

# COPH

CENTER FOR  
ORAL AND  
PUBLIC HISTORY

CALIFORNIA STATE  
UNIVERSITY, FULLERTON

WINTER 2013



A chronicle of events and activities  
of the Center for Oral and Public History

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CALIFORNIA STATE UNIVERSITY  
**FULLERTON**

# From the Director

NATALIE FOUSEKIS



The Center for Oral and Public History celebrated its 45th Anniversary this year. We have many new accomplishments to add to the legacy established by the Oral History Program in 1968.

As you will read and see in the pages that follow, COPH has continued to have Cal State Fullerton students play a central role in our oral and public history projects. We have remained equally committed to making sure the stories we capture and produce make it out to the community. Furthermore, our Hansen lectures and the New Birth of Freedom exhibition have brought nationally and internationally recognized speakers to campus such as Tom Hayden, Congressman John Lewis, and Alessandro Portelli.

CSUF students conducted research, curated, and installed our *New Birth of Freedom: Civil War and Civil Rights in California*, viewed by over 5,000 at the Fullerton Arboretum. They provided the research and collaborated with the Nixon Library and Museum on a variety of small exhibitions, including one focused on a May 1973 dinner welcoming home Vietnam War POWs hosted by Nixon at the White House. They carried out research and conducted oral histories for an exhibition on Orange County during the 2008 recession, *Hard Times in the OC*, now on display at the Oakland Museum of California through April 27, 2014. Additionally, our students have continued to record oral histories with men and women who lived in Europe during World War II and the Cold War and eventually migrated to California, Marines stationed at the El Toro Marine Corps Air Station, with Southern California grassroots activists, and with leaders in California LULAC.

As director I have spent the past three years focusing my efforts on fundraising and talking with local community groups and service organizations to let them know about COPH – the training we provide our students, the programs we create for the public, and the importance of oral history work. Associate Director Cora Granata, our staff, and I have conducted oral history workshops for students and members of the community both on campus and at the request of local groups. Please see the back cover for the dates of our upcoming free oral history workshops held on the CSUF campus. I am reminded in all these meetings about how oral history and preserving memories is important to us all, not just to the students we teach and the public we reach with our projects, but to individual families as well.

I am also delighted to announce the addition of a new history department faculty member, Margie Brown-Coronel, whose research interests include Latino/Chicano history, women's history, US Borderlands, and public history. Brown-Coronel earned her BA in history from UC Berkeley and a PhD in history at UC Irvine. In addition to teaching courses in public history and US history for the department, Brown-Coronel serves as a consultant for the National Women's History Museum's online exhibition, *Latinas in the United States*. Her research focuses on four generations of women in the de Valle family of Southern California during the 19th and 20th centuries. This spring Brown-Coronel's practicum in public history students will gain experience in exhibit design, archival research, and docent/volunteer training

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Margie Brown-Coronel  
joined the COPH faculty  
in fall 2013.



through a partnership Brown-Coronel has formed with Rancho Camulos, a national historic landmark and museum in Ventura County. COPH is excited to collaborate with Brown-Coronel on many more projects like this in the future.

I'm excited to share the fundraising progress we've made toward our \$3.5 million goal needed to relocate and expand the Center for Oral and Public History. In December 2011, COPH was awarded a \$425,000 National Endowment for the Humanities (NEH) Challenge Grant, one of the largest and most prestigious federal grants in the humanities, toward our Renovation and Expansion Initiative. This grant, created to inspire giving, requires a 3 to 1 match in new and privately raised funds. In order to receive the \$425,000, we must raise \$1.25 million by July 31, 2016. Thus far, we've raised just over \$550,000. I'm also pleased to announce that this past summer we received our largest individual gift ever of \$250,000 from an anonymous donor. We are grateful to this very generous donor and the many others who have provided financial support for COPH's expansion and relocation initiative and our important programs.

The \$1.7 million raised as part of the NEH Challenge Grant plus an additional \$1.8 million in private and new funds will allow the Center to relocate to the sixth floor of CSUF Pollak Library and double in size. COPH's new 10,709 square foot space will feature state-of-the-art climate controlled archives for the Center's aging audio, video, photograph, and textual collections. It also includes a student oral and public history collaborative learning lab, a conference room that doubles as a student exhibit space, as well as new staff offices, a processing room, and formal greeting area and reading room. We envision this new space as one that will train generations of students as well as serve as a gathering place for researchers and community members interested in the regional, national, and international histories in our collections.

# Hansen Lecture Series Continues with Prestige



BY ABBY  
DETTENMAIER  
M.A. GRADUATE  
HISTORY, 2013

In recent years, the Hansen Lecture Series continued its mission of enriching students and the community by welcoming two unique and informative speakers. In October 2013, the series hosted its fifth speaker and now looks toward the future with many more to come.

On April 11, 2011, the Hansen Lecture Series welcomed Dr. Stephen Smith, from the USC Shoah Foundation for Visual History and Education. Surrounded by listeners at the Titan Student Union, Smith delivered his lecture entitled, “Auschwitz 2045: What Will Become of the Holocaust.” Smith engaged the audience as he spoke of the importance of public memory with historical events. As the Shoah Foundation’s executive director, Smith oversees an archive of 52,000 video testimonies from survivors and witnesses of the Holocaust. Prior to his arrival at USC in 2009, Smith’s achievements included founding the UK Holocaust Center in Nottinghamshire, England, and serving as project director of the Kigali Memorial Centre in Rwanda. In addition to his publications and work on the speaking circuit, Smith remains a leader of Holocaust education and an advocate for the prevention of crimes against humanity.



The following year, on April 26, 2012, the Hansen Lecture featured activist and former Congressman



Tom Hayden. The series was held outdoors at the Fullerton Arboretum before an audience of students and locals. Hayden spoke of his early activism as a founder of Students for a Democratic Society (SDS), his avid participation in Civil Rights and anti-war protests during the sixties and

seventies, as well as his current advocacy of political reform and anti-globalization. Prior to speaking, Hayden took time to meet with students, who voiced current concerns for education affordability and California’s economic status. The event also coincided with the 50th anniversary of Hayden’s manifesto, The Port Huron Statement. After his lecture, Hayden graciously signed books and took photographs with those in attendance.

Recently, on October 8, 2013, the Hansen Lecture featured Italian scholar Alessandro Portelli, an oral historian, American literary expert and ethnomusicologist. Although a professor at the University of Rome La Sapienza, Portelli conducted extensive research in the coal mining areas of Kentucky which culminated in his work, *They Say in Harlan County: An Oral History* (Oxford University Press, 2012). Prior to giving his lecture, students had the honor of meeting with Portelli in an informal classroom setting and having him autograph their copies of his book.

In his lecture, Portelli touched on his firsthand observations in Harlan County and recounted the story of this humble community besieged by a coalmining strike in 1976 and forced to endure its effects throughout the decades that followed. As he conducted his research, Portelli sought to discover the human condition in the midst of this economic struggle. His lecture reflected the distressing consequences from this century-old mining trade: exploited terrain, pervasive poverty, scarred residents, drug addiction, and, of course, death. Yet Portelli expressed a heartfelt connection



Photos by Matt Gush

COPH directors (l-r) Cora Granata, Natalie Fousekis, and Ben Cawthra join Alessandro Portelli before his talk, which he delivered in a warm and casual tone.

M.A. student Gloria Lopez took advantage of the pre-lecture meeting to have her book autographed.



to the undeterred, stoic residents of Harlan County, going so far as to affectionately call them his kinfolk. His soft-spoken words and affable nature captivated the audience. The overall theme of hope seemed to resonate with those in attendance, particularly as he read a final passage from his book. He quoted a young, optimistic widow, who managed to survive breast cancer and return to school in an effort to find stability. Her name was Tammy Haywood, “We started to talk about what things we’d like to see different. And then I thought, we’ll change the county, then we’ll work on the country, then we’ll change the world.”

After his visit to Fullerton, Portelli travelled to Oklahoma City for the Oral History Association’s Annual Meeting, where he shared a panel with CSUF graduate students. His earlier work, *The Order Has Been Carried Out: History, Memory, and Meaning of a Nazi Massacre in Rome* (2003, Palgrave Macmillan), received the Oral History Association’s Book Award in 2005.

## PREVIOUS SPEAKERS

### 2008 **INAUGURAL PANELS**

Catherine Cole  
Jacqueline Hall  
David M. Kahn  
Alecia P. Long  
William Mittler  
Della Pollock  
Linda Shopes  
J. Mark Souther

### 2010 **NATIONAL PARK SERVICE**

Robert Sutton

### 2011 **USC SHOAH FOUNDATION**

Dr. Stephen Smith

### 2012 **SOCIAL ACTIVIST**

Tom Hayden

# New Birth of Freedom: Civil War to Civil Rights in California

BY MIMI KO CRUZ | UNIVERSITY STAFF



Project director Benjamin Cawthra and graduate students Bethany Girod (l) and Michelle Antenesse with artifacts for the exhibit.

America's Civil War began when Fort Sumter fell 150 years ago. A century later, the freedom rides for civil rights began.

"In putting these two eras in conversation with each other, we find common themes: the quests for freedom, equality and social justice," said Benjamin Cawthra, assistant professor of history, associate director of the university's Center for Oral and Public History, and project director of *New Birth of Freedom: Civil War to Civil Rights in California*, a free, public exhibit displayed at the Fullerton Arboretum's Orange County Agricultural and Nikkei Heritage Museum. "We locate our stories in California not only because we live here but to underscore the national dimensions of the Civil War and civil rights eras."

When President Abraham Lincoln called for a new birth of freedom at Gettysburg in 1863, "he was looking for some kind of meaning in the carnage of war," Cawthra said. "He hoped that something noble could emerge from ruin. But the new birth of which Lincoln spoke is an ongoing process, incomplete in his own era. A century later, Americans worked to make good on the promise of freedom and equality in the Civil Rights Movement. And 50 more years down the road, we continue to face the challenges posed by America's highest, yet not fully realized, ideals. We hope that our exhibition inspires visitors to consider how they can contribute to that ongoing new birth of freedom."

Hundreds of visitors attended the exhibit's opening night ceremony in April 2011, at which students recited excerpts from oral histories and 19th- and 20th-century documents. Curators Michelle Antenesse and Bethany Girod, who both completed their master's degrees in history this year, spoke about creating the exhibit, which was sponsored by the university's Center for Oral and Public History. And musician Stan L. Breckenridge, Afro-ethnic studies lecturer, and singer Ki Johnson sang "Go Down Moses" and a medley of freedom songs from the Civil War era.



Photos by Karen Tapia



Hundreds of visitors toured the exhibit featuring California's role in the Civil War and the Civil Rights Movement. The exhibit featured a wall with information about the legal action that desegregated public schools in Orange County.

"I basically grew up in Fullerton my whole life, and call me ignorant, but I had very little knowledge surrounding the segregation and discrimination issues that Orange County faced," Girod said. "After doing some preliminary research, I chose to do this exhibition for my master's project because I knew it would take me out of my comfort zone. It would be a great experience for me and a project geared most toward my career goals as a public historian."

Girod said she included the oral history of Dorothy Mulkey because of her battle against housing discrimination in Santa Ana. Mulkey and her husband, denied housing because of their race, filed a lawsuit that eventually reached the U.S. Supreme Court.

"After finding out she and her husband, Lincoln, were being discriminated against while trying to rent an apartment," Girod said, "she says in her oral history: 'How did that make me feel? I felt very angry. How dare they do that? They were renting to people just like them, which I was not, except if you cut me my blood will run as red as theirs. So, they had no right to refuse rental to us based upon the fact that we were a different color."

"I had given the military three years of my life, and my husband had given them five. So, I guess I had a problem with a country that would allow you, a young girl, to go in at 18-and-a-half to serve in the military, and yet, when I come out, I can't find a suitable place to live. I had a real problem with that."

To have oral histories like Mulkey's in the exhibit, "adds a personal, meaningful and often powerful connection," Girod said.

Added Antenesse: "I hope that our exhibit is thought-provoking and makes people consider concepts like freedom, equality and citizenship, and consider what those ideas have meant throughout our history. The exhibit pays tribute to those who were brought to a place where they should have been free, but instead were held in bondage. It honors those who fought for their own freedom, who fought for the freedom of others, who fought for equal education, for equal justice, for liberty, for a new birth of freedom."

This project was made possible with support from the California Council for Humanities, an independent non-profit organization and a partner of the National Endowment for the Humanities.

# Building a Beloved Community

## Civil Rights Leader Speaks About Multiracial Society



Photos by Karen Tapia



At the height of the Civil Rights Movement in America, U.S. Rep. John R. Lewis (D-Ga.) was spat on, brutally beaten, arrested and incarcerated.

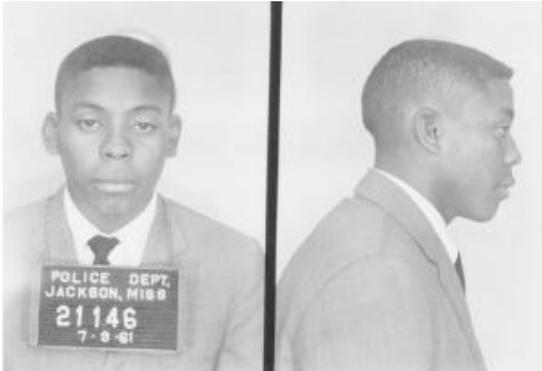
“I asked my mother and father, ‘Why? Why?’ I was told, ‘That’s the way it is. Don’t get in the way, don’t get in trouble.’ But, I was inspired by Martin Luther King Jr. to find a way to get in the way. So, for more than 50 years, I’ve been getting in the way and getting in trouble,” he told a captive audience of more than 400 people who gathered at the Fullerton Arboretum Feb. 26 to hear him speak.

His talk, a highlight of Cal State Fullerton’s Black History Month celebration, was part of a lecture series sponsored by the university’s Center for Oral and Public History as part of *New Birth of Freedom: Civil War to Civil Rights in California*, a free, public exhibit at the Arboretum’s Orange County Agricultural and Nikkei Heritage Museum. Lewis was invited to speak by his colleague in Congress, Rep.

Loretta Sanchez (D-Garden Grove).

Born the son of Alabama sharecroppers, Lewis attended segregated public schools and was inspired by the activism surrounding the Montgomery bus boycott. He became a part of the civil rights movement, organizing sit-ins at segregated lunch counters in Nashville; volunteering for the Freedom Rides, which challenged segregation at interstate bus terminals across the South; and enduring severe beatings and incarceration for challenging the injustice of Jim Crow segregation laws.

From 1963 to 1966, Lewis was chairman of the Student Nonviolent Coordinating Committee, which he helped form. By 1963, he was dubbed one of the “Big Six” leaders of the Civil Rights Movement, joining Whitney Young, A. Phillip Randolph, Martin



Mug shot of Freedom Rider Edward Johnson after his arrest in 1961.

Rep. Lewis points out civil rights pins to Fullerton Mayor Sharon Quirk-Silva (now Assemblywoman) and Rep. Loretta Sanchez



BY MIMI KO CRUZ | UNIVERSITY STAFF

Luther King Jr., James Farmer and Roy Wilkins.

By the time he was 23, Lewis was an architect of and a keynote speaker at the historic March on Washington in August 1963. He is the only speaker from that event still living today.

In 1977, Lewis was appointed by President Jimmy Carter to direct more than 250,000 volunteers of ACTION, the federal volunteer agency. In 1981, he was elected to the Atlanta City Council, then to Congress in 1986 and has served as U.S. Representative of Georgia's 5th Congressional District for more than 25 years.

When introducing him Sunday, Sanchez called Lewis a "courageous and unwavering spirit, a great man, a great American."

Lewis talked about his life's work, sharing his experiences in the fight for civil rights alongside Martin Luther King Jr. He also praised Edward B. Johnson, a 70-year-old activist of Inglewood who volunteered as a freedom rider in the early 1960s. Johnson was in the audience.

"The same year that President Barack Obama was born, this young man, a freedom rider in 1961, was arrested. Thank you for going on the ride, brother," Lewis said, pointing to Johnson and leading applause. "Many, many people left this state, came south, got arrested, beaten, jailed, to change America forever."

Lewis recalled the time 50 years ago when he and a white friend arrived at a Greyhound bus station and started walking through a door marked "whites waiting" in South Carolina, where they were

severely beaten by a group of white men who left them lying in a pool of blood.

In 2009, one of the men who beat them asked Lewis for forgiveness.

"He said, 'John Lewis, I beat you, I'm sorry, I want to apologize,'" Lewis said, adding that he forgave his attacker and they embraced and cried.

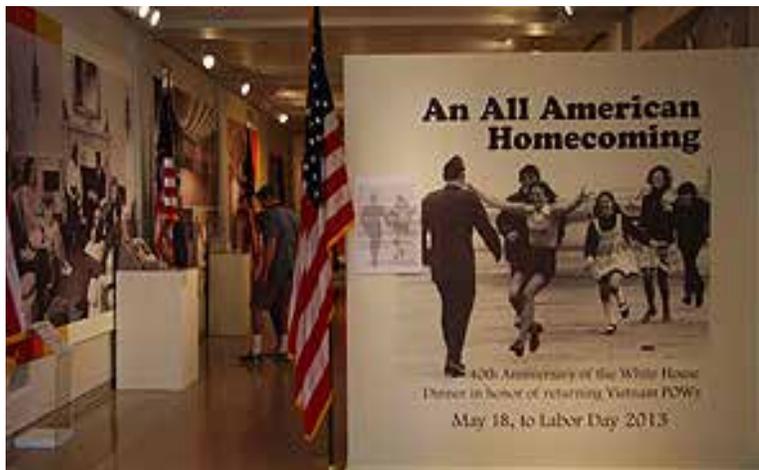
The episode, he said, "says something about the power of the philosophy of nonviolence. It says something about reconciliation, to rebuild that sense of community, to build a beloved community. That's what the Civil Rights Movement was all about — to create a truly beloved community, a truly multiracial society. And, we must not give up. We must not give in. We must not give out. We must not get lost in a sea of despair. We must keep the faith, keep our eyes on the prize, and never, never turn back."

Johnson, whose oral history is part of the "New Birth of Freedom" exhibit, called Lewis' lecture a riveting lesson on the country's history. Others in attendance echoed his sentiment.

Kayla Jones, an 11-year-old sixth-grader from Rancho Santa Margarita, said she was saddened to hear Lewis talk about how he was unable to get a library card as a child because he was black.

"We're all equal and we shouldn't discriminate against each other," she said.

# POW Homecoming Exhibit



For every graduate student there is an assignment that gets you so excited that you cannot wait to get started. For me, this was working on the POW exhibit for the Nixon Library.

The very first day of Dr. Benjamin Cawthra's Public History Seminar class, we were visited by the Nixon Library's Deputy Director, Paul Wormser. He explained that the Nixon Library was looking for some fresh ideas on potential exhibits and offered that every student in our class would get the opportunity to work directly with the archival department to develop new exhibits. In other words, this was a public historian's dream.

As Mr. Wormser laid out some possible topics for us to work on, he mentioned one particular topic that was already up and running and would have an actual exhibit and event that coming May. This was the POW dinner and exhibit. He explained that whoever worked on this project would get the unique opportunity to look at some great documents from the original POW dinner from May 1973, and they would be given the chance to see their work displayed at a dinner attended by all living POWs from the Vietnam War. As I heard this, I turned to my good friend and said, "We have to do this."

After the presentation, I shamelessly told my professor how much I and a couple of my other good friends in the class wanted to work on this assignment. Needless to say, my professor agreed and we began the project. It was everything I hoped for and more. My colleagues and I worked one-on-one with the archival staff to find amazing documents and memos from President Nixon himself and other White House staffers who worked

on the original POW dinner. We found a series of documents pertaining to Operation Homecoming, including negotiations made by President Nixon to return 591 prisoners of war from North Vietnam back home to the United States in January 1973. We had the opportunity to look at the planning process for the POW dinner and the original invitations, and we even got to watch footage from the dinner itself that featured celebrities such as Bob Hope, Sammy Davis Jr., Katherine Hepburn, and future senator and presidential nominee, John McCain.

Upon completion of the project, we had the opportunity to give a PowerPoint presentation on our research to some of the head staff of the Nixon Library and Museum and to our classmates. Other students in the class worked on topics such as Nixon and the fight against cancer, Nixon and the environment, and Nixon and self-determination for Native Americans. The most exciting part of the process was getting to see all our hard work come to fruition in the completed POW exhibit at the end of the semester. Overall, the experience of working on this project was wonderful as it gave my fellow students and me hands-on experience in the public history sphere as well as proving that without a shadow of a doubt, CSUF's Center for Oral and Public History is a top-notch program. COPH provides its graduate students with the tools, skills, and experience they need in order to become successful historians for the future.



BY CHLOE REID  
M.A. STUDENT  
HISTORY



# A Dream Come True

Since I was a child I have always been fascinated with museums and remember going on school field trips to visit sites in Los Angeles, California.

It wasn't until my seventh grade history teacher, Ms. Chandler, took us to the Getty Museum in Malibu that I realized how much I loved museums. This was a defining moment in my life; I knew I wanted to create exhibitions in a museum someday. Enrolling in California State University, Fullerton's Introduction to Public History led by Dr. Benjamin Cawthra helped me achieve my dream. My classmates and I were able to create an exhibition from the ground up to install at the Oakland Museum of California.

On the very first day of class a guest speaker from the Oakland Museum spoke about the project. My jaw dropped when I found out we were going to put together an exhibition for a major museum.

Dr. Cawthra challenged the class to pick a topic to showcase. Ideas were brought to the table, from Disneyland to the beating of a homeless man by the Fullerton police and many fell into an overall theme of the impacts of the 2008 Great Recession. My research focused on unemployment. I interviewed my father-in-law who was laid off during the recession and is currently looking for fulltime work. At the end of the semester I presented my research paper to representatives from the Oakland Museum. It was great to hear from them how my class research content could work in an exhibition. By the end of the semester, I was halfway to obtaining my dream.

In the spring of 2013 I enrolled in Practicum in Public History to continue the Oakland Museum

project. On the first day of class we met Suzanne Fischer and Lisa Silberstein from the Oakland Museum and reviewed the deadlines we needed to meet to have the exhibition ready by end of the semester. Our first task was to create museum labels for our assigned sections. This was a challenging task to fit a semester's worth of research into fifty to a hundred words. We took an entire class session to critique and enhance each student's museum labels. In addition, we collected exhibition artifacts and sent them to Oakland. The museum staff reviewed the oral history interviews from the previous semester to be included in the exhibition.

All this work paid off when students from both courses flew to Oakland to see the opening of our exhibition. Ms. Fischer greeted us and took us straight to our installation. I was overwhelmed with emotion to see my own work in a museum to be viewed by the public. I feel so blessed to have participated in this opportunity at a great institution like California State University, Fullerton.

Two semesters of course work doing research, conducting oral history interviews, creating museum labels and designing the final presentation brought my dream to a reality. This was a fitting project for my final undergraduate year. As this exhibition is open through April 2014, I think about how someone could be looking at my work right now. Maybe it's a young kid in seventh grade just like I was a number of years ago and it is inspiring him to follow his dreams in public history.



BY MARK T. GARCIA  
HISTORY MAJOR  
CLASS OF 2013

# From Hitler's Europe to the Golden State:

## Europe's World War II Migrants and their Impact on Southern California

BY CORA GRANATA | ASSOCIATE DIRECTOR



Graduate students taking part in the Oral History Association academic conference in Oklahoma City included panelists Jennifer Keil, Rodolfo Martin Ugelstad, and Gloria Lopez. Dr. Cora Granata chaired the session and renowned Professor Alessandro Portelli served as commentator.

Since spring 2011, it has been my pleasure to direct COPH's *From Hitler's Europe to the Golden State* oral history project. This professional-quality, student-driven oral history project records the stories of ordinary European migrants to California during and after World War II.

Students interview European immigrants who spent their early lives in war-torn Europe and then moved to southern California. Drawing from southern California's large population of immigrants from Germany, Russia, the Balkans, Eastern Europe, and Western Europe, we collect their memories of war, their transition to life in the Golden State, and their diverse contributions to the state. We have collected 50 interviews in the three semesters I have taught the course, and this fall 2013 semester we are poised to collect another 25. The project has also received \$17,000 in grant support from the university, which allows us to transcribe a portion of the interviews. I am still seeking funds to enable us to transcribe the entire collection, allowing us to make these important interviews more widely available to the public.

On October 9-13, 2013, I took three of my graduate students to Oklahoma City, where we presented the results of our research from this project at the Oral History Association conference. We were thrilled that Prof. Alessandro Portelli, distinguished oral historian from the University of Rome, agreed to be the commentator on our conference panel.

The collection is an incredibly rich resource. When we think of migrants fleeing war for California, we most often think of the thousands of immigrants from Southeast Asia and Central America. After the Vietnam War and civil wars in El Salvador and Nicaragua, migrants from these regions have been the most numerous and visible in recent decades. Most Californians know much less about the many European migrants who, supplanted by World War II, forged new lives in the Golden State in prior decades.

U.S. DEPARTMENT OF LABOR  
List 7  
LIST OR MANIFEST OF ALIEN PASSENGERS FOR THE UNITED STATES  
ALL ALIENS sailing as a part of conventional United States from a foreign port or as a part of the liner passenger service of the United States, and all others sailing as a part of mail liner passenger service from a foreign port, a part of conventional United States (This column is for the sailing of the vessel.)  
S. S. DEUTSCHLAND Passengers sailing from BERLIN WESTERN SEAS 1933

No. of list	No. of alien	NAME IN FULL		Age	Sex	City or place of birth	Date of birth	Place of birth	Nationality (Country of birth or subject)	Last name	First name	Middle name	Last name	First name	Middle name	Date	*Last passenger address	
		Family name	Given name														Country	City or town
1		SCHNEIDER	ELLEN	23	F	BERGHAUSEN	1890	GERMANY	GERMANY	SCHNEIDER	ELLEN		STUTTGART	Q	11.6.28.	STUTTGART		
2		WOLFF	ANNA	22	F	PARIS	1911	FRANCE	FRANCE	WOLFF	ANNA		STUTTGART	Q	12.10.28.	STUTTGART		
3		PERRE	ANDREY	22	M	PARIS	1911	FRANCE	FRANCE	PERRE	ANDREY		STUTTGART	Q	12.10.28.	STUTTGART		
4		ANDREAS	JOSE	22	M	PARIS	1911	FRANCE	FRANCE	ANDREAS	JOSE		STUTTGART	Q	12.10.28.	STUTTGART		
5		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
6		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
7		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
8		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
9		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
10		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
11		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
12		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
13		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
14		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
15		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
16		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
17		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
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19		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		
20		SCHWABENHILFER	WILHELM	22	M	PARIS	1911	FRANCE	FRANCE	SCHWABENHILFER	WILHELM		STUTTGART	Q	12.10.28.	STUTTGART		



Families who left Europe to avoid the Second World War were listed on the ship's manifest and carefully checked in. Irina Cromwell and her parents came during this period.

These were among the first wartime migrants to arrive in California in significant numbers.

Millions of ordinary people were displaced by the war and its aftermath. Some came as wartime exiles, while others lived through the war in Europe and left during the Cold War. We have collected the story of Auschwitz survivor Rose De Liema, who was a bunkmate of Anne Frank and now resides in Mission Viejo. Fullerton resident Ingrid Shutkin, who was a German girl in Koenigsberg (now Russian Kaliningrad), fled Soviet troops at war's end, witnessed rapes, and lost the Jewish branch of her family tree to Hitler's Holocaust. Once in California, she married a Latino, and, like many fellow European migrants, expressed shock at seeing racial segregation in postwar California. For European Jews, such as interviewee Dave Fox, who settled in Orange County, life in a dominant evangelical Christian culture brought challenges, but also new opportunities. For Swiss-born Ilse Byrnes, her childhood in Basel, a city whose city center dates to the medieval period,

no doubt informed her continuing political activities promoting historical preservation in San Juan Capistrano. My student Heather Glasgow interviewed Ilse Byrnes in fall 2012, one year before the *Los Angeles Times* published a front-page article featuring Ms. Byrnes and her fight to save the places that tell California's story.

Unlike other related oral history collections, this project takes a transnational and bottom-up approach. It is distinctive for its breadth and grassroots nature; we have interviewed civilians and combatants, men and women, and those from Allied and Axis countries. Some previous studies have focused on famous European intellectuals, such as novelist Thomas Mann, who fled Hitler's Europe for California, settling on the Westside of Los Angeles. These studies have focused on European elites' cultural accomplishments and influence on Hollywood. In contrast, our project focuses on ordinary people. Their stories have yet to be fully told, and because of their advanced age, time is of the essence to record their stories.

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Plan for environmentally controlled space to be shared with University Archive and Special Collections on the sixth floor of Pollock Library.



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# COPH Archive Solves Mystery of Missing Mission Bells

BY KATHY FRAZEE | COPH OFFICE MANAGER



What happened to the treasured bells of Santa Ysabel when they disappeared eighty-six years ago? Who was responsible for their loss? The Center for Oral and Public History archive provided the answers.

The Santa Ysabel Asistencia is sixty miles northeast of the Mission San Diego de Alcalá. It provided supplies and support for the mission while enabling the Indians who worked there the opportunity for more frequent religious services. The location was first dedicated in 1818, and its fortunes ebbed and flowed until in 1924 the asistencia was rededicated and a new cornerstone was laid.



The top of the bell previously returned by the narrator was joined by a section recently located thanks to information in the COPH archive. The Angel of the Lost Bells can celebrate the discovery.

At that time, two bells that had come from Spain in 1723 and 1767 were brought from Baja California and hung in the yard near the newly restored mission. They only remained there until 1926, when literally on a dark and stormy night, both bells disappeared. Local groups blamed each other: white ranchers said the Indians had stolen them, the Indians claimed the ranchers had taken them to cause trouble. The real answer was lost for nearly a century.

The very year that the bells disappeared a lifelong Orange County resident, Helen Smith, graduated from Pomona College. Her interest in state and regional history led her to interview and record members of pioneer families in both Baja and Southern California. She collected books, documents, and other articles and placed them in libraries and museums. Though she herself never published anything, her research became known and she was a prime source of information for other historians who did.

Helen Smith died on June 5, 1984 of a heart attack at her home in Costa Mesa, California. Her daughter donated her papers to California State University, Fullerton where they eventually came to the Center for Oral and Public History. Only after funding was offered by the Orange County Pioneer Council was it possible to process the boxes of interviews. Her collection of interviews was published in two volumes over a period of three years and these stories are now available at five libraries and universities in Orange County besides Cal State Fullerton.

One of the interviews is with a narrator who asked to remain anonymous. He actually was recording his father's experience. He

told of the friendship between his father and the respected Indian known as Fig Tree John. Encouraged by a widespread belief that the bells were made of gold, several men approached Fig Tree John and told him the bells had been cut into portable size pieces and divided among the miscreants. Fig Tree John then sought his friend's help in having the material assayed, without revealing the origin of the pieces. When it was determined there was no gold, the men who had asked Fig Tree John for help lost interest in the shards and abandoned them with our narrator's father. Not being Catholic, he didn't want to get involved with stolen church property and asked his son to take them.

Apparently, several pieces were taken to northern California by our narrator. He did notify the mission and explained that he still held some of the missing pieces. Quite coincidentally, in 1966 one of the former parish priests, Fr. Nardi, passed through the area, heard the message, made a trip north and claimed the top of one of the bells for the mission. Shipping costs prevented the narrator from completing the transfer of other pieces. By applying little clues found in the transcript and making use of the power of the internet, COPH staff found the narrator's wife. She remembered the incident and graciously consented to return the remaining piece of the bell made in 1723 that she had resting on her front porch.

In July 2012 the section of the bell with the full explanation of events was deposited with the priest currently at Santa Ysabel, Fr. Cecilio Moraga, clearing the reputation of a family still living in the parish.

# SEMPER FI: A Motto, a Model, and a Marine



“This is a voice from your past. *Semper Fi*,” was the message Jo Ann Brems left on my phone. Jo Ann’s husband, Captain William Brems, is one of the hundreds of Marines interviewed for the El Toro Marine Corps Air Station Oral History Project.

The Brems met in their hometown of Cincinnati, Ohio, while William was on active duty with the US Marine Corps. Soon after their marriage in 1955, Captain Brems joined the Marine Corps Reserves where he served until his retirement in 1966. Unfortunately, the purpose of Mrs. Brems’ phone call was to notify me that “Bill” had passed away. She concluded our conversation with the Marine Corps mantra, *Semper Fi*. I began to reflect not only on Brems’ interview, but on the number of times Marines and their families use the ubiquitous phrase. Narrators frequently conclude their interviews with the expression, use *Semper Fi* as both a greeting and a valediction in written correspondence, and more often than not, the flag with the eagle, globe, and anchor, which includes the motto, flies proudly outside their homes.

But what does it mean? The Marine Corps defines *Semper Fidelis*, Latin for “always faithful,” as a distinguishing trait among Marines. Most Marines believe the bond they share is unique to the Marine Corps and that they share a solidarity and sense of pride and camaraderie unlike any other branch of the military. In many cases the motto defines them and stands as a lifelong reminder to remain faithful to the Corps, the country, and each other.

As I continued to reflect on William Brems’ oral history interview, I was reminded of a story he shared that exemplifies the spirit of *Semper Fi*: On September 11, 2001, William and Jo Ann Brems boarded a plane at San Diego International Airport bound for their home in Cincinnati, Ohio. William Brems remembers, “The motor started revving up, ready to go. We just sat there for about a half an hour, and I said, ‘Jo Ann, what the hell is going on here.’ So, the pilot came on and said, ‘We’re going back to the terminal.’” The Brems returned to the terminal in time to see the television image of the second plane hitting New York’s World Trade Center. They were stranded in San Diego for five more days. William Brems recalls, “When I got back to Cincinnati I called the Reserve Unit that I used to be a member of and I said, ‘I am sure I am too old and can’t re-enlist in the Marine Corps. Is there anything I can do?’ I said, ‘Let me know. I will work for nothing.’” Brems knew that his former unit and thousands of other Marines would most likely be deployed overseas. Committed to supporting his fellow Marines and his country, Captain Brems volunteered his services. “No, we are in pretty good shape,” was the reply, but the Marine Corps recognized Brems willingness to serve by honoring him at the 226th Marine Corps Birthday Ball in Fort Mitchell, Kentucky.

Captain Brems cherished his time in the Marine Corps and Jo Ann looks back at her husband’s time in the military with pride and admiration. Both William and Jo Ann remained active in various military volunteer organizations until his death in August of 2012. As is the case with many Marines the implication of *Semper Fi* runs deep and weaves an enduring bond of loyalty, service, and solidarity.

BY JANET TANNER  
M.A. GRADUATE  
HISTORY, 2012



# Beyond the Recordings

BY STEPHANIE GEORGE | ARCHIVIST



Although the archives at COPH is internationally known for its collection of nearly 5400 oral history recordings, it also houses other types of materials that have been donated by individuals and organizations, many that document the social, political, cultural, and local history of the region and state.

While, indeed, COPH's collecting policy has focused on oral histories, we often work with potential donors to identify additional materials that should be preserved as part of our collection. These have included personal papers and organizational records, but also photographs, ephemera, and 3D objects that, often, augment our oral histories. In the last several years, we've been very pleased to accept several important collections of personal papers and institutional records that have already generated interest from local and regional researchers alike.

Similar to the 2009 donation of the Karcher family that included personal papers and memorabilia and CKE (Carl Karcher Enterprises) institutional records, COPH was approached in 2011 by the California chapter of the largest and oldest Hispanic civil rights organization in the United States, the League of United Latin American Citizens (LULAC) about its desire to donate its collection of state directors' papers. COPH accepted the materials on the condition that an oral history project was launched and that funding to organize and describe these materials was crucial to the success of making

these public.

The John Randolph Haynes and Dora Haynes Foundation of Los Angeles awarded COPH a grant of \$20,000 in January 2013 and Patricia Prestinary, who had created a materials inventory for the grant application, set to work on processing this collection of more than forty-five linear feet. These records include correspondence, both national and local LULAC newsletters, board minutes, documents related to immigration bills and cases, and other important materials related to state LULAC activities.

In addition to funding the archival component of this project, the grant provides financial support for the transcription and editing of those oral histories conducted for the CA LULAC Oral History Project, which includes the interviews of CA LULAC state presidents and founders of local councils. Moreover, LULAC's archival collection complements COPH's heavily used Mexican American Oral History Project, which contains approximately 62 oral histories and provides a wealth of information about Mexican Americans in Southern California during the first half of the twentieth century, with



LULAC records fill more than forty-five linear feet of archival shelf space. Student interns assisted Patricia Prestinary (above) in processing the documents.

a particular emphasis on Mexican American life in Los Angeles County and Orange County.

Beyond these recent manuscript donations, COPH's archives also maintain the organizational records of the Villa Park Orchards Association, Yorba Cemetery, Yorba Irrigation Company, and the Yorba Family Personal Papers, along with several large photograph collections. These are all open to the public.

Whether or not it was the intention of the early program directors

to collect anything other than audio recordings is unknown, but through the years, we've recognized how these collections have contextualized our oral history projects. How much richer and comprehensive history is, when we can offer these unique and unpublished primary sources to our students, campus, and research community.

# Awakening of a Performance Historian



I have a confession to make: I did not come to oral history performance willingly. I had some experience with theater, but I thought I left all that behind when I began my training as a historian.

Imagine my surprise when I found oral history performance spoke to my interests as a historian, while feeding off the reactions of an audience in a very theatrical manner. “Shared authority” at its finest!

Over the years, I have had the privilege of participating in oral history performances at a variety of COPH events, including those celebrating the El Toro Project. One particularly memorable presentation was at the 2010 El Toro Homecoming, when COPH debuted “Unsung Heroes.” Until this occasion, the El Toro performances celebrated the careers, experiences, and lives of the mostly male Marines. “Unsung Heroes” broke the mold by actively including the stories of Marine Corps families. This allowed spouses and dependents to find real and personal connections to the stories in the performance.

The response to “Unsung Heroes” was overwhelming. While performing, I witnessed individuals crying, couples sharing private jokes, and strangers exchanging knowing looks. Thus, the more or less private act of recording oral history was able to bring people together in this public forum. Additionally, sharing the experiences of the underappreciated Marine families touched an emotional core in the audience and in the performers, many of whom had interviewed the narrators who contributed their voices to the script. Sharing these stories in public tapped into the universality of the experiences.

Why not use professionals for these performances? This is an ongoing discussion in the oral history community. Many believe that professional actors bring more polish to a performance. But what is lost with professionalization of performance is the personal connection to the stories, to the people. For “Unsung Heroes,” each of the performers had conducted oral histories for the project and knew at least one member of the audience personally. In my case, I had also listened to and processed the original recordings, communicated with these narrators on the phone, and printed their photographs for their final transcripts. I had a very real and tangible connection to the narrators, and felt even more responsibility to do their words justice. I did not want to dramatize these stories to alter them from their original meaning, I did not want to overemphasize an accent, and I did not want to don a costume. While oral history performances are certainly theatrical, I believe that when done well they do not create caricatures of narrators but respectful interpretations that call attention to the story and not the individual.

Oral history performance brings people together. Without the human element, an oral history performance is just actors reciting words from a script. It is the fact that oral history performance draws upon lived experience that makes it so special to so many. Performance also allows me to internalize narrators’ stories, making them my own. There’s something about the repetition of rehearsing for a performance that aids in creating a closer bond to the original narration. So now I’m a convert.



BY AMANDA TEWES  
M.A. GRADUATE  
HISTORY, 2012

# In From the Cold:

## My Internship at the German Historical Institute



The German Historical Institute (GHI ) in Washington D.C. awarded me a research assistant internship and a small stipend for the months of January and February 2011.

The GHI is an internationally recognized institution that connects European and American scholars and seeks to make their research accessible to policy-makers. As an intern I located primary and secondary sources that were available online or through the large network of academic institutions in Washington D.C. for the directors, research fellows, and visiting research fellows. I worked closely with the GHI researchers on several projects, including the *Immigrant Entrepreneurship: German-American Business Biographies, 1720 to the Present* which offers insight on the entrepreneurial and economic capacities of immigrants; and the *Germany and the Black Diaspora: Points of Contact, 1250-1914* book series, which explores Black and German interactions through history in an attempt to explain how negative German perceptions of Blackness were created from nineteenth-century racial theories.

I typically worked a 40-hour work schedule at GHI, but some of that time was out-of-office research at the Library of Congress and other institutions. The directors and internship coordinator were flexible; if I wanted to explore an aspect of the city or conduct a few hours of research, they were more than willing to accommodate me. I gained many friends and new colleagues at the GHI that were genuinely interested in my thesis research and continue to assist me in my profession.

Overall, I benefited greatly from this opportunity. I was able to explore, conduct research, and live in Washington D.C. As an adjunct professor applying for teaching positions, this internship is impressive on the resume. I built close relationships with researchers who were willing to write letters of recommendations for me. Most importantly, I was able to conduct the final phase of the research for my thesis project. As an economically restricted MA student on the West Coast of the United States, the ability to access the countless primary and secondary sources in the many collections of the Library of Congress was absolutely priceless. Having now interned for several projects and institutions, I recommend that students take advantage of the opportunities that internships can provide.

BY RYAN R. HUNT  
M.A. GRADUATE  
HISTORY, 2011



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### **NOVEMBER 2014**

#### HANSEN LECTURE SERIES

Bay Area photographer, filmmaker, and oral historian Kathy Sloane will be the 2014 Hansen Lecturer in Oral and Public History. Sloane is the author of *Keystone Korner: Portrait of a Jazz Club* (Indiana University Press, 2011), a volume containing photographs, interviews, and a music disc documenting the history of a famous San Francisco performance venue. Sloane's photography has won numerous awards and has been exhibited nationally and in Europe. Her work is in the permanent collections of the DeSaisset Museum in Santa Clara, CA, the Smithsonian Institution, Jazz Oral History Program, The East Bay Community Foundation, Alameda County Hospital and the Evelyn and Walter Haas Jr. Fund. She has also produced photo essays for UNICEF in Grenada, West Indies; Global Deaf Connection in Jamaica, West Indies; and Head Start in New York City.

### **FEBRUARY 8 AND SEPTEMBER 6, 2014**

#### CAPTURING THE SPOKEN WORD: AN INTRODUCTORY ORAL HISTORY WORKSHOP

COPH Director, Natalie Fousekis, and COPH Associate Director, Cora Granata, teach this four-hour workshop that is ideal for students, independent researchers, and community members seeking to learn about the methodology, preparation, recording, and transcription of oral histories. For more information or to RSVP, please call (657) 278-3580.

