College administration about the possible uses of the buildings. They include an information center, an expansion of Stocklmeir Library and Archive, and a collaborative learning classroom. We’ll keep you updated on the continued discussion.



CHC staff member Tom Izu prepares for De Anza Day book sale.

Recent programs at the history center have drawn an interesting cross-section of CHC members, people from the local community and De Anza College students and staff. In bringing different generations and perspectives together, a unique dialog has begun about issues facing California today.

Historian James Houston provided a presentation entitled “From El Dorado to the Pacific Rim—Four Centuries of Perceiving California” as a follow-up to the March issue of *The Californian* featuring an article about regionalism. At one time, California was the stopping point, the final destination for those migrating from the East. Today, California lies on “the rim,” no longer the end of an eastern migration, but the site of multiple influences and peoples from east and west, north and south.

Last year’s history center programs were specifically linked to feature articles in *The Californian*. In the Fall, *San Jose Mercury News* columnist Phil Trounstine gave a presentation about current relations between journalism and politics as a follow-up to an article about a turn-of-the-century political journalist, Franklin Hichborn. Former CHC Director James Williams gave a talk about the history of energy use in California as a follow-up to his article which appeared in December entitled “The California Energy Experience.”

Women’s history month programs at the center also drew full-house crowds for dramatic and academic presentations by Carol O’Hare, an author, and De Anza faculty members Judith Espinola and Cynthia Kaufman.

CHC staff and members alike appreciate the experience and the time dedicated by those who have provided the informative series of programs.

### California Studies Conference

“California as a Sense of Place: Crossing Cultural Borders Through Art, Literature, Theatre and Music” will be the theme for the CHC’s first conference to be held in the Spring of 1997. Author Jim Houston will focus on literature in relation to California and ethnomusicologist Willie Collins will highlight California rhythm and blues. Details about the conference will appear in future issues of *The Californian*.

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## Endowment

The endowment of the CHCF has been sitting right around the \$80,000 mark. In order to reach our goal of getting that to \$100,000 this year, CHCF Trustee Marion Grimm offered to match donations, dollar for dollar, up to \$10,000. The following list names those that rose to Marion's generous challenge. Thank you, Marion Grimm, for showing us how to support organizations that we believe in!

### 1996 Endowment Challenge Donor List

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Several contributions were made to the CHCF endowment campaign this past spring in honor of individuals or in memory of deceased loved ones. The donations were that much more special because they were matched, dollar for dollar, and become part of the endowment, an ongoing source of financial support for the history center. Those contributions were made in memory of:

Alma Gould	Christine Norbrega	and in honor of
Sam Jones	David Packard	Amory Cochrane
Rose Lolli		

### In Memory

The CHC wishes to acknowledge the passing of two longtime supporters.

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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 tri-annual issues of "The Californian" magazine and members who contribute at the \$50 level and above also receive a yearly Local History Studies publication.

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