

**Cracking the Bamboo Ceiling:
Anna May Wong Increases Representation of Asian Americans in Media**

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Individual Performance
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I chose to research Anna May Wong because I am half Asian American and find that little of my history is taught in schools. Today, Asian Americans and people of mixed race are the fastest growing ethnic groups in the United States, but remain chronically underrepresented. In 1923, Anna May Wong began representation of Asian Americans in the media, and while this remains a struggle, representation has come a long way since then. We are living in an era that represents a broader spectrum of society than ever; however, too many people assume that racial and cultural harmony is the reality today. This is why representation in media is so important, so people will learn to understand and accept one another.

I conducted most of my research online. There I found several powerful essays. I was struggling with how to word my introduction, and a *Time* magazine essay by Charles Yu, “What It’s Like to Never Ever See Yourself on TV,” helped me to express the issue with underrepresentation. Additionally, I watched many of Anna May Wong’s movies, including: *The Toll of the Sea*, *Lady from Chungking*, and *Daughter of the Dragon*. I emailed the Chinese American Museum of Chicago. They sent me some digital files of newspapers that were helpful. I also emailed Sophie Diao, the creator of a Google Doodle on January 22nd, 2020 honoring Anna May Wong’s accomplishments. She has not emailed me back with the answers to my interview questions yet. Finally, I reached out to several people who have created books, exhibits, or documentaries about her, but due to quarantine, the materials were unavailable.

I chose to do a performance because it enables me to tell the dramatic story of this talented actress both visually and audibly. I wanted to tell a little of my own story in my performance, so the opening and closing character is me. In years past, I have done a circular show, so the end is comparable to the beginning. That is what I wanted to shine through here as

well. I preferred not to have Anna May Wong narrate her rise to stardom, so Lulu was a great alternative. Anna May Wong, the star, tells her own story of barriers she faced and broke from the 1930s until her death in 1962.

Anna May Wong broke too many barriers to count. Thankfully, the crack that she put in the bamboo ceiling is beginning to spread. Today's media still has a long way to go, but the film breakthroughs during this year's awards season, like *Parasite* winning four Oscars, and Awkwafina winning a Golden Globe would have been impossible without Anna May Wong. Today I can turn on the television and find a movie or show that has Asian Americans in the spotlight. Anna May Wong was a trailblazer. She changed the face of Asian Americans in various media, starting to erase the line separating Asian Americans from being seen as American.

Works Cited

Primary Sources

Government Documents

Duplicate Certificate of Identity--Anna May Wong. Publication no. 54099, Seattle, WA, United States Department of Labor, 28 Aug. 1924. *National Archives Catalog*, catalog.archives.gov/id/5720287. Accessed 20 Jan. 2020.

Wong needed this to travel out of the country and be admitted back in as an American citizen. It described her physical appearance. Chinese-Americans living in the Exclusionary Era had to have one of these. Even with one, sometimes they weren't allowed back into the country, like in the 1897-1898 case of Wong Kim Ark (no relation).

Federal Bureau of Investigation. *Anna May Wong*. Research report no. 1425024-0. *Federal Bureau of Investigation*, vault.fbi.gov/anna-may-wong/anna-may-wong-part-01-of-01/view. Accessed 16 Dec. 2019.

A collection of primary source documents dealing with Anna May Wong. Wong was sent threatening letters twice. One was connected to another threat sent to Mrs. Selznick, the wife of famous producer, David O. Selznick. The anonymous person demanded \$20,000 for producing a biblical movie. A doctor in the area, Dr. Foote, was contacted to work as an intermediary with the money, along with playing the role of Jesus. Another note was later delivered. The case was never solved.

Films

Java Head. Directed by J. Walter Ruben, performance by Anna May Wong, 1934.

This was the only film in which Anna May Wong kissed her co-star onscreen. I used a clip from this movie in my slideshow.

Lady from Chungking. Directed by William Nigh, performance by Anna May Wong, 1942.

This is a United States produced propaganda film to raise support for China during World War II. Anna May Wong played the female lead. She also donated her entire paycheck to the United China Relief Fund. I used a clip from this movie in my slideshow.

Wong, Anna May, performer. *Daughter of the Dragon*. Directed by Lloyd Corrigan, Paramount Pictures, 1931.

Hayakawa and Wong both starred in this film, alongside Warner Oland (in yellowface). Wong was 26 in this film and played the leading role opposite Sessue Hayakawa, a Japanese American actor.

---, performer. *The Toll of the Sea*. Directed by Chester Franklin, Technicolor Motion Picture, 1922.

This was the first starring role for Wong. She was 17 in the film. This film was the first technicolor film released in theaters. I used a clip from this film in my slideshow.

Articles

Coleman, Nancy. "Awkwafina Becomes First Asian-American to Win Best Actress at Golden Globes." *The New York Times*, 6 Jan. 2020, www.nytimes.com/2020/01/05/movies/awkwafina-golden-globes.html. Accessed 6 Jan. 2020.

Awkwafina won a Golden Globe Award for best actress for her role in *The Farewell*. In her acceptance speech she said, "If I fall upon hard times, we can sell this, so that's good."

Isaacs, Alex. "Here's why Awkwafina's Golden Globes win was so historic." *channel24*, 6 Jan. 2020, www.channel24.co.za/Movies/News/heres-why-awkwafinas-golden-globes-win-was-so-historic-20200106. Accessed 6 Jan. 2020.

Awkwafina is only the sixth Asian-American to be nominated in the Lead Actress for a Musical or Comedy category. She is the first who won.

Jung, E. Alex. "Iron Fists's Finn Jones Quits Twitter After Debate Over Race." *New York Vulture*, Vox Media, 6 Mar. 2017, www.vulture.com/2017/03/finn-jones-quits-twitter-iron-fist-debate-over-race.html. Accessed 6 Jan. 2020.

The main character in Iron Fist is originally white, but it could have been an opportunity to cast an Asian person in the role. Haron had a conversation about race and representation with Jones. Jones said that the show is "the most diverse" on Marvel-Netflix. Jones deleted his Twitter account.

La Force, Thessaly. "Why Do Asian-Americans Remain Largely Unseen in Film and Television?" *The New York Times Style Magazine*, New York Times Company, 6 Nov. 2018, www.nytimes.com/2018/11/06/t-magazine/asian-american-actors-representation.html. Accessed 24 Feb. 2020.

Mickey Rooney played Mr. Yunioshi in *Breakfast at Tiffany's* - in yellowface. Ashton Kutcher played a Bollywood producer named Raj in a 2012 commercial. There was an awkward character in *Doctor Strange* (2016) played by Tilda Swinton. Emma Stone played Allison Ng in *Aloha* (2015), saying that she was quarter-Chinese, quarter-Hawaiian. *Crazy Rich Asians* was the first movie with an all-Asian cast since *The Joy Luck Club* in 1993. In 2018, a study by the University of Southern California's Annenberg School for Communication and Journalism had Asian-Americans representing one percent of all leading roles in Hollywood. Ben Kingsley is the only actor of Asian heritage to win a Best Actor Oscar, for playing Gandhi in 1983. Over a one year period, of 242 scripted shows on broadcast, cable, and streaming TV, only 1/3 had a regular character who was Asian American or Pacific Islander. This study was repeated by multiple universities. Asian-Americans thrive in the other arts - mainly ones in which they work behind the scenes. When we watch movies, we project what we see.

Lee, Traci G., and Lakshmi Gandhi. "Hollywood has whitewashed Asian stories for decades. This year, they couldn't ignore the backlash." *NBC News*, NBC Universal, 21 Dec. 2017, www.nbcnews.com/news/asian-america/hollywood-has-whitewashed-asian-stories-decades-year-they-couldn-t-n830241. Accessed 6 Jan. 2020.

Warner Oland played Charlie Chan, the Chinese detective, in 16 different films in the 1930s. Mickey Rooney played I.Y. Yunioshi in *Breakfast at Tiffany's* - in yellowface. Asian-American stars were cast into "exotic" roles; white actors were cast as Asian heroes. Wong played highly stereotypical roles. She moved to Europe for better roles, then returned to bigger opportunities. Maggie Q and Daniel Wu have done this today.

"Maniac Sought In Weird Hollywood Extortion Plot." *The Daily Independent* [Elizabeth City], 25 Mar. 1937, p. 8. *Chronicling America*, chroniclingamerica.loc.gov/lccn/sn91068099/1937-03-25/ed-1/seq-8/#date1=1789&index=4&rows=20&words=Anna+Wong&searchType=basic&sequence=0&state=&date2=1963&proxtext=anna+wong&y=16&x=8&dateFilterType=yearRange&page=2. Accessed 17 Apr. 2020.

Anna May Wong was threatened with dismemberment if she didn't pay \$20,000. Another letter was addressed to David Selznick, the famous Hollywood producer. The purpose of the letters was to create a Christian film which Selznick would produce and in which Wong would have a small role. The film was never produced, and the "maniac" was never caught.

"Mystery Movie Opens at Circle." *The Indianapolis Times*, Noon ed., 5 Sept. 1931, p. 6.

Chronicling America,

chroniclingamerica.loc.gov/lccn/sn82015313/1931-09-05/ed-1/seq-6/#date1=1789&index=13&rows=20&words=Anna+May+Wong&searchType=basic&sequence=0&state=&date2=1963&proxtext=anna+may+wong&y=0&x=0&dateFilterType=yearRange&page=1.

Accessed 17 Apr. 2020.

The movie discussed in the article was *Daughter of the Dragon*. Anna May Wong was starring in *On the Spot* on Broadway when she was offered a role in *Daughter of the Dragon*. Wong was planning to return to Europe before she went on Broadway.

"Rome music school bans all East Asian students from class amid coronavirus concerns." *The Local it*, Local, 31 Jan. 2020,

www.thelocal.it/20200131/rome-school-bans-all-east-asian-students-from-class-amid-coronavirus-fears. Accessed 16 Apr. 2020.

Roberto Giuliano, director of Rome's Santa Cecilia conservatory, banned East Asian students, as well as "others from affected countries," on January 29th. They remained banned until they were cleared by a medical exam by the university. Only those who passed the test would be allowed to re-enter classes. The ban did not take into account whether the students had recently returned to their countries. Some students say that they haven't been home for over six months, and therefore have the same chance of being exposed as any other student.

Rose, Steve. "Ghost in the Shell's whitewashing: does Hollywood have an Asian problem?" *The Guardian*, 31 Mar. 2017,

www.theguardian.com/film/2017/mar/31/ghost-in-the-shells-whitewashing-does-hollywood-have-an-asian-problem. Accessed 6 Jan. 2020.

Ghost in the Shell cast Scarlett Johansson as the heroine. Over 100,000 people signed a petition against her. *The Last Airbender* and *Dragon Ball Evolution* have come under fire as well for whitewashing ("having seen their culture regularly plundered, appropriated, stereotyped and ethnically cleansed"). Margaret Cho, an actor, emailed Swinton about it. Swinton defended the role, saying that the writers wanted to change the gender and not fight with the Dragon Lady trope. "Erasure is not the answer to stereotypes," stated Keith Chow. Many comic-book characters were created when there was less awareness. Iron Man, Batman, Wolverine, and Daredevil all ended up with Asian martial arts training as part of their backstory. Hollywood sees the Chinese market as unimportant, so many Asian characters lose out. Netflix's adaptation of Iron Fist (Marvel) ruined it though. The hero is a rich white American who was raised by Himalayan monks - a "white guy who's better at being Asian than actual Asians." The *Kung Fu* television series in the 1970s was developed by Bruce Lee for himself. David Carradine was cast as the lead. Mamoru Oshii, director of the original anime *Ghost in the Shell*, liked Johansson for the role. Note: he is not Japanese-American, just Japanese.

---. "'The idea that it's good business is a myth' - why Hollywood whitewashing has become toxic." *The Guardian*, 29 Aug. 2017, www.theguardian.com/film/2017/aug/29/the-idea-that-its-good-business-is-a-myth-why-hollywood-whitewashing-has-become-toxic. Accessed 6 Jan. 2020.

Ed Skrein stepped down from a role in *Hellboy* - his character was half-Japanese. Skrein announced it on Twitter, making it very public. Douglas Fairbanks and Rudolph Valentino played Arabs in the silent era, whitewashing the roles. Scarlett Johansson played a cyborg in an adaptation of a Japanese manga, and anime *Ghost in the Shell* - the cyborg was originally Japanese. Tilda Swinton played a Himalayan mystic, originally an Asian man, in *Doctor Strange*. Emma Stone played a Chinese-Hawaiian character in *Aloha*. Usually it is the actors defending the roles. Swinton's role was a lot more controversial. The actress pointed out that if it had been played by an Asian man, it would be stereotyping. Netflix's adaptation of Marvel's *Iron Fist* also came under fire. It's about a white superhero who is better at Asian philosophy and martial arts than Asian people.

Smith, Stephen. Chloe Bennet. *Popbuzz*, Global, www.popbuzz.com/tv-film/features/chloe-bennet/snapchat/. Accessed 20 Mar. 2020.

Chloe Bennet is a biracial Chinese-American actress. Her real name is Chloe Wang. At 15, Chloe Bennet moved to China to try to have a singing career. She changed her last name because Chloe Bennet had trouble getting jobs with her father's last name. Bennet is her father's first name, so she still felt it was respectful. Chloe Bennet was a regular on *Agents of S.H.I.E.L.D.* She also voiced Yi, the lead, in *Abominable*.

Thomas, Dan. "Hollywood's New Chinese Star." *The Sunday Star* [Washington D.C.], 16 Aug. 1931, pp. 9+. *Chronicling America*, chroniclingamerica.loc.gov/lccn/sn83045462/1931-08-16/ed-1/seq-77/#date1=1789&index=5&rows=20&words=Anna+May+Wong&searchType=basic&sequence=0&state=&date2=1963&proxtext=anna+may+wong&y=0&x=0&dateFilterType=yearRange&page=1. Accessed 16 Apr. 2020.

This article claims that Anna May Wong's mother and father came from China. Anna May Wong seemed "inordinately proud of her Chinese heritage," but otherwise seemed to be a typical American girl. Wong went to Los Angeles public schools. Their father insisted on sending them to Chinese school, as well as summer school. Wong studied piano in her youth as well. Her cousin, James Wong, was an actor as well. Anna May Wong hired a tutor to teach her German while making films in Germany. Paramount offered her a long-term contract and a role in *Daughter of the Dragon*.

Turner, Grace. "Shanghai Banquet." *Evening Star* [Washington D.C.], 8 Aug. 1937, p. 14. *Chronicling America*, chroniclingamerica.loc.gov/lccn/sn83045462/1937-08-08/ed-1/seq-82/#date1=1789&index=1&rows=20&words=Anna+ANNA+May+MAY+WONG+Wong&searchType=basic&sequence=0&state=&date2=1963&proxtext=anna+may+wong&y=0&x=0&dateFilterType=yearRange&page=1. Accessed 16 Apr. 2020.

In China, many people wanted to entertain Anna May Wong, including the Chinese Ambassador to France. This article says that when she was 12, Wong played an extra. In the article, Wong mentions that chop suey is just leftovers. The article talks extensively about Wong's favorite foods, and differences in American and Chinese cuisine.

Yu, Charles. "What It's Like to Never Ever See Yourself on TV." *Time*, 21 Jan. 2020, time.com/5767738/what-its-like-to-never-see-yourself-on-tv/. Accessed 27 Jan. 2020.

Whenever Yu saw an Asian on television, he would stop watching and point at the screen. The Asian was most likely: "doing kung fu (or some imitation thereof), delivering food, in the background, portrayed in a way that was kinda offensive, preceded or followed by a gong sound, or all of the above." Asian-Americans are a diverse group of 22 million people ranging from immigrating over a century ago to a couple days ago. Yu's own kids ("if it's a real show, on a real network, and a decent to good role") still point out if there's an Asian on television. The stories we are told are the stories we internalize. When a group of people are not portrayed, they become outsiders, and eventually, not really American. Although *Crazy Rich Asians* was exciting, the race is still in the title.

Photos

Anna May Wong. *People*, Meredith, people.com/movies/google-honors-chinese-american-movie-star-anna-may-wong/. Accessed 20 Mar. 2020.

I used this photo in my slideshow.

Anna May Wong shows off her Dachshund circa 1938. 1938. *Old Hollywood in Color*, WordPress, oldhollywoodincolor.com/tag/anna-may-wong/. Accessed 20 Mar. 2020.

This image is used in the first slide of my slideshow. One of my costumes was made so it looked similar to this dress.

Bruce Lee. 1970. *Los Angeles Magazine*, www.lamag.com/culturefiles/bruce-lee-chinatown/. Accessed 20 Mar. 2020.

I used this image in my slideshow. Bruce Lee was a Hong-Kong American actor, director, martial artist, and philosopher. Bruce Lee was also known as Lee Jun-fan. He founded Jeet Kune Do, a hybrid martial arts philosophy. Bruce Lee is credited with paving the way for

modern mixed-martial arts. He was popular around the world, and denied stereotypes of the emasculated Asian male. He died in 1973.

Margaret Cho. *Improv Orlando*, Standup Media, theimprovorlando.com/ShowDetails/cdd054da-d9e9-4d43-80b3-a6259fd6824e/866e4def-e0ba-4722-b140-f1b2b8ab8940/Margaret_Cho/Orlando_Improv. Accessed 20 Mar. 2020.

I used this picture in my slideshow. She starred in the second all Asian-American television show, *All-American Girl*. Margaret Cho is now a famous comedian. She is Korean-American, and advocates for anti-racism, anti-bullying, and for the homeless and gay rights campaigns.

Merle Oberon. *The Cardinal*, thehoovercardinal.org/3827/features/culture/asian-pacific-american-heritage-month/merle-oberon. Accessed 20 Mar. 2020.

I used this photo in my slideshow. Merle Oberon was mixed race. She worked in England. Merle Oberon played Anne Boleyn in *The Private Life of Henry VIII* in 1933. She also played Lady Blakeney in *The Scarlet Pimpernel* in 1934. Merle Oberon also played Cathy in *Wuthering Heights*. She died in 1979.

Nancy Kwan. *Shondaland*, Hearst Digital Media, www.shondaland.com/live/a22986681/nancy-kwan-interview. Accessed 20 Mar. 2020.

I used this image in my slideshow. Nancy Kwan was a biracial Hong-Kong American actress. She often had to practice yellowface on herself. Nancy Kwan played Suzie Wong in *The World of Suzie Wong*. In 1961, she played the lead in *Flower Drum Song*.

Pat Morita. *Find A Grave*, www.findagrave.com/memorial/12496745/pat-morita. Accessed 20 Mar. 2020.

I used this image in my slideshow. Pat Morita was a Japanese-American actor who lived at a Japanese internment camp during WWII. He played the mentor in *The Karate Kid*, along with appearing in *Happy Days* and his own brief series, *Mr. T and Tina*. Pat Morita also voiced The Emperor of China in *Mulan*. He passed in 2005 at the age of 73.

Secondary Sources

Books

Chan, Anthony B. *Perpetually Cool-The Many Lives of Anna May Wong (1905-1961)*. Scarecrow Press, 2003.

Wong skipped school to go to movies and then reenacted them in front of a mirror at home. She also modeled furs between jobs as an extra in movies. Wong needed permission from her parents to wear a revealing costume in *The Thief of Baghdad*. She acted in the theatre, and her career almost faded at 20 from not being in main roles. However, the creation of talking movies helped that. Germany loved her in the pre-Aryan time. Wong was partially influenced by Daoism. Blackface, brownface, redface, and yellowface ran rampant in the movie scene. Pearl Buck hated the adaptation of her movie; she wished Chinese actors and actresses to have the lead instead of those in yellowface. Yellowface branded Chinese people as the Other. Chinese immigrants were branded as sojourners, and this made light of the treatment they had.

Hodges, Graham Russell Gao. *Anna May Wong From Laundryman's Daughter to Hollywood Legend*. Palgrave Macmillan, 2004.

Anna May Wong often performed the song *Half-Caste Woman*. She left everything in her will to her older sister Lulu and her younger brother Richard. Richard and Anna May were very close. They had close friends in the Van Vechtens. Anna May had many friends in old Hollywood. She was not exempt from the Chinese Exclusion Act and had to apply for forms when she left the country and sit through extensive interrogations when she came back.

Leong, Karen J. *The China Mystique*. Karen J. Leong, 2005.

LuLu's full name was Lin Ying. They were taunted about their race at the California Street School. Then they were transferred to the Chinese Mission School. The teachers were all American, and all the students were Chinese. LuLu and Anna May were enrolled in Chinese language school. Anna May's characters all shared similar fates to avoid miscegenation on the screen. She starred in *When Were You Born?* for Warner Brothers. Anna May was a figurehead for Euro-American women who affirmed that interracial relationships only end badly. She did not share this view. *Photoplay* published a photo spread called "Loretta Goes Oriental" featuring Loretta Young in yellowface. It compared her to Anna May, saying that it was not necessary to cast Anna May while Loretta could play a Chinese woman better. Chinatowns held mystique, and Anna May neutralized that by calling it a tenement - humanizing it to other similar places. China did not recognize her as Chinese. Anna May tried to harness orientalism during World War II to gain attention for China relief programs.

Lim, Shirley Jennifer. *Anna May Wong-Performing the Modern*. Temple University, 2019.

As Wong aged, she received fewer film roles. Wong had private speaking lessons in England to stop her American accent for the British theatre. Wong had many similarities to

Josephine Baker, although Wong was not a dancer. Despite taking lessons, her "authentic" dances were awful. Wong filmed *My China Film* as a contrast to the adaptation of *The Good Earth*. In *My China Film*, Wong makes sure to put China in the contemporary time.

Ono, Kent A., and Vincent N. Pham. *Media and Minorities*. Cambridge, Polity, 2010.

This book analyzed the role Asian Americans have played in the media. It analyzes yellowface, and why yellowface is an issue. It also discusses more recent issues, similar to typecasting, along with racism against Asian Americans in the media.

Articles

Alexander, Kerri Lee. "Anna May Wong." *National Women's History Museum*, 2019, www.womenshistory.org/education-resources/biographies/anna-may-wong. Accessed 27 Nov. 2019.

Anna May Wong was the first Chinese-American star in Hollywood. She was in one of the first Technicolor movies. Anna May Wong was born on January 3, 1905 in Los Angeles. Her first part was as an extra carrying a lantern in the film, *The Red Lantern*. She was 14. Anna May Wong was a stage name she came up with by combining her English and Chinese names (Anna May and Wong Liu Tsong). She dropped out of high school to work as an actress full time. Her first lead role was in *The Toll of the Sea* (1922). The law at the time outlawed interracial marriage and interracial kissing scenes in movies. She started Anna May Productions, but it closed after her business partner was caught in some illegal activities. She left Hollywood because of the discrimination there. She was constantly asked to play stereotypical Asian roles.

Corliss, Richard. "Anna May Wong Did It Right." *TIME*, 29 Jan. 2005, content.time.com/time/arts/article/0,8599,1022536,00.html. Accessed 27 Nov. 2019.

Before 1940, two non-white actors had been cast in reoccurring roles. Anna May Wong was all-American. She went to Europe at 23, starring in E.A. Dupont's *Piccadilly*. She starred in *Shanghai Express* and *Daughter of the Dragon*. "In 1934, the Mayfair Mannequin Society of New York voted her ... 'world's best dressed woman.'" "...in 1938 *Look* magazine named her the 'world's most beautiful Chinese girl.'" She was a third-generation Chinese-American. "'It's a pretty sad situation,' she said, 'to be rejected by the Chinese because I am too American.'" Her Chinese name meant "Yellow Frosted Willow."

Engel, Keri. "Anna May Wong, Internationally Acclaimed Actress." *Amazing Women in History*, Kerilynn Engel, 30 Aug. 2016, amazingwomeninhistory.com/anna-may-wong-actress/. Accessed 2 Dec. 2019.

Anna May Wong was the first Asian-American actress to achieve international fame. She was fluent in both English and Cantonese. Anna May Wong was not able to have a role that had a kiss with a white man (which was the majority of leading men in silent movies). Her roles in California fell into the stereotypes of the Butterfly or Dragon Lady. Anna May Wong left for

Europe in 1928. She had no problem acquiring leading roles in Europe, but there was still no interracial kissing. After returning to the U.S. for Broadway musicals (*On the Spot*), she upstaged Marlene Dietrich in *Shanghai Express*. Anna May Wong was passed over still. One director called her "too Chinese to play a Chinese." She was passed over for the role of O-Lan, the lead in *The Good Earth* by Pearl S. Buck, for a German actress, Luise Rainer. She returned to England for three years, then toured China. Anna May Wong spoke against the Japanese invasion of Manchuria.

Fernandez, Alexia. "Google Honors Chinese-American Movie Star Anna May Wong: All About Her Trailblazing Career." *People*, Meredith, 22 Jan. 2020, people.com/movies/google-honors-chinese-american-movie-star-anna-may-wong/. Accessed 10 Feb. 2020.

Wong had her stage name set in her head by the age of 11. The last silent film that she starred in was *Piccadilly* (1929). The article reviewed many important milestones in her life.

Holcombe, Madeline. "Google Doodle celebrates Anna May Wong nearly 100 years after her first leading role." *CTV News*, BellMedia, 22 Jan. 2020, www.ctvnews.ca/entertainment/google-doodle-celebrates-anna-may-wong-nearly-100-years-after-her-first-leading-role-1.4778122. Accessed 9 Feb. 2020.

Wong worked with Laurence Olivier and Marlene Dietrich in Europe. *Shanghai Express* might be her best known work. Sophie Diao, the creator of the google doodle, said she wishes that she had known of Wong's existence when she was younger. "Asian American actors are underrepresented even now, so amazingly Anna May Wong was so active right at the beginning of film history, bridging the gap between silent films and talkies" - Diao.

Holmes, Helen. "Google Doodle Honors Anna May Wong, a Chinese American Actress Who Fought to Be Cast." *Observer*, 22 Jan. 2020, observer.com/2020/01/anna-may-wong-google-doodle-chinese-american-movie-star/. Accessed 20 Feb. 2020.

Wong was a third generation American - but was still seen as an exotic foreigner. She was gifted with charisma, and was generally seen favorably as a movie star.

Kelly, Ned. "This Day in History: Anna May Wong's Shanghai Express." *that's*, 14 Jan. 2018, www.thatsmags.com/shanghai/post/6336/history-of-the-hai-anna-may-wongs-shanghai-express. Accessed 9 Dec. 2019.

There may have been a relationship between Marlene Dietrich and Anna May Wong. MGM never seriously considered her for the role of O-Lan in *The Good Earth*. The Chinese government advised against her as O-Lan. Anna May Wong was offered the role of Lotus, a character who helps destroy the family. Luise Rainer got O-Lan, and won an Oscar for her acting. This is remembered as one of the greatest casting discriminations in the 1920s.

Konstantinovsky, Michelle. "Chinese-American Actress Anna May Wong Fought Racism in Life and Onscreen." *HowStuffWorks*, 22 Jan. 2020, history.howstuffworks.com/historical-figures/anna-may-wong.htm. Accessed 10 Feb. 2020.

Crazy Rich Asians was the first all-Asian cast in 25 years. Constance Wu was the first Asian actress in 44 years to be nominated for a Golden Globe. Wong was born the second of eight children on January 3, 1905. Wong felt too American to perform in Chinese theater. Of the top 100 movies of 2015, a 2016 study from USC's Annenberg School for Communication and Journalism found that 49 films had no speaking or named Asian-American character. (Also 17 without speaking/named African Americans, 45 without a character with disabilities, and 82 without a gay, lesbian, or transgender character).

Mahon, Elizabeth Kerri. "Anna May Wong." *Scandalous Women*, 22 July 2015, scandalouswoman.blogspot.com/2015/07/anna-may-wong.html. Accessed 9 Dec. 2019.

Anna May Wong has a dress in the Metropolitan Museum of Art. She never graduated from high school. Anna May Wong was dramatically Chinese-American. She grew up on the outskirts of Chinatown. The FBI kept a file on her. Anna May Wong worked with hair, make-up, and costuming to try and make her roles more accurate. She kissed the male lead in *Java's Earth*. Sessue Hayakawa was the only Asian male leading actor. Anna May Wong took voice lessons when British critics complained her accent was too American. She also took voice lessons to project her voice in the theater. Anna May Wong played a surgeon in *King of Chinatown*. She starred in *The Gallery of Madame Liu-Tsong*, the first television series with an Asian American as the lead. She had an affair with Tod Browning at 17, but he was older and married. Anna May Wong said that she would never marry. Mary Wong, her sister, committed suicide. Anna May Wong began to drink and smoke. She died of a heart attack in her sleep at 56.

Mok, Laramie. "Remember Anna May Wong, the first Chinese movie star in Hollywood? She should have won an Oscar." *South China Morning Post*, 10 Feb. 2020, www.scmp.com/magazines/style/news-trends/article/3049501/remember-anna-may-wong-first-chinese-movie-star. Accessed 10 Feb. 2020.

Wong made 50 films. She played a Mongol slave in *The Thief of Baghdad* (1924). It made over two million dollars at the box office. Luise Rainer got the role of O-Lan in *The Good Earth*, so Wong left for China in 1936. Wong donated the entirety of her paychecks from *Bombs over Burma* (1942) and *Lady from Chungking* (1942) to the United China Relief Fund. Wong had the lead role in Rodgers and Hammerstein's *Flower Drum Song*, but her health was failing, so she was unable to take the role. She died from a heart attack on February 3, 1961.

Morris, Seren. "Google Doodle Celebrates Anna May Wong, the First Chinese-American Movie Star." *Newsweek*, 22 Jan. 2020, www.newsweek.com/anna-may-wong-chinese-american-movie-star-actress-google-doodle-1483389. Accessed 14 Feb. 2020.

Wong was born on January 3, 1905. She chose her stage name at 11. Wong had her Hollywood star one year before she died.

Roy, Natasha. "Google Doodle honors Hollywood's first Chinese American actress." *NBC News*, 22 Jan. 2020, www.nbcnews.com/news/asian-america/google-honors-hollywood-s-first-chinese-american-actress-doodle-n1120541. Accessed 3 Feb. 2020.

January 22nd's doodle was about Anna May Wong. It celebrated the 97th anniversary of her role in *The Toll of the Sea*. Diao, the creator, was heavily inspired by her. Wong was given a star on the walk of fame in 1960. The leading role in *The Gallery of Madame Liu-Tsong* was written specifically for her.

Rugo, Lily. "Anna May Wong's Life and Legacy." *East Coast Asian American Student Union*, 18 Mar. 2018, www.ecaasu.org/editorial/2018/3/18/anna-may-wongs-life-and-legacy. Accessed 9 Dec. 2019.

Anna May Wong's parents owned a laundromat. She was a second daughter with six siblings. Anna May Wong was a third-generation Chinese American. She often skipped school to go to the movies. Anna May Wong was 17 when she starred in *The Toll of the Sea*. She lived in Berlin, Germany for a while. Anna May Wong is rumored to have had an affair with Eric Maschwitz. She was passed over for roles in *Shanghai Express*. During World War II, Anna May Wong worked as an activist to support China with the United China Relief Fund. She retired at 42. None of her relationships were ever confirmed.

Sakamoto, Edward. "Anna May Wong and the Dragon-Lady Syndrome." *Los Angeles Times*, 12 July 1987. *Los Angeles Times*, www.latimes.com/archives/la-xpm-1987-07-12-ca-3279-story.html. Accessed 16 Dec. 2019.

Film festivals held tribute to her in 1987. The author talks about how Asian Americans are represented in the media. In her obituary in *Time* magazine, they called her "the screen's foremost Oriental villainess." Anna May Wong's first success was in 1924 in *The Thief of Baghdad*. She wore cheongsams in movies, often as her signature costume. Chinese reporters blamed her for the way she portrayed China in the movies. Wong was acting in the era of the Yellow Peril. She was in *Portrait of Black* in 1960. This site had many good quotes from Wong that I added in my script.

Wang, Yiman. "The Art of Screen Passing: Anna May Wong's Yellow Yellowface Performance in the Art Deco Era." *Camera Obscura*, PDF ed., vol. 20, no. 3, 2005, pp. 159-91.

Wang examines Wong's career and legacy, particularly how Wong portrayed and exaggerated her characters in "yellow yellowface." Wang examines the effect of the art deco era on orientalism, along with how Wong tried to flip the script on stereotypes. Wang emphasizes that Wong's legacy was imperfect.

Yaeger, Lynn. "Screen Siren and Style Icon Anna May Wong Fought Racial Stereotypes." *Vogue*, Condé Nast, 1 May 2015, www.vogue.com/article/remembering-anna-may-wong-chinese-american-actress. Accessed 10 Feb. 2020.

Wong was either a "simpering Butterfly or evil Dragon Lady" in films. She worked in the German, British, and French film industries. Wong accepted her last stereotypical role in *The Daughter of the Dragon*. In a 1933 interview for *Film Weekly* she said, "Why is it that the screen Chinese is nearly always the villain? And so crude a villain-murderous, treacherous, a snake in the grass. We are not like that. How should we be, with a civilization that is so many times older than the West?" Wong died in 1961, when she was 56. Eric Maschwitz was rumored to have written *These Foolish Things (Remind Me of You)* for her.

NHD PERFORMANCE SCRIPT COVER PAGE

Please Note: All text in this template must be in 12 point font.
Times New Roman, Arial, or Calibri fonts accepted.

PERFORMANCE INFORMATION

Project Title	Cracking the Bamboo Ceiling: Anna May Wong Increases Representation of Asian Americans in Media
Student Name(s)	Alison Chen
Division	Senior
Performance Runtime	9:35
Thesis	In an era when Asian characters in film were only portrayed by white people in yellowface, Anna May Wong overcame many challenges to become an international movie star, putting a crack in the bamboo ceiling separating Asian Americans from being seen as fully American by starting representation of Asian Americans in film and inspiring future generations. This makes all the difference today, as attacks on Asian Americans increase in fear of the coronavirus.

PERFORMANCE OVERALL SCENARIO

Story Setting(s)	Timeframe
Competition room in Stamp Student Union at NHD national contest, 2020 Los Angeles house of Lulu Wong, 1990 Los Angeles house of Anna May Wong, 1935 Los Angeles apartment of Anna May Wong, 1960	1935-Present Day

Story Synopsis


The play begins in the present day with Alison Chen, an Asian American teenager talking about barriers to inclusion and the importance of representation in media. The play then goes back in time to 1990, where Lulu Wong, Anna May Wong's older sister, reminisces on her childhood and explains Anna May Wong's rise to stardom. In 1935, Anna May Wong discusses the effect of her race on her career. She talks about her time in Europe and being rejected in the United States for a Chinese role that was given to a German actress. Anna May Wong remembers traveling to China, and being told that she was too American to be considered Chinese, yet she was considered Chinese by the Americans. In 1960, Anna May Wong talks about the films she made during World War II and the barriers she broke afterward. The play returns to 2020, where Alison Chen discusses Anna May Wong's legacy, along with the recent recognition of the Asian and Asian American community in film. Alison Chen also brings up the recent rise of hate crimes against the Asian American community, and reiterates why representation is important in media.

CHARACTERS

Character	Performer	Description/background for the character
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Alison Chen	Alison Chen	Alison Chen is a typical high school student from West Michigan, the daughter of a Canadian immigrant of Chinese descent and a third generation Dutch-German American.
Lulu Wong	Alison Chen	Lulu Wong is the oldest of eight third generation Asian American siblings. She was a semi-successful actress and one of the two siblings that was closest to Anna May Wong. Now 88 years old, she is reminiscing about their childhood together.
Anna May Wong	Alison Chen	Anna May Wong is the second oldest in the Wong family and an accomplished star of stage and screen. She is one of the few actresses who successfully transitioned from silent films to talkies. Throughout her career, she fought to break out of the stereotyped box that Hollywood placed her in as an Asian American.

OVERALL STAGE SETTING

Describe the Stage(s) of the Performance	Color Use Scheme	
<p>Upstage right there is a projector screen.</p> <p>Down stage right there is a wooden table with a projector on it. Upstage center there is a coat rack with a striped dress and navy jacket hanging on it.</p> <p>Upstage left there is a wooden chair with a photo album on the seat and a housecoat draped over the back.</p>	Background Design	On screen there is a picture of Anna May Wong
	Props	Feathered headband and cigarette holder are on wooden table
		

COSTUMES & PROPS BY SCENE

Scene #1		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
Navy jacket ovetop of a floral patterned flapper style dress	Background Design	On screen is a colored picture of Anna May Wong in a striped dress similar to the striped dress in the performance. She is holding a small dog. Anna May Wong is making eye contact with the camera.
	Props	None

COSTUMES & PROPS BY SCENE

Scene #2		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
Floral patterned housecoat with lace collar over the top of a floral patterned flapper style dress	Background Design	On screen is "1990" During scene/costume change to scene 3 a clip from <i>The Toll of the Sea</i> plays

		(available at https://www.youtube.com/watch?v=0DOkNjd8S98&feature=youtu.be)
	Props	Photo album

COSTUMES & PROPS BY SCENE

Scene #3		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
Floral patterned flapper style dress with long, beaded necklace and headband in hair	Background Design	On screen is "1935" Midway through the scene, a clip from <i>Java Head</i> plays (available at https://www.youtube.com/watch?v=gCx-psKPAHY&feature=youtu.be) During scene/costume change to scene 4 a clip from <i>Lady From Chungking</i> plays (available at https://www.youtube.com/watch?v=3MFMfuBMXIM&feature=youtu.be)
	Props	A cigarette holder

COSTUMES & PROPS BY SCENE

Scene #4		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
A navy and white striped collared dress in the 1940s style	Background Design	On screen "1961" is shown
	Props	None

COSTUMES & PROPS BY SCENE

Scene #5		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
Navy jacket overtop of a striped dress	Background Design	As I talk about other famous Asian American actors, their photos are shown on the screen. After I finish naming them, a photo of Anna May Wong ends on screen. This is a black and white photograph, just a headshot. She is wearing a <i>qipao</i> or <i>cheongsam</i> , a
	Props	

		traditional dress popularized after the Chinese cultural revolution. Anna May Wong is wistfully looking at something far away.
	Props	None

PERFORMANCE SCRIPT BY SCENES

SCENE 1 - SCENARIO

Purpose of the Scene	Key Elements	
This scene introduces the main theme about the barriers preventing Asian Americans from being seen as fully American and how Anna May Wong helped break them.	Setting	Competition room in Stamp Student Union at NHD national contest
	Timeframe	2020
	Characters	Alison Chen
Summary of the Scene		
Alison Chen describes the importance of representation. She introduces Anna May Wong's accomplishments.		

DIALOGUE - SCENE 1

Character & Action	Dialogue
Alison Chen <i>Center stage</i>	My name is Alison Chen, and the title of my performance is <i>Cracking the Bamboo Ceiling: Anna May Wong Increases Representation of Asian Americans in Media</i>
Alison Chen <i>Stepping downstage</i>	The issue with not seeing yourself on a screen is that you don't feel like you belong.
Alison Chen <i>Stepping stage left</i>	And then other people don't see you on their favorite shows, and then <i>they</i> don't see you as belonging.
Alison Chen <i>Back to centerstage</i>	But this barrier to inclusion is finally beginning to crumble right before our eyes.
Alison Chen <i>Stepping downstage</i> <i>Gestures toward screen at "Anna May Wong"</i>	For Asian Americans, this is all thanks to early pioneers in film who cracked the bamboo ceiling, one of the most influential of whom is Anna May Wong.
Alison Chen <i>Moving upstage, towards chair</i>	In an era when Asian characters in film were only portrayed by white people in yellowface, she overcame many challenges to become an international movie star, starting representation of Asian Americans in film and inspiring future generations.
Alison Chen <i>Taking off navy coat, putting on housedress</i>	

SCENE 2 - SCENARIO

Purpose of the Scene	Key Elements	
This scene narrates Anna May Wong's rise to fame, as seen through Lulu's eyes. It also introduces some of the barriers Anna May Wong broke at a very young age, and some of the shaping experiences of her career.	Setting	Los Angeles home of Lulu Wong
	Timeframe	1990
	Characters	Lulu Wong
Summary of the Scene		
Lulu Wong reminisces on her childhood and the escapades and accomplishments of her sister, who at this time has been dead for 29 years.		

DIALOGUE - SCENE 2

Character & Action	Dialogue
Lulu Wong <i>Sitting on chair and opening photo album</i>	My name is Lulu Wong, and I was born the oldest of eight siblings just outside of the Chinatown in Los Angeles.
Lulu Wong <i>Making eye contact, emphasizing statement</i>	I am a third-generation American citizen.
Lulu Wong <i>Returning to photo album, flipping page</i>	My younger sister, Anna, or Liu-Tsong, and I went to the California Street School. We transferred to the Chinese Mission School after being bullied by other classmates for being Chinese.
Lulu Wong <i>Flipping page</i> <i>Her tone is a somewhat aghast at her sister's audacity</i>	Like many Americans in the early 1900s, my sister and I went to the movies. <i>I</i> thought they were really swell, but I wasn't as in love with them as Anna was. She started skipping lunches and cutting class to go see movies instead!
Lulu Wong <i>Flipping page, making eye contact</i> <i>She gestures toward her eyes at "eyes taped back and skin tinted"</i>	Back then, just after World War I, many popular movies were set in Chinatowns, so there were often film crews around our neighborhood - but the thing is, none of the actors were actually Asian. They were all in yellowface, eyes taped back and skin tinted.
Lulu Wong <i>Flipping page, continuing eye contact with camera, tone of pride and mild disbelief</i>	But Anna still hung around them <i>constantly</i> . The movie people even gave her a nickname - C.C.C., Curious Chinese Child.
Lulu Wong <i>Flipping page, tone of disbelief strengthens, but pride is still there</i>	Then, in 1919, one of our cousins came around to recruit extras for <i>The Red Lantern</i> . Anna jumped at the chance, even though dad and mom disapproved... She was only 14!

<p>Lulu Wong <i>Flipping page, pride in voice is very clear, tone of disbelief is weaker</i></p>	<p>At 17, she quit school and starred in <i>The Toll of the Sea</i>, a film adaptation of <i>Madame Butterfly</i>. The movie was also the first technicolor full length feature. Because she was so young, dad insisted she have constant supervision on set. She was the <i>first</i> Asian American to have top billing in a major Hollywood movie.</p>
<p>Lulu Wong <i>Changing costumes (taking off housecoat, adding headband, picking up cigarette holder as clip from The Toll of the Sea plays)</i></p>	<p>https://www.youtube.com/watch?v=0DOKNJd8S98&feature=youtu.be</p>

SCENE 3 - SCENARIO

Purpose of the Scene	Key Elements	
This scene is meant to introduce the struggles that Anna May Wong had in her career as an actress due to her race. It also mentions how hard it is to not be seen as American or Chinese.	Setting	Anna May Wong's house in Los Angeles
	Timeframe	1935
	Characters	Anna May Wong
Summary of the Scene		
Anna May Wong reflects on the effects of her race on her career. She talks about traveling to Europe and starring in English theater. Anna May Wong analyzes the effects of anti-miscegenation laws on her career. She mentions being passed over to play Chinese parts, and then traveling to China. Anna May Wong discusses the struggle of being seen as Chinese by Americans, and being seen as American by the Chinese.		

DIALOGUE - SCENE 3

Character & Action	Dialogue
Anna May Wong (1935) <i>Walking downstage, carrying cigarette holder</i>	I starred in dozens of movies, many of which were silent films, but I was one of the few actresses who successfully transitioned to talkies. <i>(slight pause)</i> Even so, all my characters were doomed.
Anna May Wong <i>Stepping stage left</i>	In 1928, I traveled to Europe after my contract with Paramount expired.
Anna May Wong <i>Moving centerstage, bitterness in her voice</i> <i>She gestures toward herself at "my"</i>	But before I left the U.S., I had to make sure to get <i>my proof of citizenship!</i> Even though I was an American citizen, <i>and</i> a recognizable star, I was still not exempt from anti-Chinese legislature.
Anna May Wong <i>Moving stage left</i> <i>Gestures toward her ears at "hurt their ears"</i>	In Europe, I made many new movies, and met some exciting stars. I even dabbled with theater in London in 1929, but my first opening night, while starring in <i>Circle of Chalk</i> , I was met with a fierce criticism of my American accent. They said it hurt their ears and ruined the show.
Anna May Wong <i>Moving stage right</i>	So, I took voice lessons to sound British. Everyone was satisfied then.
Anna May Wong <i>Moving downstage</i> <i>Her voice is bitter at "Of course"</i>	I played <i>many</i> prominent roles. However, anti-miscegenation laws placed barriers on my career. How could I be the leading lady, and play the love interest with a happy ending, when I couldn't even kiss my co-star onscreen? Of course, leading actors were <i>always</i> white.
Anna May Wong <i>Stepping stage right</i> <i>The quote is delivered with frustration, and at the</i>	In fact, I was almost always cast as a villain, trying to come between the main characters' love. "Why is it that the screen Chinese is nearly always the villain? And so crude a villain-treacherous, murderous, a snake in the grass. We are not like that. How should we be, with a civilization that is so many times older than the West?"

<i>beginning her tone has a little venom in it.</i>	
Anna May Wong <i>Moving stage left, thoughtful</i>	My favorite film was <i>Java Head</i> , a British movie in which I starred last year during my second trip to Europe. That was the only film in which I kissed my co-star.
Anna May Wong <i>Admiring herself on screen as clip from Java Head plays</i>	https://www.youtube.com/watch?v=gCx-psKPAHY&feature=youtu.be
Anna May Wong <i>Walking to center stage Spreads arms at "O-Lan"</i>	But I skipped part of my story... I was lured back to the United States with the promise of a movie adaptation of Pearl Buck's <i>The Good Earth</i> in the works. I auditioned for the female lead - O-Lan.
Anna May Wong <i>Moving downstage, tone is strongly offended and a little angry Gestures toward herself at "But you're asking me"</i>	Unfortunately, I was denied the role and instead offered the role of Lotus, in the book, a prostitute who breaks up the main characters' marriage. I told them, "I'll be glad to take the test, but I won't play the part. If you let me play O-Lan, I'll be very glad. But you're asking me--with Chinese blood--to do the only unsympathetic role in the picture, featuring an all-American cast portraying Chinese characters."
Anna May Wong <i>Backing upstage, calmer Waves arms at "Although"</i>	I refused and left the United States once again. I toured China in 1933. Although state-sponsored magazines in China asserted that I had no fans, due to the stereotypical roles I was forced to play, my welcome was almost always warm.
Anna May Wong <i>Reminiscing, thoughtful</i>	I even took some training from traditional Chinese opera companies out of curiosity, but was considered too American for Chinese theater. (<i>slight pause</i>) This might have stung more if I hadn't held the same opinion.
Anna May Wong <i>Calm tone, at "I have no feeling for it" her tone is a little sad.</i>	"I am convinced that I could never play in the Chinese theater. I have no feeling for it.
Anna May Wong <i>Moving downstage, making eye contact.</i>	It's a pretty sad situation to be rejected by the Chinese because I'm too American and by American producers because they prefer other races to act Chinese parts."
Anna May Wong <i>Removing headband and putting down cigarette holder, putting on striped dress as a clip from Lady from Chungking plays</i>	https://www.youtube.com/watch?v=3MFMfuBMXIM&feature=youtu.be

SCENE 4 - SCENARIO

Purpose of the Scene	Key Elements	
This scene is meant to discuss more major barriers Anna May Wong broke in her Hollywood career.	Setting	Anna May Wong's apartment in Los Angeles
	Timeframe	1961
	Characters	Anna May Wong
Summary of the Scene		
Anna May Wong discusses her accomplishments from 1944-1960. She talks about the movies she made during World War II, along with the television show that was made for her and Anna May Wong starred in, in 1951, and her Hollywood star which was presented to her in 1960.		

DIALOGUE - SCENE 4

Character & Action	Dialogue
Anna May Wong <i>Moving downstage</i>	I released two new films in 1944 - <i>Lady from Chungking</i> and <i>Bombs over Burma!</i> These were propaganda films produced in the United States. They were intended to encourage the U.S. to send aid to the Chinese who were under Japanese attack. I donated my entire paycheck from both of these movies to the United China Relief Fund.
Anna May Wong <i>Tone is excited and proud</i> <i>Throws hands up in air at "named after me"</i>	After WWII, I had my own television series - not only was it created for me, it was named after me! <i>The Gallery of Madame Liu-Tsong</i> ran for one season (19 episodes) in 1951.
Anna May Wong <i>Moving downstage</i> <i>Fake swoons at "Rudolph Valentino"</i> <i>Tone is very prideful</i>	In 1960, I was awarded a star on the Hollywood walk of fame in a joint ceremony with Sessue Hiyakawa, a Japanese silent film star who was as popular as Rudolph Valentino. We were the first Asian Americans to have stars.
Anna May Wong <i>Adds navy dress coat on top of the striped dress</i>	

SCENE 5 - SCENARIO

Purpose of the Scene	Key Elements	
This scene is meant to discuss Anna May Wong's legacy in theater, along with the recent rise of racist crimes against the Asian American community.	Setting	Competition room in Stamp Student Union at NHD national contest
	Timeframe	2020
	Characters	Alison Chen
Summary of the Scene		
In 2020, Alison talks about Anna May Wong's legacy and the recent recognition of the Asian American community in films and television. She brings attention to the recent rise in racist crime against the Asian American community in the wake of the coronavirus and reiterates why representation is important.		

DIALOGUE - SCENE 5

Character & Action	Dialogue
Alison Chen <i>Moving downstage</i>	Anna May Wong put a crack in the barrier separating Asian Americans from being seen as fully American. As early as 1951, <i>The Gallery of Madame Liu-Tsong</i> was the first television series starring an Asian American. This inspired a new generation to follow their dreams.
Alison Chen <i>As celebrity names are listed off, their pictures come on screen. The screen settles on a picture of Anna May Wong after all the names are listed.</i>	Some more famous Asian American since then are Margaret Cho, Pat Morita, Chloe Bennet, Merle Oberon, Bruce Lee, and Nancy Kwan. However, it took more than forty years for the next television show starring Asian Americans to air. <i>All-American Girl</i> lasted only one season.
Alison Chen <i>Moving downstage slightly</i>	Today, Asian Americans and people of mixed race are the fastest growing ethnic groups in the United States, but remain chronically underrepresented.
Alison Chen <i>In a lighter tone</i> <i>Lists off the film breakthroughs on her fingers</i>	Thankfully, the crack that Anna May Wong put in the bamboo ceiling is beginning to spread. The film breakthroughs during this year's awards season, like <i>Parasite</i> winning <i>four</i> Oscars, and Awkwafina winning a Golden Globe for her starring role in <i>The Farewell</i> would have been <i>impossible</i> without Anna May Wong.
Alison Chen <i>Making eye contact, emphasizing words carefully</i> <i>Gestures toward herself at "I can see myself"</i>	Today, I can turn on the television and find a movie or show that has Asian Americans in the spotlight. I can see <i>myself</i> on a screen.
Alison Chen <i>Moving downstage. Tone is informative.</i>	This means everything and nothing today, as attacks on Asian Americans increase in fear of the coronavirus. While we're living in an era that represents a broader spectrum of society than ever, too many people assume that racial and cultural harmony is real.

<p>Alison Chen <i>Tone increases in disgust and anger</i></p>	<p>However, while attacks against people of Asian descent usually go unnoticed, there have been so many violent racist attacks on Asian Americans recently that mainstream evening news networks are reporting on them! Across Europe and the Americas, countries are suspending Asian students and issuing Yellow alerts.</p>
<p>Alison Chen <i>Makes eye contact, emphasizes words carefully</i></p>	<p>This is why representation in film and television is so important. So people will learn to understand each other, so we don't live in fear and hate.</p>