

# pacific citizen

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Friday, September 20, 1985



Photo courtesy Calif. Council for the Humanities

Sankaijuku members, covered with white powder, perform on stage.

## Sankaijuku member killed in accident

SEATTLE—The remaining U.S. tour of the Tokyo dance troupe Sankaijuku has been canceled following the death of member Yoshiyuki Takada on September 10.

During a "hanging dance" performance in which four troupe members were suspended by rope from the top of the Mutual Life Building in Pioneer Square, Takada fell six stories when his rope snapped. He died soon afterward at Harborview Medical Center. He was an eight-year veteran of the five-member group.

Sankaijuku performs in the avant garde *buto* style of dance theater. In the hanging dance, troupe members, heads shaven, nearly naked and covered with

white powder, act out themes of birth and death while being lowered slowly to the ground with ropes tied around their ankles. It had been performed worldwide without incident until now.

The tour was to have been Sankaijuku's second in the U.S. The first began last year at the Olympic Arts Festival in Los Angeles.

This year's schedule had included appearances Sept. 12-14 at Meany Hall in Seattle, Sept. 20-21 at UC Berkeley, and Sept. 27 at Japan America Theater in Los Angeles. A spokesman for the group said there would be no performances for one year.

Refunds for the L.A. performance listed in last week's PC can be obtained by calling (213) 680-3700.

## Chinese American loses council race

NEW YORK—Despite the endorsements of Mayor Ed Koch and the New York Times, Virginia Kee lost to incumbent Miriam Friedlander in a bid to become the first Asian American on the city council.

The two vied for the Democratic nomination in the September 10 primary for the 2nd District (Lower Manhattan) council seat. Friedlander was seeking a fourth term on the council; Kee had served eight years on the Democratic State Committee—ironically, a post she was elected to with Friedlander's support.

Kee, a public school teacher for 20 years, had served on the Chinatown Planning Council and Community Board #3 and was vice chair of the New York delegation to the 1980 Democratic convention.

Kee claimed to have the experience necessary to represent the diverse district, which includes

Stuyvesant Town, the East Village, Little Italy, the Lower East Side, Soho and Tribeca as well as Chinatown.

She attacked the incumbent's 12-year record, saying, "Everything we have we have done without Miriam."

Friedlander, an opponent of Mayor Koch's policies, portrayed Kee as the "candidate of the rich."

"The Mayor has made it better for the rich in this community," said Friedlander. "She is his candidate. I want to make it better for the poor. That is why he wants to get rid of me."

Kee accused Friedlander of being too rigid and opposing development. "We are not going to make the whole city of New York into a class struggle between the rich and the poor," she said. "We need to bring in middle-income housing." Kee said she supported plans for luxury housing in Chinatown

## California assemblyman's comments spark protests

SACRAMENTO—During a September 12 debate over a bill that would provide \$750,000 in state matching funds to the Japanese American National Museum in Los Angeles, Assemblyman Gil Ferguson (R-Newport Beach) sharply criticized the proposal, drawing approving chants of "Rambo" from some of his Republican colleagues.

"I remind you of WW2," said Ferguson, a retired Marine lieutenant colonel. He added that Marine WW2 veterans collected "nickels and dimes" to build themselves a monument. "If the Japanese can't do that, they shouldn't have [a museum]," he declared.

At that point, several Republican legislators reportedly grouped around Ferguson and chanted "Rambo, Rambo, Rambo," a reference to the popular Sylvester Stallone film about a Vietnam vet who single-handedly battles the Vietnamese while rescuing POWs.

Assemblyman Richard Floyd (D-Hawthorne) called Ferguson's statement "nasty, low-living racist remarks."

"You are a disgrace making those kinds of remarks on the floor," he said.

In response to the incident, JACL called a press conference September 17 at its national headquarters in San Francisco. National director Ron Wakabayashi called on Gov. George Deukmejian to repudiate the behavior of Ferguson and the chanting assembly members and on Assembly Speaker Willie Brown to censure those involved.

Richmond city councilman David MacDiarmid said the council would consider a resolution repudiating Ferguson's remarks and the actions of the assemblymen.

Also speaking at the press conference were attorney Steve Doi; Chet Tanaka, 442nd RCT veteran and founding member of Go For Broke, Inc.; Shig Kihara, formerly of the Army's Military Intelligence school; Ann Saito Howden, former internee and a member of the S.F. Fire Commission; Carol MacDiarmid of Assemblyman Robert Campbell's office; and Louise Renne, S.F. Board of Supervisors.

Rep. Robert Matsui (D-Calif.), who represents the Sacramento area, sent a letter to Ferguson on

because developers were required to make amenities available to the community.

Both candidates claimed to represent the best interests of the Asian American community.

—from reports by the New York Times

September 13, saying, "Your remarks reveal a woeful ignorance of history which I can only believe has led to an incredible lack of sensitivity toward your fellow Americans." He demanded an apology.

Matsui, along with Wakabayashi in a separate letter, cited the contributions of Japanese Americans who fought in Europe and the Pacific during WW2.

In a statement issued in response to charges of racism, Ferguson said, "They are either misinformed as to what I actually said or they have chosen to misinterpret my remarks... I am a fiscal conservative. I do not believe that voting money from the public treasury to any private group or organ-

ization, the Japanese community included, is a proper expenditure of public funds." He added that he had also opposed a measure that would fund a museum commemorating the Holocaust.

"I am sorry that anyone would attempt to use me or my remarks to foment public divisiveness," he said. "My votes and voice were... not in opposition to any particular race, religion or group."

Authored by Sen. Art Torres (D-S. Pasadena) and passed by a 27-to-1 vote in the state senate, the bill will provide the funds if the city of Los Angeles commits \$1 million in matching funds for the museum. Despite the outburst in the assembly, the measure passed by a 57-to-20 vote.

## News in Brief

### L.A. Asians sign statement opposing Farrakhan

LOS ANGELES—The 70 labor, civil rights, religious and political leaders who signed a full-page ad in the September 13 L.A. Times denouncing Nation of Islam leader Louis Farrakhan included Harry Kajihara, JACL Pacific Southwest district governor; City Councilman Mike Woo; Lily Chen, former mayor of Monterey Park; and Stewart Kwok, Asian Pacific American Legal Center. Paid for by Jewish Federation Council of Greater L.A., the ad reads, in part: "Bigotry, whatever color or form it takes, deserves the unequivocal condemnation of people of good will." PSW regional director John Saito was among the speakers at a press conference held that day by American Jewish Committee. The protests were in response to a local appearance by Farrakhan, who has drawn criticism for, among other statements, speaking of the "wickedness of the Jews" and calling Judaism a "gutter religion."

### Women's commission protests 'Year of the Dragon'

LOS ANGELES—Members of the L.A. County Commission for Women have voted 7-4, with one abstention, to send letters of protest to MGM-UA and director Michael Cimino for the portrayal of an Asian American woman reporter in the film "Year of the Dragon." The motion, requested by Assn. of Asian Pacific American Artists and submitted by commissioner Miya Iwataki, focused on a scene of forced sex between the hero, a white detective, and the reporter. The film's message, said commissioner Sandra Klasky, is that "you can beat, batter and rape a woman and she comes up loving it." Commissioner Maria Avila, who had seen the film, disagreed about the scene, saying, "I think she enjoyed it. I don't think he really forced it."

### Boston policeman found guilty of misconduct

BOSTON—Detective Francis Kelly was found guilty September 6 of falsifying police records and using excessive force in arresting Chinese immigrant Long Guang Huang and was sentenced to a one-year suspension without pay, according to East West. Kelly had claimed that he was struck by Huang while arresting him for soliciting a prostitute, but witnesses said that Huang had simply been walking down the street when he was grabbed and hit by Kelly. Huang was acquitted of all charges August 23. Cindy Mark, an observer at Kelly's police hearing, quoted Kelly's attorney, Thomas Troy, as suggesting that Huang was a communist and saying, "I won't get too close to him because he might throw in a couple of karate punches." Michael Powers, Huang's attorney, said Troy's statements were "racist remarks."

### Episcopalians pass resolution supporting redress

ANAHEIM, Calif.—The Episcopal Church, at its 68th annual general convention, passed a resolution supporting redress bills HR 442 in the House and S1053 in the Senate on September 9. The resolution was introduced by members of Christ Episcopal Church in San Francisco. Speaking on its behalf were Dr. Don Nakahata, Dennis Delmond and Nigel Renton of the San Francisco Bay area; and Rev. Michael Yasutake and Rev. Dr. Christen Hovde of Chicago.

## Community Affairs

SEATTLE—Asian Pacific Women's Caucus hosts a reception for Irene Natividad, first Asian American chair of National Women's Political Caucus, Oct. 6, 4-6 p.m., at Prima Vera Gallery, 112 5th Ave. N. Info: Vera Ing at (206) 441-VERA.

"Visible Target," a documentary about Japanese Americans removed from Bainbridge Island during WW2, will be shown Oct. 9, 10 p.m. and Oct. 12, 2 p.m. on KCTS-TV, Ch. 9. "Unfinished Business," a film about the Yasui, Hirabayashi and Korematsu cases, will be shown Oct. 9, 10:30 p.m. and Oct. 12, 1 p.m.

"Song of the Imin," a TV documentary about Japanese immigrants in Hawaii, will be shown at Kawabe House, 221 18th S., Sept. 24, 6:30 p.m. for Japanese speakers, 8 p.m. for English speakers. The award-winning show was produced by Barbara Tanabe, a former Seattle newscaster now with KHON-TV in Honolulu.

WEST COVINA, Calif.—The 13th Annual Aki Matsuri will be held at the East San Gabriel Valley Japanese Community Center, 1203 West Puente Ave., Oct. 13, noon to 10 p.m. Food booths, games, exhibits, raffles and entertainment await those who attend.

GARDENA, Calif.—Plans have been finalized for the Chicago Nisei reunion at Elks Lodge, 1735 W. 162 St. Chicago Reunite, as the reunion has been titled, is set for Oct. 26, with no-host cocktails at 6:30 p.m., followed by a prime rib or salmon dinner at 7:30 p.m. Submit reservations or request to be put on a mailing list to: Chicago Reunite, P.O. Box 6007, Torrance, CA 90504. Info: Ron Shiozaki, 323-0901.

OAKLAND—Asian Multi Services celebrates 10 years of providing employment and training services to the Asian community with a gala fundraiser, "AMS Profiles," Oct. 26, 7:30-10 p.m. in the atrium lobby of the Trans Pacific Center, 10th and Broadway. Multimedia entertainment and food from different Asian cultures, along with a program celebrating AMS graduates, highlight the evening. Admission: \$25. Info: 451-4772.

LOS ANGELES—An exhibition of woodblock prints by Un'ichi Hiratsuka will open at the Doizaki Gallery of the JACCC Center, 244 S. San Pedro St., Oct. 12. This retrospective will feature works spanning over 50 years. An opening reception for the artist will be held

Oct. 12 at 3 p.m. The exhibition continues through Nov. 24. Info: (213) 628-2725.

Born Free and Equal, an exhibit of 52 photographs of Manzanar Relocation Center taken by the famed American photographer Ansel Adams in 1943, opens Oct. 19 at the Doizaki Gallery of the JACCC. Gallery hours are noon-5 p.m., Tue.-Sun. The exhibit will continue through Dec. 1. Info: 628-2725.

Cold Tofu, the first Asian American improvisational comedy group, celebrates its fourth anniversary Sept. 27, 9 p.m.-2 a.m., at Imperial Gardens, 8225 Sunset Blvd. There will be dancing as well as a special performance by Cold Tofu. Donation: \$10. Info: (213) 662-7380.

Little Tokyo Service Center (LTSC) and Labor Defense Network present a program on "The Legal Rights of Restaurant Workers" Sept. 22, 12-1:30 p.m., at LTSC, Japanese American Cultural and Community Center, Rm. 410, 244 S. San Pedro St. Speaker: Kathryn Grannis, directing attorney, Employment Unit, Legal Aid Foundation of L.A. Info: (213) 680-3729.

SALINAS, Calif.—"Unfinished Business," a documentary chronicling the JA internment and the cases of Hirabayashi, Korematsu and Yasui, will be shown at Hartnell Community College, 156 Homestead Ave., Merrill Hall, Rm. 12, 3:30-4:30 p.m., Sept. 27. It will be followed by dinner at 5 p.m. in the Hartnell Dining area, and the Symposium on the Japanese American Internment at 6:30 p.m. in the College Center. Min Yasui, JACL/LEC chair; Violet de Cristoforo, Salinas JACL redress chair; James Barnes, mayor of Salinas; and Henry J. Mello, Calif. 17th Senate District, are among the speakers. Info: Violet de Cristoforo, (408) 455-2213.

SEABROOK, N.J.—The 40th anniversary of the Seabrook Buddhist Temple will be celebrated on Oct. 27. Plans call for a special service followed by a diversified program, souvenir photo and the dedication of a new temple sign. Former residents are asked to write Iddy Asada, 120 Old Deerfield Pike, Bridgeton, N.J. 08302, before Oct. 1 for information regarding the celebration.

SACRAMENTO—"Just Asian American Music," a festival produced by Sacramento Asian Community Resources

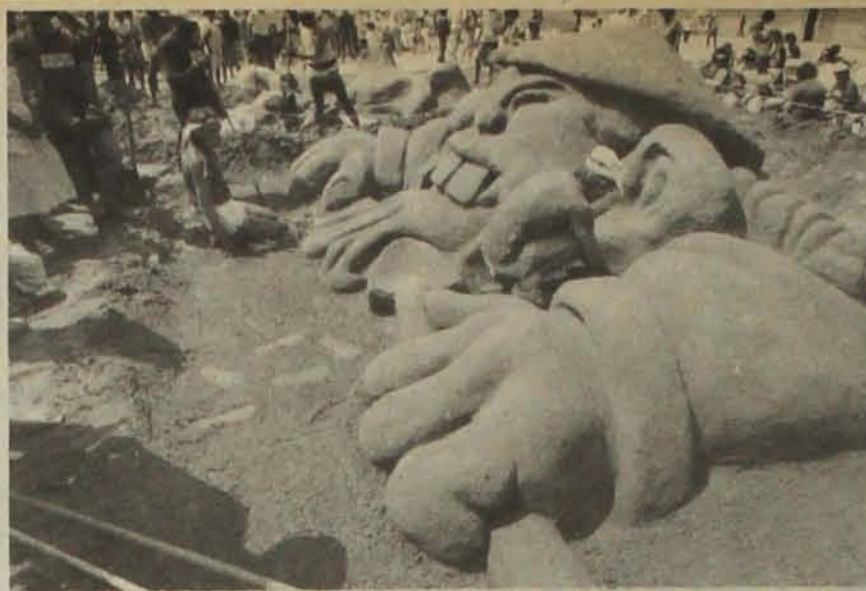


Photo by Robert Ginn/Press-Telegram

This photo of a prize-winning sand sculpture depicting "a Chinese who digs himself through to 'Wrong Beach'" appeared on the front page of the Long Beach Press-Telegram's August 19 edition.

## News story called 'racist,' 'offensive'

LONG BEACH, Calif.—The Press-Telegram has been criticized for its use of the term "Chinaman" and an accompanying photo of a racial caricature in its August 19 edition.

The story concerned the 20th annual Great Sand Sculpture Contest, sponsored by the Press-Telegram and the Long Beach Grand Prix Assn. The winner of both the

sweepstakes trophy and first place in the business/commercial division's open sculpture category was a work described by writer Steve Sparks as "a larger-than-life, buck-toothed Chinaman emerging from the sand with a shovel in hand."

The name of the sculpture, "Wrong Beach," was apparently a play on the switching of "r" and "l" by some Asians. A photo of the sculpture, with slits for eyes, huge front teeth and a coolie-type hat, dominated the front page of the Press-Telegram's Monday final.

In an August 26 letter to the editor, Kent Wong of Asian Pacific American Legal Center described the photo and article as "tasteless" and said the word "Chinaman" is "a derogatory racial slur that is extremely offensive."

"The fact that the Long Beach

Press-Telegram sponsored the sand sculpture contest and awarded this racist sand sculptor... all the more reprehensible," he wrote.

In another letter, Los Angeles city councilman Mike Woo was equally critical of the "shameful sculpture of a distorted Chinese character" and the paper's use of "Chinaman." The article demonstrated "the insensitivity of some news media toward racial stereotypes," he said.

In response, the Press-Telegram printed this statement: "However innocent its creators' intentions, the winning sand sculpture was inevitably offensive. The newspaper's use of an offensive term unfortunately reinforced the apparent racial slur. We apologize."

No. 2,357

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## Production begins on 'Karate Kid II'

LOS ANGELES—Nobuko Miyamoto and Jose de Vega of Great Leap join the growing list of Asian Americans finding work in Columbia Pictures "Karate Kid II," directed by John Avildsen, produced by Jerry Weintraub and starring Noriyuki (Pat) Morita, Ralph Macchio, Nobu McCarthy and newcomer Tamlyn Tomita. Filming is scheduled to begin Sept. 23 at an Okinawan village set built on the north side of Oahu, Hawaii.

Jon Takasugi reported in the Sept. 10 Rafu Shimpō that the movie will be filming on location

until November, when production will be moved to a similar set built at the Burbank Studios.

According to Takasugi, the script calls for Miyagi, played by Morita, to return to the Okinawan village of his youth to help his ailing father defend the community from its wealthy landowner who wants to "develop" and "urbanize" the land.

Miyagi meets his childhood sweetheart Yuki, played by McCarthy, and they resume their relationship that was broken up years earlier.

Daniel (Ralph Macchio) accompanies his mentor Miyagi to Okinawa and meets Yuki's niece Kumiko, a dance instructor in Okinawa, and the two fall in love. Kumiko is played by Tomita, former Nisei Week Queen, recently-crowned Miss Nikkei International and presently a history major at UCLA.

According to Miyamoto, Daniel learns movements from Kumiko which help him in his fights with the town bully.

Miyamoto and de Vega have been signed to choreograph the final scene, involving dance and fight choreography. Casting director Caro Jones apparently

saw Miyamoto and de Vega at Great Leap's "Best of Both Worlds" performance at the Japan America Theater in 1983 and, after viewing tapes of Miyamoto's "Yui Yo Bon Odori," a song/dance in the Obon tradition, decided to hire the Great Leap directors.

The piece, written and choreographed by Miyamoto and commissioned by Senshin Buddhist Temple, was the first Obon piece written by an American-born Nikkei and was performed at the JACCC Plaza by about 2,500 persons.

—Robert Shimabukuro

## Anti-apartheid activist addresses Asian Americans

LOS ANGELES—Over 100 people listened to Trevor Fowler of the African National Congress and viewed the Southern California premiere of the film "Woza Albert," a series of sketches written and performed by 2 Black South Africans about life in South Africa, on Aug. 16 at the Japanese American Cultural and Community Center.

Evelyn Yoshimura, spokesperson for East Wind magazine, which sponsored the program, said that the Reagan administration is fostering a definite "anti-minority, anti-immigrant climate" in this country. She also stated that although President Reagan has condemned apartheid as "repugnant," his actions belie his statements, and called

attention to the fact that since Reagan has been in office American investments in South Africa have increased from \$23 billion to \$15 billion.

Fowler echoed Yoshimura's sentiments and added that although congressional bills calling for economic sanctions merely "scratch the surface," they are a necessary start to end apartheid, as the U.S. has \$15 billion invested in South Africa. "American corporations prop up apartheid," Fowler asserted. Fowler admitted that economic sanctions will bring hardships to Black South Africans, but he added that Black South Africans are willing to pay that price.

The program, as well as an official statement opposing apart-

heid, was endorsed by 34 prominent Asian Pacific individuals and organizations, including PSW District JACL, Korean American Coalition, National Association of Chinese Americans, Alliance for Philippine Concerns, Los Angeles City Councilman Mike Woo, and Gardena Councilman Mas Fukai. The program was the first organized effort in Southern California on the part of Asian Americans to demonstrate opposition to apartheid.

### For the Record

In the Sept. 6 article on the PANA conference, the name of the Japanese consul general in Sao Paulo should have been Shikama rather than Shikima.

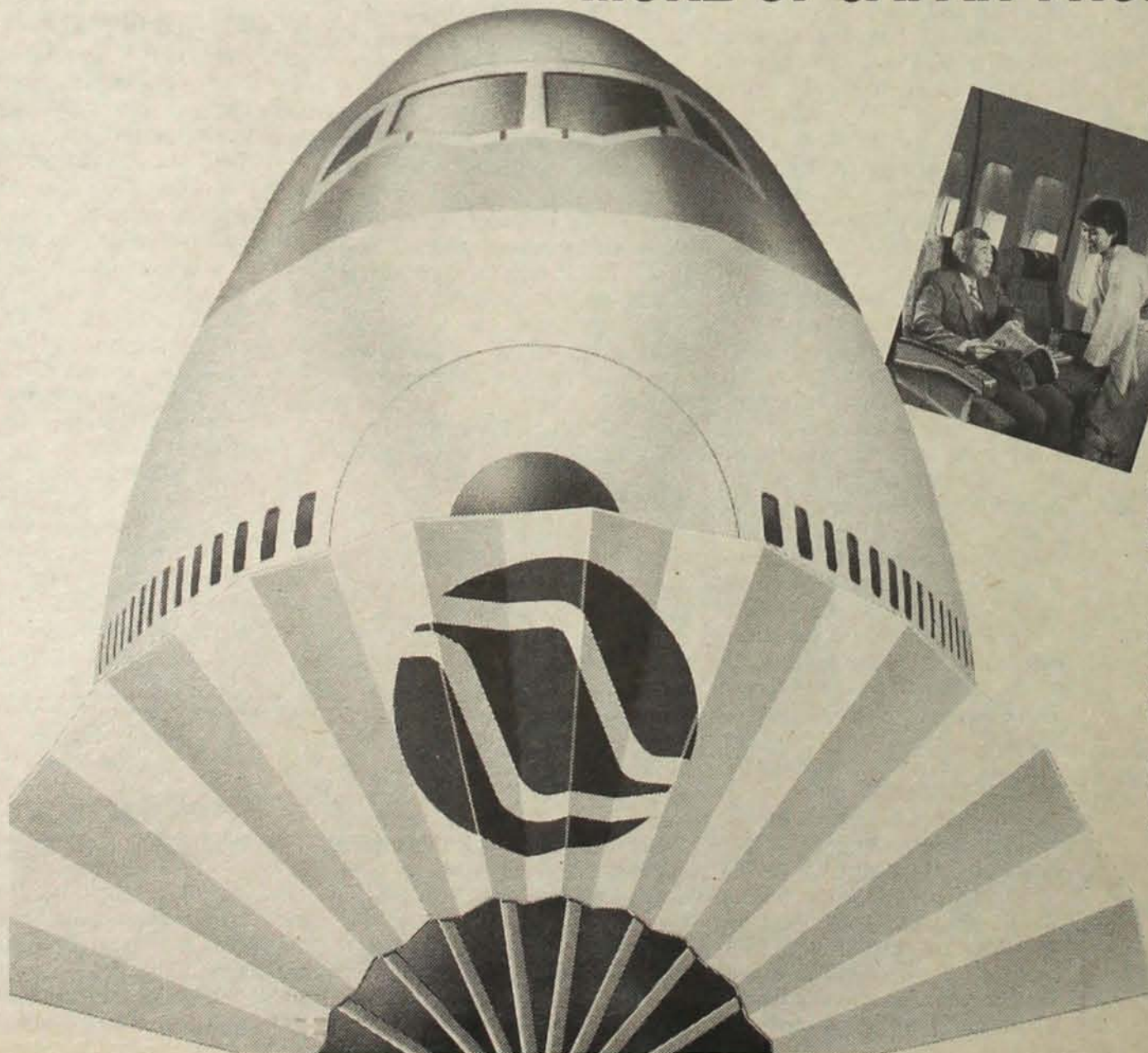
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## On Campus of a Private School

EAST WIND

Bill Marutani



learned during the course of representing that community in labor negotiations when still practicing law. We then had occasion to compare statistics as to wealth and pay-scales, and the resulting data made it extremely difficult to "poor mouth" at the bargaining table.

But, back to that private school.

SO, THERE WE were on this well-manicured campus, allotted an hour to make our presentation and to field questions. As has been our custom, the ground rules for questions were no-holds-barred. It makes for a much more stimulating and informative session; gets out some of those secretive or hidden Freudian thoughts. The mere exposition of some questions is itself a learning process to listeners. Very often, questions reveal considerably more than the answers.

AS OUR SUBJECT for discussion, we chose the uprooting and incarceration of AJA's and their parents, and the present drive for redress. We went prepared with statistics, cases, outlines of the Bill of Rights, Executive Order 9066, and—what is perhaps the most important of all—photo-

INVITED TO SPEAK to the faculty members of a private school in one of the nearby bedroom communities just outside of Philadelphia, I had been forewarned that the school had a conservative tradition and that a number of the faculty members were somewhat insensitive. With a challenge such as that, how could one resist?

We accepted and we went.

THE SO-CALLED "Main Line" area, which is just across the border from Philadelphia, is one of the wealthiest communities in the United States. In terms of per capita income, it easily ranks with or exceeds the likes of Beverly Hills (Los Angeles), Mt. Lebanon (Pittsburgh), Scarsdale (N.Y.) and Scottsdale (Arizona). This



graphs. Photographs are more eloquent, have greater impact, leave a longer-lasting impression than oratory. Even if one were to fancy himself/herself to be a spell-binding elocutionist, photographs win—hands down.

That is, unless you happen to have moving pictures of the event on a sound track.

HAVING BEEN TAUGHT long ago that when speaking to an audience, it is important to have "eye contact," I swept my gaze from side to side as I spoke—when it suddenly struck me: there was

not a single Black person among the faculty audience! Somewhat startled by this discovery, I now deliberately scanned the audience from front to back as well as side to side—and saw only white faces.

I wondered whether the school had ever had a Black person as a member of its faculty, but I did not inquire.

BUT THERE'S MOVEMENT: It is by no means a monolithic group. There were a number of folks who came up afterwards with whom we chatted, and it was

quite evident they were people of good will. Too, there is a younger element within the faculty, some members of which are anxious for change, for progress. And that the faculty members are highly competent and top-grade was evident.

Several asked what they might do (a) to educate students as to what happened in 1942 to AJA's and their parents, (b) to make sure this sort of thing does not repeat itself, (c) to assist in the redress movement. Not many, mind you—but a few. And that's a start.

## Dis and Dat

ONE THING LEADS TO ANOTHER



Bob Shimabukuro

Congratulations are in order for dancer/choreographer Louise Kawabata, who recently received a California Arts Council grant to translate Buddhist folk tales into contemporary stories, utilizing dance, music and theater presentations. Kawabata plans to have 3 stories in finished form on video and she plans to use the "kids who are in the vicinity of Senshin Temple." Plans also include a performance in Anaheim.

Kawabata, who will perform with the Great Leap Ensemble at their benefit performance Oct. 12 at the Japan America Theater, has been performing and chor-

ographing in New York, Los Angeles, Las Vegas and Hawaii for the past 15 years. She is a featured dancer in recent movies, "Breakin' II—Electric Boogaloo" and "Perfect." Hats off to Louise.



Louise Kawabata

The weather cooled off recently and it even rained here in L.A.—all .18 inches, or was it .018 inches? After growing up in Manoa Valley in Honolulu where it rains a lot, and Portland, Oregon

where blue skies are a rarity for 7 months of the year, I never thought I'd see the day when I would be glad it rained. But I was thrilled. And the skies were actually gray for a few days!

But all silver linings have a cloud. It leaked in our office. With so little rain, too. So now it has turned warm again, and the air conditioning is still not in place. Oh well, the broken record plays on and on.

Interesting things do happen around here, though. The new office is located in an old warehouse district and as a result, film crews are out here often. One day, I arrived at the office to find that our front entrance was being repainted. Later, an awning plus a sign reading, "The Body Factory," was installed. It appears that our building will be a workout center in "Remington Steele." The bodies in this office could use something, I guess.

More on the "Dragonslayers": Chisao Hata (formerly Joyce Cawthorne) and Sharon Hashimoto of Portland JACL put together a coalition of groups to screen "Year of the Dragon," then held a press conference with sponsoring groups expressing their objections to the movie. What was impressive about this coalition was the range of groups involved. It included the American Friends Service Committee, Black United Front, American Jewish Committee, Metropolitan Human Relations Commission, Oregon Committee for Hispanic Advancement, Native American Resource Network, Asians Together, Hispanic Media Project, along with the Chinese Chamber of Commerce, the Chinese Consolidated Benevolent Assn., and the Chinese American Citizens Alliance. Pretty impressive, all right.

## Letters

### A Moving Experience

Congratulations to Philadelphia chapter JACL and the Balch Institute for Ethnic Studies for a moving presentation of the exhibition "The Japanese American Experience" June 15-September 7.

During my limited time at the museum, I was truly impressed. The Manzanar photographs of Ansel Adams are as moving as ever. The selection and placement of the artifacts, original paintings from the camps and the personal letters and medals of the Philadelphia Nisei veterans added to the "Go for Broke" military history. The story of the Philadelphia prewar Issei and the resettlement of Seabrook, N.J., are little-known facts of adversity and success.

My personal thanks to both organizations for a valuable and successful lesson in American history.

SUE KUNITOMI EMBREY  
Los Angeles

### The Real Culprit

The Washington D.C. columnist (Aug. 9 PC) has the chutzpah to have us believe that the military, in the face of past reluctance to participate in a national drug offensive, now embraces their involvement in the South American connection as a compelling national security decision. Furthermore, he advances the fear that the foot-in-the-door military could escalate such ventures into usurpation of the constitutional responsibilities of the President and Congress; he even gives as an example the military role in the 1942 Evacuation.

It is not the military that should be feared; after all, it is their imperative and duty to sound the alarm and defend the nation, albeit too frequently with exaggera-

tions and fiction. No, it was the failure of the constitutionally elected and appointed civilians of the Supreme Court, presidency and Congress to carry out their commissions. They were the malfeasors; the military, the fools.

EJI SUYAMA  
Ellsworth, Maine

### Keep It Simple

Re: Sept. 16 PC letter from William Hohri of National Council For Japanese American Redress, to whom we owe so much for his good work. Don't you think the majority of the concerned citizens would say we need not at this late date his idea that we sue the government for a larger amount because of inflation?

The JACL's 1978-dated \$25,000 should now be \$35,000, and the 12% interest should make it \$55,000, a much higher figure than the 5% one. Let's keep it simple. Henry Sakai, Naomi Kashiwabara, William Hohri and others might be better serving the cause by keeping in step with redress leaders Min Yasui, John Tateishi, Frank Sato, Harry Kajihara and a legion of others with one goal and one soul, which is to have \$20,000 to all victims and heirs, through organizations or in person, in 1986—now and quickly!

MACK YAMAGUCHI  
Pasadena, Calif.

### PC's Jackson Policy

To its disgrace, PC has done it again. After flattering and even condescending 1984 campaign coverage of Jesse Jackson, it managed to find yet another means of associating the paper and by extension the entire JACL with this racist demagogue. I refer

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## Publicity We Can Do Without

FROM THE  
FRYING PAN:

Bill  
Hosokawa



Having been raised on a diet of Charlie Chan and Fu Manchu, I have no desire to pay good money to view a current and controversial film titled "Year of the Dragon," which is being assailed as presenting a badly distorted view of Chinese Americans.

Under our laws the people who made the film have a right to

make it, so long as it doesn't incite violence. But I as a consumer also have the right not to support it.

The theme, according to what I have read, has to do with a New York Chinatown businessman who deals in heroin, and the heroics of a straight-arrow police officer who conducts a one-man crusade against crime in Chinatown.

Granting the existence of crime in virtually every stratum of American society, the scenario provides all kinds of melodramatic opportunity for dredging up all the tired old stereotypes about mysterious Chinatown. The film may be "contemporary history," as one of its proponents has asserted, but it also opens the way for great gobs of the kind of misunder-

standing that concerns many Asian Americans under the best of circumstances.

One of the reasons for deploring films of this type is the immaturity of the American audience. Generations of Americans grew up firmly believing that Indians were made to be destroyed by the cavalry because they were dirty, treacherous, cruel, evil and spoke with forked tongue, which is the message countless films carried. It wasn't until people became a bit more rational that Indians began to be portrayed as human beings with the nobility as well as the baseness that is the lot of all people.

"Year of the Dragon" may indeed portray contemporary history, but there is also the danger,

as Los Angeles City Councilman Mike Woo warns, that viewers will conclude that "everyone in Chinatown, from the teenager on the street to the elder in the family association, is implicated in a sinister multi-national drug conspiracy."

There is irony of sorts in the fact that just as many Asian Americans were protesting "Year of the Dragon," federal officials announced a crackdown on Japanese gangsters who allegedly were involved in smuggling illegal drugs into Hawaii, and illegal weapons into Japan. We're delighted the thugs got their comeuppance and ask why it wasn't done earlier.

However, this development virtually guarantees that if "Year of

the Dragon" proves to be a financial success, you can expect a flood of Asian American crime films "depicting contemporary history." It will be imperative that they feature sinister Japanese gangsters, with the tips of their little fingers amputated as evidence of their loyalty to the big boss, glowering from movie screens.

And to paraphrase Councilman Woo, these films will suggest that everyone in Li'l Tokyo, from the smart-aleck Yonsei teenager on the street to the venerables whiling away their afternoons at the "go" club, is implicated in a sinister multi-national drug conspiracy.

We can do without that kind of publicity.

## LETTERS

Continued from Previous Page

to the front-page coverage of Jackson's address before a San Francisco Hiroshima commemoration (Aug. 16 PC).

I am both alarmed (and therefore forewarned) and amused whenever I read the pronouncements of the man The New Republic aptly dubbed "the great ambulance chaser of American politics." Hence I am glad that PC reported Jackson's remarks.

What is truly alarming is that PC's editorial silence about Jackson continues. The readership of PC and the entire JACL membership deserve an accounting for the PC's editorial policy on Jackson. Specifically, PC's editors should answer the following questions:

Has any editorial in the PC ever denounced the anti-Jewish remarks of Jackson? If not, why not? (Isn't Jackson's remark that the Hiroshima bomb was "the single greatest crime in world history" yet another attempt by him to trivialize the Holocaust?)

Do the editors of PC embrace Jackson's rainbow coalition concept? If so, what benefits do they see in the politics of class hatred and resentment?

Has an editorial in PC ever had a harsh word to say about the outrageous conduct of Jackson in befriending foreign tyrants and domestic racists, while he sought to flatter Japanese Americans with his preposterous comparisons between them and the Japanese? What exactly do the PC editors admire in Jackson and the radical politics he espouses? What benefit do they see for Japanese Americans in linking his aspirations with ours?

Some frank answers to these questions can help Japanese Americans determine whether and to what extent they ought to support publications such as PC and indeed the JACL itself. I certainly hope my perception of PC's stance on Jackson is incorrect.

KEN MASUGI  
Montclair, Calif.

### Money Can't Buy It

The July 5 PC included an article which I wrote, advocating the idea of a community trust fund to

develop leadership in lieu of monetary redress. In response to my article, Henry Sakai pointed out that since "individual civil rights were violated...the individual should be compensated or redressed" (Aug. 9 PC).

However, if "redress is the act of righting a wrong," as stated by President Sato, and if "the only way to right a wrong in the USA is monetary compensation," as indicated by the president in his July 19 article in PC, then JACL's president is suggesting that money can buy anything, including the power to make a crime right. If this is the case, the JACL is suggesting that for \$20,000 the wrong of internment can be made right. If so, what price murder or rape?

Clearly this cannot be the case, for money can never properly compensate such crimes, let alone make the crimes right. Indeed, if one takes a look at society, it is never society's intent or claim that a crime can be properly compensated by money. Instead, society looks to insuring that the crime is not repeated, whether it be by means of punishment or rehabilitation.

Therefore, one must realize that inherent in the issue of monetary compensation is the dangerous suggestion that a heinous abrogation of the Constitution against a race of people can be made right by money.

RICHARD H. MAYEMURA  
Covina, Calif.

### Read Your Rights

A postscript to Sandi Kawasaki's noteworthy article of August 30. To get a good idea of their legal rights pertaining to sexual harassment on the job, women can write for a booklet entitled "A Working Woman's Guide to Her Job Rights."

Apart from the problem of sexual harassment, the booklet also covers federal legislation that affects women's rights when seeking a job, when they are on the job, and when they retire. Available to individuals and groups at nominal cost, copies may be obtained by writing to: Women's Bureau, Office of the Secretary, U.S. Dept. of Labor, Washington D.C. 20210.

MEI NAKANO  
Sebastopol, Calif.

## The Ethnic Aspects of the Kimura Case

by Katie Kaori Hayashi

William Wetherall (Sept. 13 PC) contends that Fumiko Kimura killed her children when she attempted suicide "because she was a distressed human being, rather than because she is Japanese." He argues that coerced parent-child suicide is based on humanism and is therefore a universal act.

However, I think that Kimura attempted suicide because she was distressed, but killed her children because she is Japanese. I argue that most coerced parent-child suicides occur in Japan and a few other Asian countries; for that reason, it is a cultural act.

Coerced parent-child suicide is freakish in Los Angeles, but it is common in Japan. Soon after Kimura's attempted coerced parent-child suicide, a Japanese journalist in Los Angeles sent an article to a Japanese magazine about Kimura's act, but the Japanese editor didn't take the story, saying, "coerced parent-child suicide isn't news."

### Unusual in U.S.

However, it is news in Los Angeles because it is rare. In 1984, no mother-child suicides were reported in the Los Angeles Times, but one father-child suicide and one family suicide were reported. One was committed by an estranged Egyptian husband in San Diego, and another was committed by an American father undergoing psychiatric therapy in L.A. From 1980 to 1983, no parent-child suicide was reported in the L.A. Times, although suicides were reported.

This year in Los Angeles, Fumiko's coerced parent-child suicide was followed by a Cambodian father with marital problems and a Japanese American mother undergoing psychiatric therapy. Kimura is the only one to survive.

Kimura's act received extensive media attention in the U.S. On the day of her attempt (Jan. 29, 1985), the incident was broadcast as the top story in the 11 p.m. KCBS news. The Evening Outlook, a Santa Monica paper, ran Kimura's story for three consecutive days, and the reporter tried to unravel the mystery of the killings. Kimura's story appeared six times in the L.A. Times.

Even Newsweek featured her story, and reporters from Texas and Ohio came to Santa Monica to cover the case. Moreover, an American movie company is planning to make a TV-movie on the tragedy.

### Not News in Japan

Wetherall alleged that I do "not seem to have considered how newspapers gather news" because I wrote that "the *shinju* committed by my friend and her mother did not appear in the media because the Japanese media didn't consider it news" (Apr. 26 PC). But I know the basic tenet of news reporting is that important news comes first. In Japan the news of parent-child suicide is a space filler because it occurs frequently.

According to a 1977 Welfare Ministry survey, about 17% of Japanese homicide victims were children killed by their parents during their parents' suicides or suicide attempts. An average of one child under 13 is killed by a parent every day in Japan, according to Dr. Toyomasa Fuse, a sociologist at York University in Canada.

Susumu Izuka, a sociologist at Momoyama University in Japan, reported that 235 mother-child suicides, 72 father-child suicides and 95 family suicides occurred in 1980 in Japan. However, in the same year, only 17 mother-child suicides (two attempted), eight father-child suicides and 27 family-child suicides (four attempted) were reported in the Asahi, a national Japanese newspaper. No ordinary parent-child suicide such as that of my friend's could be news in Japan.

It is said that psychotic mothers in Western countries come to think of their children as a part of themselves and kill their children in their suicide attempts. I think that Japanese mothers have been reinforced in this thinking because of social belief, cohesion and pressure.

### A Japanese Pattern

In Japan, a heroic, romantic and esthetic aura surrounds voluntary death. It is sometimes extolled. I explained *sange no shiso* (the Japanese voluntary death philoso-

phy) by using the analogy of falling cherry blossoms, although Wetherall doubted the effectiveness of the theory.

Sharing death is regarded as the culmination of feelings of oneness in Japan. For example, Kimura didn't consider the criminal aspect of killing her children because of the feelings of oneness. She saw her children as an extension of herself in her suicide attempt. Because of the socially accepted bond between mother and child, coerced parent-child suicide has not been castigated in Japan, but has received public sympathy, even though it is a homicide.

Once, a Japanese mother unsuccessfully attempted suicide. She was criticized by her neighbors because she had left her children behind. She was described as *oni no yoo na hito* (a person like a demon). In her second suicide attempt, she successfully killed herself and her children. I don't think that any mother in a Western country receives this kind of social pressure.

Wetherall claimed that "mother-child suicides occur in North America, but not off municipal beaches in broad daylight." But drowning oneself and one's children in broad daylight is a typical mother-child suicide pattern in Japan. Drowning was once the most frequent suicide method used by Japanese women, and most parent-child suicides in Japan occur in broad daylight.

Coerced parent-child suicide is a Japanese behavior pattern as well as *junshi* (following one's lord, master or superior in death out of loyalty and devotion) and *seppuku* (disembowelment), both of which were once practiced by *samurai*. Since many Japanese have fallen into these behavior patterns, the patterns have taken on the nature of accepted customs.

However, Wetherall argued that "there is no such custom in Japan." He added that Japanese parents kill their children for "the same variety of human reasons as parents in other countries." But I believe that Kimura subconsciously fell into the Japanese behavior pattern when she became despondent.

Continued on Page 8



Photo by Amy Kato/Visual Communications

Loni Ding during a Los Angeles interview session with MIS Nisei.

## Ding: Soldiers' Story Continues

by J.K. Yamamoto

Loni Ding has always been dissatisfied with her documentary "Nisei Soldier," which tells the story of the 442nd Regimental Combat Team. It isn't the Emmy that the film received in April that bothers her, nor is it the fact that it has been seen nationally on PBS and favorably received by the Japanese American community.

It's the film's "unreasonably short" length that she has been unhappy with. "It was never meant to be half an hour, but that was what my contract called for. You get a grant, and they tell you what they have to have... But it's not a story that can be told in half an hour, really."

With that in mind, Ding has been working on an expanded version, not yet titled, that will include aspects of the Nisei soldiers' lives only hinted at in the first film: "Their parents' history, the kind of values of the family with which the immigrants came... those traditional immigrant values that these men drew on to do their work."

Issei as well as Nisei are being interviewed in order to explore the relationship between generations.

She also wants to look more deeply into what was on the soldiers' minds, and how they made their decisions. The perspective of those who refused to serve un-

less their rights were restored, such as the Heart Mountain draft resisters, will be touched upon as well.

In addition to the exploits of the Nisei who fought in Europe, she wants to include the story of the Military Intelligence Servicemen, who did invaluable translation work for the U.S. in the Pacific, the China-Burma-India theater, and later, Japan during the Occupation.

"That story really is not known. In fact, it was classified until quite recently. They were told, 'Don't tell anybody anything,' so they haven't said a word until the last ten years... Still no one has really done their story [on film]. So the longer version is going to showcase what they did."

She feels strongly about including MIS men this time because, due largely to the official secrecy, they are less well known than the 442nd—in her words, "an unknown story, an unacknowledged story."

To cover these various aspects of the JA experience, she has traveled far and wide—to Los Angeles, the San Francisco Bay area, New York, Washington D.C., Seattle, Sacramento, and the California towns of Monterey, Colusa, Watsonville, and Lincoln. A trip to Hawaii is also planned.

"It's a lot," she says of the project, "and I've had tremendous co-

operation and help among the MIS community.

"They've driven me everywhere... That's a lot of driving, a lot of picking up and dropping off for me and my equipment—a lot of equipment... I can't do my kind of work without that kind of cooperation."

Funding has come from California Council for the Humanities, Washington Council for the Humanities, National Endowment for the Humanities, and a Guggenheim Foundation fellowship.

But as far as production goes, her main resource has been the Nikkei community, which "fits in at every point," Ding emphasizes. Without the help of Nisei vets, for example, "you don't have the intro to people that you can only get when someone else makes the phone call for you."

The finished product, which Ding expects to have ready next spring, should be 75 to 90 minutes long. Although she will offer it to PBS for possible broadcast, "I don't say that I'm doing it for PBS because the television format is very constricting. I would like this time to let the flow and pace of it be more based on how I feel, as opposed to being cut up to accommodate the format of television."

"The film has the privilege, the right, to be the pace and the length that it should be."

## Seminars offered at L.T. Health Fair

LOS ANGELES—The 14th annual Little Tokyo Community Health Fair will be held October 5, 9 a.m.-1 p.m., at Union Church, corner of 3rd and San Pedro Sts.

Among the free services to be offered in both English and Japanese will be electrocardiogram, vision, dental, blood pressure and podiatry checks, and tips on preventive health.

For the first time, the Health Fair will also present health seminars on cancer (10-10:50), hypertension (11-11:50), and diabetes

(noon-12:50). The seminars will be presented by Good Samaritan Hospital, French Hospital, and California Hospital, respectively.

Free flu shots have been separately scheduled for October 26, 9:30 a.m.-1 p.m., at Japanese American Cultural and Community Center, 244 S. San Pedro St.

Volunteers are still being sought, especially those with bilingual skills. For more information, call Little Tokyo Service Center at (213) 680-3729.

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