

APPENDIX A

THE RIGHTS OF HUMAN SUBJECTS IN RESEARCH CONSENT FROM SSU

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Last Name: Doherty

Protocol Summary Sheet

If requesting Exemption or Expedited Review, specify category (see Appendix B): <u>A - 2 (i)</u>		Title of Project: <u>Sonoma County's Chinese American oral history and cultural heritage project</u>	
Brief description of purpose of project: <u>To be used as content in an INVESTIGATIVE PROJECT for a MA. The purpose of the investigative project will be, in part, to assist the Sonoma County Museum in interpreting a thematically based multi-media presentation of a portion of their collection, specifically, the Song Wong Bourbeau Collection of Chinese American heritage. Oral histories will be recorded and used to fill gaps in existing research, assist interpretation of the collection, and for possible use in an exhibit.</u>			
<input checked="" type="checkbox"/> New project	<input type="checkbox"/> Modification	Start Date: <u>JAN. 2005</u>	End Date: <u>MAY 2005</u>
<input type="checkbox"/> Sub-study	<input type="checkbox"/> Previous study	Funding Source (if any): <u>N/A</u>	
Subjects: <u>what type of subject</u>			
Number: <u>less than 10</u>		Population: <u>personal contact by student through phone or email or through referral by the Sonoma County Museum or family member or an acquaintance</u>	
Instruments			
Check all that apply: <input type="checkbox"/> Tests <input type="checkbox"/> Questionnaires <input type="checkbox"/> Interview guides <input checked="" type="checkbox"/> Other: <u>specifically appropriate oral interview</u> Attach one copy of each instrument used. If not yet developed, provide drafts, samples, and/or outlines			
How administered: <input checked="" type="checkbox"/> Telephone <input checked="" type="checkbox"/> Mail or email <input checked="" type="checkbox"/> In person Length and frequency of procedure: <u>average time estimated to be 30 - 60 minutes</u>			
Setting: <u></u>			
Data			
Check all that apply. Data will be recorded by: <input type="checkbox"/> written notes <input checked="" type="checkbox"/> audio tape <input type="checkbox"/> video tape <input checked="" type="checkbox"/> photography <input type="checkbox"/> film <input type="checkbox"/> other: <u></u>			
Data will include: <input type="checkbox"/> information which can identify the subject (e.g., name, social security number, other unique identifier) specify: <u>name</u> <input type="checkbox"/> codes linked to subjects name by separate code key <input type="checkbox"/> codes not linked to subjects names			
For items checked above, circle box of those related to data that will be reported			
Data will be used for: <input type="checkbox"/> publication <input type="checkbox"/> evaluation <input type="checkbox"/> needs assessment <input checked="" type="checkbox"/> thesis <input checked="" type="checkbox"/> other possibly a museum exhibit			
Informed Consent			
<input checked="" type="checkbox"/> written (attach copy of consent form; see attached sample and checklist) <input type="checkbox"/> oral (attach text of statement and request for waiver of written informed consent; see Appendix A)			
THIS SPACE FOR IRB USE ONLY			
This project: <input checked="" type="checkbox"/> is exempt under category A- <u>2</u> <input type="checkbox"/> is eligible for expedited review under category B- <u></u> <input type="checkbox"/> requires CRHS review		Human Subjects Administrator <u>Diane Dove</u> Date <u>1/31/05</u> Chair, IRB <u></u> Date <u></u>	
Comments: <u>Approved</u>			

APPENDIX B
Sonoma County Museum Oral History Consent Form

Sonoma County Museum
425 Seventh St, Santa Rosa, California 95401
Telephone: (707) 579-1500 Fax: (707) 579-4849

You are invited to participate in an oral history project being conducted by Sue Doherty of the Sonoma County Museum in Santa Rosa. You were selected as a possible participant in this project because of your knowledge of Sonoma County history.

If you decide to participate, we will use an audiotape to record your story. This may be used as part of an upcoming exhibit marking the Sonoma County Museum's 20th anniversary in March 2005. The exhibition will highlight the Museum's permanent collection of photographs and oral histories, along with selected art and artifacts, to reveal Sonoma Stories, both known and unknown. Recently recorded oral histories, such as yours, will comprise a portion of the exhibit.

Any information that is obtained in connection with this oral history and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. If you give us your permission by signing this document, we plan to disclose only to the Sonoma County Museum and its public that portion of the recording that tells a short story pertaining to Sonoma County history for the purpose of this exhibition and posterity.

If you decide to participate, you are free to withdraw your consent and to discontinue participation at any time without prejudice.

If you have any questions, please feel free to contact me at (707) 578-0651 or through e-mail at storiesmatter@yahoo.com.

Thank you for your time and interest.

Sue Doherty, Research Assistant
Sonoma County Museum

YOU ARE MAKING A DECISION WHETHER OR NOT TO PARTICIPATE. YOUR SIGNATURE INDICATES THAT YOU HAVE DECIDED TO PARTICIPATE HAVING READ THE INFORMATION PROVIDED ABOVE.

Name: _____ Date: _____
Signature: _____

APPENDIX C

TRANSCRIPT OF VIDEO INTERVIEW WITH SONG WONG BOURBEAU CONDUCTED BY GAYE LEBARON

Transcription:

Interview with Song Wong Bourbeau

Date 19 November 1994

Interviewed for SCM by Gaye LeBaron

Transcribed by Sue Doherty (Winter 2004)

Total number of tapes: 1 VHS

GLB: Do you remember my mother?

Song Wong Bourbeau (SWB): Sure.

GLB: First of all Song, tell us your full name, your correct name.

SWB: It would be Song Wong.

GLB: And--

SWB: Bourbeau.

GLB: Talk to me about where you were born and who your parents were. Tell me the story of your life.

SWB: I was born here in Santa Rosa, October 7, 1909. Dr. Lane was the doctor who brought me into this world. I was born on Second Street.

GLB: Tell me about your mother.

SWB: My mother was born in San Francisco. Her name was Lun Wing and it was my dad's fourth wife. I have a little brother, Harry Wong.

GLB: And your dad, your father's name?

SWB: My dad was from Canton. His name was Tom Wing Wong.

GLB: When did your dad come to Santa Rosa?

SWB: He came when he was a teenager. They brought him, they sent him here from Canton, China. And he worked in a shoe factory.

GLB: In San Francisco?

SWB: And then he came up here to Santa Rosa. And then he worked in the different hop fields and all the ranches and everything. And then he became kind of a boss and he had all these Chinese come from China. And then we lived next door to where there was a Chinese temple, and he was in charge of that. And then he had roomers and boarders. He got Chinese to come from China to do all the different kind of work.

GLB: What kind of work did they do, Song?

SWB: Farm work, any work that was available, cooking. In fact, two of my brothers, one of them worked in Mary Jessie Hospital, he cooked there. Then another brother worked at Solar Vista Sperry Flour (?). Isn't Solar Vista down there in--

GLB: Sonoma Valley.

SWB: Glen Ellen, or some place down there.

GLB: Spreckles.

SWB: And then another brother (these are all half brothers), except Harry, Harry's my full brother. He's my baby brother. One brother had a laundry on Second and D streets. In fact, Chinatown was D to Main Street.

GLB: Along Second Street and First Street too?

SWB: First Street was mostly Japanese. There was a colored man named Joe, he made . . . in fact, he was the only colored man. He sold tamales. He had a little cart and he took

tamales all over; and he had a regular route.

GLB: And he lived on 1st street too?

SWB: He lived on First where the Japanese people were. Then there were mostly Japanese on First Street. But we lived in a house that we raised all our own food, chickens, and rabbits, and pigeons. If we wanted something we just went out in the backyard and get it, we had our own garden. Then we had an apple dryer. And we use to dry apples and sulfur them and send them to market.

GLB: Did you have more men living in Chinatown?

SWB: In fact, they were all men. My dad brought all these men over. There was no women. My mother was the only woman. She did all the cooking.

GLB: You did too.

SWB: For the roomers and the boarders. And then in the winter time when there's no work they'd start to have *fan-t'an* and all the lotteries, and everything going, all the little shacks. There was Quan Sing, that's Uncle Charlie's store. And then my dad had a store, it had groceries, Chinese groceries and American groceries. In fact, they raised tobacco in the backyard too. My mother and I would sit for hours rolling cigarettes with rice paper, cut rice paper.

GLB: How many people do you think lived in Chinatown in the early part of the century?

SWB: Oh, maybe less than a hundred. And each little place they had a little dominos. They all took turns to have their little dominos and *Mah Jong* games. They had a regular Chinese lottery. And a lottery isn't--it's like--I guess you call it the beginner Chinese,

it's all words, and they're not numbers. In fact, the first word is God; the first word in the lottery ticket. And you go up and down, you read it up and down, you don't go sideways.

GLB: How did they pick the numbers?

SWB: With four bowls. There's eighty words, each word means something. They play the lottery like superstition. Somebody's birthday, well they go and play. In fact, my name's on there. If they want to play, like--it's going to rain. It's superstition, they play by hunches.

GLB: When they choose what words, how do they choose?

SWB: The four bowls. They take those eighty words and they stir them up. They put them in the four bowls and they pick. And they have dice and they roll the dice and whatever bowl that comes out of they take those bowls and those are the ones that are the winners.

GLB: How much money were we talking about Song? If you went down to Chinatown and played the lottery and all my words came up, how much would you win?

SWB: At first it was only about a hundred dollars that they could win. But, as time went on, well, it was more. In fact, there were two or three lotteries.

GLB: Would people come from outside Chinatown to play?

SWB: They were mostly Chinese people, who played it, but once and awhile a Caucasian would come in and play a ten-cent ticket, but they have to win all nine numbers to win a big amount of money. It would be ninety dollars anyways; they wouldn't get very much. But, they'd have regulars that go and play.

GLB: Did Caucasians come to Chinatown a lot to go to the stores or--?

SWB: Oh, they come. They buy different things. You know, we have . . . my dad sold

both American and Chinese goods. The neighborhood they'd come down. We had a man that brought fresh milk.

GLB: Do you remember who he was?

SWB: They'd bring their cans and buy the milk.

GLB: Do you remember who the man was that brought milk?

SWB: Henry. Henry always brought the milk everyday. And then we'd have like holiday time and sell fireworks.

GLB: Like New Years?

SWB: Well, Fourth of July too. In fact, there's so many. Let's see, Fourth of July, New Years. What else? See, Chinese have so many holidays. In fact, they have so many holidays, two holidays a month –the first and the fifteenth every month. Then they have moon festivals. They have just so many different holidays.

GLB: And were these all celebrated in Chinatown?

SWB: Yes, it's an old tradition.

GLB: You told me once about the Caucasian people coming for Chinese New Years, that they would come down.

SWB: My mother did a lot of the cooking, and they'd have regular banquets. So, mostly the Chinese people have their own dinners and everything. But, the Caucasians, they'd come in -- and so, everybody's welcome, as far as that goes.

GLB: Did they have special friends in the Caucasian community?

SWB: There were different families. My dad use to hire all these Chinese they'd have them come over. And then, of course, he made his own whiskey. In fact, Frank P.

Doyle, Luther Burbank, and Henry Ford, they use to come over, drink some of my dad's

booze.

GLB: They called your dad the mayor of Chinatown, didn't they?

SWB: Yes, that's what they called my dad. Then Moon use to help my grandpa with a lot of things.

GLB: Tell us about your grandpa and Moon now. Your grandpa's name was?

SWB: Poy Jam.

GLB: Poy Jam, your mother's father?

SWB: Yes, my mother's father.

GLB: His brother was Young Moon?

SWB: Yes.

GLB: For some reason now the Elks Club called him Ah Moon?

SWB: He liked to be called Ah Moon. He came here and worked at a winery in Glen Ellen. In fact, he said, "I'm the best brandy maker!" Grandpa worked for O'Brien, the coffee king. So, that's how he started Jam Kee.

GLB: Where was the first Jam Kee restaurant?

SWB: On Second Street. In fact, it was just two tables.

GLB: It was just for the Chinese then?

SWB: Yes.

GLB: How long did your father live, Song?

SWB: Dad got the flu.

GLB: 1918?

SWB: Yes, 1918. That's when I lost him.

GLB: And your mother?

SWB: I guess, I lost mother in '39, I think, because she walked across the Golden Gate Bridge, so it must have been after.

GLB: So it must have been after '37.

SWB: Yes. It was two or three years after that.

GLB: When did all the Chinese leave Chinatown?

SWB: All the Chinese, they just disappeared because there was no work for them. And then also some of them got so old, they just--in fact, they just all--they had--we had younger people come here, but there was no work for them.

GLB: What about the Jeung's? Like Henry Jeung's? When did that family come?

SWB: Well, I don't remember the year, but Henry Jeung's mother and my mother were friends, that's chums, in San Francisco. That's how it came about. And Henry came to Santa Rosa to help out at the butcher shop.

GLB: At which market, do you remember?

SWB: Diamond Market. And then he went to high school, in fact, with my brother Harry.

GLB: And they were close to your family?

SWB: Well, Henry and Alyce's children are my godchildren -- Jadyne and, of course, we lost Teenie. In fact, Greg just got married.

GLB: How many other Chinese families were there that lived here through the years after the Depression during the war?

SWB: There wasn't too many families here. In fact, I was the only Chinese going to school. I can still remember it too because my dad had to take me to school and would

come and get me because they beat me up and they use to . . . I had long hair and they would tie it to anything they could tie it to, put my hair in inkwells.

GLB: Were you afraid to go to school?

SWB: I was scared. In fact, at recess, I hardly ever went outside because unless a teacher was with me. They'd always call me "teacher's pet," but they always beat me up; so, I never could get near any play equipment or anything.

GLB: Any of those people that use to beat you up, did they ever come into your restaurant when they got older?

SWB: Well, we laugh about it now. In fact, some of them have come back here and retired and they use to laugh about how they treated me.

GLB: Laugh about it? Do you laugh about it?

SWB: Oh yes, I laugh about it. I don't . . . in fact, we . . . Charles and I have been invited to different things and they see my face and they say, "I don't think you have an invitation, or something like that." So, I'm use to that, too.

GLB: Now, you and Charles went to high school together, didn't you? Was he your boyfriend in high school?

SWB: No, not really.

GLB: And when did you get married?

SWB: Oh, gosh, in the '20s. And, it's been . . . He was so good to my family and all. In fact, they accepted him very nicely and all, so I just . . . he was so good to my grandpa and everything. Things just worked out beautifully.

GLB: You were married a long time.

SWB: Well, if he was living it would be 65 years.

GLB: When did you close the restaurant on Third Street and move over to Fifth?

SWB: We moved to Fifth Street in '66.

GLB: And the restaurant burned in . . .? When was the fire?

SWB: Two years ago . . . three years ago.

GLB: So, it would have been '91? . . 92?

SWB: Three years ago, I guess. Because, see, I lost Charles in '88. About three years the fire was.

GLB: You didn't open the restaurant after Charles died?

SWB: Well, they torched the back of it and it smoked up everything, so I just . . .

GLB: I meant, after Charles died, you didn't open?

SWB: Well, no. I was going to, I debated, I thought, well . . . But then I just didn't. I couldn't make up my mind to do it or not, so the fire took care of the situation.

GLB: Tell us a little bit, Song, about you. You have been active, specifically, in two organizations, in the Soroptomists and in the American Legion Auxiliary, is that right?

SWB: Oh, I'm a Charter member of the Soroptomists, with about a hundred percent attendance.

GLB: Didn't they name a scholarship for you?

SWB: Yes, they did, but I can't think of the name of it . . . State scholarship.

GLB: What about the American Legion? They have honored you all over the place, haven't they?

SWB: Yes, they have.

GLB: You don't want to talk to me about all your honors, do you? I don't mean to embarrass you. Let' go back to--

SWB: No. I was Business Woman of the Year for BPW first; and then I was unique (?) member of the American Legion Auxiliary of California and then, lets see . . .

GLB: Let's go back to Chinatown; let's go back to the old Chinatown . . . The picture that I have of Chinatown that was in the book . . .

SWB: That's where I was born.

GLB: How many buildings were there, do you think?

SWB: There was about . . . I'd say about ten on each side of the street. Then there was a house toward main street, Japanese people lived there. They had the laundry on First Street. Market laundry, Iwoka (sp). They lived in a house toward Main Street and then Dutch people came along and they tore some of it down and they were going toward Main Street. And then there was a service station on the corner of Main and Second. And then across the street they built a hotel there. Then the Stevenson's came along and took part of that property. And then Malm's Metal came along and took part of it.

GLB: Who owned the property in Chinatown? Did your father own the land?

SWB: No, they wouldn't let Chinese people own any property then.

GLB: So he paid rent, everybody paid rent?

SWB: Yes. Probably ten dollars a month, I think. Five.

GLB: Do you remember who owned it?

SWB: In fact, Charles's two uncles owned part of it: the Bisorties, and then on the other side, the Hahmans had a home on Third Street; their property they owned was from Third to Second, and they had part of the property. And then Raz came along and built Raz's welding. And then Proll came along, he was fixing cars. P-r-o-l-l. In fact, he helped fixed all the kid's bicycles that came along. I seen kids go in there and he'd fix bicycles

for them and everything. And then they tore my brother's laundry down and built a house there on the corner of D and Second streets. That took the buildings down.

GLB: What was the name of your brother's laundry?

SWB: He didn't have a name for the laundry, but his name was Bok. He's in the family picture that they have here. But, you know, there were no dryers in those days you know; they hung everything outside -- up on strung wires all over. I don't know how they did dry the clothes in the wintertime. In fact, he was saying the he was the largest packing laundry was, I think a dollar for a family laundry.

GLB: And Caucasians brought their laundry there?

SWB: Yes. And then there was a laundry some relatives had, seeing my brother doing so well. Over there where the Topaz Room was, there was a laundry there.

GLB: Right on the plaza.

SWB: Yes, so, they were the two Chinese laundries.

GLB: Do you know when your father first came to Santa Rosa?

SWB: No, I don't know what the date was. I was looking up and trying to see if I could find some documents.

GLB: Before 1900 though?

SWB: Yes. In fact, they wouldn't let me bury him in the cemetery in Odd Fellows or anywhere else. Had to bury him where all the other people were . . .

GLB: Where the poor people were.

SWB: Because they wouldn't let me bury him anywhere else. I'm hoping they never did pave it over. I never did go see it.

GLB: I don't think they did. That's the cemetery where they were going to build the

parking lot by Community Hospital.

SWB: No. Well, with your help but I often wonder if they paved it over.

GLB: And your mother, is she buried . . . ?

SWB: No. I took her to San Francisco because they didn't want . . . I couldn't bury her here, they wouldn't allow it.

GLB: Even in the 1930s.

SWB: Yes. My grandpas here at Odd Fellows and, in fact, he's there with Bobby Wong's father and mother. He's . . . let's see now, how is he related to me . . . he's my dad's half brother, Bobby's father.

GLB: Dr. Wong?

SWB: Bobby. You know Bobby. Sure you do.

GLB: Oh, maybe I do. Yes.

SWB: Bobby, Sam, and Minnie Wong.

GLB: There's another Wong who is a doctor.

SWB: Yes, you're thinking of Ken Wong, Dr. Ken Wong.

GLB: Yes, Ken Wong.

SWB: This is Bobby.

GLB: Ken Wong is not related?

SWB: No, he's a Wong, but . . . all the Wong's are supposed to be related.

GLB: Tell me again, your full name and when you were born.

SWB: Song Wong . . . Bourbeau

GLB: You were born?

SWB: October 7, 1909.

GLB: In Santa Rosa?

SWB: In Santa Rosa, on Second Street.

GLB: And your mother was?

SWB: Lun Wing born in San Francisco.

GLB: And your father?

SWB: Tom Wing Wong, he's from Canton, China.

GLB: Now, let's talk about Tong Wars. Tell me about Tong Wars.

SWB: Well, we lived next door to a Chinese temple and they . . .different Chinese, you know, they have several, how shall I say, like gangs. So, they get into problems like gambling and things like that in the bay area and everything. And they pay these men, say a hundred dollars to go kill them. They'd come up here and hide. Because they know that my dad had a boardinghouse and everything and they come up here every once and awhile they catch one. Being I was the only girl in the family, well, we had this temple that my dad took care of. We have what we call kitchen god and outdoor gods and all that. It's my chore, every morning before I went to school to put, well, incense on each one of these gods before I go to school and at night when I come home. So, every once in awhile I see a body laying out there in the alley. They would get into an argument over maybe opium debt or gambling debt. In fact, in the old days, you know, opium was . . . I see, my name is Song, a boys name, and they all think I'm a boy, so they would be all over the floor smoking opium and everything. They never thought anything about it because they think I'm a boy. So, I had to go in there and put these incense on that god. So, I use to get a big kick out of it.

GLB: They smoked opium in the temple?

SWB: No, you see they have one room. They don't sit and smoke like cigarettes, they lay on the floor and smoke this opium. I don't think they every found out that I was a girl, because I wore Chinese clothes when I went to school. My mother made all my clothes for me. So, this temple next door - it's tradition for them to go in. They don't use it like a church or anything; they use it for . . . traditional. They go in and they call it . . . they get down on their knees and pray. They don't have no minister or anything. So, we have, especially on the first of the month and the fifteenth of the month, we have to put chickens and oranges and food there for them to pray.

GLB: Like on the altar?

SWB: Yes.

GLB: And that cloth, that beautiful altar cloth you have, your mother made that, didn't she?

SWB: No, it came from China. But, I'm glad to have saved it. So, holiday time we hung it outside and other times it was inside.

GLB: Did they decorate, like Chinese New Year's was there a lot of red and gold?

SWB: Yes, red is very traditional. My dad had to quite bringing these Chinese here.

Tom Geary was supposed to be a friend. He's the one that put the Exclusion Act up on the Chinese.

GLB: When he was in Congress.

SWB: In fact, he use to drink a lot of my dad's whiskey and then he goes and puts this through. That's why we couldn't get any more Chinese people here.

GLB: Where did the opium come from?

SWB: It came from China in little cans. They'd ship it over just like you'd ship a dozen eggs or any thing.

GLB: Did the police ever come down and . . .?

SWB: It looks like tar.

GLB: Black?

SWB: Yes. In little cans about, I'm guessing -- maybe a pound. A pound of tar.

GLB: Did the police ever come down?

SWB: In those days opium was free just like a person that would smoke a cigarette. Of course, that was in my youth, when I was a little kid, of course, later it was against the law to have it.

GLB: Song, there were Chinatowns in the other towns around here too, in Sebastopol and Petaluma. Did you ever visit any?

SWB: Sebastopol. My cousin lived in Sebastopol in Old Chinatown.

GLB: What was his name?

SWB: Ernest Wong, Bessy Wong.

GLB: Where was the old Chinatown in Sebastopol?

SWB: Where Pellini's is now, that alley. Then new Chinatown is where the vinegar works is now.

GLB: And what about Healdsburg, did they have a Chinatown?

SWB: No. There was one restaurant there. My uncle had it, right on the corner there, as you go in to the square

GLB: What was his name?

SWB: They all called him Fat because he was so heavy.

GLB: What about Petaluma, was there a Chinatown there?

SWB: No they didn't have a Chinatown. There were a few Chinese there. They had a laundry. Later years they had a grocery store.

GLB: Did people come from the other Chinatowns to the temple in Santa Rosa?

SWB: Well, they had no transportation. Horse and buggy you know. That's how my dad got around to see all the farms and haul all the Chinese.

GLB: Your dad was like a labor contractor, wasn't he?

SWB: Yes.

GLB: If they needed people to pick apples or hops, he would supply them the crew.

SWB: Yes. In fact, they would gamble among themselves and loose all their money and then they don't have enough money to buy food and they'd come to my dad. I can still remember them talking about it. My dad would say about the money, well, I'll give you the meal instead. It seems like my mother was forever cooking.

GLB: You learned to cook very young too, didn't you?

SWB: Yes. I stood on a box and washed rice. My Uncle Charlie, he had a store two doors from there. Charlie Quang Sing, it was. See, he was my dad's half brother. They were competing with each other in the grocery business and firecrackers.

GLB: They sold a lot of firecrackers.

SWB: Yes. I use to worry about fire. The American kids, the Caucasian kids would come over and buy the firecrackers and they'd light them by the package and throw them up on the shacks and I'm thinking . . . they whole things going to go. I use to be scared to death. It never happened.

GLB: There was never any big fire?

SWB: No.

GLB: What about the Japanese people -- The Iwoka's and the Sanyo's?

SWB: They had a nice store there and everything. That was after the years my uncle and my dad, you know, didn't have the store any more. They started up and it was very, very nice.

GLB: You got along fine, didn't you?

SWB: Oh, yes.

GLB: Did they go away?

SWB: In fact, they had a little church around the corner. It was a family and they had a little church and they had all the Japanese people together. They were over there on First Street. There were maybe five or six families of Japanese. Of course, by then, they were younger than myself, so they were accepted at school.

GLB: So, things got better for them?

SWB: Yes.

GLB: Do you remember them going away to camp during W.W.II? Or were they gone already?

SWB: No, they were gone already. Dr. Hiruro in Sebastopol, the dentist -- think he went in the service, and the Japanese in Sebastopol. There was none here. Then there was a lot of Chinese move here that bought Chicken ranches so they wouldn't have to go in the service -- in later years, W.W.II.

GLB: When you look back on those Chinatown years, were they pleasant memories?

SWB: Oh, yes, but I was so young then, I don't . . . See, there was so much . . . See, I was the only Chinese around here, they resented me. In fact, I feel like they just hated

me. I was afraid. I was afraid to even go down the street by myself. My mother would say go down to the store and get something, but I was afraid to go because I figured they would beat me up. Which, sometimes they did. But, as years went by . . . I was afraid I'd get hurt, that's all.

GLB: Did that stop after you married Charles? Did that all stop, were you accepted then?

SWB: No. Bourbeau didn't mean nothing to the people. When they seen me, well, they just, in fact, to this day, some people aren't very happy.

GLB: That's amazing considering all you've done.

SWB: So, I just . . . I laugh about it.

GLB: You're a good person and you've been very important to Santa Rosa.

SWB: When I went back to the national convention. I don't know if I ever told you or not, but I went to get my reservation. I told them my name, Song Bourbeau, and they looked at me and they just shut the door on me, in fact.

GLB: Where was this?

SWB: In the hotel in Fort Worth, Texas. So, I got in touch with the national president/secretary and I said, well, I had my reservation -- and they accepted my reservation and took my money and everything. There was another delegate with me, she says well, she was surprised, you know, then they said to me, afterwards, you know, it was somebody who didn't understand me or something. They made all kinds of excuses. But, I know that when they saw my face they just didn't want. Then I ended having to help a Chinese girl was receiving a scholarship from a national BPW, they were sponsoring scholarships and this gal from China received it and she didn't talk a bit of

English. They needed me to talk to her, to accept her scholarship. They couldn't do enough for me. But, I said . . . But, it wasn't the delegates or anything, it was this man at this desk taking people in from the reservations. They were surprised that they did that to me. But, I said I was use to that, that didn't bother me.

GLB: Now, there are a lot of Chinese here now. And there is a Chinese American club.

SWB: I know, they asked me to join.

GLB: Did you?

SWB: No. I think I probably will someday, I don't know. Maybe when I meet the gals.

Yeah, I think it's wonderful that there are so many here and they're organized. You know, they can do so many things.

THE END

APPENDIX D

TRANSCRIPT OF AUDIO INTERVIEW WITH JADYNE BUCCHOLZ AND ALYCE HANLY CONDUCTED BY SUE DOHERTY

Transcription:

Interview Alyce Hanly and her daughter Jadyne Buchholtz

Date: January 19, 2005

Interviewed for SCM by Sue Doherty for an exhibition entitled: Secrets, Shadows, and
Myths: 150 Years of Sonoma Stories

Total number of tapes: 1 sixty-minute Maxell audiotape

Sue Doherty (SD): The Sonoma County Museum celebrates its twentieth anniversary in March 2005 with an exhibition that delves into the Museum's permanent collection of photographs and oral histories, along with selected art and artifacts, to reveal "Sonoma Stories"—both well known and unknown. Stories are passed down through generations and each generation has their own stories to tell. One display in particular will be dedicated to, Song Wong Bourbeau, a woman of Chinese American heritage who left quite a legacy behind through her philanthropic acts, business acumen, and family heirlooms bequeathed to the Sonoma County Museum. Here to reminisce about Song and the heritage of our local Chinese citizens is Song's goddaughter, Jadyne Buchholz and Jadyne's mother, Alyce Hanly.

SD: May we speak first about when you were born, where you were born, when you came to Santa Rosa, or were you born in Santa Rosa?

Alyce Hanly (AH): No, I was born in Stockton, California and grew up in San Francisco. Then I met my husband, my first husband. He had a butcher shop on Fourth Street, the Diamond Meat Market. And so he bought a home here when we got married.

SD: His name?

AH: His name is Henry Jeung. So, we lived way out in the country on Wright Road. That was right across the street from the airfield. So, then he worked all day and come home late at night and I was out there by myself. So, I said, "Please, can we move into town?" because, it was a long way then from Wright Road to town.

SD: Well, what year are we . . .?

Jadyne Buchholz (JB): '46, you got married.

AH: Yeah, '46 I got married. And, then, so he looked around and in '47 that's when we built Vallejo Street. Well, we went down, he looked around in town on Bush Street and he found an empty lot, so he wants to buy the lot to build a home. They say, "No Orientals Allowed!" So, he said, OK. So, then one day this retired policeman came, "Hey, Henry, I thought you wanted to buy this lot on Bush Street." Henry said, "Ah, they wont sell to Orientals." "Oh, is that right, well I have a better lot than that. It's right there on the corner of Brookwood and Vallejo, you want to buy it?" Henry said, "You sure you want to sell to me?" He said, "Yeah, it's my property I can do whatever I want." So, Henry bought it from him.

SD: Very good.

AH: Yeah. So, we start building the house. And, the neighborhood around there, was quite upset about it, and so they said, "Well, we don't want Orientals in here." So some of them said, "Let's have a vote." We were voted in.

SD: Very good, yes. I've heard similar stories that there was actually a lot of support.

You know, there was plenty of opposition, but there was plenty of support too. The NAACP chapter got started here because of a lot of support from Euro-Americans.

AH: So, that's how we—

JB: But, Dad knew Nern for a long time.

AH: Oh, yes.

JB: Yeah, because he came up from San Francisco after he graduated from high school, which would have been, I think I figured about '34 or '35. I guess he was born in 1916. So, he came up here and, somebody told me this, I don't know who, but, he had an older brother and the father had wanted the older brother to come up here and be part of this Meat Market, which was owned by another Chinese family, and that older brother didn't want to, so then my father did. So, he came up about '30—probably '34 or '35, somewhere in there. But, they didn't get married until '46. So, he knew Song because she had been here forever; because she was born and raised in Santa Rosa, and because there weren't very many Chinese people in those days they all became very tight. So, then when he married my mother then, of course, Song befriended her, too.

SD: So, how many were in the community at that time? Do you have any idea?

AH: Oh, not too many families—but quite a few Japanese, because the Japanese have agriculture (somewhat unintelligible), you know. That's about it.

JB: Well, when we were growing up, I can remember that you guys would always have people for dinner. They would have “the Chinese” in town; and there were only, besides Nern and Bo (“my sister and I called him BooBoo for short because his last name was Bourbeau and we pronounced it BOOBOO” this explanation added by speaker after

reading transcription), there were only about—what, one other Chinese family? The Wong's—and--the National Dollar Store, have you heard that name?

SD: Ah, huh.

JB: That was founded by a Chinese fellow, and they had different branches. So, the managers of the National Dollar Stores, were always Chinese men, and typically they were single. And, so, over the course of several years we would always have these single, Chinese men coming to our house. My mother would befriend them and make them dinner and then they play--they'd have a standard poker night where they would all come over--but it was really small probably fewer than, I think when I was young maybe less than a couple dozen in Santa Rosa itself, that I knew of. She might remember more.

AH: That's about it.

SD: Do you remember hearing stories like from Poy Jam (improper pronunciation), Song's grandfather? He was alive until '57, I believe.

AH: I think it was about that year. Oh, he was elderly and he--was an Uncle to Song really.

JB: You mean Jam Poy

AH: Yeah, Jam Poy. Uncle, yeah.

SD: He was the one that had the restaurant? He was an Uncle?

AH: Yeah, ah, huh, Jam Poy. So, he was too old, so Song took over the restaurant. Song and Charlie.

SD: Right, but do you think originally, before Song had it, back when it first opened, was it a partnership, do you think? Do you know anything about it?

AH: No, Jam Poy, always was the only owner.

SD: Because there's no record of it, but there is a record that he had the first store (sic restaurant). But, there is one directory from 1885 that says that a fella named Kee owned a business, it doesn't say which business but it was on Second Street, where—the first restaurant was on Second Street. So if it's Kee, how did he get the name Jam Kee? Maybe—

JB: The old restaurant was on Third Street, not Second Street, that I remember.

SD: Yeah, but apparently, it was supposedly on Second street, when it first started there were two tables, then it moved to Third Street, and then it moved to Fifth Street.

AH: Oh.

SD: And, so—

AH: See, I don't know anything about the Second Street. That's where Chinatown was—Santa Rosa's Chinatown was right around there.

SD: Now, how much of Chinatown was left when you moved here? Because they had just started taking it down in the '30s and '40s?

AH: No---

SD: It was all gone?

AH: Yeah. I never had seen it, you know.

SD: Yeah. Do you know how to read Chinese characters?

AH: A few.

SD: Yeah? Because I've got--quite a few things that have writing on it. It would be nice to have it translated too. Do you have any favorite stories about being here as a young married woman?

AH: Well--see, Diamond Meat Market was well known. But, during the Second World War, when the Japanese, you know, bombed Pearl Harbor, well, I know we have to wear a badge—"I am Chinese," because otherwise when you go up town they think you're Japanese and boy you really get the --

SD: Yeah, you'd be sent off to Manzanar or somewhere.

JB: Get the evil eye, yeah.

SD to JB: How was it for you growing up and going to a school that was predominately white, I'm sure?

JB: You know, I think the only time I really felt I was discriminated against is-- When we were growing up, I have a younger sister, she was two years younger than I am, and I can remember that there were some families on our block who wouldn't let their daughters play with us, and they were probably the people that voted no. You know, when my parents wanted to buy that—but, there were a couple of families where it was OK, but otherwise. I never felt really different, you know, except that I knew, that struck me as being really strange, that why couldn't—and then we went to St. Rose School. And there were, there was a Filipino family. And, do you know Mary Ellen Silipo_(unintelligible) at Ursuline, her family--she's a counselor at Ursuline. But, anyway, her family is a big Filipino family and they also went all through St. Rose. So, I think we were the only Asians that I can recall. But the nuns just made us feel very welcome and special and I don't think all through elementary school and even high school I never felt different or discriminated against. But, I just have memories of when I was younger. And sometimes going shopping downtown I just felt like people were just looking at me strange and I wasn't being waited on or something and I just thought,

what's going on here? You know. But, not really overt, what I call overt, just more—and not name-calling, or anything like that. But, just sort of more—

AH: Oh, yeah. At Doyle Park, when you first went to school there, at Doyle Park, they were singing, “Ching, Ching, Chinamen” or something like that. And you would come home in tears and so that's why I—

JB: See, I don't remember that--

AH: That's why I got your father to permit me to sign her up at St. Rose and transfer her to St. Rose.

SD: OK. I was going to ask, now, are you Catholic?

AH: Yeah, ah huh.

SD: Were your parents? When did Christian faith come into the picture?

AH: Well, I was just a convert.

SD: Did you know my dad, Deacon Ross?

AH: Deacon Ross--

SD: Norman Ross? He was a Catholic. The first ordained Catholic deacon.

AH: Oh, yeah?

SD: In the state of California.

AH: Where was he—assigned?

SD: Well, he was mostly, actually doing Detention Ministry, and he started Autumn Leaves, the little group for senior citizens. Yeah, he didn't come to Santa Rosa until 1974. He became a Deacon 25 years after he was a private investigator for the first 25, and then was ordained in 1974 and moved up here. He went to Willits and did some parish work there and did some work in Occidental.

JB: Well, they got married at St. Mary's in Chinatown in San Francisco.

SD: Ah, huh, beautiful. Big wedding?

AH: It was big then.

JB: It was big, I've seen the wedding pictures, yeah, and a beautiful church. Have you ever seen that church in Chinatown?

SD: Yeah. Great. So, what about festivals here; did the small community, Chinese community celebrate, continue to celebrate any festivals, Chinese New Year's or anything like that?

AH: Well, they didn't then, but now they do, because of the RECA.

SD: Yeah, the Redwood Empire Chinese Association. Are you a member?

AH: Yeah, I'm a member, life member. Your brother sent me a life membership.

JB: But we use to do it when we were growing up. Because then my grandparents moved up here shortly after my mother got married, then Gung (Chinese word for grandfather) from San Francisco, her mother (Alyce's) and step-father. So, he, my grandfather, who I call my grandfather, though not my biological grandfather, he started working at Diamond Meat Market too. And he loved to cook, this man. I mean, he use to work at a Chinese restaurant in Chinatown so he loved to cook. So, whenever there was any kind of festival, Chinese festival, like New Years, that's when he could really show his skills. And then we would have it at our house, Chinese New Years. We would have just tons of food, or even Christmas or Thanksgiving. It was fun, and that's why he finally opened the restaurant on Mendocino Avenue. Once the urban renewal took away that part of Fourth Street, and they had to—well, he started that before the market closed.

SD: What was the name of the restaurant?

JB: Chinese Kitchen on Mendocino Avenue, that was my grandfather and grandmother that opened that in '57 I think.

SD: So, Gong Tin Bo? Do you know him?

JB & AH: No., his name was Harry Lee, and my grandmother's name is Rose Lee.

SD: So the Lee's are related—there were a number of Lee's.

JB: There's so many Lee's.

AH: Yeah.

JB: He, my grandfather, was one of those “paper sons” who came over, you know, and he was held on Angel Island for a while. So, they just made up their birthdays, they made up their names, you know, and everything. So, I don't really know what his real name was. But, he went by Harry Lee, he went by Harry Louie, he went—

AH: Yeah—laughs.

JB: You know?

SD: Yeah. Well, and Minnie Wong, Ham Wong, the Wongs—

AH: Harry Wong is Song's brother.

SD: Who was Minnie, do you know?

AH: Oh, yes, that's Bob Wong's mother. Bob Wong is another Chinese family that live here.

SD: So, separate Wong family?

AH: Yeah, that's a separate--

JB: Yeah, separate family. He was a mailman, right?

AH: He worked for Diamond Market for a while; then he quit and become a mailman.

JB: Yeah.

SD (looking at photographs of Odd Fellow Cemetery gravesite markers on a laptop computer): See these Chinese characters on Minnie Wong's; do you have any idea what that would say?

AH: (Trying to decipher calligraphy) –that's Wong, that's Mrs. Wong, that's her maiden name, she was born in Canton.

SD: So this is the grave marker for Minnie Wong. This is at Odd Fellows off Franklin Avenue.

JB: That was Bob Wong's mother.

AH: Yeah.

JB: So his parents must have lived here too. They weren't related to (unintelligible-maybe Chinese name for godmother) family?

AH: No.

JB: No.

SD: Now we're looking at the ivory carvings -- (looking at photographs of objects from the Sonoma County Museum's Song Wong Bourbeau Collection on a laptop computer) -- seven ivory elephants on a wooden pedestal. Now, would she (Song) have these in her home or would she sell some at the restaurant do you think?

AH: Oh, no, she won't sell those.

SD: No.

AH: She had them in her home. I think June has them now.

SD: These are all part of the collection.

AH: Oh, at the museum now.

SD: So, how old do you think this piece might be?

AH: Oh, gosh.

SD: I mean you can't still get ivory.

JB: No, you can't get ivory, it's contraband.

SD: Right.

AH: That's a beautiful piece.

JB: I'd love to have that.

SD: Isn't it beautiful.

JB: How big is it? This big (ten inches).

SD: Yes. So, what do elephants, do you have anything to say about the significance of elephants?

AH: Well, the trunk has to be up, that means good luck. If it was, you know, down, that's taboo.

SD: Ah, huh, very good.

JB: That's really interesting because in China, elephants aren't in China. There are Asian elephants, but they're in India. So, they somehow appropriated, the Chinese artists appropriated the elephant and—

SD: This is not, this is an ivory carving of a boat with rowers, but there's no stand, and it's (the shape at the front of the boat) a dragon, I guess.

JB: Do you think these were her parents? Where did she get these from?

AH: Song?

JB: Yeah.

AH: Oh, must be handed down.

JB: Handed down from the family.

SD: Now, did you meet her mother? When—

AH: No.

SD: No, her mother passed away in '37 I believe, or '39, yeah, '39, so you wouldn't have met her.

AH: Do you remember mudmen?

JB: She had tons of those guys. I think she must have sold some of those. She had tons of those, and I don't know why—

SD: This looks like an older piece.

JB: She had a lot that were fishermen, and I have a couple of them at my house. But, maybe they were part of an inventory of what she was trying to sell in the store, because, at the restaurant on Third Street she had a little retail store.

AH (pointing to a windowsill with a display of mud men figurines): She had them--like those little figurines, she had them, but she sells them, she has a little counter and she sells them.

SD: Can you read that (looking at the bottom of an ivory turtle carving), or maybe it's upside down.

AH: No, that's right.

SD: Now this would be an ivory piece on the base of it.

AH: Oh, on the base.

SD: On the base, so maybe it's just saying the manufacture's name.

JB: Describes what it is.

SD: I just thought it could date it somehow. Now, what about Chinese dolls? Did you play with these as a child?

JB: Are they porcelain, the faces?

SD: No.

AH: No, I don't remember seeing any dolls?

JB: Where did she have all this stuff, upstairs in her house? I never saw these things. I mean--

SD: I've run across one account where this woman remembers how her mother would take the doll out--every time she wants to tell a story she would always bring out a doll and actually tell her, you know, children's stories using the dolls. What about these Yin and Yang figures?

AH: Oh, yeah, she gave me some.

JB: That's Quan Yin. Isn't it?

AH: Yeah, goddess of Mercy.

SD: I can show you—a child's dragon hat--like a costume.

JB: They had that on display at the museum when they did the big exhibit on her.

SD (to AH): So, when were you born?

AH: 1921.

SD: 1921 in Stockton. How old were you when you went to San Francisco?

AH: Well, I went to China as a child. When I was about three years old and I didn't come back to the states until I was around nine. So, I spent all those years in China. And when we came back, we lived in San Francisco.

SD: That was an exciting time in China, wasn't it? It was right after the revolution and feminism was actually taking hold there rather swiftly compared to the United States.

JB: Well, what was funny was that her mother married this guy when she was here and had my mother and her older brother, he was two years older, Harry was two years older, and he didn't tell her that he had a second wife back in China, his first wife was back in China. So, then he decided to take the whole family back to China, and then they discovered there was this other wife that didn't take kindly to the idea. Eventually my grandmother came back to the states with the two kids, but he stayed there.

SD: Oh, my gosh—(to AH) well, then your mother was such a strong, independent woman.

AH: Yeah.

JB: Yeah, she made her way back here.

SD: That says a lot, doesn't it? It was just the opportunity was much better here even though it could be a struggle and challenge.

AH: Well, the first wife was really very mean to her, so she was desperate to get out.

SD: Ah, yeah. What about this (looking at photograph of dominoes) they say this is a children's game? What is this game--of dominoes, like

AH: Yeah, dominoes.

SD: It's just, and is there a Chinese name for this game?

AH: *Pai-gow* I think.

SD: Yeah, it's *pai-gow*, huh?

AH: Yeah, *pai-gow*

JB: You mean like what they play in Reno-- a card game

AH: Yeah.

JB: Oh, my goodness.

SD: So, it's inaccurate to say it's a child's game, because, *pai-gow* is very difficult to play, I think, because the dealer is very quick and you have to beat the dealer and they make it very difficult to play.

AH: I don't know anything about that game.

SD: But, *Mah Johng*, which we don't have any pictures of right now, can you talk about how you play that?

AH: Oh, yeah, ah huh.

SD: Is that with dice, or--?

AH: No, it's with tiles.

JB: *Mah johng* is pretty easy; it's a lot like Gin Rummy, trying to get like three of a kind, or a sequence, like different suits, so you have ah—and she loves to play with her lady friends every Wednesday she likes to play *Mah Johng*.

AH (Looking at a photograph of calligraphy on metal): Is that a plate?

SD: This is the side of an incense burner. This was in the temple.

AH: Oh, in the temple.

SD: Is it possible to read that?

AH: Some words. I don't know all of them.

SD: Just whatever you can read, generally what it's about?

AH: Some are the year.

SD: What year?

AH: You know what, if you can make a copy of that there is a lady in our group that really can read the Chinese and she can, you know, read the characters, and she can show you what the thing is all about.

SD: Yeah, I would like that very much, because there are some other pieces, actually there are a number of pieces, I don't know, maybe ten, that have enough writing on them that it would really be helpful and interesting. For instance, now —

JB: There's somebody in RECA that could probably —

SD: Here's the altar cloth I was talking about.

AH: Oh, my God, isn't that beautiful.

SD: Now, was that hanging up in her house? It's really long.

AH: No, she had it packed away.

SD: It is just gorgeous, but it's fifteen feet, I don't know, like ten feet. It was just really long, it was longer than the table, I had to do it in sections. And there is writing on that as well. But, there is a piece of parchment, (interrupted searching for photograph of red paper with calligraphy), so apparently it was —

AH: Something about March —

SD: It was good luck to have red.

JB: Red is a good luck color.

SD: And white is —

JB: White is mourning.

SD: You never want white. And in gambling it was taboo to have white paper, for gambling? I don't know —

JB: I don't know but red is the color of celebration and good times.

AH: Yeah, if you make a copy I will show it to the ladies.

SD: OK. That's great.

JB: We have a set of dishes that belonged to Song, and I didn't realize at the time we got them that they were all hand painted, so I had them appraised. And when the guy, the appraiser came to the house he said that is the most extensive collection of this particular China pattern that I've ever seen. And he told me the whole history of it, he said they date from about 1890 because they all have "Made in China" stamped on the back. And he said before that, if they don't have that, then they are even older. I mean that stamp that says, "Made in China." And he told me it was used for ballast in ships that use to come from China.

AH: Used for what?

JB: In the ships, in the bottom ships, in the big ships that would come from China they'd have to put more weight down on the bottom so that the ship would ride and be stable. So, they just loaded it with pieces of China and because, when I got this collection it has like egg cups, it has sugar and creamer, it has things that Chinese people don't use, so I couldn't figure out why in the world these pieces were part of the collection and that's what he told me. But, she had this incredible collection, that June, her sister-in-law was going to give to the Goodwill.

SD: Ah, no.

JB: Yeah,

AH: I said, "Oh, no, June."

SD: I should photograph some of those pieces.

JB: So, they're all at my house. And we boxed them up, we brought them back to the house, they stayed out in our barn for a few months and then I said to David—you know, we were just putting them in the boxes after she died, we were trying to clean the house quickly, so we just put them in these boxes, they sat out there and they're getting really

dusty, we really should clean these up. And so we brought them into the house and, you know, as we were washing them, I said, geez, these all look like they're hand painted. And I really didn't know the history of them or anything. My mother said that she had never seen Song use them, ever, they were just in a cupboard in her house. So, we cleaned them all up, and now I have them, we have them in this China cabinet.

(side two of the 60 minute tape)

SD: With Gaye LeBaron, she (Song) talks about her baby brother Harry. She just seems so full of love for her baby Harry. So, is June, Harry's wife?

JB & AH: Yeah.

SD: And Harry's past away?

JB: He died within a year, or year and a half when she (Song) did. But, he worked for Trader Joe's, not Trader Joe's, Trader Vics, so, he—they were in all different places around the country, back in New York for a while, I think, so, he really wasn't around as an adult much. Then they did end up coming back here. And June would be her only direct relative now. So, but, she plays *Mah Johng* with my mother. You should go to the *Mah Johng* group, you'd find some interesting people.

SD: Yeah, well, do you think they would like to see some of these pictures? Talk to me?

AH: No.

JB: (looking at the gravestones again). Names differentiate between your mother's older brother and your mother's younger brother has a different name. To designate he's your mother's older brother, or he's your mother's younger brother, your mother's older sister, your mother's younger sister or whatever. So, I guess Jam Poy, in this case, signifies that he was her mother's brother somehow, not necessarily his name, in other words.

But I remember him, he was ah—I don't know how old, but he was your stereo--, what people, your stereotypical Chinese character. He use to just shuffle around, you know, he had this old, dark robe and he had this real stringy go-tee. He just use to scare the (inaudible) out of me. He was just sort of spooky. And, of course, he never really said very much. I'm not sure he understood English. So, whenever we would go to visit my godparents at their restaurant I just sort of stayed back when I saw him coming. And it wasn't that he was mean, it was just, you know, I just couldn't relate to him. He was just sort of this specter that came out of the back of the restaurant. (Talking to her mother) Did he live there? Did he live at the restaurant?

AH: Not at the restaurant, after Song, after they moved from Third Street to Fifth, they converted one of the garages, that was his living quarters.

SD: Did they have a couple of homes next door?

AH: Yeah—three.

JB: They had three. You know where Fremont Park is, right behind Santa Rosa Middle School. There are only two houses there, but there was a third house where the parking lot is, they've got a fence there between the bank, the parking lot of the bank--

SD: So, it's not Fifth Street.

JB: It is Fifth Street. It's the back of—I don't know it use to be Great Western Savings or Washington Mutual, I don't know.

AH: Washington Mutual.

JB: Washington Mutual. She bought those three houses. And she told me this funny story. Because, I guess she had two of them and she really wanted the third one and, of course, everybody loved her, you know, and some guy wanted to buy and he was

convinced that he was going to buy it before she did. She told me that she knocked on the back door, and she knew the manager of the bank, and he let her in the back and she was able to buy it before this guy came in the front door. She told me that story and she had this big grin on her face. It was just wonderful. She was really business smart, I mean she was a real smart woman, I think I didn't realize how smart she was until I was much older.

SD: Business Woman of the Year in 1971.

AH & JB: Yeah. She was real sharp.

SD: That's quite an accomplishment that early. Well, you know, she's got stories about—her name is Song, so, that's a boy's name and everybody thought she was a boy when she was growing up and her mother made her clothes for her, maybe they were not dresses, maybe she dressed more like a boy. And so when, it sounds like when she was very little, people from other Chinatowns would come visit because her father had a boarding house, they would think she was a little boy and they would do their gambling and their opium smoking around her and, you know, they didn't think anything of it, because she wasn't a little girl, she was a little boy, and she blended in, and she even talks about some big fights in the alley and all that sort of thing. I guess at school too, I don't know, if they thought she was a boy or girl—

AH: I don't know that part.

SD: I'm thinking maybe, because you're talking—she was born in 1909, that's quite early, and if her mother was the only other Chinese woman in Chinatown, or at least, there weren't very many. It was probably safer to be thought of as a boy. Don't you think?

AH: As a boy, yeah. I guess so.

JB: Yeah--.

SD: All male population--

THE END

APPENDIX E

JADE SNOW WONG'S CONSENT FOR USE OF COPYRIGHTED MATERIAL

Dear Ms Jade Snow Wong:

This is a request for use of copyrighted material authored by you to be incorporated into a manuscript for an investigative project, as partial fulfillment for a Master in Arts in Cultural Resources Management from Sonoma State University.

In part, this project is a model of a potential exhibition and public outreach program that would include an interactive web based presence and curriculum guides. You were selected as a possible participant in this project because of your creative prose that sensitively and insightfully portrays Chinese American heritage.

If you decide to participate, the following excerpts of your story will be used. This project is being conducted under the auspices of the Sonoma County Museum's Collection's Management Department. The purpose of the investigative project will be, in part, to assist the museum in interpreting a portion of their collections, specifically, the Song Wong Bourbeau Collection of Chinese American heritage.

This information that is obtained in connection with your published work and that can be identified with you will be disclosed only with your permission or as required by law. If you give us your permission by signing this document, we plan to disclose only to the SCM and its public that portion of the book that tells a short story pertaining to Sonoma County history or Chinese American heritage pertinent to an exhibited object for the purpose of this model exhibition and posterity. The information will be incorporated into a thesis presented to SSU in partial fulfillment of a Master of Arts in Cultural Resource Management.

If you decide to participate, you are free to withdraw your consent and to discontinue participation at any time without prejudice.

If you have any questions, please ask us. My name is Sue Doherty and I can be reached at (707) 578-0651; storiesmatter@yahoo.com). My thesis chair is Adrian Praetzellis, PhD; reached at the Anthropological Studies Center at SSU (707) 664-2381 or 546-2219; and at adrian.praetzellis@sonoma.edu.

YOU ARE MAKING A DECISION WHETHER OR NOT TO PARTICIPATE. YOUR SIGNATURE INDICATES THAT YOU HAVE DECIDED TO PARTICIPATE HAVING READ THE INFORMATION PROVIDED ABOVE.

Jade Snow Wong - with minor corrections made in text
February 12, 2005

APPENDIX F

SONG WONG BOURBEAU COLLECTION ACCESSION LIST COMPILED IN 1995

Song Wong Bourbeau Collection
October 1995

- 95.58.1 Lantern: wood and glass lantern from Jam Kee Restaurant
- 95.58.2 Chinese Opera Dolls: a) 7½" tall, ornate head dress, blue gown
 (a-c) b) 7½" tall, ornate head dress, peach gown (head is loose)
 c) 7½" tall, ornate head dress, maroon gown - all in original
 gift boxes
- 95.58.3 Dolls: soft bodies, paper mache heads, Chinese children.
 (a-d) a) girl in red pants b) boy in blue pants c) girl in
 green pants d) boy in green pants all 7" tall
- 95.58.4 Container: brass, probably incense burner with top
 (a-b)
- 95.58.5 Figurines: white porcelain of Yin and Yang, both missing hands
 (a-b) (hands are loose in envelope)
- 95.58.6 Abacus: wood 4½" x 1½"
- 95.58.7 Container: brass cloisonne cigarette container with hinged top
 decorated with oval jewel flowers in blue, red and green
- 95.58.8 Container: match container with lid, cloisonne colorful design
 (a-b) with small scene of Chinese men playing board game. Top decorated
 with blue glass round.
- 95.58.9 "Mud Man" Chinese figurine, wrapped in grass straw
- 95.58.10 "Mud Man" Chinese figurine, wrapped in paper strips
- 95.58.11 "Mud Man" Chinese figurine in paper strips - small old man with
 beard holding brown bundle
- 95.58.12 "Mud Man" Chinese figurine, man standing holding leaf fan
- 95.58.13 "Mud Man" Chinese figurine, two seated men 6" tall
- 95.58.14 "Mud Man" Chinese figurine, two elderly men seated at table
- 95.58.15 Candy dish: a) candy dish b) top elliptical shape, decorated
 (a-c) with red flower, bold leaves, pink spotted leaf c) wood base,
 black carved feet
- 95.58.16 Small ivory figurines: a) 3 monkeys speak no evil, hear no evil,
 (a-n) see no evil on attached black stand b) Chinese warrior on black
 wood stand c) Chinese woman holding stick on attached black stand
 d) carved Chinese ship, a few Chinese figures on board e) carved
 wood bridge with 7 ivory elephants (1 is loose) f) ivory turtle on
 black base g) ivory horse on black stand - loose from stand and
 part of tail broken (piece in envelope) h) long Chinese boat in
 ivory, rowing crew, dragon head in front on separate carved black
 wood base i) ivory Chinese man holding staff on attached wood base
 (j) carved ivory cigarette holder k) ivory deer on attached wood
 stand l) elephants (4) on carved black stand m) ivory Chinese
 warrior, upraised arm n) ivory Chinese warrior, hands on hips
- 95.58.17 Menu: from Jam Kee Restaurant, Third Street, Santa Rosa, CA
- 95.58.18 Permits: a) Retailers Permit, State of Calif. No. 1 j-1155 issued
 (a-b) 1-24-60 to Jam Kee, 609 Third St., Santa Rosa b) Sellers permit
 City of Santa Rosa #163 issued to Jam Kee Restaurant

- 95.58.19 Newspaper: "Pictorial Living" section of San Francisco Examiner, 1959 containing article on Chinatown, pages 1-9.
- 95.58.20 Business License and Receipt: a) City of Santa Rosa business license tax receipt for Jam Kee Restaurant 1959 b) City of Santa Rosa business license #3921 issued to Song Wong Bourbeau, 1959.
- 95.58.21 Bill of lading: Northwestern Pacific Railroad Co. from Pacific Fuel Co., Sep 14, 1916
- 95.58.22 Receipts: a) Wo Kee Co. #6552 for merchandise, May 1961 b) Wo Kee Co. for merchandise, #6960, September 1962. (b) is written in Chinese with typewritten English translation
- 95.58.23 Receipts: Tin Yuen and Co., San Francisco for jewelry - all in Chinese (2)
- 95.58.24 Passbook: Savings Bank of Santa Rosa - used as memo
- 95.58.25 Passbook: Exchange Bank of Santa Rosa - Lun Wing #2015, Aug 1918 thru Jan 1929
- 95.58.26 Passbook: School Savings Acct., Bank of Italy #43, Shill Wong Sep 1926 - Jun 1929 Acct #1837
- 95.58.27 Passbook: School Savings Acct., Bank of Italy #43, Shill Wong Jan 1930 thru Aug 1933 Acct #1837
- 95.58.28 Receipts: Exchange Bank, Santa Rosa by Lun Wing for safe deposit rentals a) #543 (1928) b) #215 (1932) c) #3121 (1934) d) #3818 (1936) e) #4725 (1937)
- 95.58.29 Assessor's Receipts for taxes - Ben Wong a) #316 dtd 6/23/24 (a-h) b) #721 dtd 7/27/25 c) #346 dtd 5/19/26 d) #1761 dtd 4/25/27 e) #232 dtd 4/20/25 f) #235 dtd 3/10/26 g) #789 dtd 4/25/37 h) #4835 dtd 5/31/28
- 95.58.30 Envelope: from John Hawkes, City Assessor postmarked 4/1/27 empty
- 95.58.31 Contract of Sale - Lewis Motor Co, inc. with Ben Wong dtd 8/2/27 (a-b) for purchase of 1924 Ford Sedan a) original copy b) copy
- 95.58.32 Auto Insurance Policy - The California Insurance Co of SF #111887 dtd 8/9/27 - insured Ben Wong
- 95.58.33 Postcard: Seizure Notice fr Assessor against Ben Wong dtd 7/17/35 amt due \$3.64
- 95.58.34 Executory Contract - Fahrner Motor Co. with Ben Wong for purchase of Ford Touring Car 7/30/23 Cost \$558.32
- 95.58.35 Auto Insurance Policy - Southwestern Automobile Insurance Policy Ben Wong dtd 7/30/23
- 95.58.36 Receipt: Fahrner Motor Co #137 dtd 3/6/24 received from Ben Wong \$3.45.
- 95.58.37 Statement: Fahrner Motor Co Sales of car to Ben Wong 8/9/27
- 95.58.38 Report cards: Shill Wong a) SR Public School 2/11/29 b) SR Jr High (a-d) 9/10/29 c) SR High School 2/30 d) 5th grade promotion 6/8/23
- 95.58.39 Certificate: smallpox vaccination - Shill Wong 10/22/24
- 95.58.40 Identification card Shill Wong dob 7/16/16
- 95.58.41 Correspondence: Social Security for Ng Wing postmarked 2/10/39
- 95.58.42 Envelope: from Kwong Sang Wo & Co postmarked SF 7/20/14
- 95.58.43 Identification Card: Wong Quong Ding
- 95.58.44 Notice of Classification: War Department for Wong Quong Ding
- 95.58.45 Statement of Account: L.H. Green dtd 7/1/17 for \$14.30
- 95.58.46 Letter & Env.: from D. S. Stern to Sing Tai Fung dtd 3/14/17
- 95.58.47 Receipts: a) C.R. Marlow - Victor Records 10/1/20 b) Monticello (a-d) Steamship Co. 5/3/21 c) F.E. Harris & Co to Sun King Hong for rice 5/12/21 d) to Shill Wong for "Bicyclet" 9/25/25
- 95.58.48 Envelope: from Mow Lee & Co postmarked 2/3/27
- 95.58.49 Statement: Richard Behrendt for purchase of fireworks 6/8/32

- 95.58.50 Receipts: a) Poulsen's Santa Rosa Dept Store for \$5.95 b) The Protector to Jam Kee for subscription 10/21/54 c) West Coast Crab Co. 10/25/54
(a-c)
- 95.58.51 Postcard: Leahy's Grand opening postmarked 7/13/55
- 95.58.52 Receipts: a) Santa Rosa Egg Farms 12/21/60 #5470 b) Santa Rosa Macaroni Co. 2/20/61 #19176 c) Cover-Lewis Motor Co., to Ben Wong 9/9/27
- 95.58.53 Liberty Bonds: a) Liberty Bond (100) Ministry of Finance Republic of China #275917 b) Liberty Bond (10) Ministry of Finance Republic of China #292110 c) Liberty Bond (10) Ministry of Finance Republic of China #292111
(a-c)
- 95.58.54 Customs Gold Units from Central Bank of China issued Shanghai 1930
(-c) a) 50 custom gold unit #JO 93b279 b) 20 custom gold units #YGO40189 c) 10 cents custom gold unit #A393682C
- 95.58.55 Currency: issued by Central Bank of China a) 100 Yuan note 1942
(a-c) b) 50 yuan note 1936 c) 5 Shanghai dollars note 1930
- 95.58.56 Certificates of Identity: Ng Wing a) woven env with certificate
(a-f) b) Alien Registration Receipt Card c) Certificate of Identity #14326 d) Pacific Mail Steamship Receipt - Alien Tax Receipt e) Identification card for Loy N. Fingling f) Operator's License for Ng Wing 3/7/33
- 95.58.57 Ticket: China War Relief Association
- 95.58.58 Health Certificate: Pacific Mail S.S. Co. against parasites for Ng Wing 12/9/13 photo torn from certificate
- 95.58.59 Wood Shipping Box: Kapok Soy & Cannery V, 47 Saichuen, Kwanli-Kowloon No. 31 120 x 1/2 lb bags
- 95.58.60 Brass lock and key: 2 pieces, engraved flower design
- 95.58.61 Brushes: a) white tipped brush (red ink) bamboo case b) white tipped brush (green ink) white plastic case
(a-b)
- 95.58.62 Abacus - oversized wooden from Jam Kee Restaurant decoration
- 95.58.63 Trunk: black lacquer from China, hinged
- 95.58.64 Sign: Holiday Greetings from Jam Kee Restaurant CA 1930
- 95.58.65 Woks: a) and b) large woks 23" across c) large wok 20" across
(a-c) badly burned and rusty
- 95.58.66 Kitchen utensils: a) meat cleaver b) stainless steel spatula
(a-c) c) iron ladle c) copper wire drainer
- 95.58.67 ~~Newspapers: Chinese San Francisco "The Young China" a) 4/25/63 b) 4/24/63 c) 4/23/63 d) 4/20/63 e) 4/16/63 f) 4/15/63 g) 12/13/62 1-1/2~~
(a-g)
- 95.58.68 Fan: ivory in case mad of blue fabric and glass - fragile
- 95.58.69 Clay container: narrow neck blue rounded base
- 95.58.70 Spittoon: large white ceramic decorated with Chinese ladies and flowers
- 95.58.71 Cigarette holders: carved ivory a) 6 " long b) 2 1/2" long
- 95.58.72 Collapsible screens: floral and landscape designs on silk, wooden segments lacquered 36" tall - 4 sections in each both a and b are the same
(a-b)
- 95.58.73 Hat: child's dragon hat, black velvet, deep pink ties
- 95.58.74 Altar Cloth: Chinese embroidered in gold thread and lined
- 95.58.75 Vase: brass with vine motif and red and green stones
- 95.58.76 Box: small brass with engraved plant motifs, lined with redwood
- 95.58.77 Container: cylindrical brass a) base of container b) top of container with knob handles to be used as ashtray
(a-b)
- 95.58.78 Matchbox holder: brass, embossed
- 95.58.79 Pillbox: enamel on brass
- 95.58.80 Ashtray: brass with vine motif, red and green stones with handle and flip top lid
- 95.58.81 Bell: brass, engraved with floral motifs
- 95.58.82 Bell: brass, engraved designs and painted red, white, blue
- 95.58.83 Mud man: old man with white beard holding walking stick and green leaf fan

- 95.58.84 Ceramic figure: woman seated holding flower basket
 95.58.85 Ceramic figure: woman standing displaying oblong scarf
 95.58.86 Ceramic figure: woman, standing holding a black flute
 95.58.87 Mud man: two seated drinking tea
 95.58.88 Mud man: seated elderly man holding leaf fan
 95.58.89 Doll: Chinese paper mache and fabric. Male wearing red cap.
 95.58.90 Doll: Chinese paper mache and fabric. Female wearing green jacket.
 95.58.91 Mudman: "Confucius" seated - maroon and blue glaze
 95.58.92 Ginger jar: green, opened and used, green glaze
 95.58.93 Serving dish: white ceramic on footed base, white glaze with floral and plant motifs
 95.58.94 Bowls: shallow, white glaze, green interiors with floral designs
 (a-b) on outside
 95.59.95 Condiment dish: small, white stamped "China" on bottom. Interior scene of woman dancing
 95.58.96 Condiment dish: small, white stamped "China" on bottom. Interior scene person seated in contemplation
 95.58.97 Dish: shallow, white. Interior scene two seated figures in garden
 95.58.98 Dish: ceramic condiment with separated compartments for mustard & sauce
 95.58.99 Egg cup: ceramic, stamped "China" on bottom. Yellow exterior with red, green, blue plant images, green interior
 95.58.100 Dish: shallow, stamped "China" on bottom. White, plain exterior; aqua-green interior
 95.58.101 Dishes: 3 nesting condiment dishes, white clay, fluted sides.
 (a-c) a) lrg dish, aqua green with white border b) med. bowl, blue with white border c) small dish yellow with white border
 95.58.102 Dish: small condiment, Chinese characters on bottom, white exterior, dark blue interior
 95.58.103 Egg cup: ceramic, stamped "China" on bottom, pale green glaze
 95.58.104 Egg cup: ceramic stamped "China" on bottom, orange-red glaze
 95.58.105 Brass box: shaped like a chest of drawers, top lifts up, 2 drawers with pulls shaped like fish
 95.58.106 Brass bowl: scalloped edges with enameled handle. Hot coals held in bowl to heat iron
 95.58.107 Salt & Pepper set: small, nesting in each other a) pepper container
 (a-b) b) round salt dish
 95.58.108 Dish: small, elongated shape; painted brass edging, white exterior interior - green and yellow borders figure in landscape
 95.58.109 Ceramic female figure: standing, holding green vegetable (left hand is detachable and missing)
 95.58.110 Mud woman: peasant woman walking with a yellow umbrella carrying baby on back
 95.58.111 Paper mache male figure in court costume. Pink robe decorated with
 112 bric a brac, paper, embroidery. Head and hat are detachable on wood stand.
 95.58.111 Mud man: small standing figurine of elderly man, holding scroll
 95.58.113 Paper mache male figure: opera character, elaborate costume in fabric foiled paper, wire embroidery. Head and hands detachable, right hand is broken. Head is snapped at base and won't stay in place on wooden stand.
 95.58.114 Vase: decorated with 2 birds perched on branches with flowers
 95.58.115 Stacked dishes: (4) one with top, round ceramic glazed with wire
 (a-e) hangers, each dish decorated with plant, geometric good luck motifs.
 95.58.116 Stand: wooden plate stand, dark mahogany

- 95.58.117 Plate: "Mud", white glaze, interior decorated with blackbird and floral motif. Scalloped edges.
- 95.58.118 Soy dispenser: ceramic, orange colored painted "gold" cloisonné pattern with (a-b) small lid.
- 95.58.119 Sake dispenser: white "mud", white glaze with red and blue floral motif, small (a-b) lid.
- 95.58.120 Umbrella: Chinese bamboo, painted brown with yellow and green handle.
- 95.58.121 Platter: Footed, oval shape, white ceramic decorated with pink flowers.
- 95.58.122 Footed dish: small, green interior, small pink flower in center, oblong shape.
- 95.58.123 Burlap bags: (3) used as rice sacks.
(a-c)
- 95.58.124 Platter: Footed oval, aqua, ceramic with pink and orange flowers.
- 95.58.125 Rice bowls: (2) orange exterior, Chinese design in interior, both decorated (a-b) with same pattern.
- 95.58.126 Soup bowls: Ceramic, small pink flower in center of interior, blackbird and flowers on exterior.
- 95.58.127 Bowl: Small round condiment bowl, aqua interior with pink flowers.
- 95.58.128 Abacus: Small wooden abacus.
- 95.58.129 Mudmen: Small standing figures (a) with staff (b) with green hat and leaf (a-b)
- 95.58.130 Abacus: Small plastic 2"x4".
- 95.58.131 Postcard: Advertising for grand opening of Leahy's
- 95.58.132 Bill of Lading: NW Pacific Railroad Co.--consigned to Sing Fai Lung Laun
- 95.58.133 Ceramic Fu Dog set: (a) green dog, blue eye lashes--faces left (b) looks same (a-b) but faces right.
- 95.58.134 Fortune telling set: Reddish brown round container with 84 joy (fortune telling) sticks, and 2 half circle pieces of brown wood.
- 95.58.135 Book: Chinese and English phrase book and dictionary.
- 95.58.136 Label: Chan Fun Kee--sliced root of *astrogalus hoangtchy*
- 95.58.137 Label: Chan Fun Kee--Chinese herb
- 95.58.138 Incense burner: (a) base, silver (b) center section (c)top (a-c)
- 95.58.139 Paper: 2 pieces red paper with Chinese writing
- 95.58.140 Preservative jar: unopened green ceramic jar with straw tie around it. Tied with pink string. 4" high
- 95.58.141 Incense burner: 3 pieces--(a) base 2 1/2" high (b) burner, 4 legs and (a-c) detachable handles 10 1/4 " high (c) top--has bronze color dog on top with paw on blue ball.
- 95.58.142 Shoes: Pair of Chinese women's shoes for bound feet--colorful flower (a,b) embroidered upper section--white wooden base--cork heel
- 95.58.143 Incense burner--Heavy silver color--square base, square top- 8 small openings around center section 12" high.

APPENDIX G

SANBORN INSURANCE COMPANY MAPS

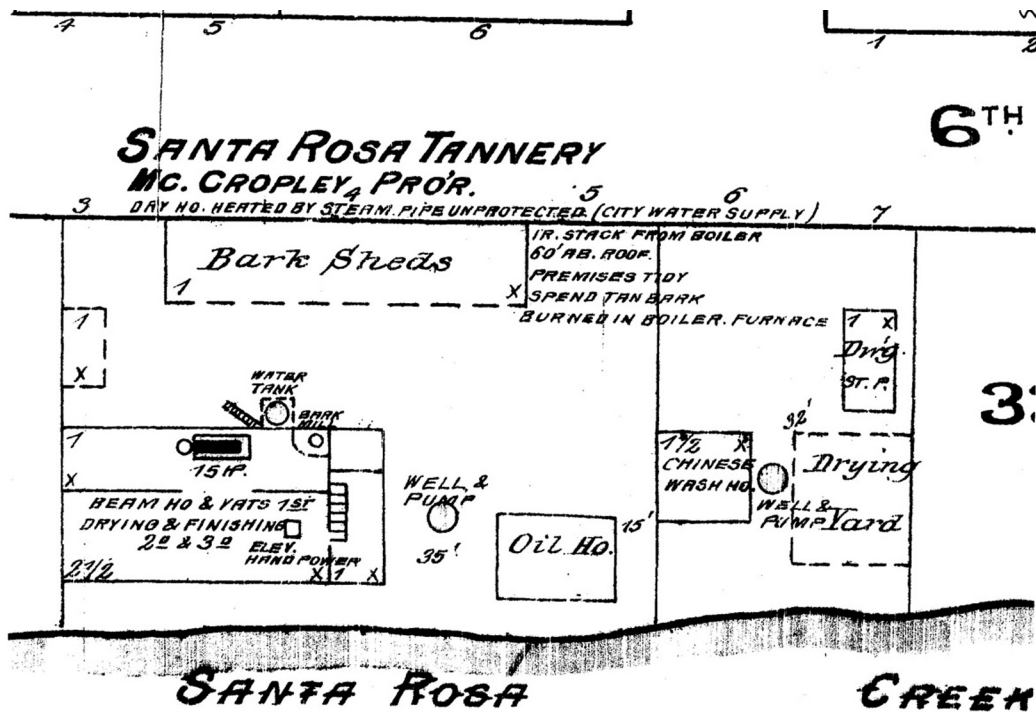


Figure 73. 1885 Sanborn Insurance map, Chinese Washhouse at Tannery, Madison and Sixth streets.

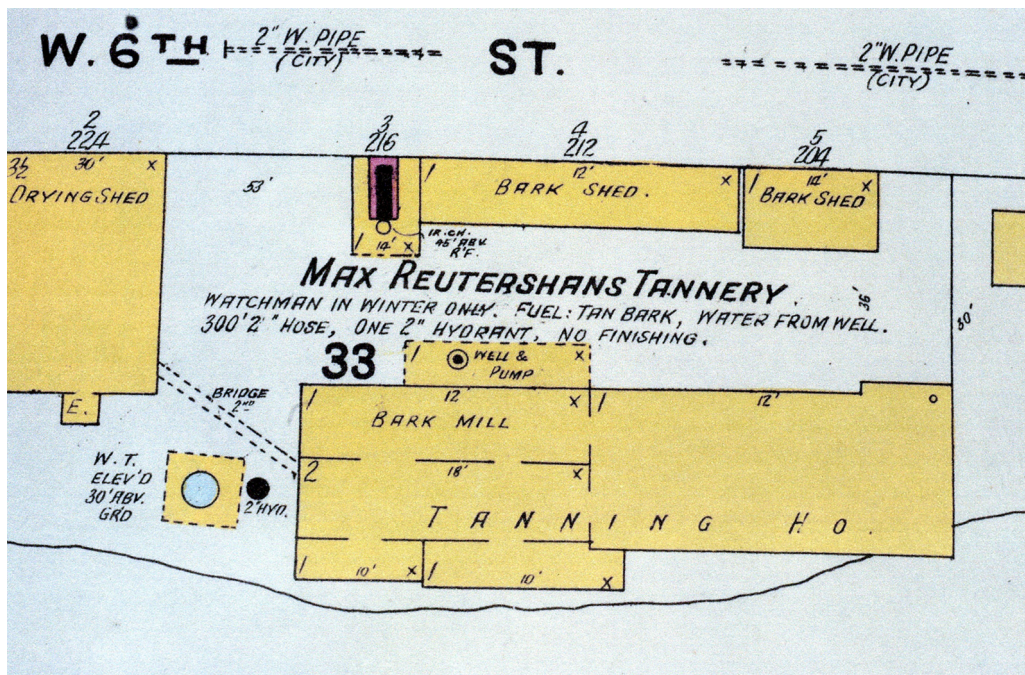


Figure 74. 1908 Sanborn map, Chinese Washhouse at Sixth Street Tannery.

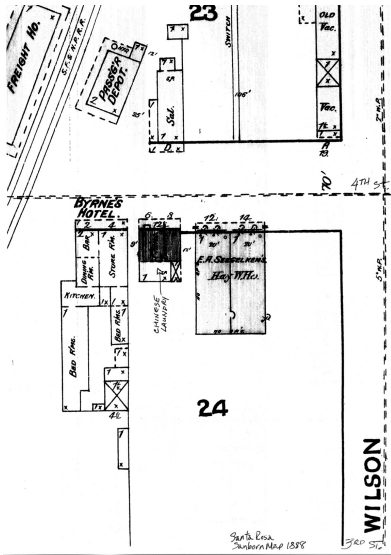


Figure 75. 1885 Sanborn shows two Chinese washhouses on Wilson between Third and Fourth streets. Please note that Figures 74 and 75 are not oriented the same.

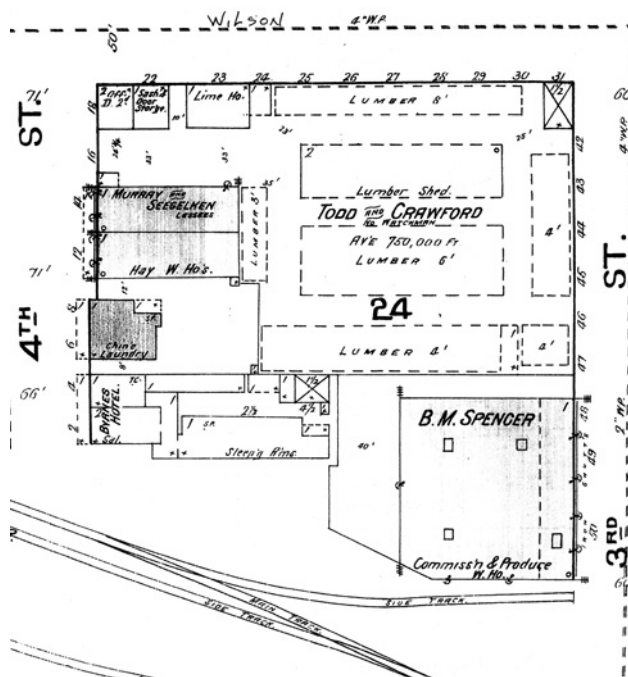


Figure 76. 1893 Sanborn no longer shows Chinese washhouses on Wilson Street.

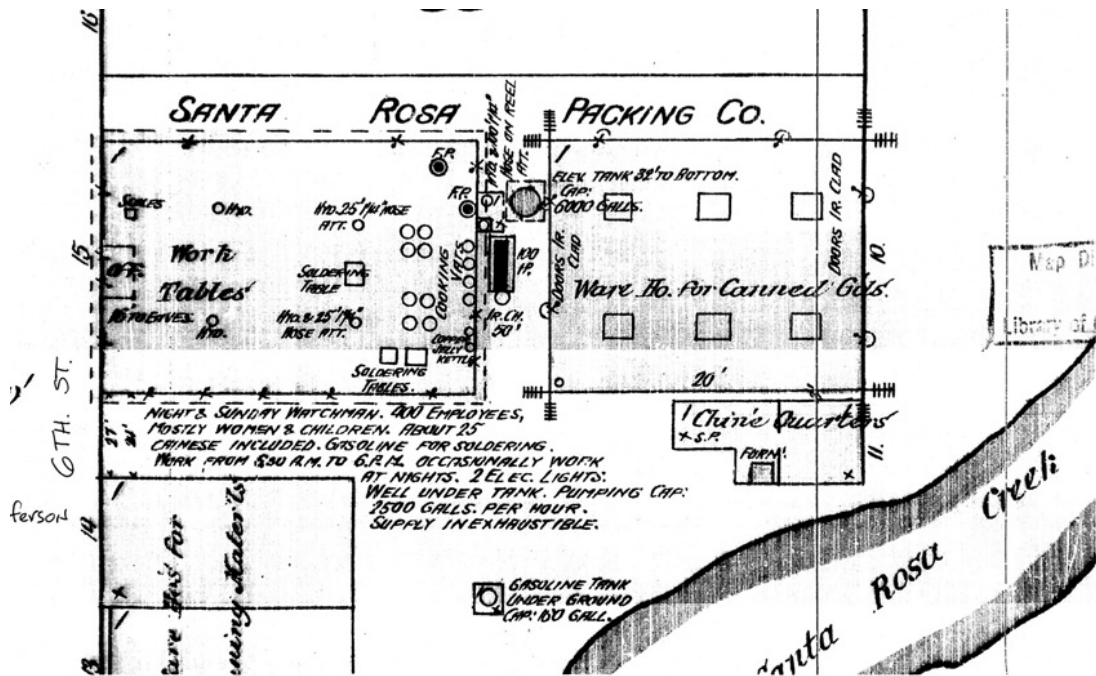


Figure 77. 1888 Sanborn shows Chinese Quarters at Santa Rosa Packing Co. on Sixth and Jefferson streets.

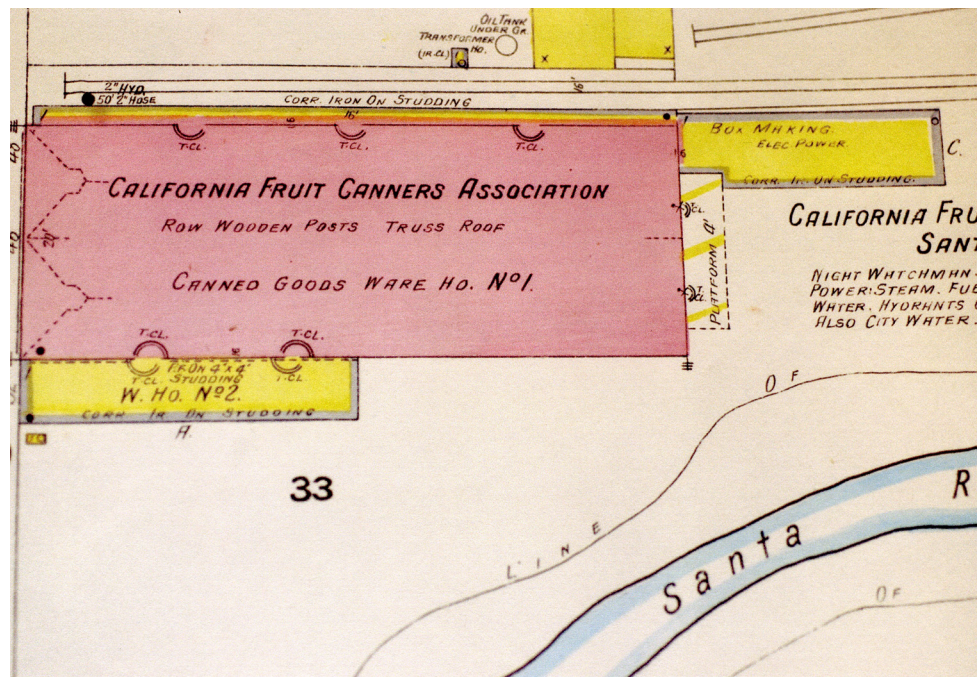


Figure 78. 1908 Sanborn no longer shows the Chinese Quarters at the Cannery.

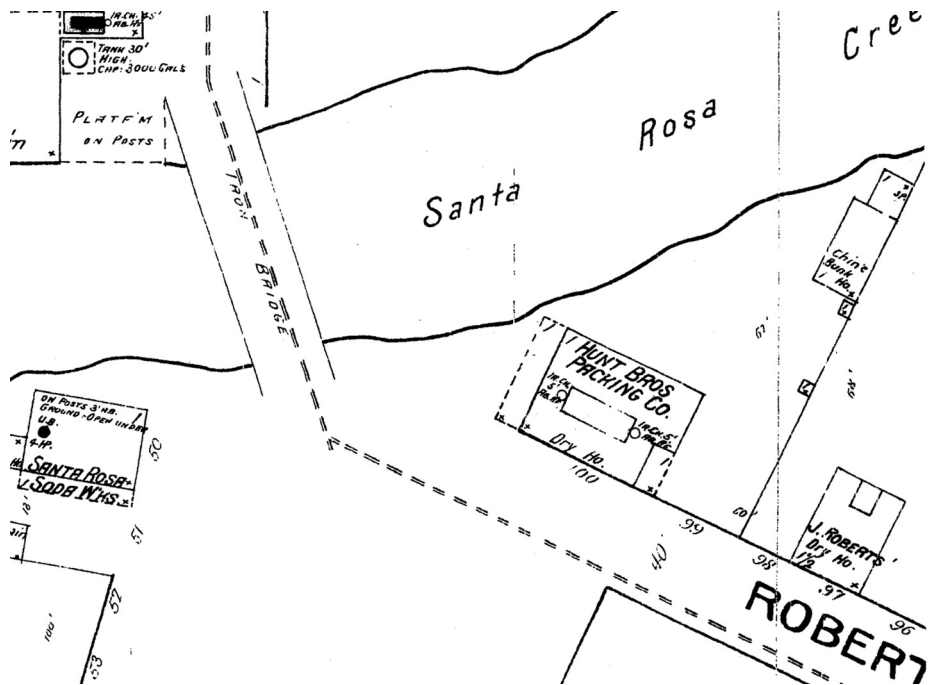


Figure 79. 1893 Sanborn shows Chinese Bunk next to creek behind Hunt Bros. Packing

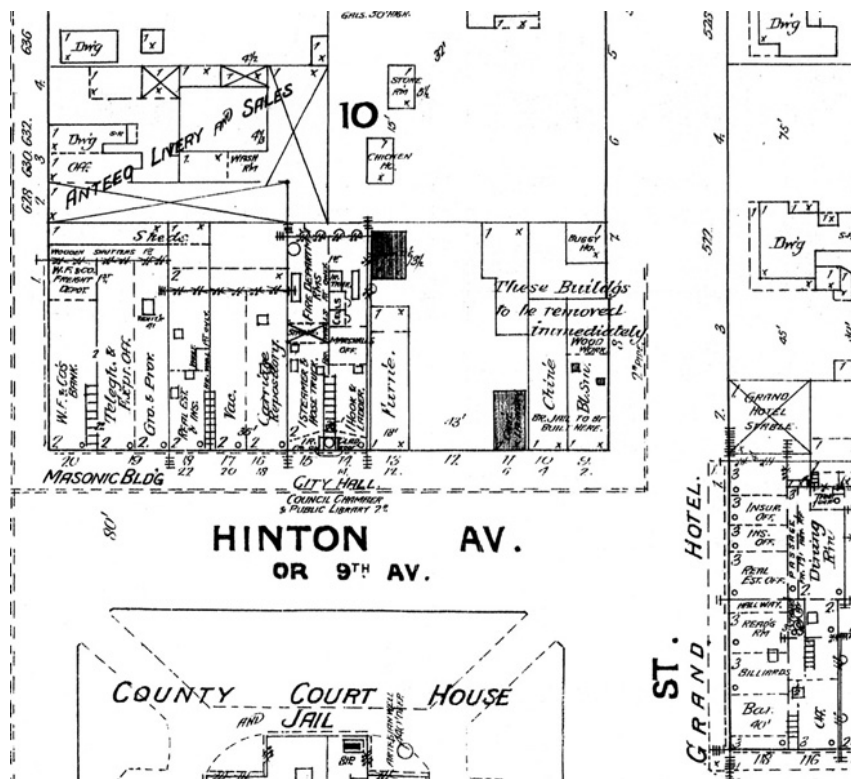


Figure 80. 1888 Sanborn notes where Chinese buildings are to be removed.

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