

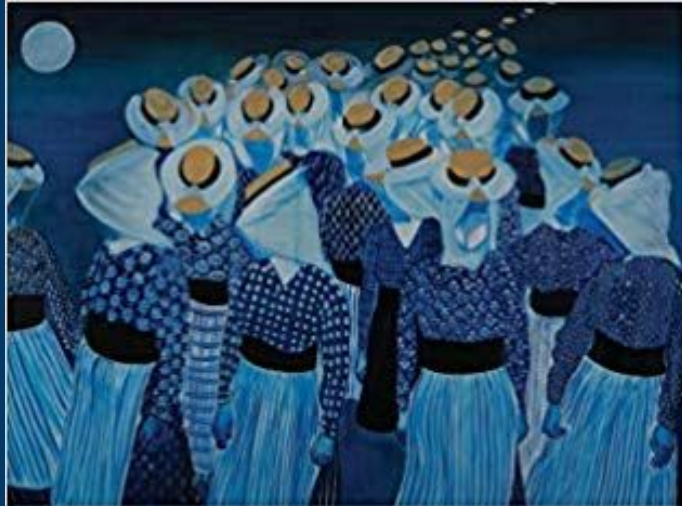


# SOUNDING ASIAN AMERICA



# *CANEFIELD SONGS*

Holehole Bushi



# **VOICES FROM THE CANEFIELDS**

FOLKSONGS FROM JAPANESE IMMIGRANT WORKERS IN HAWAII

**FRANKLIN ODO**

## History of Labor in Hawai'i: *Hole Hole Bushi* \*

These lyrics were sung by Japanese plantation workers to a standard folk melody that accompanied their laborious cane stripping work. "*Bushi*" is the Japanese word for melody and "*hole hole*" is Hawaiian for the dried sugarcane leaves that had to be manually stripped from the stalks at harvest. Most of these verses are preserved thanks to Professor Franklin Odo in the Ethnic Studies program at the University of Hawai'i in the early 80s:

*Hawaii Hawaii to  
Kite mirya Jiyoku  
Boshi ga Emma de  
Runa ga oni*

Wonderful Hawaii, or so I heard.  
One look and it seems like Hell.  
The manager's the Devil and  
His luna\* are demons.  
(*Hawaii Herald*, 8-7-81)

*Dekasegi wa kuru kuru  
Hawaii wa tsumaru  
Ai no Nakayama  
Kane ga furu*

The laborers keep on coming  
Overflowing these Islands  
But it's only Inspector Nakayama  
Who rakes in the profits.  
(*Hawaii Herald*, 8-7-81)





Group of strikers being examined by Dr. Wayson  
at Filipino Strike Camp, Kapaa, Kauai.



circa 1925



## 1946 Sugar Strike in Hawai'i











Source: Densho

Hood River Japanese Methodist Church orchestra, Oregon, c. 1932



Kineya Jōrōkushō (formerly Yamamoto Akiko) with her students of nagauta & Japanese classical dance, Gila River concentration camp, Arizona, 1940s.



Boy Scout Band at Topaz  
concentration camp,  
Central Utah, 1943.

Source: Densho



Bandō Mitsusa & her dance students at Tule Lake amphitheater,  
Tule Lake concentration camp, California, August 1943.



Figure 5: *Bon* Dance Participants at Santa Fe Internment Camp, 1944



Source: Densho

Source: *Souvenir Pictorial* (1946)



Shakuhachi player & young girl,  
Topaz Concentration Camp, Utah, July 1945.



Nisei man playing the violin

Source: Densho





Source: Densho

Cast & crew of Japanese play, Santa Fe internment camp, New Mexico, 1945.







# AIIEEEEE!

## AN ANTHOLOGY OF ASIAN-AMERICAN WRITERS



Frank Chin Jeffery Paul Chan Lawson Fusao Inada Shawn Wong

# THE BIG AIIEEEEE!

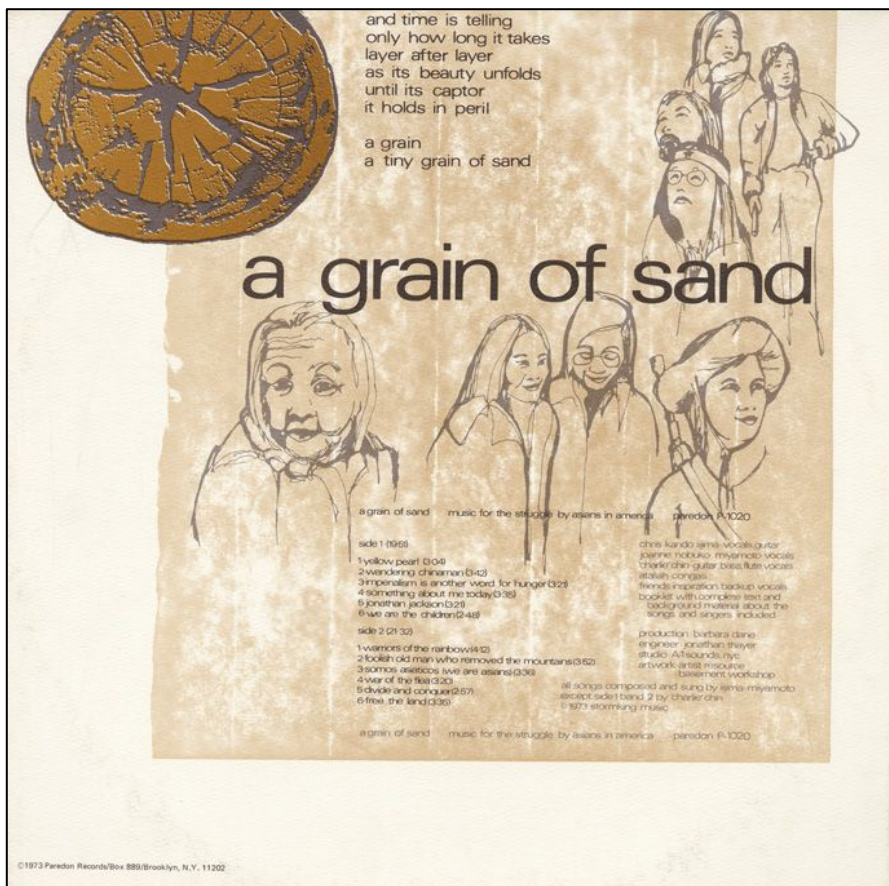
An  
Anthology of  
Chinese American  
and Japanese American  
Literature



EDITED BY JEFFERY PAUL CHAN, FRANK CHIN,  
LAWSON FUSAO INADA, AND SHAWN WONG







# a grain of sand

music for the struggle  
by asians in america

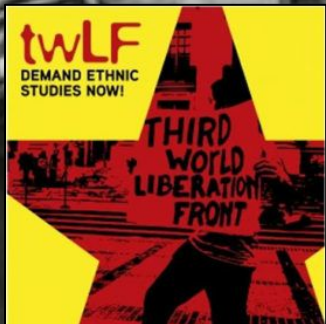
chris kando iijima

joanne nobuko miyamoto

"charlie" chin







Third World Liberation Front



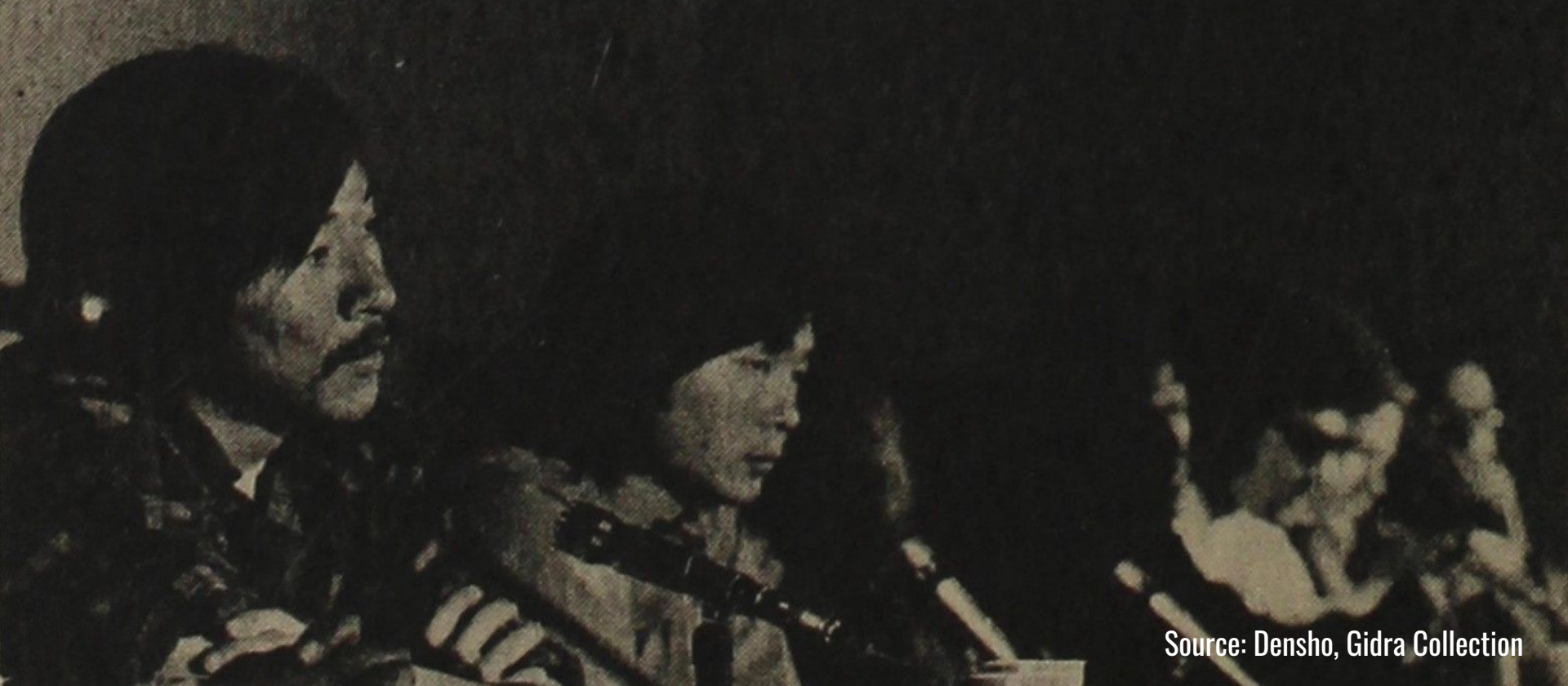




Source: Densho, Gidra Collection

Protesters at an Asian Americans for Peace Rally, Little Tokyo, Los Angeles, Jan 1970.





Source: Densho, Gidra Collection

Nick Nakatani & Mike Nakayama testifying at the Winter Soldier Investigation, an event sponsored by Vietnam Veterans Against the War to publicize war crimes committed by the U.S. military in Vietnam.



Source: Densho, Gidra Collection

Community organizer Pat Sumi speaking about her experiences in Southeast Asia at a Peace Sunday event in Los Angeles, May 16, 1971.



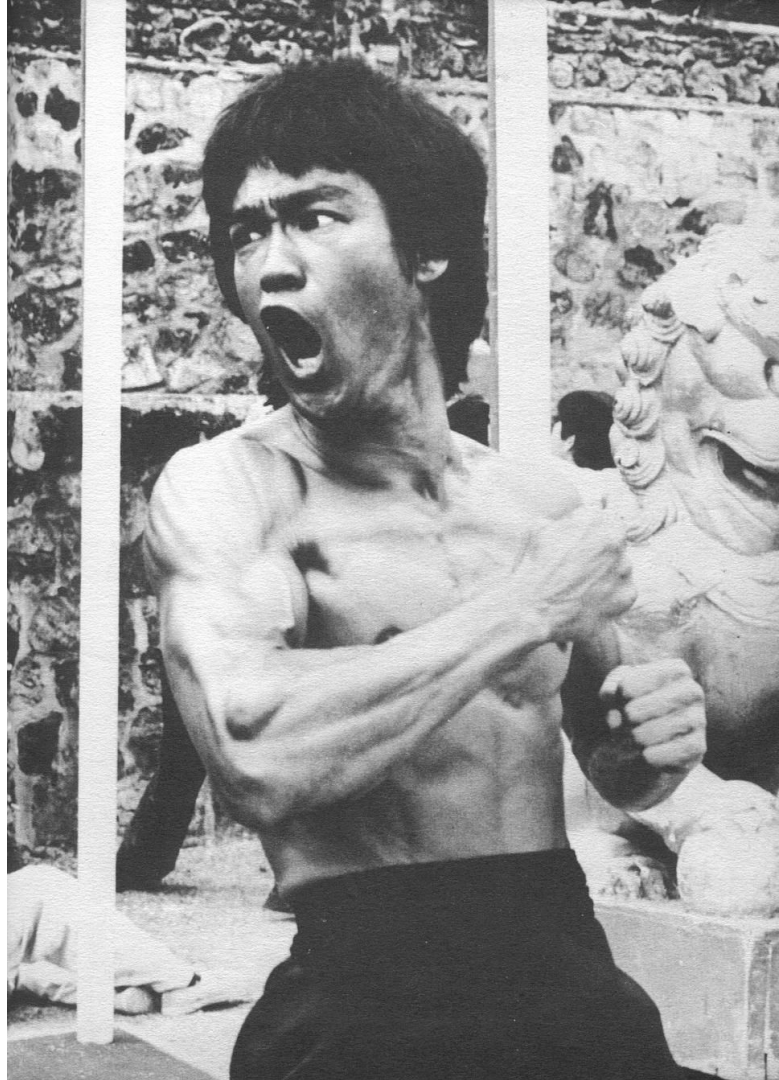


Kiku Uno, a Nisei mother, speaks out against complacency.  
Los Angeles, May 16, 1971.

Source: Densho, Gidra Collection



















# MUSICIANS FROM A DIFFERENT SHORE

Asians and Asian Americans  
in Classical Music



Mari Yoshihara













# NIGHT ZOO

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## matchipet

JAMES HO  
SYLVAIN

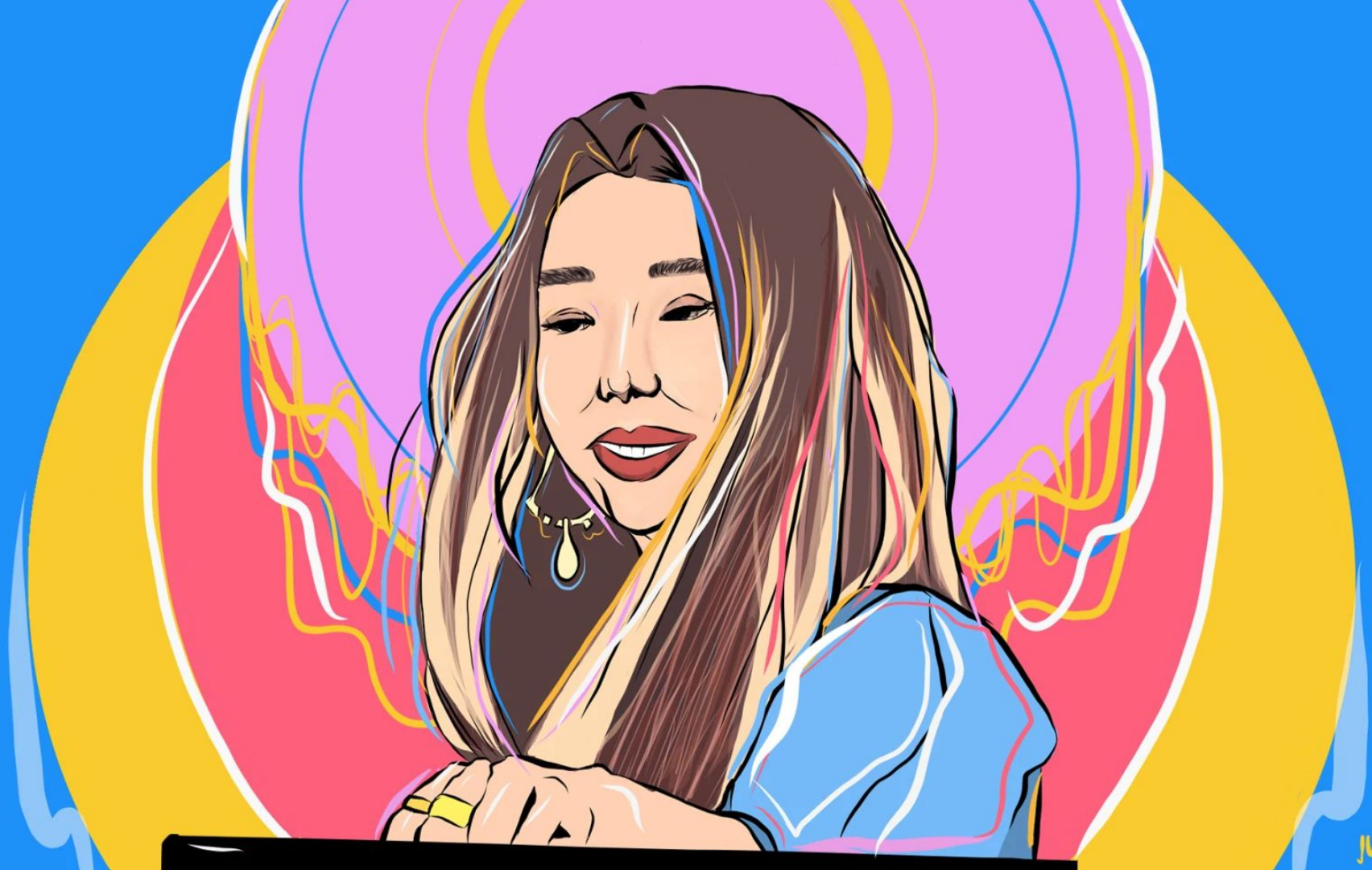
8/30 SAT KORNER

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NO RACISM

STOP WHY RACISM ONLY

NOW

ASIAN AMERICAN

ADMISSIONS FOR ALL

THANK YOU







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**American Book Award**  
PICADOR

# Can't Stop Won't Stop

Jeff Chang  
Introduction by  
DJ Kool Herc

A HISTORY OF THE  
HIP-HOP  
GENERATION

A San Francisco Chronicle Bestseller  
Vibe Magazine's 2005 Juice List

Forged in the fires of the Bronx and Kingston, Jamaica, hip-hop has been a generation-defining global movement. In a post-civil rights era rapidly transformed by deindustrialization and globalization, hip-hop gave voiceless youths a chance to address these seismic changes, and became a job-making engine and the Esperanto of youth rebellion. Hip-hop crystallized a multiracial generation's worldview, and forever transformed politics and culture. But the epic story of how that happened has never been fully told...until now.

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DO IT FOR THE CULTURE

# ASIAN AMERICANS IN MUSIC

A TOAST TO ALL THE ASIAN AMERICAN  
ARTISTS WHO HAVE WIELDED THEIR ASIAN-  
AMERICAN IDENTITY AS A SOURCE OF PRIDE  
AND NOT A HINDRANCE.









## Anderson .Paak

Anderson .Paak is known for blending a unique sound of soul, funk, and R&B together. The Dr. Dre protege has deep Korean roots, as he has a half-Korean, half-African American mother and a Korean wife. He credits much of his early success to LA's underground music scene to collaborations with Korean-American rapper Dumbfoundead



## Far East Movement

With wildly popular songs like 'Like a G6'; and 'Rocketeer', Far East Movement became known as the first Asian-American group to have a Billboard number 1. After being told from their label that their sound was 'too Asian' and 'hard to market to American audiences', the group decided to splinter off and create their own label, Transparent Arts.



## Dumbfoundead

The Korean-American rapper based out of Los Angeles is perhaps one of the most prominent faces of the Asian-American music community. Known for his witty and socially conscious lyricism on tracks like 'Korean Jesus' and 'Safe', Dumbfoundead has cemented himself as an advocate for Asian-American representation in the media.







## Mitski

Japanese-American female artist Mitski is showcasing a distinctly Asian-American face to Indie music, a genre that has remained generally white for the past decade. Much of Mitski's music is dedicated to the loneliness and 'outsider-ness' that arises being an Asian-American female.



## TOKiMONSTA

Grammy-nominee artist TOKiMONSTA has been producing music for almost 10 years now, having collaborated with the likes of Anderson .Paak and Yuna. She remains one of the few Asian-American faces in the EDM category. While initially choosing to emphasize neither her race or gender, TOKiMONSTA has expressed the desire to showcase herself to other Asian-Americans in order to inspire them to pursue music.



## 88rising




While many of its artists are not strictly labelled as 'Asian-American', 88rising as a media collective and music label is responsible for putting artists like Joji and Rich Brian on the map in terms of popularity among Asian-American audiences. 88rising hybridizes Asian and American cultures, as opposed to before, where Asian artists would have splintered between East and West.

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