

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.

PLEASE make a copy of this template before editing.

PERFORMANCE INFORMATION	
Project Title	Felix Tijerina Breaking Barriers by Opening Doors for Latin American
Student Name(s)	Mathew Montiel, Andrea Urbina, Monserrat Sandoval-Malherbe, Joel Santivañez, Aiden Anzaldua
Division	Senior Group Performance
Performance Runtime	9:45
Thesis	Felix Tijerina tore down the social, cultural, and language barriers of the Latino community with his philanthropic actions in his personal life and as President of LULAC. It is his contributions that influenced Lyndon B. Johnson to create a national education system that is still in use today.

PERFORMANCE OVERALL SCENARIO	
Story Setting(s)	Timeframe
West Side Museum, <i>The Original Mexican Restaurant</i> , Felix's Mexican Restaurant, Ganado High School	Late 1920's, Late 1950's, and Present Day(2020)
Story Synopsis	
The story of Felix Tijerina is a rare rags to riches story but there is so much more to Felix than his successful business ventures. In this performance we visit the West Side museum where we meet a Curator who teaches tourists about Felix Tijerina and his life. We go back in time and get to see up close the way Felix took Latino segregation into his own hands and used his wealth to give the youth a better chance at a successful life.	

CHARACTERS		
Character	Performer	Description/background for the character
Felix Tijerina	Aiden Anzaldua	Mexican American entrepreneur, businessman, and President of LULAC.
Isabel Verver	Andrea Urbina	A Mexican American student who becomes the first teacher for the Little School of 400.
Museum Curator	Mathew Montiel	The Curator of Westside Museum.

Mrs.Cadwell	Montserrat Sandoval	One of the owners of <i>The Original</i> Mexican Restaurant as well as Felix Tijerina's colleague.
Lyndon B Johnson.	Joel Santivañez	Senator Lyndon B. Johnson and soon to be president.
Young Latina Lady	Montserrat Sandoval	A low-class Mexican American high school graduate.
Tourist	Andrea Urbina	A regular tourist at Westside Museum.

OVERALL STAGE SETTING

Describe the Stage(s) of the Performance
Add Photo of Stage (if possible)

Color Use Scheme

Three custom built wooden frames built by Mathew Montiel holding two science boards to create the basis for our background. Two of the frames with science boards are wrapped in wood print contact paper. These two frames are used in various scenes and have different signs and table set-ups according to the scene. The other frame is used for the museum, using red science boards with historical primary source pictures and captions.

Background Design

We went with red, white, and blue colors to show Felix's patriotic feeling to the United States. We separated the boards for a more fluent transition between the scenes

Props

Table, two chairs, two table clothes, American flag, and podium.



COSTUMES & PROPS BY SCENE

Please add or remove costume & props by scene as needed. This is only a template.

Scenes # 2, 4, 6, 8, 10, 12,		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
<p>Curator: Black Suit and tie with Curator tag.</p> <p>Tourist: Typical tourist apparel. Converse, leggings, and a hoodie with the name of the museum on it (Westside Museum Hoodie from previous year).</p>	Background Design	We chose a red science board covered with various images of our topic, including Felix Tijerina, his restaurant, the Little School of 400, and LULAC. Under each picture there is a brief description of what the image entails.
	Props	N/A

COSTUMES & PROPS BY SCENE

Scene # 3		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
If costumes and props remain the same, write "same as scene # in the boxes below"		
<p>Felix: Black suit with black tie and "Manager" tag.</p> <p>Mrs. Caldwell: A formal black dress accompanied with a pearl necklace and black heels.</p>	Background Design	A poster hanging from a wall with the name of Mrs. Cadwell's restaurant, <i>The Original Mexican Restaurant</i> . As well as a table with two chairs.
	Props	"Manager" name tag

COSTUMES & PROPS BY SCENE

Scene # 5		
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
If costumes and props remain the same, write "same as scene # in the boxes below"		
<p>Felix: Black suit with black tie.</p> <p>Young Latina Lady: A casual green 1950's style dress accompanied with converse and a navy blue headband and belt.</p>	Background Design	A poster hanging from a wall with <i>Felix's Mexican Restaurant</i> on it. There is a table with a traditional red Mexican table cloth on it along with two chairs.
	Props	N/A

COSTUMES & PROPS BY SCENE

Scene # 7		
Costume(s) Visual(s) or Costume(s) Description(s) If costumes and props remain the same, write "same as scene # in the boxes below"	Set Design & Props	
Felix: Same as Scene 3	Background Design	The table cloth has been changed to an American flag and the sign hanging on the wall has changed to the LULAC emblem.
	Props	Podium with the LULAC emblem along with the LULAC motto <i>One for All and all for On</i>

COSTUMES & PROPS BY SCENE

Scene # 9		
Costume(s) Visual(s) or Costume(s) Description(s) If costumes and props remain the same, write "same as scene # in the boxes below"	Set Design & Props	
Felix: Same as Scene 3 Isabel: Yellow 1950s style dress with polka dots with white converse and frilly socks.	Background Design	The sign on the wall changed to Ganado High School emblem. Also the table changed from the American flag to a wood texture. The table and chairs are set to resemble a school setting.
	Props	N/A

COSTUMES & PROPS BY SCENE

Scene # 11		
Costume(s) Visual(s) or Costume(s) Description(s) If costumes and props remain the same, write "same as scene # in the boxes below"	Set Design & Props	
Felix: Black Suit with a Black Fedora Lyndon B. Johnson: Grey blazer with white shirt and khaki pants with cowboy boots	Background Design	The sign on the wall is the Ganado High School emblem. The table is still the wooden texture as scene 9. The table and chairs are set to resemble a school setting.
	Props	N/A

PERFORMANCE SCRIPT BY SCENES

Please add or remove scene pages as needed. This is only a template.

SCENE 1 - INTRODUCTION

Purpose of the Scene		Key Elements	
Introduction of the performance that sets the stage for the rest of the presentation.	Setting	N/A	
	Timeframe	Present day-2020	
	Characters	Mathew, Monse, and Andrea	
Summary of the Scene			
This scene is the introduction for the rest of the performance. Three team members will stand on the stage as themselves, they are not any "character" and set the mood for the performance.			

DIALOGUE - INTRODUCTION

Character & Action	Dialogue
Mathew <i>(Stage right)</i>	Not all wars are fought on the battlefield.
Montserrat <i>(Centerstage)</i>	While today, wars around the world are focused on political, economic, or territorial gain.
Andrea <i>(Stage left)</i>	Mexican Americans in post World War Two America are fighting a war simply for the right of recognition.

SCENE 2 - SCENARIO

Purpose of the Scene	Key Elements	
To introduce the audience to Felix Tijerina and why he is important in history.	Setting	Westside Museum
	Timeframe	2020-Present Day
	Characters	Museum Curator, Tourist
Summary of the Scene		
A brief introduction of what the Curator is going to be showing the Tourist in the museum and why it was significant to history.		

DIALOGUE - SCENE 2

Character & Action	Dialogue
Curator (Mathew) <i>(Walks in and at the end of speaking points to a picture on Felix Tijerina behind him on a show board)</i>	Welcome to West Side Museum. Today, we are introducing an exhibit highlighting Mexican Americans and the segregation and discrimination they endured in 20th century America. Many had migrated to start a new life, but sadly, as they entered the land of “opportunity” they were met with hate, violence, and disparity in all areas including education. One man rose from the fields and was able to break the barrier of poverty to become a wealthy influential business man. His name, Felix Tijerina.
Tourist (Andrea) <i>(Facing slightly towards the narrator)</i>	Why is Felix Tijerina so important?
Curator (Mathew)	Felix decided to give back to assist generations of Mexican Americans so that they could also break these economic, cultural, and racial barriers.
Tourist (Andrea)	That's interesting. I've never heard of Felix Tijerina.
Curator (Mathew) <i>(The last word “finally” is said at the same time as Felix for a smooth transition into the next scene. Both Curator and Tourist leave right after “finally.”)</i>	Yes, it's hard to believe that Felix began in the sugarcane fields of Sugarland, Texas. He and his family slowly migrated their way from rural America to urban America. Felix, through various jobs, hard work, and determination, found his way into the heart of Houston, Texas where he finally...

SCENE 3 - SCENARIO

Purpose of the Scene	Key Elements	
To inform the audience about Felix's early days as a restaurant worker.	Setting	<i>The Original Mexican Restaurant</i>
	Timeframe	Late 1920's
	Characters	Felix Tijerina, Mrs. Caldwell
Summary of the Scene		
We get an understanding of Felix's background and origin when it comes to business matters.		

DIALOGUE - SCENE 3

Character & Action	Dialogue
Felix (Aiden) <i>(Sits at nearby chair)</i>	Finally , I'm the manager of a restaurant!
Mrs. Caldwell (Montserrat) <i>(Sits at nearby chair)</i>	George and I are extremely proud of you! I remember when you were 12 years old starting off as a busboy here, you couldn't even speak English!
Felix (Aiden) <i>(Hands over nametag to Mrs. Caldwell)</i>	Yes, Mrs. Caldwell, I remember those days well and the struggles I went through, but little by little I learned everything there was to know about the restaurant and even went to night school to learn English. Now, I'm ready to open up my restaurant. I will be putting in my resignation.
Mrs. Caldwell (Montserrat)	Where are you planning to establish the restaurant?
Felix (Aiden)	It will be around Main Street.
Mrs. Caldwell (Montserrat) <i>(Surprised)</i>	That is a daring move... I mean-
Felix (Aiden)	I know what you mean Mrs. Caldwell. It is a very daring move to be the first Mexican American to open a restaurant on the Anglo side of town but I believe I can bring both Anglos and Tejanos together and unify this great state of Texas. It'll break the barrier of resistance between these two groups.
Mrs. Caldwell (Montserrat)	If there's anyone who can do it, it is you Felix.
Felix (Aiden) <i>(Both Mrs. Caldwell and Felix exit after this line)</i>	Thank you, Mrs. Caldwell.

SCENE 4 - SCENARIO

Purpose of the Scene	Key Elements	
The purpose of the scene is to show how Felix was involved in various communities that were not just Latino Communities as well owning a successful chain of restaurants.	Setting	Westside Museum
	Timeframe	2020-Present Day
	Characters	Museum Curator, Tourist
Summary of the Scene		
Curator explaining how Felix established himself as a businessman and was involved in associations		

DIALOGUE - SCENE 4

Character & Action	Dialogue
Curator (Mathew) <i>(Pointing to pictures of the restaurant on the board)</i>	His restaurant was called The Mexican Inn, and he later opened up a chain of 7 restaurants called Felix, with most of them concentrated in the Houston area. The restaurants were utilized to host various groups and clubs of both Mexican and Anglo associations.
Tourist (Andrea)	Why is that important?
Curator (Mathew) <i>(Points to pictures of Felix and various organizations)</i>	Well, Felix would host Latin organizations and clubs that would endeavor in civic duties like voter registration, and voter education, as well as promoting Mexican culture by celebrating traditional Mexican holidays, music, and dance. It was the beginning of bi-culturalism, having pride in both cultures you belong to.
Tourist (Andy)	So he also participated in Anglo American associations?
Curator (Mathew) <i>(The last word "community" is said at the same time as Young Latina Lady for a smooth transition into the next scene. Both Curator and Tourist leave right after "community.")</i>	Yes. In fact, he was often the only Mexican member in those organizations to be invited, but he opened the door for other Tejanos to join later therefore showing them how to become active participants in their government. He also used his wealth and influence to help the community.

SCENE 5 - SCENARIO

Purpose of the Scene	Key Elements	
To show Felix's philanthropy when it came to youth education.	Setting	Felix's Mexican Restaurant
	Timeframe	1930's
	Characters	Felix Tijerina, Young Latina Lady
Summary of the Scene		
A young Latina lady asks Felix for assistance in attending college.		

DIALOGUE - SCENE 5

Character & Action	Dialogue
Young Latina Lady (Montserrat)	Community is very important to us Don Felix, and you have helped by providing jobs, advice, and support to many of us. I just graduated high school and want to go to college but...
Felix (Aiden) <i>(sits, and gestures for the young Latina lady to sit down as well)</i>	Yes, of course; I will help get you to college, but I expect hard work and a commitment to pay it forward. You will owe me a favor. I want you to join my group. We go from school to school and talk to the children about the importance of not quitting school. I am not a good example since I did not finish school, but the guys who have completed high school are perfect examples. Will you join us?
Young Latina Lady (Montserrat) <i>(exits)</i>	Yes, Don Felix, of course. Thank you!
Felix (Aiden) <i>(Towards audience)</i> <i>(exits)</i>	It warms my heart to help our people, especially when it has to do with education. Education is key, yet so many kids stop going to school by 3rd grade because of the language barrier. Luckily, I know a way to fix this.

SCENE 6 - SCENARIO

Purpose of the Scene	Key Elements	
To introduce to the audience, using a museum, Felix Tijerina's role in LULAC as well as the Little School of 400.	Setting	Westside Museum
	Timeframe	2020-Present Day
	Characters	Museum Curator and Tourist
Summary of the Scene		
Curator and Tourist discuss Felix Tijerina's plan to help students with their education.		

DIALOGUE - SCENE 6

Character & Action	Dialogue
Curator (Mathew) (Points to picture of LULAC symbol)	Community programs had given him first-hand knowledge of the plight of Tejano children struggling in school and in the community. He wanted to do something about the problem but never had the authority to do so until 1956 when Felix Tijerina was sworn in as president of LULAC.
Tourist (Andrea)	Wait, what is LULAC?
Curator (Mathew) <i>(The last word "everything" is said at the same time as Felix Tijerina for a smooth transition into the next scene. Both Curator and Tourist leave right after "everything.")</i>	LULAC stands for the League of United Latin American Citizens. By 1956, the league was very influential and had the name recognition needed to bring Felix's idea to fruition. With the help of LULAC, a program founded by Tijerina would teach Tejano children basic English vocabulary of about 400 words. It would be known as the Little School of 400, and Felix knew it would change everything .

SCENE 7 - SCENARIO

Purpose of the Scene	Key Elements	
To show Felix's plans for LULAC and specifically focusing on the Little School of 400.	Setting	LULAC Convention
	Timeframe	1956
	Characters	Felix Tijerina
Summary of the Scene		
Felix Tijerina gives a speech about his educational plan.		

DIALOGUE - SCENE 7

Character & Action	Dialogue
Felix (Aiden) <i>(Points to the LULAC motto on the wall along with the LULAC crest.)</i>	Everything changes starting today. As president of LULAC, my dream is to see Tejanos and Anglos working together to build a bi-cultural society where we all treat each other equally. I present to you the Little School of 400, an English Language program that will teach Hispanic children the essential vocabulary in just 400 words. The program will be aired every day over the radio and within 6 weeks, these children will be ready to enter school and present themselves as equal Americans. With this program, we begin the long journey to our rights and the journey to our dreams. ONE FOR ALL AND ALL FOR ONE!

SCENE 8 - SCENARIO

Purpose of the Scene	Key Elements	
Using the museum setting to introduce Isabel Verver and her role in the Little School of 400.	Setting	Westside Museum
	Timeframe	2020-Present Day
	Characters	Museum Curator, Tourist
Summary of the Scene		
Curator and Tourist discuss Isabel Verver.		

DIALOGUE - SCENE 8

Character & Action	Dialogue
Tourist (Andrea)	Wow, so Mexican kids would turn on the radio every day to learn English?
Curator (Mathew) <i>(Pointing to a school picture of Isabel Verver)</i>	Well, not exactly. When Felix announced his plan, news spread very fast and eventually made its way into an article read by Isabel Verver. Isabel knew right away that she wanted to help and contacted Felix immediately.
Tourist (Andrea)	Why was she so interested in helping?
Curator (Mathew) <i>(Pointing to a picture of Isabel Verver teaching children for the Little School of 400. Tourist exits with the Curator following afterwards.)</i>	Well as a girl, Isabel did not know a single word of English. Because of the language barrier, she often suffered from humiliation and embarrassment to the point where she even peed herself simply because she could not communicate her needs to the teacher. She knew that other children were suffering as she had. Felix's original plan was the radio school system called La Escuelita Del Aire, but when Isabel volunteered to be the teacher, the school-based pilot program took precedence as the Little School of 400.

SCENE 9 - SCENARIO

Purpose of the Scene	Key Elements	
To show Felix trying to expand The Little School of 400 into a statewide program and the inner struggles he went through to make Little School of 400 possible. Also to introduce Isabel and the impact she had on the Little School of 400	Setting	Ganado High School
	Timeframe	1950s
	Characters	Felix Tijerina, Isabel Verver
Summary of the Scene		
Felix and Isabel discuss the pilot program for Little School of 400 and Felix's concerns with his criticsizers.		

DIALOGUE - SCENE 9

Character & Action	Dialogue
Felix (Aiden)	Isabel, good morning.
Isabel (Andrea)	Good morning, Don Felix! I am so glad I can help with this program. I don't want other children to be humiliated as I was.
Felix (Aiden) <i>(Both Isabel and Felix sit down)</i>	I am deeply sorry for what happened to you in the past. That is why I am relieved your principal Mr. Ozmet let us use Ganado High School as the site for our pilot program so this type of discrimination can end once and for all. How is the program going?
Isabel (Andrea)	Fortunately, more and more students have been joining my class. My students have been learning so much!
Felix (Aiden)	That's great. My goal is to lobby for the eventual passage of this educational program into a statewide initiative. LULAC has set up an educational fund to help with this endeavor. I have had several meetings with Governor Daniels and other members of various state educational committees to discuss this venture as well. A demonstration from your students will help.
Isabel (Andrea)	Yes, we can do that. How are your travels and meetings going?
Felix (Aiden)	If I am being honest, it has been hard. Some people do not believe in my cause and have discouraged me, especially John Herrera, who is very influential in LULAC.
Isabel (Andrea)	It's ok, I'm sure their insults are empty. Don't listen to them.

Felix (Aiden) <i>(Stands from his chair, visibly upset)</i>	They call me vendido! A sell out! I have been labeled a white man's Mexican. They say I betrayed my family, culture, and community to the Anglos. Mr. Herrera claims that our school is a setback to segregated schools!
Isabel (Andrea) <i>(Goes to Felix to try and calm him down)</i>	Felix, you have betrayed no one! You have even used your own personal money to help set this up. What you are doing has helped so many young Tejano boys and girls.
Felix (Aiden)	You are right. Thank you, Isabel. I will try my best.

SCENE 10 - SCENARIO

Purpose of the Scene	Key Elements	
To inform the audience on the impact the Little School of 400 had nationally as well as introduce Lyndon B. Johnson's involvement with the program.	Setting	Westside Museum
	Timeframe	2020-Present Day
	Characters	Museum Curator, Tourist
Summary of the Scene		
Curator discusses the initial successes of the Little School of 400.		

DIALOGUE - SCENE 10

Character & Action	Dialogue
Curator (Mathew)	LULAC, with the guidance of Felix, made a demonstration film titled <i>Forgotten Minds</i> . Despite the criticisms, Felix worked on lobbying his Little School of 400 and eventually reached his goal of creating a statewide program with the passage of House Bill 51 and Senate Bill 62.
Tourist (Andrea)	Wow, that's amazing!
Curator (Mathew)	Yes, and it didn't go unnoticed. Felix and the program received lots of attention - especially from Time magazine - which brought the program and the plight of Mexican Americans into the National spotlight.
Tourist (Andrea) <i>(Pointing to a picture of Lyndon B. Johnson, surprised)</i>	Is that President Lyndon B. Johnson?
Curator (Mathew)	Yes it is, but during that time he was Senator Lyndon B. Johnson. He had been invited by LULAC to be the guest speaker at its annual national conference.
Tourist (Andrea) <i>(As if reading the museum writing)</i>	Wow, and it says here that Felix was still the president of LULAC when he took this opportunity to show Senator Johnson how LS400 was breaking the language barrier and opening opportunities for success.

SCENE 11 - SCENARIO

Purpose of the Scene	Key Elements	
The purpose of this scene is for Felix to show Senator Johnson Ganado High School and how the Latino community is struggling.	Setting	Ganado High School
	Timeframe	June 28, 1958
	Characters	Felix, Senator Johnson
Summary of the Scene		
Felix Tijerina brings Senator Johnson to Ganado High School where he shows the struggling Latino community and how they could use the help of the Little School of 400.		

DIALOGUE - SCENE 11

Character & Action	Dialogue
Felix (Aiden) <i>(Felix and Senator Johnson walk in together talking about Ganado High School)</i>	Success is what we have here, Senator. This classroom serves not only children with limited English, but children with limited educational opportunities as well. The Little School of 400 has expanded to serve students who have had very little exposure to anything related to school
Senator Johnson (Joel) <i>(shocked)</i>	Do you mean to say that many of these students have never held a book or even a pencil for that matter?
Felix (Aiden)	That is correct Senator. When the state of Texas incorporated the Little School of 400 into law, we made sure to make the program broader in scope and easily accessible.. People are now holding classes at non traditional locations such as community centers, church halls, and privately owned buildings.
Senator Johnson (Joel)	That is a very interesting concept... bringing the school to the children. You know, I was a teacher here in Texas for several years in what was then designated as a Mexican school. I was often frustrated as a teacher because I felt I could not reach my students. I definitely see the benefits of a program like this.

SCENE 12 - SCENARIO

Purpose of the Scene	Key Elements	
The purpose of this scene is to conclude the performance by re-emphasizing why Felix Tijreina was so important to history and the impact he left on society past and present.	Setting	Westside Museum
	Timeframe	Present Day (2020)
	Characters	Tourist, Curator, Young Tejano Lady, Isabel, Lyndon B. Johnson, Felix Tijerina
Summary of the Scene		
The end of the performance. Characters we have seen from past scenes come out to summarize Felix's importance on the lives of Latin Americans throughout America.		

DIALOGUE - SCENE 12

Character & Action	Dialogue
Tourist (Andrea)	Wow, I didn't know our President LBJ had such a close connection to the Mexican community.
Curator (Mathew) (Points to Project Head Start logo)	In the future, Johnson would launch a program known as the War on Poverty. An integral part of the War on Poverty was Project Head Start, based on the Little School of 400.
Tourist (Andrea)	I have heard of Project Head Start. My aunt is a teacher for a Head Start center. It's an educational program for children who live in low-income situations and also provides health, nutrition and parent involvement services, right?
Curator (Mathew)	Yes! Head Start has become the national version of Felix's Little School of 400. Well, this is the end of our tour. Today, we learned about how one man could break down many barriers. We learned about the difficulties our Tejano culture experienced and about the man who rose up to make a better life for his people. Sadly, on September 4th 1965, Felix Tijerina died in bed of a heart disease. He dedicated his life to the next generation of Mexican Americans and worked hard to convince Texas leaders that they could make a difference in the lives of ALL Texans. Not only did he go against social norms of the time, but he broke barriers by-

CLOSING SCENE

Young Latina Lady (Montserrat)	Encouraging Latinos to step out of the fields and into civic organizations.
Isabel (Andrea)	By starting the Little School of 400 and breaking the language barrier that hindered Mexican Americans children education and guiding them to a promising future.
Lyndon B. Johnson (Joel)	By inspiring me to expand the Little School of 400 into a national program - Project Head Start
Felix (Aiden)	By using my wealth and influence to open doors for other Mexican Americans to give them the strength to break their own barriers in a society that encourages us to keep them up. But now I must pass the torch to the next generation. May you be...
Young Latina Lady (Montserrat)	Strong...
Isabel (Andrea)	Fearless...
Lyndon B. Johnson (Joel)	Independent...
Curator (Mathew)	Proud...
Felix (Aiden)	...As you break your own barrier to a brighter tomorrow. One for all-
Full Cast <i>(raising their right fists to the sky, in unison)</i>	-AND ALL FOR ONE!

Felix Tijerina Breaking Barriers by Opening Doors for Latin Americans

Aiden Anzaldúa
Monserrat Sandoval-Malherbe
Joel Santivañez
Andrea Urbina
Mathew Montiel

Senior Division
Group Performance
Process Paper: 500
Process Paper

When we learned the theme was *Breaking Barriers*, a lot of topics came to mind - different movements, Supreme Court cases, world records, and the like. However, we soon realized that we wanted to choose a topic that was personal to us; specifically, something concerning Tejano Latino rights. It was then that we stumbled across the League of United Latin American Citizens (LULAC). Looking through their history, we noticed a very important project that they started called The Little School of 400 (LS400) and the future national version called Head Start. At the time the president of LULAC was Felix Tijerina; we thought Tijerina's involvement in the LS400 would narrow down the topic into something we could make a 10 minute performance on.

We began our research by looking through LULAC's website to learn about their history, and more specifically, the LS400. We also looked at the Texas State Historical Association (TSHA) website to look for general information on Felix Tijerina. Looking through our first sources, we noticed that there was one book that seemed like an important source for this project called *Mexican American Odyssey*, which describes in detail about Felix Tijerina's life and legacy. Using this book, as well as interviews with LULAC members, newspaper clippings, and more, we pieced together the events that led up to the founding of the LS400 and how it became a national project. The *Portal to Texas History* and the *Houston Public Library* archives were a great help of finding these primary sources to implement to our performance.

We decided on the performance category because we are comfortable with a dramatic performance. All of us are in theatre and have done performances for history fair before, so we are familiar with this category. We believe that a performance can not only inform the audience about the conflicts Felix Tijerina faced as a Mexican-American, but also portray the emotional aspect of the situation. Once we had all our research together, we started by making an outline of our script. Then after deciding what key elements and important information to use, we were able to clean up and narrow down little details we felt would add to our project.

Our topic relates to the theme *Breaking Barriers* as not only breaking language barriers but also cultural, economic, and racial barriers. Felix Tijerina broke these barriers by establishing his very own restaurant chain that was often used as a mecca for both Anglos and Mexican-Americans. By having these two cultures interact,

his restaurant promoted and celebrated biculturalism. Felix Tijerina achieved other accomplishments as well, including establishing the Little School of 400 (LS400), being LULAC's president for four years, and being on various Anglo and Latino organizations. One of his proudest accomplishments was the LS400. This educational program helped thousands of Tejano children learn 400 basic English words, thereby breaking the language barrier. It provided them the tools necessary to succeed in their future educational endeavors like how LS400's national successor, Head Start, does today.

Annotated Bibliography

Primary Sources

"A 400 Word Start." *Time*, 17 Aug. 1959.

This Article from *Time* magazine takes us back to the time of Tijerina and shows us what it was like to be a Mexican-American growing up in America. We learned how Felix rose up and worked hard to learn english and become a successful business man. We also learned that Felix had ideals that went against the social norm of the time such as that Mexican parents were to blame for their children not learning english and dropping out. Through this mindset of ideals and hard work the article takes us through Felix's accomplishments and what the future holds for growing Mexican-Americans. This article was beneficial to our performance by giving us facts about Felix's accomplishments, goals, and ideals throughout his career.

Alexander, Louis. "Texas Helps Her Little Latins." *Saturday Evening Post*, 17 Aug. 1959, pp. 30-31 and 54-55, <https://www.saturdayeveningpost.com/flipbooks/issues/19610805/>.

This report on Felix Tijerina and Isabel Verver gives us very detailed information on the school and the life of Isabel Verver. We were able to get many quotes and in addition the way she grew up and the problems she dealt with. With this information, we were able to add to our script an emotional aspect to Isabel and give her character much more meaning. This along with Time magazine made LS400 nationally known.

Bmears. "LBJ in Cotulla." *Lbjmuseum.com/*, *Lbjmuseum.com/*, 18 Sept. 2015, <https://lbjmuseum.com/lbj-in-cotulla/>.

This article by the Lyndon B. Johnson museum gave us more information on LBJ's contributions to the Mexican American community in Cotulla, Texas as well as providing a photo of LBJ teaching at a Mexican School. His involvement in Welhausen School influenced his view on the Little School of 400 and encouraged him to make Head Start. We decided to include this in our primary resources because despite the article itself being a secondary source, we used the picture of Lyndon B. Johnson with children from the Mexican school he taught at for our Museum scenes in our performance.

Campos, Tony. Interview by (unknown). *Houston Public Library*, Jan. 12, 1989.

This interview is with Tony Campos, one of the figures that helped LULAC with the Little School of 400. This gave us first-hand accounts of Mexican-American discrimination at the time as well, helping us with the historical context of this time period.

David, et al. "[Clippings about the Little School of 400, 1960]." *The Portal to Texas History*, Laredo Times, 5 Sept. 2012, texashistory.unt.edu/ark:/67531/metaph250604/m1/2/.

This newspaper article clipping from the Houston Press highlights Felix's Little School of 400 and its impact on the surrounding community. The source also gave us more detailed information on how the school functioned, the application process, and the school district that helped the school form. The article was written by David Lopez and added to our performance by allowing us to present and inform our audience with an in-depth and detailed explanation of the Little School of 400

Felix Tijerina. Houston Public Library. Photograph, 1961.

This photograph of Felix Tijerina is one of the many used for our museum display in our performance. Furthermore, this picture captures his charisma as well as giving us a good example of his dress and appearance. These physical aspects of Tijerina aided us in our appearance, dress, and makeup for the actor for a better portrayal of Tijerina.

Find Your School, Yearbooks and Alumni Online.” *Classmates*, Taylor Publishing Co.,
<https://www.classmates.com/siteui/yearbooks/242966?page=11>

This website helped us by allowing us to see the actual 1957 yearbook from Ganado High School. This allowed us to see the fashion trends of this time period. This yearbook was also very important for finding a picture of Isabel Verver’s face at the time of her work in the Little School of 400 as well as finding a picture we could use of Ganado High School’s principal, Pat Ozment. These two pictures were used for the museum setting of our performance.

Head Start. Office of Economic Opportunity, 1960, https://www.texasarchive.org/2010_00038.

This is a propaganda video promoting the Head Start program when it was first starting. It explained that this program is part of Lyndon B Johnson’s War on Poverty and claims that it will better the nation by providing equal opportunities for low-income children. These opportunities come in education, health, and general way of life. This promotional video gave us a better grasp of what LBJ’s original concept of Head Start is.

Hernandez, Alfred. Interview by (unknown). *Houston Public Library*, Nov. 27, 1984.

This interview is with Alfred Hernandez, one of the prevalent figures of LULAC at the time of the founding of the Little School of 400. It helped us learn his involvement with LULAC as well as his time working with Felix Tijerina bringing the LS400 project to fruition.

Herrera, John J. [Draft of article by John J. Herrera - 1956-10-22], text, October 22, 1956;
(<https://texashistory.unt.edu/ark:/67531/metaph250569/>: accessed April 8, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Houston Metropolitan Research Center at Houston Public Library.

This letter by John Herrera is important because it shows a piece of the conflict between Herrera and Felix Tijerina. They were both very influential to LULACs early stages but had different ideas on how to handle things. Felix was a businessman at heart and the way he handled things shows that. However, Herrera was more for the ‘common man’ and believed that Felix’s beliefs did not reflect those of the average Latino. This is one of the reasons why Herrera called Felix a ‘vendido’ (“sell-out”) to the Anglos, something that we portrayed in our performance.

Houston Public Library Digital Archives, Houston Public Library Digital Archives, 2016,
<https://cdm17006.contentdm.oclc.org/digital/collection/p17006coll21/id/0/rec/1>.

This film, *Forgotten Minds*, was used to promote the Little School of 400 to teach English to Mexican-American Children. The film was then later shown to the House of Education committee to show them why the project was a good idea. The film was able to provide us with information on how the classes went about and what some of the children went through when they didn't know English.

Kaplowitz, Craig Allan. *LULAC, Mexican Americans, and National Policy*. Texas A & M University Press, 2005.

This book gave us a different perspective of Felix's Mexican American movement. We were able to see his years of service as a businessman and his time being LULAC's president through the eyes of the people that surrounded his life. This new way of looking at things amped up our performance because we were able to tell Felix's story not only through his eyes but through those who experienced his deeds.

League of United Latin American Citizens. *LULAC News*, Volume 25, Number 3, January 1958, periodical, January 1958; Laredo, Texas. (<https://texashistory.unt.edu/ark:/67531/metaph221894/>: accessed April 8, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Houston Metropolitan Research Center at Houston Public Library

This source is a periodical known as *LULAC News*. The cover shows a picture of Isabel Verver helping children in the classroom. We were able to use it in our performance as part of the board for our museum set, and it shows us that she cared and worked with these children. The article within the periodical showcased the Little School of 400 and Miss Vever's day to day activities with her students.

League of United Latin American Citizens. *LULAC News*, Volume 25, Number 4, March 1958, periodical, March 1958; Laredo, Texas. (<https://texashistory.unt.edu/ark:/67531/metaph221897/m1/5/>: accessed

December 28, 2019), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Houston Metropolitan Research Center at Houston Public Library

This LULAC News periodical provided us with how LULAC promoted and talked about the Little School of 400 within its own media. It also provided us with a picture of Isabel Verver teaching at the Little School of 400 in Ganado, Texas, which we used for the Museum setting of our performance.

Library, Texas Legislative Reference. "Legislative Reference Library: Legislation: Search Results." *Legislative Reference Library | Legislation | Search Results*, lrl.texas.gov/legis/billSearch/BillDetails.cfm?legSession=56-0&billTypeDetail=HB&billnumberDetail=51&submitButton=Search+by+bill.

This website gave us access to House Bill 51. As mentioned in our performance, House Bill 51 is a state bill that when passed into law made Felix's Little School of 400 into a statewide program. Not only was this a big leap for the school but it was also a chance for the school to be available to more kids statewide. This bill added to our performance by giving us the reason the school was able to spread the way it did.

Litterist Photo. [Photograph of the Mexican Inn baseball team], photograph, April 15, 1934; (<https://texashistory.unt.edu/ark:/67531/metapth222532/>; accessed November 17, 2019), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Houston Metropolitan Research Center at Houston Public Library.

This photograph shows the baseball team that Felix Tijerina sponsored. This baseball team was one of the first Mexican American teams. "The Mexican Inn Baseball Team" competed with Anglo American teams and became successful over time. In addition, one member of this team, Ramon Sustainita later continued to play outside the team. All of this led to media coverage stating that they were capable of competing against Anglo teams. It helped us get a better understanding of Felix Tijerina's background.

Lopez, et al. "[Clippings about the Little School of 400, 1960]." The Portal to Texas History, Laredo Times, 5 Sept. 2012, <https://texashistory.unt.edu/ark:/67531/metapth250604/>.

This newspaper article was one of the first publications of the Little School of the 400, which talked about the qualifications to be in the program as well as how it would be implemented into cities and how taxes would be used to fund it.

"MSS0108-178." *Houston Public Library Digital Archives*, cdm17006.contentdm.oclc.org/digital/collection/images/id/4387/rec/10.

This is a picture of the Little School of 400 class and a teacher. The picture shows us how the class functions and the setting of the school. We used this picture in our performance because it helps us describe the school with detail, as well as showing us how many kids were present.

“*Pancho*.” Office of Economic Opportunity, 1967,

<https://www.humanitiestexas.org/archives/digital-repository/pancho-1967>.

This is a short film made by the US government to promote and show how Head Start can impact low-income families positively. It showed the story of a boy named Pancho, and how his declining health was diagnosed and helped by Head Start’s health program. This helped mention how Head Start can help children in ways that are not just educational, but nutritional and social as well.

Percle, Alexis. “LBJ: From Teacher to President.” *National Archives and Records Administration*, National Archives and Records Administration, 5 Mar. 2017, prologue.blogs.archives.gov/2017/03/05/lbj-from-teacher-to-president/.

This article from the National Archives gave us greater insight into Lyndon B. Johnson’s early life. More specifically, how he got to become a teacher at a Mexican School in Cotulla, Texas, and how that impacted his decisions as President. He was able to teach his students English and give them opportunities that they would never have had before like debate clubs and athletic teams, and he would even give them materials that they needed like toothpaste and school supplies. This opened his eyes to how disadvantaged minority schools are and helped him make laws to help kids in education - these being the Elementary and Secondary Education Act and potentially Head Start.

Photograph of Lady Bird Johnson Visiting a Classroom for Project Head Start, 03/19/1966. Lyndon B. Johnson Presidential Library, 19 March 1966.

This picture shows the involvement of Lyndon B Johnson's wife, Lady Bird Johnson in Head Start. The White House clearly wanted this program to succeed and therefore promoted it via school visits like these.

Picture of Children Participating in the Little Schools of the 400 Project. Houston Digital Library.

This is a photo of children in Sugarland, Texas participating in the Little School of 400 program. The photo helped us understand one of the many environments the children were in while participating in this program. We used this photograph for the Museum scenes in our performance.

Rozumaiski, Ted. *First Lady Jackie Kennedy, President John F. Kennedy, Lady Bird and Vice President Lyndon Johnson Attend a LULAC Dinner in Houston.* Houston Chronicle, 21 November 1963.

This image is of President John F. Kennedy, Vice President Lyndon B. Johnson, and their spouses at a LULAC convention. Their attending the convention shows the White House's commitment to helping Latin Americans. It also foreshadowed Lyndon B. Johnson's War on Poverty initiative and the creation of the Head Start program. This image is also used on our Museum board in our performance.

Schlueter, Frank L. [Club Cultural Recreativo México Bello - 1934], photograph, January 7, 1934; (<https://texashistory.unt.edu/ark:/67531/metaph222508/>; accessed December 29, 2019), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Houston Metropolitan Research Center at Houston Public Library.

This photograph is of Club México Bello, one of the many Latino organizations that visited Felix and his restaurant in the 20th century. Organizations like these visiting Felix's restaurant made the restaurant unique and let Mexican culture spread to the main Houston area.

Secondary Sources

Blanton, Carlos Kevin. *George I. Sánchez: the Long Fight for Mexican American Integration*. Yale University Press, 2014.

This book gave us an insight and a different perspective on the fight for Mexican American integration. The book included how people viewed the fight and how Americans reacted to the Mexican Americans standing up for their rights. With this information, we were able to add different political views into our performance, which overall added to the variety of information in our play.

“Evaluating the Success of the Great Society.” *The Washington Post*, WP Company, www.washingtonpost.com/wp-srv/special/national/great-society-at-50/.

This evaluation of Lyndon B. Johnson’s Great Society gave us specific insight on the program’s continuous impact on Civil Rights, Education, Healthcare, Immigration and more. It showed us what these 200 legislative pieces have done in our country.

H., Thomas. “LITTLE SCHOOL OF THE 400.” *The Handbook of Texas Online* | Texas State Historical Association (TSHA), 15 June 2010, <https://tshaonline.org/handbook/online/articles/kdl02>.

This website gave us general information on the Little School’s founding and more. This website is where we found out the pilot program was in Ganado, Texas and its ties to Isabel Verver. We used this site as the basis of our information for our performance.

“Head Start Timeline.” *ECLKC*, Head Start, 16 Feb. 2019, <https://eclkc.ohs.acf.hhs.gov/about-us/article/head-start-timeline>.

This timeline gave us background information on Head Start that was necessary to understand what this program has done and how it has come about during Lyndon B. Johnson’s presidency and beyond.

“History.” *LULAC*, <https://lulac.org/about/history/>.

This section of the LULAC website really guided our introduction. We had access to information about LULAC’s complete history and the timeline of their formation. This webpage gave us basic information about LULAC, helping us begin our project.

History.com Editors. "Great Society." *History.com*, A&E Television Networks, 17 Nov. 2017, www.history.com/topics/1960s/great-society.

This *History.com* article gives us a useful summary of what Lyndon B. Johnson's "Great Society" idea was and how he tried implementing these ideas throughout his presidency, including the War on Poverty, Healthcare, and Education. The article also mentions how the Vietnam War got in the way of funding a majority of the War on Poverty, which gave us some insight on why this program has been rarely discussed and largely ignored in mainstream society as well as the historical context of other historical events that occurred in this time.

Hudson, David. "This Day in History: The Creation of Head Start." *The National Archives and Records Administration*, National Archives and Records Administration, 18 May 2015, <https://obamawhitehouse.archives.gov/blog/2015/05/18/day-history-creation-head-start>.

This article by the White House gives us a brief description of how Head Start came to be and the impact that it still has on us today, over fifty years later. This also gave us access to primary sources such as the "Pancho" short film and the LBJ Library.

Kreneck, Thomas H. *Del Pueblo: a History of Houston's Hispanic Community*. Texas A & M University Press, 2012.

This book gave us an overview of the historical landmarks in the Hispanic culture throughout many years. This source also touched on the impact that Felix Tijerina had on the future of the Mexican-American youth with the Little School of the 400 and LULAC.

Kreneck, Thomas H. *Mexican American Odyssey: Felix Tijerina, Entrepreneur & Civic Leader, 1905-1965*. Texas A & M University Press, 2001.

This book gave us a detailed understanding of his life and his involvement in the enhancement of the Mexican-American culture throughout a long period of time. It also shows his place in starting the Little School of the 400 to help abolish the language barrier for the young Mexican-American citizens. In addition, it also touches base on Felix's personal life leading up to his death.

Leftwich, David. "The Story Behind A Houston Culinary Icon." *Rice Kinder Institute for Urban Research*, Kinder Institute, 31 Jan. 2018, <https://kinder.rice.edu/2018/01/31/the-story-behind-a-houston-culinary-icon>.

This website explains the early life of Felix Tijerina as well as how his restaurant came to be. This information came in handy for the introduction of Felix Tijerina in the first few scenes of our performance.

León Arnoldo De. *Ethnicity in the Sunbelt: Mexican Americans in Houston*. Texas A & M Univ. Press, 2001.

The information in this book aided us by showing how Houston has developed and changed over time. It also showed what many Mexican-American students had to endure while they were at school, as well as give an in-detail timeline of the changes and events throughout Houston during the time.

“LULAC's Milestones.” *LULAC*, <https://lulac.org/about/history/milestones/>.

The Milestones page of the LULAC website helped show us an organized timeline of the many milestones and accomplishments that LULAC had achieved over time. In addition, it also showed the many struggles LULAC faced throughout the years. This page also introduced to us how Felix Tijerina started up the idea and funded the very first Little School of 400.

Márquez Benjamin. *LULAC: the Evolution of a Mexican American Political Organization*. University of Texas Press, 1993.

This book showed us the vast and interesting history of one of the best known national organizations that represent Mexican-Americans and their political views. This book told about the American views that LULAC had told its members - to not stand out but to assimilate instead. It also helps focus on how the Little School of 400 and Felix Tijerina is a huge part of their history.

Matthews, Dylan. “Everything You Need to Know about the War on Poverty.” *The Washington Post*, WP Company, 26 Apr. 2019, <https://www.washingtonpost.com/news/wonk/wp/2014/01/08/everything-you-need-to-know-about-the-war-on-poverty/>.

This article from the *Washington Post* gave us a lot of information on Lyndon B. Johnson’s War on Poverty, including the programs it helped create and its impact on the poverty rate. This helped us understand what the government did under LBJ’s administration with the War on Poverty.

Swamplot. “Goodbye, Felix.” *Swamplot*, 24 Mar. 2008,

swamplot.com/goodbye-felix/2008-03-24/.

This website led us to a biography on Felix Tijerina and his restaurants. We learned how the restaurants promoted the assimilation of Mexicans into American society by means of food. This really opened our eyes to the many ways Tijerina would try to bring the Anglos and Mexicans together. We utilized this in our performance when we mention the unique ways he would attempt to merge the two cultures by means of his restaurant endeavors.

Wray, Dianna. "Founder Recalls Little School That Made a Big Difference." *The Victoria Advocate*, Victoria Advocate, 8 Mar. 2018, https://www.victoriaadvocate.com/news/education/founder-recalls-little-school-that-made-big-difference/article_2ffbb900-f2e6-5d38-93e7-8f1c417c2844.html.]

This article provided us with how the idea of Little School of 400 came about as well as Isabel Verver-De la Vega's impact on the educational program. They described her own shortcomings as a Spanish speaking student in America and her drive to be a teacher at the Little School of 400. With a short interview with Isabel in 2010, this article also gave insight on her thoughts of the Little School of 400.