

# Locally-made Filipino documentary on TV

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STAFF WRITER

**A** BUSES SUFFERED by the people of the Philippines have attracted much attention in recent weeks.

There have been many half-page action photos on the Ferdinand Marcos-Cory Aquino contest, long articles on the revolt in the Philippines and TV cameras covering the turmoil surrounding the eventual ouster of Marcos.

But what about Philippine society closer to home?

Cabrillo College historian Sandy Lydon says in his book "Chinese Gold" that Filipinos are considered by many to have been marginal participants at best in Monterey Bay area history.

But Lydon emphatically disagrees.

So do the makers of the film, "Dollar A Day, 10 Cents a Dance," a locally-produced feature that will be shown on TV for the first time tonight.

The film, made by Santa Cruzans Mark Schwartz and Geoffrey Dunn, chronicles the immigration and the lifestyle of Filipinos in the United States during the 1920s and '30s.



The Philippine Garden's card room is one center for the Filipino community. Many locals gather to talk and, of course, to play cards.

Kurt Ellison

MATSONVILLE  
HISTORY  
1970's-1980's

GREEN SHEET  
March 19, 1986

REFERENCE

The 30-minute feature will be shown on KQED (channel 9) tonight at 7:30 p.m.

**T**HE FILM, which delves into the history of Filipinos in the Monterey Bay area, should be of particular interest to the people of Watsonville as it contains interviews with many local residents, including Rosita Tabasa, owner of the Philippine Gardens Restaurant, and the late Eddie Castro.

Watsonville residents first got a chance to view the film at a sold-out showing at the Fox Theater last year.

Dunn, interviewed last week, said he and Schwartz had local TV broadcast in mind when they made the film.

"It's a culmination of our original goal," Dunn said, adding the short movie has been well-received at theaters and film festivals. "It should premiere on PBS nationwide in July or August."

Dunn also said that, although the film doesn't deal with the recent politics in the Philippines, the coverage of that situation has, "heightened the consciousness of many people towards Filipinos."

According to descriptions of the film, Filipino life, in those

earlier years was not unlike situations experienced by other immigrant groups, although there were unique aspects to the Filipinos' experience.

Dunn said the film uses interviews with now-elderly Filipino-Americans to tell its story.

They describe how, between the years 1924 and 1935, over 100,000 of them — mostly young men — came to the United States in search of a better life.

What met them here wasn't exactly what they expected.

Instead of being embraced by America, they were met with discrimination, lack of opportunity, and, due to a lack of Filipino women, bachelorhood.

They were barred from hotels, restaurants, barber shops and pool halls and limited in employment as bellhops and busboys. The majority worked in the fields and were paid a dollar a day — hence the first part of the film title.

The second part of the title

comes from the fact that many of the bachelors had to pay 10 cents for the privilege of dancing with women at local dance halls.

Contact with women was limited. Some laws were even passed preventing Filipinos from marrying white women.

The bachelor society that evolved led to poker games and rooster fights as diversions.

Dunn said the movie is part of a trilogy of films he and Schwartz have made portraying the lives of ethnic Americans. The other two films are "A Day on the Bay," a documentary about the Santa Cruz Italian fishing community, and "Mi Vida," a documentary about a Mexican-American woman who worked as a migrant laborer and is now an university honor student.

All three films can be seen April 3 at 8 p.m. at the Santa Cruz Rio Theater. Show proceeds will be donated to Cabrillo College and UC-Santa Cruz for scholarships.

As for the future, Dunn said he and Schwartz are working on a second film, a dramatic fea-

ture, based on the relationship between a Filipino man and an Anglo woman during the '30s.

"It's a love story," Dunn said. "It's based on the political-social environment of the

'30s."

Dunn said he will work on a the movie script this summer.