This photo, taken on July 27, shows the excavation and extraction of what is believed to be the stone monument to James Hatsuki Wakasa, who was shot and killed by a sentry at the Topaz WRA Center in April 1943.

PHOTO: UTAH DIVISION OF STATE HISTORY

A ROCKY RIFT

The Topaz Museum comes under fire after the rediscovery and exhumation of a monument to a slain Issei.

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Public Support for Minidoka Needed

» PAGE 5
Hayao Miyazaki Retrospective Now Open

» PAGE 6
JACS GRANT UPDATE AND REQUEST FOR HELP

By Floyd Mori

As we approach the end of the 2021 Congressional session, it is hopeful that legislation removing the sunset of the original JACS grant and reauthorizing funding for the program will be voted on by Congress before the end of this year.

HR 1931, which is authored by Congresswoman Doris Matsui (D-Calif.), has had an initial hearing of the Natural Resources Committee in the House of Representatives. It is expected that a “mark-up” session of the committee will be held soon to iron out technical elements of the bill and move it forward for a floor vote in the House.

The bill has the support of Speaker Nancy Pelosi and is currently a bipartisan bill supported by members of both political parties. Several national and local civil rights organizations have also expressed their support for the legislation, including the Japanese American Citizens League. The original bill also had bipartisan support and was authored by Republican and then-chair of the House Ways and Means Committee, Former Congressman Bill Thomas of California. Matsui was a co-author of the legislation, which was signed by President George H. Bush in December 2006.

HR 1931 will authorize a funding level of $38 million that would provide grants to private entities to preserve WWII incarceration sites and programs that educate the public about the unconstitutional forced evacuation and imprisonment of Japanese Americans during WWII.

This bill also has a feature that will provide an additional $10 million to a Japanese American museum for the purpose of providing educational projects that will tell the story of Japanese Americans during WWII.

Many of the American public are still unaware that this kind of forced removal of American citizens and immigrants actually happened, which is why it is vitally important to continue this program of preservation and education.

Grassroots advocacy will be key to the bill’s passage. JACL members and other groups are urged to make personal contacts with their U.S. senators and representatives to seek their support for HR 1931.

This kind of personal contact by those whose families were impacted by these American concentration camps was a strong force in getting the bill’s passage. JACL members and other groups are urged to make personal contacts with their U.S. senators and representatives to seek their support for the original legislation.

With there now being many new members of Congress, this action is essential to get their support.

JACL/OCAL LEADERSHIP SUMMIT COMES TO A CLOSE

The 2021 JACL/OCA Leadership Summit came to a close on Sept. 21 following a four-day summit that brought 24 members of JACL and OCA to Washington, D.C., to experience what it’s like of JACL and OCA to Washington, D.C., to experience what it’s like to conduct legislative visits, discuss policy, see the relationship how to conduct legislative visits, discuss policy, see the relationship...
A MOTHER’S TAKE

By Marsha Aizumi

A s much as LGBTQ+ indivi-
duals and their families can be a visible voice for the LGBTQ+ community, I believe that allies who are not LGBTQ+ have the most powerful voices. The following experience to me is a perfect example of one voice that has made a difference in her community.

I have a friend who lives in a small community in Arkansas. She is 76 years of age, and we have been friends for over 40 years. Recently, she shared that a local 84-year-old chaplain wrote a negative article about being transgender, and “I was upset . . . so, I ordered another copy of your book and mailed it to him.”

My friend, who I will call “Penny,” told me she scanned the local newspaper weekly hoping “Penny,” told me she scanned the book and mailed it to him.”

I immediately read the book in the chaplain’s office. Here is what he said:

“After writing my last article, someone whose identity is unknown sent me a copy of Marsha and Aiden Aizumi’s book, ‘Two Spirits, One Heart.’ . . . I was so impressed that someone would make such an effort to help me better understand the issues of a transgender person instead of just condemning my efforts to deal with the subject that I immediately read the book in the next six hours.”

Chaplain Box continues by say-
ing, “Loving parents who have a child who is struggling with his/her sexuality do not need the support of people who want to condemn their child or send him/her to hell; they need the help of people who are willing to walk with them through the valleys of life. . . . My genera-
tion may be too old to comprehend the complexities of life today, but we are not too old to love our children . . . .”

After reading Penny’s email about what she had done and Chaplain Robert’s article, I called Penny and with tears in my eyes, thanked her for what she had done.

Through this incident, I realized how I often stereotype people and situations. I know Penny and her husband are supportive of Aiden and me, but on some level, I don’t feel that way about all people in Arkansas or the South.

Also, I know that there are churches and temples that are supportive of the LGBTQ+ individu-
als and their families, but my imme-

diate reaction when someone says they go to church regularly or are religious is to put up my guard.

In a world and country that is so polarized, I am also reminded that I have a responsibility to NOT con-
tribute to this division but do whatever I can to bring greater human-
ity into what I write, speak and do.

This is not always easy for me when I see inequality, hatred and violence in every news cycle. But like Penny, I need to have faith and see the best in people. I need to believe that most people are basically good human beings who might have a different perspective than I do. That in every state that may vote red, there are people who are supportive of the LGBTQ community. That in every church that is not open, affirming or reconciling, there are people who want to be inclusive, warm and welcoming.

Recently, I also received a negative post on my Facebook page. I immediately deleted it. It con-

demned me as a parent. The person criticized me for allowing Aiden to transition, saying that I did not want him to be a lesbian.

I thought, “How could she judge me, when she doesn’t know my family? How could she attack me when she doesn’t know how suicidal Aiden was before he transitioned and how happy he is today?”

And yet, I realize that I could also judge others whose families be done to prevent the situation we are in, and that is patently false. The filibuster is a very conscious and active decision by the minority to block legislation.

The filibuster has been done historically to block key civil rights advancements and protect the po-
tential minority’s right to disenfran-
chise racial minorities. While argu-
ments are being made to protect the institutional rights of the political minority, we continue to block the inclusion of individual Americans’ rights to human and civil rights.

We need to decide now as a country if it is more important to protect political power or funda-
mental human rights because those in the senate are more concerned about their own political power than actually helping.

David Inoue is executive direc-
tor of the JACL. He is based in the organization’s Washington, D.C., office.

—Marsha Aizumi

Strawberry Fields in New York Central Park, a tribute to John Lennon

PHOTO COURTESY OF MARSHA AZUMI

I do not know. Rather than delete her post, I wish I responded in a caring way and perhaps educated her. If she was open, maybe we would have learned something from each other. If she continued to be toxic, then I could have stopped our interaction.

So, in the future, I hope to hear other points of view. By listening to them, maybe, just maybe they will listen to me, and we will have contributed to people coming togeth-
er and not judging each other.

I am growing and changing. And as I am becoming more compassionate and loving, I am reminded that faith is important, and acceptance of others and their journeys is also part of my growth and learning.

I want to contribute to a kinder and gentler society, country and world.

Thank you Chaplain Robert and Penny for helping me see the light.

Imagine all the people

Lives in peace

You may say I’m a dreamer

But I’m not the only one

I hope someday you’ll join us

And the world will be as one

—John Winston Lennon

PIEPLOGUE: I received Chaplain Robert’s address and sent him a note. He emailed me, and we are now corresponding. I have a new friend in Arkansas!!

Marsha Aizumi is an advocate in the LGBTQ community and au-
thor of the book “Two Spirits, One Heart: A Mother, Her Transgender Son and Their Journey to Love and Acceptance.”
**SUPPORT MINIDOKA AGAINST PROPOSED COMMERCIAL WIND FARM**

The Manidoka National Historic Site, as well as natural and cultural resources, are being threatened if the Magic Valley Energy LLC plan to install the “Lava Ridge Wind Project,” which would be located adjacent to Minidoka, 25 miles northeast of Twin Falls, Idaho, is approved.

The plan calls for 400 wind turbines to be placed on 73,000 acres of Bureau of Land Management property. If built, this will be one of the largest commercial wind energy facilities in the United States.

Not only will most of the turbines be visible from the World War II Japanese American incarceration site in Southern Idaho, but the noise from the turbines will also be audible.

The proposed project includes up to 400 wind energy-generating turbines, up to seven new substations, approximately 198 miles of 34.5 kilovolt (kV) collector lines, 34 miles of 230 kV transmission lines, 18 miles of 500 kV transmission lines, 381 miles of access roads, 47 miles of temporary crane walk paths, a battery energy storage system, three operations and maintenance facilities, five permanent meteorological and construction-related staging yards.

Engineering is preliminary, but the turbines may have a maximum height (including the rotor) of up to 740 feet.

Earlier this year, more than 100 people participated in two public virtual meetings held by the BLM field office in Shoshone, Idaho, where concerns raised included the impact on the Minidoka NHS and to bird mortality.

As a result of wide interest, the Shoshone field office has extended the public scoping period to Oct. 20.

The public is encouraged to read the project plan at https://eplanning.blm.gov/eplanning-ui/project/2013782/540.

Under the National Environmental Policy Act, an environmental impact statement is prepared for major federal actions that may have a significant effect on the environment.

The purpose of the EIS is to identify potential issues related to the project, analyze the project impacts, disclose them to the public and use the information developed to make informed decisions.

The EIS is a public document, and the public is encouraged to provide input throughout the development of the EIS.

**HOW TO SUBMIT A PUBLIC COMMENT**

There is a short window for public comments, and the Japanese American community is encouraged to respond before the Sept. 20 deadline. The public can submit comments online at the BLM site at https://go.usa.gov/xFKkg. Click on the “Participate Now” button to the far right of the document link. Enter your comment and information, then click “Submit.” Comments can also be emailed to BLM_ID_LavaRidge@blm.gov.

JACL will be holding a webinar on Oct. 14 at 9 p.m. ET to discuss how to submit public comments to the Bureau of Land Management, what you can do to help and general information about the proposed project. Visit JACL at www.jacl.org for full details about the webinar meeting.

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**HELP MANZANAR NATIONAL HISTORIC SITE RECOVER A PART OF HISTORY**

The ESIA is hoping to raise $40,000 to move an original structure from Manzanar back to the National Historic Site.

The building’s owners are willing to donate it if the building can be moved quickly. But more funding is needed to 1) remediate hazardous materials such as lead paint; 2) transport and place the structure at the site; and stabilize and weather-proof the building.

Following this, work can begin on restoring the interior and adding interpretive exhibits. Future exhibits could explore the motivations of those who chose to work at Manzanar, both the white staff and the Japanese American incarcerees.

The apartment building is located in Lone Pine, Calif., and has been only minimally modified since WWII. This opportunity will not come around again, and time is of the essence.

The owners need to complete the donation or sell the property to potential buyers who have already approached them.

Please consider making a donation in any amount. The ESIA is a nonprofit organization, so donations are tax deductible.

To donate online, please visit to the Eastern Sierra Interpretive Association’s webpage at www.EsIONline.org. The “Building a Natural Community” page will pop up. Hit the “SHOP NOW” button and then scroll down on the left-hand side and open the “Manzanar Merchandise” page.

For those who want to mail a check, please make a check out to ESIA and put “Manzanar Building” in the note section. Mail to ESIA, 190 E. Yaney St., Bishop, CA 93514.

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**George And Sakaye Aratani ‘Community Advancement Research Endowment’ Award Applications Now Open**

UCLA’s Asian American Studies Center is pleased to announce that the 2021-22 Aratani CARE Award applications will be accepted thru Dec. 10, 2021. Awards will be announced in Janu.

The George and Sakaye Aratani “Community Advancement Research Endowment” or Aratani CARE Awards are given to projects that will benefit and advance the Japanese American community. Projects that strengthen ties between the Japanese American community and UCLA students, staff and faculty will receive particular consideration.

Award recipients must list and acknowledge UCLA’s Asian American Studies Center and the Aratani CARE Award as co-sponsors on all PR and programs.

Nonprofit organizations and qualified individuals are invited to apply for awards that generally range from, but are not limited to, $1,000-$5,000. Projects should be completed within a year or less.

Recent past awardees include the Gardena Valley Japanese Cultural Institute, Rino Kodama, Kizuna, Koji Lau-Ozawa, Little Tokyo Business Assn., Manzanar Committee, Nichi Bei Foundation, UCLA Nikkei Student Union, Vigilant Love and Zentoku Foundation.

Questions not covered on the website can be sent to the Aratani Care Team’s e-mail address at aratanicare@asc.ucla.edu. Information about the funding and how to apply is available on the Aratani CARE website at http://www.aratanicare.org.
The first North American museum retrospective of the legendary filmmaker’s works is now on display at the new Academy Museum of Motion Pictures.

By Alissa Hiraga, Contributor

During my childhood, my father introduced me to libraries, museums, films and the restorative powers of awe and wonder through an artist’s creations. Hayao Miyazaki’s films were among the creations that transported me, like a fantastic air balloon floating through many lives, sceneries and adventures.

Years later, a friend who had learned about my father’s childhood in Japan during World War II gave me a copy of “Grave of the Fireflies,” a film based on Akiyuki Nosaka’s novel and directed by acclaimed animator Isao Takahata.

The film was created by Miyazaki and Takahata’s visionary animation house Studio Ghibli. It was one of the most beautiful and painful films I had seen, filled with characters and sceneries for which I loved and grieved.

Miyazaki’s films “Castle in the Sky” and “My Neighbor Totoro” were released when I was a child, and I rediscovered them as a young adult. I would later discover more — “Spirited Away” and “Princess Mononoke.”

Miyazaki’s films are each unique, individually depicting imaginative worlds, characters and story plots. But his films also richly show the small and large facets of humanity and our precious natural world.

We recognize these because they are like the pieces from our own mosaic. We can see ourselves in the protagonists and antagonists. Miyazaki is a gifted storyteller because he is a gifted observer. I have long believed in watching his films that he understands the art of detachment, not indifference or apathy but the opposite — letting go to truly see and appreciate the subject. Our endless search for meaning can perhaps be realized in these moments of purity, with the realization that we are not the center but rather connected to everyone and everything. I imagine Miyazaki is unflinching of detachment, not indifference or apathy but the opposite — letting go of apathy but the opposite — letting go.

By Alissa Hiraga, Contributor

Miyazaki is a gifted storyteller who previously established international touring exhibitions as a curator at the Deutsche Filmmuseum in Frankfurt, Germany, shares insight on what these pieces help reveal about the artist.

“There have not been many opportunities to see these amazing sketches, drawings and paintings that are made to create his films,” Niebel said. “Some have never been shown before. I especially love Miyazaki’s storyboards. They are so visual and depicted with so much detail, you can already see the finished sequence of the film in your mind. This just goes to show how deeply he thinks about every detail and what an incredibly visual storyteller he is.”

Regarded as one of Japan’s greatest directors, Miyazaki has earned worldwide acclaim for his anime features since his inaugural offering “The Castle of Cagliostro” debuted in 1979.

In 1985, he co-founded Studio Ghibli with Takahata, releasing numerous films, including “Kiki’s Delivery Service” and 2001’s “Spirited Away,” which won the Oscar for Best Animated Feature. In 2014, Miyazaki was awarded an Honorary Award for his lifetime achievement to the art of film by the Board of Governors of the Academy of Motion Picture Arts and Sciences.

The exhibition is a comprehensive look at Miyazaki’s works without being overwhelming. Visitors who are unfamiliar with the artist will be introduced to Miyazaki’s characters, worlds and thematic elements through film clips.

Immersive elements also enhance the experience. Visitors can linger through film clips. The tree tunnel at the start of the exhibition is symbolic of the natural sceneries in “My Neighbor Totoro” but could also be reminiscent of a beloved tree or grove from one’s childhood.

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TOPAZ MUSEUM
HITS ROCKY PATCH

A rift is created after the rediscovery and exhumation of a monument to a slain Issei.

By George Toshio Johnston, P.C. Senior Editor, Digital and Social Media

The road to hell, it has been said, is paved with good intentions — and because of the excavation of a long-forgotten monument for a decades-old homicide, good people with good intent now find themselves at odds, perplexed, vexed and bedeviled.

On one side: “Stakeholders” or those who were born in or had relatives who were incarcerated during World War II at Utah’s Topaz War Relocation Authority Center.

On the other: The board of the Topaz Museum, a Delta, Utah, sanctuary that opened in 2017, built to commemorate the WRA site where during WWII more than 8,000 people, mostly San Franciscans, lived — and, in some cases, died — after being uprooted and moved by the federal government to the 4,000-plus-feet-elevation desert.

Add to the scenario some slick sleuthing that successfully sought a singular stele at a slaying scene.

The division that followed would result from the monolith’s well-intended exhumation, an act that some also deemed to be hasty, cavalier and callous.

DEATH OF AN ISSEI

The roots of this modern-day quandary reach back to April 11, 1943, when Topaz “resident” James Hatsumi Wakasa was shot and killed by Pfc. Gerald Philpott, an Army sentry.

An Issei immigrant from Japan’s Ishikawa Prefecture, Wakasa was reported to have been walking his dog between guard towers eight and nine, near the fenced perimeter of Topaz, where he was incarcerated along with thousands of other ethnic Japanese, both U.S. citizens and Japanese nationals with permanent resident status who were proscribed by the laws of the time from becoming naturalized American citizens.

Topaz was one of the 10 WRA Centers that detained ethnic Japanese removed from the West Coast subsequent to President Franklin D. Roosevelt’s Executive Order 9066. The 10 “camps” were famously — or infamously — located in remote, sparsely populated areas of the country. At about 16 miles away was the town closest to Topaz: Delta. Its population was dwarfed by the new denizens of the concentration camp.

Philpott would later testify that his warning shot was preceded by several verbal commands to halt that went unheeded. Wakasa was rumored to be deaf, but that is believed to be untrue. In any case, the bullet that killed him arrived milliseconds before the sound would have reached Wakasa’s ears.

Furthermore, the camp’s official report deviated from other investigations into the homicide in several details, such as the distance Wakasa was from the fence and whether he was in the act of escaping.

Unbeknownst at the time to Topaz incarcerees, Philpott would be acquitted.

GRIEF AND DEFIANCE

To say that Topaz’s residents were shocked and outraged by Wakasa’s killing would understate their reaction. According to the Topaz entry on the Densho.org website, camp and military officials, fearing retaliatory action, placed guards on general alert. According to Ukai’s 50objects.org website, “The military took charge immediately after the shooting. . . . The inmates were met by soldiers armed with machine guns, tear gas and anti-riot weapons. The riot gear order was lifted two days later, but work stoppages continued, and prisoners held emergency meetings.”

The uproar calmed down enough so that a funeral for Wakasa would attract some 2,000 Topaz residents.

In an act of grief and defiance of camp authorities, several Issei men constructed a stone monument where
E.A.REDSZONE

Farrell of Lone Pine, Calif., would explain how it was constructed. Ukai pointed out that it briefly stood, at the same spot where Wakasa fell, thanks to a map hand drawn by fellow Issei George Shimamoto within 20 hours of Wakasa’s death. The unauthorized memorial from concrete, which explains the photo of a pile of concrete dust in the 5Objects.org entry titled “The Demolished Monument.”

DETECTIVE DOINGS

Regardless of whatever material the monument was made from, Ukai pointed out that it was almost as if it had never existed. “It’s not even like it was relatively unknown,” said Ukai of the Wakasa Monument. “It was unknown.”

That was the case for nearly eight decades until it was found, intact and not destroyed, but buried where it briefly stood, at the same spot where Wakasa fell, thanks to a map hand drawn by fellow Issei George Shimamoto within 20 hours of Wakasa’s death.

Ukai rediscovered the map in 2015 while doing research at the National Archives. “I was really struck by it because it’s hand drawn. It’s very detailed, down to the inch,” Ukai told the Pacific Citizen. It was as if, she said, the Issei were communicating from the past.

The map was so detailed that archeologists Jeff Burton and Mary Farrell of Lone Pine, Calif., would in 2020 use it to search for where the monument of 2020 was the time of Black Lives Matter and the George Floyd protests. The parallels to the Wakasa slaying were similar. “This just seemed to be another example of somebody, you know, just going about their business and getting killed for being in the wrong place,” she said.

The publication in Discovernikkei.org of Burton and Farrell’s account of their Wakasa research, which included the Shimamoto map and a detailed description of where they found monument a year earlier, should have been cause for celebration.

For Topaz Museum President Jane Beckwith, however, the Wakasa monument rediscovery article was a call to action.

FEARING THE WORST

Beckwith’s association with the Topaz Museum actually goes back to a time before there was a museum. She has dedicated years of her life helping to preserve the history of the intersection of Delta, Topaz and education. “The biggest thing that we need [is] to make sure that we are teaching and telling people the complex and very difficult history of Topaz,” Beckwith told the Pacific Citizen. “I grew up in Delta, and I heard people talking about Topaz. I heard various stories, family stories, and also community stories. And then in 1982, I was teaching English and journalism at Delta High School, and I asked my students to do a project that had to do with Topaz and kind of opened the floodgates in Delta.” Beckwith said. “People started bringing artifacts that they had saved for over 40 years and donating them to our project. That’s how things kind of grew.”

“At one time thought that the Wakasa’s death. It was estimated to weigh between 800 and 1,000 pounds, with a height of about five feet, a depth of 24 inches and a width of about a yard. There was some slight damage to the rock, but it was removed essentially intact. Also, there was no writing in any language cut into the stone. As for whether there were any words painted onto it, that does not appear to have been the case, so far at least.

STUNNED, SHAKEN AND SHOCKED

For Masako Takahashi, though, the Tabaz board, directed vandals to the buried monument and possibly cause it damage.

VANQUISHING VANDALS

According to Beckwith, the historic Topaz WRA Center site and its surroundings have had its share of acts of vandalism over the years, including damage by firearms. “There’s really a lot more activity out there than there has been in the past. And that’s made us more vigilant,” Beckwith said. “And because we were trying to be vigilant, I think that we acted. It had been placed in a prominent publication, and we didn’t want to take any chances. We valued that rock. That stone is an incredible piece of this history.”

As for the publication of the location of the monument in Discovernikkei.org, Topaz board member Bill Sugaya said that the board asked, through Jane, that the location not be disclosed or made public. “If that hadn’t have happened, I don’t think we would have moved it. It was protected under quite a bit of earth,” said Beckwith. “The risk of something happening to that under our purview would have been — we couldn’t risk that.”

With that in mind, the Topaz board acted. When an opportunity on Tuesday, July 27, to excavate the monument arose, the board hired the same contractor who had already done some waste disposal work at the Topaz site to use a skid steer to pull out the rock.

The stone had been cause for celebration. That was because in Part Four of the blogpost series, the Shimamoto map and written description could have, from the perspective of the Topaz board, directed vandals to the buried monument and possibly cause it damage.
With Miyazaki and his connection to producer Toshio Suzuki also provides director/producer Daniel Kothen writer/producer Pete Docter and Niebel, animator/director/screen the exhibition, including essays by and loneliness,” Niebel concluded.

“We have included several of these special environments in the exhibition to create a more sensory experience for visitors.

“In the next gallery,” she continued, “visitors can get a good sense of Miyazaki’s protagonists through a choreographed five-screen projection of key film clips. These clips serve as an introduction to his characters, how they look and sound like, how they move, what they do and what is important to them.

“Of course, we hope that visitors will notice that many of his characters are strong, complex, female characters. Free of clichés and far from one-dimensional, they have fully developed personalities and are strong, complex, female characters. Free of clichés and far from one-dimensional, they have fully developed personalities and achieve their goals, and loneliness,” Niebel concluded.

A hard-bound catalog accompanies the exhibition, including essays by Niebel, animator/director/screenwriter/producer Pete Docter and director/producer Daniel Kohnenschulte. A foreword by Studio Ghibli producer Toshio Suzuki also provides a warm glimpse into his friendship with Miyazaki and his connection to Miyazaki’s forthcoming film “How Will You Live?”

The catalog’s beautiful illustrations and photos make for a compelling keepsake. Readers will appreciate the written introduction, insightful essays including information on Miyazaki’s technical animation and creative process, as well as first-hand experiences the writers had with the artist and his works. A selected chronology at the back of the catalog lists key events in Miyazaki’s life and work, in addition to his life achievements and awards.

The long-awaited Academy Museum of Motion Pictures is a new gem upon Los Angeles’s landscape of cultural institutions. With its mission to celebrate and preserve cinema through accessible exhibitions, screenings, programs, initiatives and collections, as well as its aim to combat inequities with truth and inclusion, the museum’s Sept. 30 grand opening is important for the future of the movie arts.

Designed by Pritzker Prize-winning architect Renzo Piano, the museum connects with the past through a renovation and expansion to the 1939 May Company Building at the famed corner of Wilshire Boulevard and Fairfax Avenue.

If the heart and lifeblood of the museum are its exhibition galleries, programs and collections, then its spherical building is its vision, where atop the terrace views of the Hollywood Hills are seen and connected below are state-of-the-art theaters for film screenings. According to its official website, it is “the world’s premier institution dedicated to the art and science of movies.”

Visitors can experience a journey akin to a love story of sorts through the richly satisfying core exhibition “Stories of Cinema,” which will change over time. There are moments of awe in seeing many treasured artifacts in the museum’s collection: iconic costumes, Rosebud from “Citizen Kane,” Dorothy’s ruby slippers from “The Wizard of Oz” and the galleries dedicated to directors Pedro Almodóvar and Spike Lee and actor Bruce Lee, among others.

The “Path to Cinema” takes visitors through the evolution of the cinematic experience and the remarkable history of inventions. There are also interactive displays, such as the lively marquettes (and potentially dizzying) in Pixar’s “Toy Story 3D Zoe ing) in Pixar’s “Toy Story 3D Zoe

The Academy Museum of Motion Pictures is screening Miyazaki’s complete works. Visit academymuseum.org/en/exhibitions/hayao-miyazaki for more details.

For more information on the Academy Museum of Motion Pictures and exhibitions, programs and screenings, visit academymuseum.org.

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LIVING TRUSTS | WILLS | POWERS OF ATTORNEY
TOPAZ » continued from page 7

THE SCIENCE AND THE SPIRITUAL

For Takahashi, Ukai and other Topaz stakeholders, their discontent appears to come down to two issues, the first being a lack of archeological rigor in the stone’s exhumation. To Ukai, from an archeological perspective, the site has been damaged due to the way the stone was exhumed.

The second issue is a disregard of the spiritual and ceremonial significance to the site for Japanese Americans.

“I think first of all, the community — the Japanese American community and Topaz survivors and descendants — should have been informed and consulted. And there should have been a process of collaboration with the museum,” said Ukai, who would have liked to have seen “a proper ceremony and a re-acknowledgment of the community and Topaz survivors and descendants.”

Too Big for Topaz?

Without the community’s approval, the Topaz Museum board decided to move quickly to excavate it. There was no grid, there were no protocol or best practices for an archaeological excavation. There was no grid, there was no archaeologist on site.

Korematsu noted that in addition to her father, Fred Korematsu, other family members incarcerated at Topaz were “my paternal grandparents, my parents, so his parents, and three of his brothers.”

“What’s done is done,” she said. “You don’t have to have a Ph.D. in archaeology to realize that this excavation wasn’t even best practices for an archaeological excavation. There was no grid, there was no archaeologist on site.”

Korematsu noted that in addition to her father, Fred Korematsu, other family members incarcerated at Topaz were “my paternal grandparents, my parents, so his parents, and three of his brothers.”

TOO BIG FOR TOPAZ?

The stone’s significance to Takahashi is such that she believes it needs to be in a place other than the Topaz Museum, a place where more people can see it.

“I personally would like to see the object moved to JAMM,” Takahashi said, referring to the initials of the Japanese American National Museum in Los Angeles.

She added, however: “I have not been in communication with them. I do not know if they would accept it. And if they could not, or would not, then I imagine that the Smithsonian would love it.”

Takahashi also accepted the reality of the stone’s significance to the Topaz board to move quickly to excavate the monument, Takahashi disagrees.

“There’s a spin, that is just a distraction,” she said.

For Beckwith and the Topaz Museum board, there is a realization that the excavation should have been handled differently.

“I have to say that I agree that we made a mistake on that,” said Beckwith. “We have apologized.”

Now What?

One area that both sides do agree on is the significance of the stone.

“To me, it’s such an iconic important physical proof of unhappy needless death in the camp,” said Takahashi. “You might hear of others, but it’s only hear say or people in letters or people telling their children. But this one, there’s photographs of the funeral. . . . There are living people who remember it, from camp, who still have nightmares about it. So, this is a fantastic teaching tool.”

Meantime, Beckwith said, “I think that protecting it, interpreting it, having it on display for our visitors to come so that we can give a more thorough discussion of what happened at the site, a more nuanced and important accounting of Mr. Wakasa’s tragic death. I think that it will be a great opportunity for us to have more discussion about a terrible piece of history.”

EDITOR’S NOTE: “Solving a 70-Year-Old Mystery: The Wakasa Memorial” will be streamed on Oct. 15 at 6 p.m. PT on YouTube. Produced by Emiko Omori, it features a conversation between Nancy Ukai and Mary Farrell about the 2015 discovery in the National Archives of the 1943 map drawn by George Shima- moto after the killing of James Hatsuaki Wakasa. The map led to the rediscovery of the Wakasa Memorial. The link is youtube.com/jampilgrimages.

GOT A STORY IDEA?
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NCWNP
History of the Bay Area’s Japanese American Floral Industry
Contra Costa, CA
Oct. 26; 6:30-7:30 p.m.
Virtual Event
Price: Free
Join local historian Dana Shew and members of the Contra Costa JACL for a discussion of the Japanese American-owned greenhouses in the Bay Area leading up to and following the events of WWII. The program will include a screening of the short documentary “Blossoms & Thorns: A Community Uprooted,” as well as a panel Q & A discussion. This program is part of Read Contra Costa.
Info: To register, please visit https://tinyurl.com/JapaneseAmericanFloralICCL. You will receive information on how to access the Zoom event one day before the program. Closed captioning will be provided.

Two Nails, One Love: Virtual Book Talk With Alden Hayashi
Berkeley, CA
Nov. 7; 1 p.m.
Virtual Event
Price: Free
Berkeley JACL presents this virtual book talk with Alden Hayashi as he discusses his new book “Two Nails, One Love,” a candid, touching and relevant story about a Sansei man finding himself in modern America. The event’s guest will be Prairie Stuart-Wiggins at (831) 566-5208. Wiggins will be sketches she completed while she was incarcerated at Tanforan and Topaz, original drawings and a draft of the final manuscript. For additional details and information. Info: Email admin@berkeleyjacl.org for the link to the Zoom event.

Gambatte! Legacy of an Enduring Spirit Exhibit
Sacramento, CA

Due to health and safety concerns in the U.S. because of the COVID-19 Pandemic, please check regarding the status of events listed in this issue’s Calendar section.

Densho Anniversary Gala: ‘25 Years of Densho’
Oct. 25; 5-6:30 p.m.
Virtual Event
Price: Free
Join Densho as it celebrates its 25th anniversary! Join Densho for an evening of storytelling, art, music and community at this virtual event that will allow supporters from across the country and world to participate. More event information and early registration opportunities associated with this momentous occasion will be announced soon. There is also a “Dedication Wall” where participants can share a special message or memory located on the official website. Info: Visit https://padlet.com/dcnshopkeeper/4vH4gq8z to view the “Dedication Wall” and Densho.org for additional information.

Densho Exhibit
The California Museum
10th and O Streets
Thur. Nov. 4
Price: $7-510
Don’t miss this encore presentation of contemporary images taken by photojournalist Paul Kitagaka Jr. that echoes historic images by U.S. War Relocation Authority photographers who documented the mass incarceration of Japanese Americans during WWII. Updated and expanded for 2021, the exhibit returns with 30 new photographs, audio interviews and behind-the-scenes video highlighting the resilience of Japanese Americans during WWII. Info: Visit https://www.californiamuseum.org.

A Life in Pieces: The Diary and Letters of Stanley Hayami
Los Angeles, CA
Thur. Jan. 9, 2022
JANM
100 N. Central Ave.
Price: Timed advanced tickets are required; JANM members do not need a timed ticket. Just show your membership card for free admission. Stanley Hayami’s diary and writings from camp and during his wartime incarceration are brought to life in this presentation that reveals the hardship he and his family faced during World War II. At the age of 19, he was killed in Italy after being drafted into the U.S. Army’s 442nd Regimental Combat Team. His legacy lives on through these letters, which were donated to JANM by his family. Info: Visit: www.janm.org.

Mine Okubo’s Masterpiece: The Art of “Citizen 13660”
Los Angeles, CA
Thur. Feb. 20, 2022
JANM
100 N. Central Ave.
Price: Check Museum Website for Ticket Information
Mine Okubo’s graphic memoir, “Citizen 13660,” was first published in 1946. Through nearly 200 illustrations, Okubo captures how WWII and the subsequent incarceration upended her life. This is the first time the materials comprising her book will be on exhibit. Included will be sketches she completed while she was incarcerated at Tanforan and Topaz, original drawings and a draft of the final manuscript. Info: Visit: https://www.janm.org/exhibits/mine-okubo-masterpiece.

“Hayao Miyazaki” Inaugural Exhibit
Los Angeles, CA
Thru June 5, 2022
Academy Museum of Motion Pictures
6067 Wilshire Blvd.
Price: Advanced ticket reservations required. Adults $25; Seniors $19; Students $15; Free for Children 17 and under
The Academy Museum of Motion Pictures is pleased to announce details of the museum’s inaugural “Hayao Miyazaki” temporary exhibition. Curated in collaboration with Japan’s renowned Studio Ghibli, which Miyazaki co-founded in 1985, the exhibit marks the first North American museum retrospective dedicated to the acclaimed artist and his work. More than 300 objects will be featured, exploring each of Miyazaki’s animated feature films, including “My Neighbor Totoro” and the Academy Award-winning “Spirited Away.” Info: Visit: www.academymuseum.org for additional details and information.

Conversation About Forming a Denver API LGBTQ Affinity Group
Denver, CO
Oct. 21; 1-3 p.m.
Annex Building (at south end of Museum), 1290 N. Williams St.
Price: Free
Women of Color Denver invites the API LGBTQ and ally community for a conversation about forming a Denver API Affinity Group. Here is the opportunity to share your thoughts on events, support and resources, fun activities and frequency of gatherings. Come enjoy refreshments and meet members of the LGBTQ Asian Pacific Islander community.
Info: RSVP at EventBrite.com and search “PFLAG Denver” and make new acquaintances. Because meals will be limited to 100, reservations will begin on Oct. 1. The chapter is closely working with a limited number of participants and will make an announcement should event details change.
Info: To make a reservation or for more information, email Sylvia Farrells at angelseyf@gmail.com or call (952) 888-8771.

MDC
Sukiyaki Lunch Presented by the Twin Cities JACL
Bloomington, MN
Oct. 13; Noon-2 p.m.
Normandale Hylands United Methodist Church
8000 York Road
Price: $10 at TCJACL Members; $12 Nonmembers; $5 Children Under 10
The TCJACL board is bringing back a beloved tradition of Sukiyaki lunch, which consists of sukiyaki, rice, cucumber salad and dessert. This event will replace the Chrysanthemum Banquet held in previous years. There will also be a boutique sale, so come browse and purchase, as well as catch up with friends.

Pacific Citizen
Oct. 8-21, 2021
10
PACIFIC CITIZEN
CALIFORNIA
A NATIONAL GUIDE TO NOTABLE COMMUNITY EVENTS
EADVERTISE HERE
Events in the calendar section are listed based on space availability. Please submit a photograph with your event of maximum exposure.
For more info: pc@pacificcitizen.org (213) 620-1767
Hanaoka, Yoshikko, 100, Torrance, CA, Jan. 16; she is survived by her son, Stan (Anne) Hanaoka; son-in-law, Ed (Sandy) Nouchi; gc: 5; ggc: 6.

Hatakeyama, Isao, 103, Los Angeles, CA, Aug. 25; he was predeceased by his wife, Hanae; he is survived by his children, Mariko Elaine (Ray Sugaru) Fukumoto and Bruce Haruhiko Hatakeyama; sister-in-law, Misao Kusaka and Keiko Kimura; she is also survived by nieces, nephews, grandnieces, grandnephews and other relatives; gc: 4; ggc: 1.

Kasai, Marien Chiyoko, 89, La Crescenta, CA, July 26; she was predeceased by her husband, Ryo; she is survived by her children, Mark (Amy), Wayne (Gretchin), Candice (Mark Riley), Jon and Yoshiko Matsui; gc: 3.

Kusaka, Masaye, 88, Torrance, CA, April 17; she is survived by her daughters, Nancy (Wayne) Limm and Grace (Craig) Acosta; sisters, Sadako and Keiko Kimura; she is also survived by nieces, nephews, grandnieces, grandnephews and other relatives; gc: 4; ggc: 1.

Nakamura, Patsy Nobuko, 87, Peoria, IL, May 20; she was predeceased by her husband, Lawrence Nakamura; children, Jill, Del, Patrick, Karin, Enji, Mary, and Richard; gc: 5; ggc: 6.

Tanizawa, Mitzie Mitsuko, 90, Cypress, CA, May 15; she was predeceased by her husband, Kazuo; and brothers Masato, Kenso and George Taniguchi; she is survived by her children, Richard (Carol) Tanizawa, Barbara (Rick) Konishi and Laurie Fujitani; caregivers; sisters, Chieko Whittemore and Sachio (Jun) Oyama; sister-in-law, Joanne (Ron) Nakamura; gc: 7; ggc: 1.

Watanabe, Ida Mitsuko Kada, 94, Santa Monica, CA, June 17; during WWII, her family and she were incarcerated at the Manzanar WRA Center in CA; she is survived by her sons, Louis (Georgia) and Kenneth (Christine); gc: 2; ggc: 1.

Endo, Joe, 95, Santa Clarita, CA, July 31; he is survived by his wife, Fusae; children, Diana (Cliff) Higa, Alan (Virginia) Endo and Glenn (Cindy) Endo; he is also survived by many nieces, nephews and other relatives; gc: 8; ggc: 5.

Folick, Jeffrey, 73, Orange, CA, Aug. 19; he is survived by his wife, Nancy; children, Andrew (Dana) Folick, Corinna (Michael) Mosher, Emily (Kia Koko) and Miya Folick; gc: 6.

Fukuhara, Ihoko, 95, Malibu, CA, Feb. 5; she was predeceased by her husband, Frank; she is survived by her step-children, Irene Horuchi and Jeannie (Norio) Kazahaya; step-gc and step-ggc.

Karasawa, Thomas Masato, 96, Rancho Palos Verdes, CA, Aug. 16; during WWII, he was incarcerated at one of the 10 WRA Centers; Korean War veteran (Army); later became a pop music vocalist; he is survived by his wife, Yaye; children, Joel and Chiem; he is also survived by many nieces, nephews and other relatives; gc: 1.

Itatani, Elizabeth, 89, Hacienda Heights, CA, July 13; she was predeceased by her husband, Harold; she is survived by her sons, Tim (Sandy) Itatani, David (Jeannie) Itatani and Daryl (Cindy) Itatani; sister, Millie Fukuhara; she is also survived by many nieces, nephews and other relatives; gc: 3.

Myose, Susumu, 95, Diamond Bar, CA, Jan. 19; during WWII, he was incarcerated at the Manzanar WRA Center in CA; an Army veteran; he was predeceased by his wife, Tamaki; he is survived by his children, Jean (Glenn) Nakatani and Dennis Myose; gc: 3.

Taguchi, Donald ‘Bugsy,’ 78, Orange, CA, July 24; he is survived by his wife, Alleen; daughters, Wendy (Jon) Morinishi, Kara (John Andrunas) Taguchi and Kristie (Allen) Manibusan; siblings, Patricia Tanaka, Warren (Eileen) Taguchi and Wendell (Niwako) Taguchi; gc: 5.

Tanaka, Margaret Akiko, 84, Los Angeles, CA.

Tanaka, Midori, 86, Aiea, HI, Dec. 23.

Watanabe, Rosey, 92, San Jose, CA, Feb. 17; West Valley JACL member; she was predeceased by her husband, Ronald; son, Ronald Jr. and his first wife, Katsuko; she is survived by her son, David Watanabe (Laura); Ronnie’s wife, Debra; gc: 1; stepgc: 2.

Yanagimoto, Toshiro, 96, Los Angeles, CA, March 14; he was predeceased by his brother, Ichiro (Sugako) Yanagimoto; he is survived by his wife, Emiko Yanagimoto; son, James (Keiko) Yanagimoto; siblings, Hideo Yanagimoto and Kazumi Teramura; 2 nephews; he is also survived by many other relatives.

Yamashita, Yoko, 80, Torrance, CA, Nov. 24; she is survived by her husband, Yukio; son, James; stepson, David Watanabe; nieces, nephews and other relatives.
AARP FEATURES APRIL AND EIKO HATTORI — FITNESS INFLUENCERS

By Ron Mori

I must share an inspiring story, one that proves you are never too late to follow your true passion and start exercising at any age.

I first met April Hattori more than 26 years ago, when we worked for the same company in Northbrook, Ill. I never knew she had a burning passion for health and fitness during this time. We both moved to other careers, but through the wonders of LinkedIn, we have stayed connected all these years.

Fast forward to March of 2021, and I saw a post about April being named an up-and-coming YouTube fitness influencer. I asked myself, ‘Could this be April Hattori from 1994?’ Sure enough, it was, and we reconnected after many years.

Within a minute, it was like we just had a cup of coffee together during a normal office break.

As we settled into our conversation, April shared that her stepfather had passed away, and she moved from New York to be with her mother, so she would not be alone. April’s mind-set as a third-generation Japanese/Filipino American was that it was important for her to be with her mother, Eiko, during this time in life.

As April settled into her new life in Henderson, Nev., she decided to follow her passion and training as a certified fitness coach to work part-time at a local fitness club. Her clients ranged from 25-77 years young, and this was April’s new calling.

Then, the pandemic hit, and her fitness center closed, but April knew she wanted to help seniors stay active during the shutdown in the comfort and safety of their homes.

April had to adjust, and she decided to start a YouTube channel in order to reach people at home. She started creating free video workouts on YouTube with her 80-year-young mom and Mochi, their cat. Both are humbled and grateful that they are helping so many — yes2next videos have been viewed more than 4 million times with more than 50,000 subscribers.

“I’m cherishing this time with my mom — coaching her twice a week at home to increase her strength and agility and discovering a new way to collaborate and give back to the world. We’re putting our workouts to good use by creating exercise videos that we hope will inspire seniors and others to get stronger,” said April.

April’s passion shows through on her video segments.

AARP took notice, and April’s easy and fun video sessions are easy to follow and meant to help anyone at any age. In fact, through my conversations with April, I was inspired to start a fitness routine in June.

After my first week, I was so sore and really didn’t feel motivated to continue. April’s words of encouragement of “start slow and just move” pushed me through, and I have a newfound routine of making fitness part of my lifestyle. It’s not always easy, but now it is habit forming.

So, if you’re feeling cabin fever, I hope the AARP fitness post of April, Eiko and Mochi and yes2next can help you get moving or as April would say, “Yes to the next adventures in life.” You can watch our first 10-minute Chair Workout at https://yes2next.com, in addition to additional fitness segments on the AARP AAPI Facebook page.

Ron Mori is a member of the Washington, D.C., JACL chapter and manager of community, states and national affairs — multicultural leadership for AARP.

PHOTOS: AARP

YouTube fitness influencer April Hattori’s easy and fun fitness video sessions are geared for people of all ages. Her videos have been viewed more than 4 million times with more than 50,000 subscribers.

PHOTOS: AARP

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