



PACIFIC CITIZEN

CELEBRATING 92 YEARS

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

PHOTO: UTAH DIVISION OF STATE HISTORY

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Public Support for Minidoka Needed

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Hayao Miyazaki Retrospective Now Open

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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JACS GRANT UPDATE AND REQUEST FOR HELP

By Floyd Mori

The Japanese American Confinement Sites grant program (Public Law 109-441) was established to preserve and interpret the U.S. confinement sites where Japanese Americans were incarcerated during World War II. The grants have helped to educate the public about how and why those confinement sites were established.



As we approach the end of the 2021 Congressional session, it is hopeful that legislation removing the sunset of the original JACS grant and re-authorizing 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 support for the original legislation. With there now being many new members of Congress, this action is essential to get their support. ■

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JACL/OCA 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 talking with members of Congress, how to conduct legislative visits, discuss policy, see the relationship JACL has with partners and much more.

were able to convene in person this year despite the continuing pandemic still gripping the country. JACL hopes that participants all returned home to share their experiences and newfound knowledge and understanding of advocacy at the Federal level, in addition to what lessons might be carried back to their local communities.

JACL is excited that participants

— JACL National



Participants took part in in-person meetings during this year's Leadership Summit.



PHOTOS: COURTESY OF JACL NATIONAL

PACIFICCITIZEN 2021 SPRING CAMPAIGN

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The *P.C.*'s mission is to 'educate on the past Japanese American experience and preserve, promote and help the current and future AAPI communities.'

** Your donations will help build and preserve a cohesive library of the Pacific Citizen to educate future generations.**

'I'm glad to see the Pacific Citizen growing and evolving with its website, and especially LOVE the much easier-to-navigate digital archives. It's a treasure trove for JAs to learn about our community's history, and for scholars and journalists looking to connect the past with the present. Thanks for the improvements, P.C.!'

— Gil Asakawa



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FROM THE EXECUTIVE DIRECTOR

'LOOK FOR THE HELPERS'

By David Inoue,
JACL Executive Director

With the financial security of our country in the balance, Senate Minority Leader Mitch McConnell finally gathered enough Republican senators to break the Republican filibuster of the debt ceiling increase. He made clear that the next time the debt ceiling issue comes up, he will not “help” to pass any new legislation. I don’t think McConnell really understands what it means to help.

Many of you who grew up with Mr. Rogers will recognize the quote, “Look for the Helpers.” It is one that has been brought up frequently in times of natural disaster, mass casualty events, school shootings and back to 9/11. It is meant to reassure children, and maybe more so their parents, to know what to do when things are outside our control.

Too often now, we make it seem that things are out of control, when they really should be handled safely and easily. Mass shootings have become a normal part of our

lives because of the inability of Congress to do anything to implement common sense gun control that an overwhelming majority of Americans support.

Thousand-year and hundred-year floods are becoming century and decade floods because we can’t accomplish anything on climate change.

And we find ourselves in perpetual standoff over fundamental operations of our government when we can’t pass what has historically been a mostly nonpartisan issue of passing debt ceiling increases.

The obstacle to all of this has become the filibuster. The filibuster itself is not the problem with some of the more mundane issues such as the debt ceiling. Historically, statewide elections for senators meant that candidates had to appeal to enough moderates to gain election.

Instead, we have seen state electorates become more polarized,

making the primaries where senators are selected by the partisan party rather than the general election. With increasingly fewer exceptions, senators are appealing to their partisan base, not to their full constituencies in their states.

The results increasingly infrequent compromise or finding of a middle. Sen. Joe Manchin (D-W. Va.), though nominally a Democrat, were he in the typical state represented by a Democrat, he would most certainly be a Republican. With Sen. Kyrsten Sinema (D-Ariz.), no one really knows what she is thinking. Amongst the Republicans, now only Sen. Susan Collins (R-Maine) might be considered the only moderate.

Where this leaves us is the warped idea that Sen. McConnell is “helping” by breaking the filibuster. The debt ceiling increase would easily pass without the partisan filibuster. Helping would imply there is nothing else that can

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 political minority’s right to disenfranchise racial minorities. While arguments 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 fundamental human rights because those in the senate are more concerned about their own political power than actually helping.

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



A MOTHER’S TAKE

SEEING THE GOOD

By Marsha Aizumi

As much as LGBTQ+ individuals 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 to see some type of response from the chaplain, but nothing appeared. Perhaps he tossed the book in the corner or threw it in the trash in disgust. She didn’t know, but each week, she opened the newspaper, hoping that her action would make a difference.

And then after two months, Chaplain Box finally wrote an arti-



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

PHOTO: COURTESY OF MARSHA AIZUMI

cle about receiving this anonymous book. 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 saying, “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 generation 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 and a trembling voice, I 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+ individuals and their families, but my immediate 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 contribute to this division but do whatever I can to bring greater humanity into what I write, speak and do.

That 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 condemned 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

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 together 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

Livin’ life 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

EPILOGUE: 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 LGBT community and author 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 Minidoka 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 met towers 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/xFKXg>. 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.

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 Eastern Sierra Interpretive Association is seeking to raise \$40,000 to help move an original War Relocation Authority administration apartment building back to the Manzanar National Historic Site, which is located near Independence, Calif.

The apartment building, once part of what the Japanese American incarcerated called “Beverly Hills,” will show the stark contrast between the housing for the white staff at Manzanar and the tarpaper barracks of the 10,000 people who were incarcerated there during World War II.

The historic building will be an educational tool where visitors can learn the story of the incarceration of 120,000 Americans of Japanese descent and long-term immigrants, solely because of their race.

Some funds for the move have been raised through a Japanese American Confinement Site grant and other sources.

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; 3) 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 incarcerated.

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,



The Manzanar apartment building is currently located in Lone Pine, Calif., and funds are being raised to move it to the National Historic Site in nearby Independence.

PHOTO: TIM WALDEN

so donations are tax deductible.

To donate online, please visit to the Eastern Sierra Interpretive Association’s webpage at www.ESIAonline.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.

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 January 2022.

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

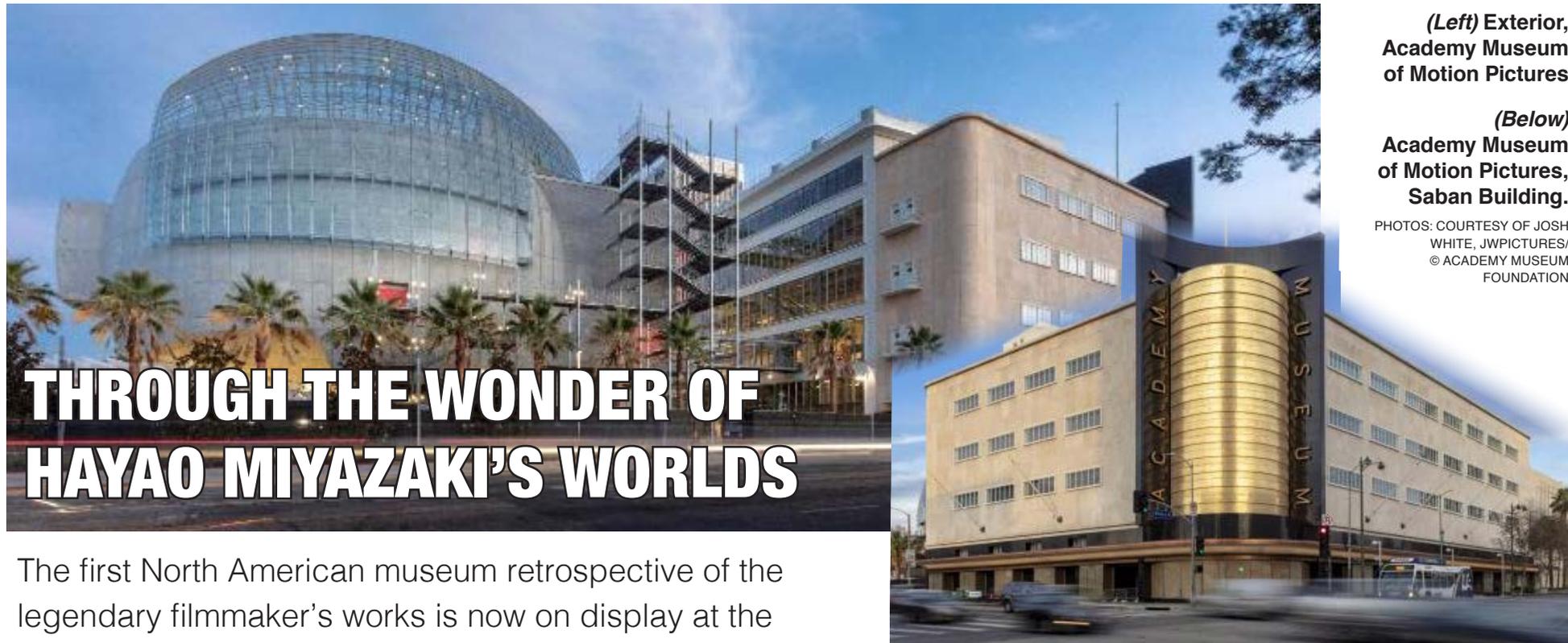
will receive particular consideration. Award recipients must list and acknowledge UCLA’s Asian American Studies Center and the Aratani CARE Award as co-sponsors on all PR and programs.

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@aasc.ucla.edu. Information about the funding and how to apply is available on the Aratani CARE website at <http://www.aratani-care.org>.



(Left) Exterior, Academy Museum of Motion Pictures

(Below) Academy Museum of Motion Pictures, Saban Building.

PHOTOS: COURTESY OF JOSH WHITE, JWPICTURES/ © ACADEMY MUSEUM FOUNDATION

THROUGH THE WONDER OF HAYAO MIYAZAKI'S WORLDS

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,



(Spread art, left) Film still, "My Neighbor Totoro (1988)," Hayao Miyazaki

(Cover art, right) Hayao Miyazaki catalogue, co-published by DelMonico Books and distributed worldwide by D.A.P. Artbook, Imageboard "My Neighbor Totoro" (1988), Hayao Miyazaki

PHOTOS: HAYAO MIYAZAKI/ © 1988 STUDIO GHIBLI



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 with his integrity in this process.

The first North American retro-

spective of Miyazaki's works at the new Academy Museum of Motion Pictures in Los Angeles is a remarkable exploration of the artist's films and creative process.

The inaugural "Hayao Miyazaki" exhibition is an organized collaboration with Studio Ghibli and features hundreds of visual treasures from the studio's archives: imageboards, character designs, storyboards, cels and artwork.

Jessica Niebel, exhibitions curator, 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 great-

est 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 under the canopy and emerald glow of the Mother Tree. 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.

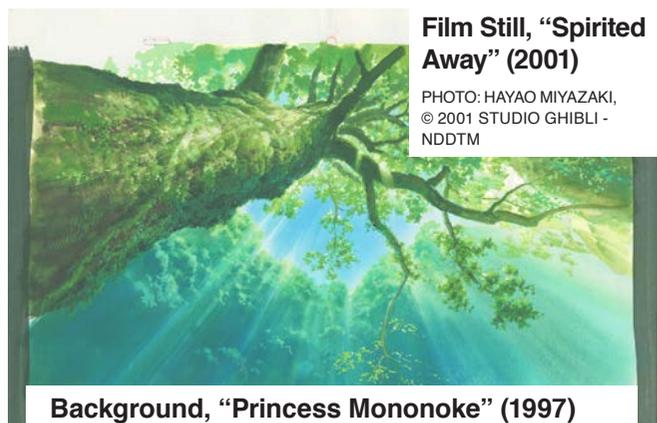
Imageboard, "Castle in the Sky" (1986)

PHOTO: HAYAO MIYAZAKI, © 1986 STUDIO GHIBLI



Film Still, "Spirited Away" (2001)

PHOTO: HAYAO MIYAZAKI, © 2001 STUDIO GHIBLI - NDDTM



Background, "Princess Mononoke" (1997)

PHOTO: © 1997 STUDIO GHIBLI - ND

» See WORLDS on page 8



TOPAZ MUSEUM HITS ROCKY PATCH

Workers use shovels to dig around the rock believed to be the long-buried monument to James Wakasa. The stone was ordered destroyed by Topaz officials. Camp residents buried it instead.

PHOTO: UTAH DIVISION OF STATE HISTORY

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 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 Hatsuaki 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 in his court martial on manslaughter charges that he believed Wakasa was trying to escape the camp and that his shot was meant to warn the 63-year-old.

Where someone with Japanese features during WWII at the height of anti-Japanese sentiments might escape to was not clarified.

SEARCHING FOR CLUES

According to Nancy Ukai, 50objects.org project director and Berkeley JACL board member who has spent the last several years immersed in researching Topaz history, Wakasa was killed by a bullet shot from Philpott's Springfield rifle from a distance of 314 yards.

The sentry's single shot from Guard Tower No. 8 hit Wakasa in the chest, piercing his heart and severing his spine.

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 incarcerated, Philpott would be acquitted.

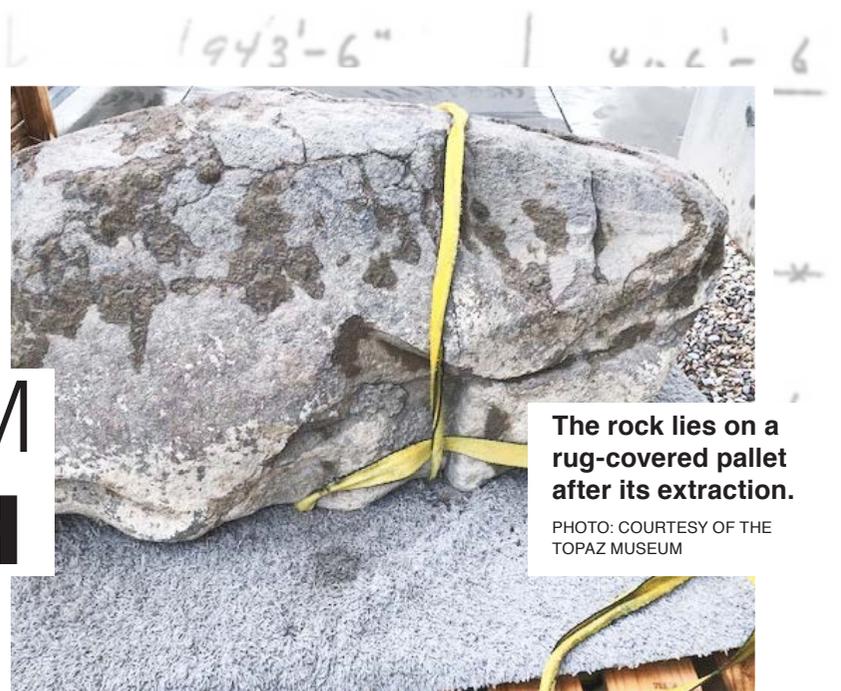
GRIEF AND DEFIANCE

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



The rock lies on a rug-covered pallet after its extraction.

PHOTO: COURTESY OF THE TOPAZ MUSEUM



The contractor uses a skid steer to extract the rock.

PHOTO: UTAH DIVISION OF STATE HISTORY

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-foot-elevation desert.

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



The exposed rock before its July 2021 extraction

PHOTO: UTAH DIVISION OF STATE HISTORY

Within the barbed wire is where the Wakasa Monument was rediscovered in 2020.

PHOTO: COURTESY OF MARY FARRELL/ JEFF BURTON



James Wakasa funeral scene, April 19, 1943. War Relocation Authority photographs: Japanese American evacuation and resettlement, BANC PIC 1967.014 v.10 AC:918--PIC, The Bancroft Library, University of California, Berkeley

PHOTO: RUSSELL A. BANKSON

Wakasa fell.

The unauthorized memorial was then ordered destroyed. No reports of Wakasa's memorial were published in the camp's censored *Topaz Times* newspaper. Photos that were said to have been taken of the monument, if any still exist, have not been located.

Unsure of what it looked like and how it was constructed, Ukai at one time thought that the Wakasa monument may have been made from concrete, which explains the photo of a pile of concrete dust in the 50objects.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.

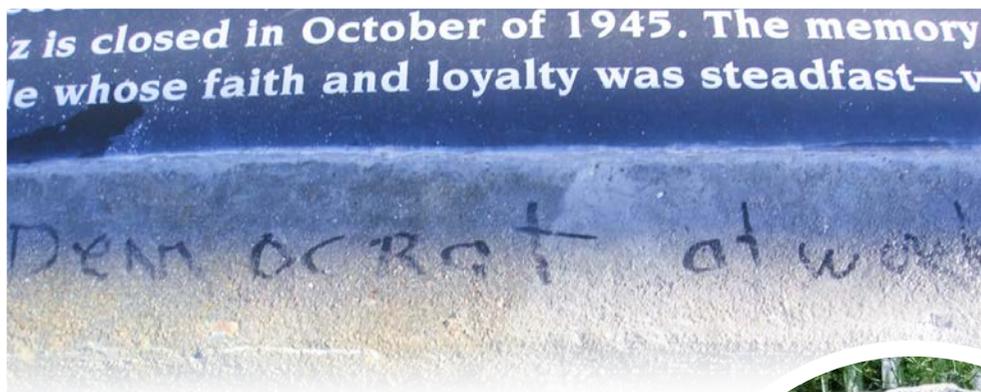
"It's not even like it was relatively unknown," said Ukai of the Wakasa Monument. "It was unknown."

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



Wakasa Monument had been buried so many years earlier.

"They are extremely esteemed archaeologists who are very familiar with the site," Ukai said.

A year later, Burton and Farrell, in a five-part series published in the summer of 2021 on *Discovernikkei.org* (the blog published by the Japanese American National Museum), detailed how they used the rediscovered Shimamoto map to locate the monument, buried where Wakasa was killed.

A SOBERING FIND

Relocating the Wakasa stele so many decades after it had been erected, then presumed destroyed, was an extraordinary find, the sort of thing archeologists dream about.

For Farrell, finding the location of the stone was "exciting" and "sobering."

"We were standing right there, or very close to where Mr. Wakasa had been shot," Farrell told the *Pacific Citizen*. "And I think that power of knowing that, you know, we were within a few feet made it a little more real, even though so many decades had passed."

Farrell also noted that the sum-

mer 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 to helping 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."

"Jane has done so much," said Farrell. "She's worked for the commemoration of Topaz in recognition of the abrogation of civil rights there for 40 years."

Following the publication of the Burton and Farrell articles in July 2021, Beckwith and the Topaz Museum board would take action to, from its perspective, protect the long-buried object — but in so doing, raise the ire of the aforementioned Topaz stakeholders.



Examples of vandalism at and near the site of the Topaz WRA Center. Stop sign and Masashi Goto monument show gunfire damage. The other sign shows graffiti from a marker.

PHOTOS: COURTESY OF THE TOPAZ MUSEUM

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.

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.

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 way the excavation was conducted left her thunderstruck — and she was not alone. It was quite a contrast to how she felt upon learning of the Wakasa Monument's rediscovery.

"At first, I was so happy and excited," said the Sansei stakeholder. "My parents were there. My grandparents were there. My brother and I were born there."

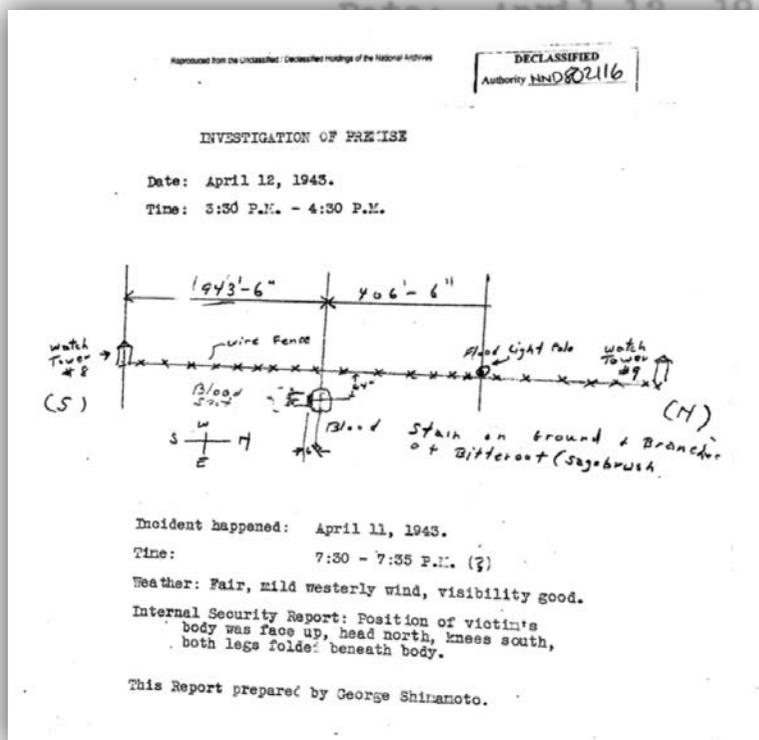
Takahashi's family has been one of the key behind-the-scenes benefactors for the Topaz Museum.

"We were among those who have been financial supporters from early times," she said. "Jane's supporters. It was Jane before there was ever any board." That support included helping to purchase the land that had once been the site of the Topaz WRA Center.

Upon learning of the Wakasa stone's rediscovery, Takahashi first felt elation.

"I thought, 'Oh, this is so exciting!' It's almost like something you'd see in the movies. You know, like 'Indiana Jones,' you find this map. And then you go find this little tip of a stone peeking out of the desert and my God, that's it!"

That initial excitement, however, would soon twirl to the other extreme upon receiving an email from Beckwith that revealed the stone had been dug up, with photos of its extraction.



This is a scan of the map rediscovered by Nancy Ukai that helped archeologists locate the Wakasa monument in 2020. The map was drawn by George Shimamoto hours after James Hatsuaki Wakasa was killed by a Topaz sentry.

IMAGE: COURTESY OF NANCY UKAI

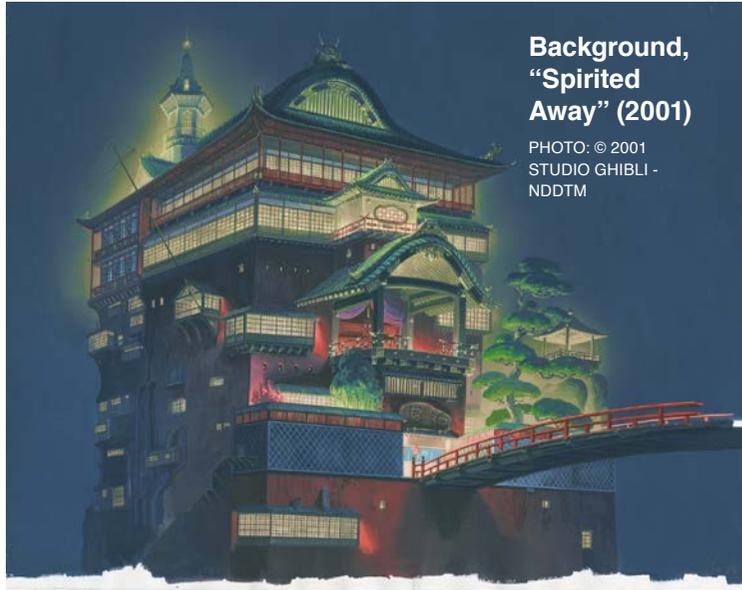
WORLDS » continued from page 5

**Background,
“Spirited
Away” (2001)**

 PHOTO: © 2001
STUDIO GHIBLI -
NDDTM

**Background, “The Wind Rises”
(2013)**

PHOTO: © 2013 STUDIO GHIBLI - NDHDMTK


**(Above) Aerial shot of
the Academy Museum
of Motion Pictures.**

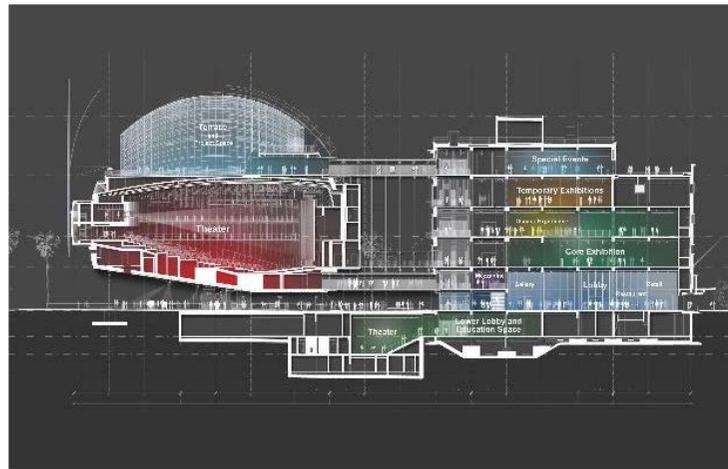
 PHOTO: © ACADEMY MUSEUM
FOUNDATION

**(Left) Academy
Museum of Motion
Pictures,
Cross-Section**

 PHOTO: © RENZO PIANO BUILDING
WORKSHOP/ © ACADEMY MUSEUM
FOUNDATION

“Even if you haven’t seen the film, this tunnel is evocative of an emotional response in visitors – children will hopefully want to explore, while adults may remember that sense of wonder, curiosity and adventure from their own childhood,” said Niebel. “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 being one-dimensional, they have fully developed personalities and have to deal with anger, frustrations 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 Kothenschulte. 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 Zoetrope” and “Backdrop: An Invisible Art,” where you can engage with the Mt. Rushmore backdrop from Alfred Hitchcock’s famous thriller “North by Northwest.”

The museum’s programs include monthly film screenings in its new theaters. Visitors can currently take in all of Miyazaki’s films in their original Japanese and dubbed versions.

Niebel recommends viewing Miyazaki’s films on the big screen.

Said Niebel, “Miyazaki is a very cinematic filmmaker — the impact of his films seen in a theatrical setting is so much stronger than on

your home screen, which is why I am superexcited about the Academy Museum’s film programming.”

- *The Hayao Miyazaki exhibition is on display until June 5, 2022. The Academy Museum of Motion Pictures is also screening Miyazaki’s complete works. Visit academymuseum.org/en/exhibitions/hayao-miyazaki for more details.*
- *The exhibition catalog “Hayao Miyazaki” can be purchased online or at the Academy Museum store.*
- *For more information on the Academy Museum of Motion Pictures and exhibitions, programs and screenings, visit academymuseum.org.*


**Hayao
Miyazaki**

 PHOTO:
NICOLAS
GUERIN

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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 archaeological 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 respectful remembrance" combined with the proper archeological care during the excavation "because it is a spiritual moment; this is where human life was taken."

For Karen Korematsu, founder and executive director of the Fred T. Korematsu Institute, the issue is pretty clear.

"People need to remember, this is

sacred land, and it needs to be treated that way," 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, 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 JANM," 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 and gravity of what happened.

"What's done is done," she said. "OK. It's already been dug up.

If pieces cracked off of it, they've already cracked off. And who's to say that it couldn't have happened with trained archaeologists excavating it?"

"I'm not trying to just point the finger at Jane or her board or the museum there. I just want it in some professional, accessible place."

BLAME OR NO BLAME?

Ukai, meantime, takes issue with what she views as justifying the rush to excavate on the *Discovernikkei.org* articles.

"In fact, the Topaz Museum board had reviewed Jeff Burton's text for the article in January, had made revisions and even made the location more accurate by giving a different address. Now they're saying that, 'Oh, we didn't know it was going to be published in *Discover Nikkei*.' But the point is, I feel that the archaeologists were being blamed for what, in fact, was the Topaz Museum board's decision to excavate the stone."

Ukai also decried the board's decision to act quickly to excavate the rock with no Japanese Americans present. To her, it "just feels like once again, we've been excluded from our own history."

Sugaya, however, said, "It wasn't an intentional action that the board took to exclude, you know, anyone from the community."

As for using the potential for vandalism as justification for the Topaz

board to move quickly to excavate the monument, Takahashi disagrees. "That is 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 hearsay 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."

UNKNOWN UNKNOWNNS

After he was killed in 1943, Wakasa's corpse was removed from Topaz and cremated. Asked of the whereabouts of his remains, Ukai said they are unknown.

Also unknown: if Wakasa, a bachelor, still has family in Japan and if so, whether they know how he met his demise — and the rediscovery of the monument meant to commemorate his tragic end.

Once the subsequent acrimony and cacophony subsides, will the long-buried stone's secrets remain intact? After all, it speaks not, this silent sentinel to a death unfair. Whether some yet-to-be-gleaned answers can be deciphered is still an open question.

EDITOR'S NOTE: "Solving a 78-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 Shimamoto after the killing of James Hatsuaki Wakasa. The map led to the rediscovery of the Wakasa Memorial. The link is youtube.com/jampilgrimages.



Special Issues Coming Soon

November - VETERANS Special
Celebrate or acknowledge the Armed Forces or the Veterans in your life by placing their name and photo in our newspaper and forever saved in our archives!
Prices start at \$30 per 2"x1"

December - Holiday Special Issue
Great fundraiser activity!!
Holiday issue packages have been sent to all JACL Chapters.
If you haven't received it yet, please email/call Susan.

Contact Susan at (213) 620-1767 ext.103
email: BusMgr@PacificCitizen.org

GOT A STORY IDEA?
Email: PC@pacificcitizen.org

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A NATIONAL GUIDE TO NOTABLE COMMUNITY EVENTS

CALENDAR

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.

NATIONAL

Densho Anniversary Gala: '25 Years of Story'

Oct. 23; 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 exciting 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/denshoproject/jqs9fb41fupijq82> to visit the "Dedication Wall" and [Densho.org](https://www.densho.org) for additional information.

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 JAACL 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/JapaneseAmericanFloralCCCL>. 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 JAACL 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 society and covers many of the universal themes of the Japanese experience in the U.S. There will also be a raffle for the opportunity to win a copy of his new book. All proceeds from the book sale, now being sold at East Wind Books in Berkeley, are being donated to the Berkeley Chapter by Hayashi to support civil rights work by the organization.

Info: Email admin@berkeleyjacl.org for the link to the Zoom event.

'Gambatte! Legacy of an Enduring Spirit' Exhibit

Sacramento, CA

Thru Nov. 7

The California Museum

10th and O Streets

Price: \$7-\$10

Don't miss this encore presentation of contemporary images taken by photojournalist Paul Kitagaki 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.california-museum.org>.

City of Watsonville Veterans Day 2021

Watsonville, CA

Nov. 11; Begins at 9:30 a.m.

St. Patrick's Church (Meeting Location)

721 Main St.

Price: Free

Join the city in honoring veterans during the annual Veterans Day Commemoration. Veterans are invited to march in the Walk of Honor Parade down Main Street and East Beach Street. Assemble time is 9:30 a.m., with the march commencing at 10 a.m. Community members are invited to line the streets in appreciation of the veterans, and a ceremonial program is planned at 11 a.m. Masks will be required for the in-door event.

Info: For questions, please contact Lt. Col. U.S. Army (ret.) Harry Wiggins at (831) 566-5208.

Japanese American Museum of San Jose Winter Auction Virtual Holiday Shopping Experience

San Jose, CA

Nov. 6-15

Virtual Event

Price: Virtual Auction

Start getting ready for the holidays at JAMsJ's Virtual Holiday Shopping Experience, one of the museum's largest fundraisers of the year. This is the perfect opportunity to shop for gifts for your loved ones as well as share in the joy of the holiday season.

Info: Visit www.jamsj.org, email winterboutique@jamsj.org or call (408) 294-3138.

PSW

MA in Contemporary Japanese Cuisine

Los Angeles, CA

Oct. 27; 5-6:15 PDT

Virtual Webinar

Japan House Los Angeles

Price: Free

The third webinar in the "Rethinking of MA" webinar series will examine conceptions of MA in contemporary Japanese cuisine. The event's guest will be Prairie Stuart-Wolff, a writer, photographer and producer of the Japanese food and culture website www.cultivateddays.co. Moderators will be Professors Hitoshi Abe and Ken Tadashi Oshima, who will also discuss the importance of MA/seasonality in the choice of ingredients and the symbiotic relationship between food and how it is

received. The webinar will conclude with an audience Q & A session.

Info: Visit <https://www.japanhousela.com/events/ma-in-contemporary-japanese-cuisine/> to register.

A Life in Pieces: The Diary and Letters of Stanley Hayami

Los Angeles, CA

Thru 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

Thru 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.

Welcome Back to JANM!

Los Angeles, CA

Japanese American National Museum

100 N. Central Ave.

11 a.m.-5 p.m. PDT Friday, Saturday and Sunday only; closed Mon.-Thurs.

Price: Timed, advanced tickets are required. No walk-in visitors. Admission is accepted up to 30 minutes after ticket time. No ticket refunds. Please contact JANM to rebook a new time.

JANM has reopened! Reserve admission tickets to visit the museum once again. Current exhibits include "Under a Mushroom Cloud," which commemorates the 75th anniversary of the bombings of Hiroshima and Nagasaki; "Common Ground: The Heart of Community," which chronicles 130 years of Japanese American history.

Info: Visit www.janm.org.

PNW

Grace, Grit and Gaman: Japanese American Women Through the Generations

Portland, OR

Thru Dec. 31

Japanese American Museum of

Oregon

411 N.W. Flanders St.

Price: Check Museum for Admission

Prices

Curated by Marsha Matthews and Linda Tamura, this new exhibition shares the rarely revealed story of the grace, grit and gaman (perseverance) displayed by JA women. Viewers will gain a view of multiple generations of JA women and the unique challenges they have faced—in their own ways, on their own terms and in their own times.

Info: Visit <http://www.oregonnikkei.org/exhibits.htm> for more information.

IDC

Conversation About Forming a Denver API Affinity Group

Denver, CO

Oct. 21; 1-3 p.m.

Annex Building (at south end of

Main House)

1290 N. Williams St.

Price: Free

PFLAG Denver invites the API LGBTQ and ally community for a conversation about forming a Denver API Affinity Group. Here's 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"

MDC

Sukiyaki Lunch Presented by the Twin Cities JAACL

Bloomington, MN

Nov. 13; Noon-2 p.m.

Normandale Hylands United

Methodist Church

9920 Normandale Blvd.

Price: \$10 for TCJAACL Members; \$12 Nonmembers; \$5 Children Under 10

The TCJAACL board is bringing back the Sukiyaki Lunch, a traditional lunch consisting 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

and make new acquaintances. Because meals will be limited to 100, reservations will begin on Oct. 1. The chapter is closely watching Covid numbers and will make an announcement should event details change.

Info: To make a reservation or for more information, email SylviaFarrells@angelseyf@gmail.com or call (952) 888-8771.

Hoosier Chapter Annual Holiday Luncheon

Indianapolis, IN

Dec. 5; 1 p.m.

Ocean World Restaurant

1206 W. 86th St.

Price: Information to Come

Join the Hoosier chapter of the JAACL at its annual holiday luncheon. Don't miss this opportunity to celebrate the spirit of the season and join friends and family as the chapter celebrates its accomplishments and achievements. More information to follow!

Info: For more information, visit www.hoosierjacl.org or email info@hoosierjacl.org.

EDC

Coffee Life in Japan

Boston, MA

Oct. 28; 6 p.m.

Virtual Event

Price: Free; Suggested donation of

\$10-\$20

Speaker Merry White, professor of anthology at Boston University and an expert on Japanese education, family, social change and food culture will talk about her award-winning book "Coffee Life in Japan."

Info: For more information and to register, visit <https://www.japansocietyboston.org>.

Asia in Maryland Fall 2021 Exhibition

Towson, MD

Thru Dec. 11

Towson University, Asian Arts

Gallery

8000 York Road

Hours: Mon.-Sat., 11 a.m.-4 p.m.

(Closed Nov. 24-28)

Explore work by 33 artists that express the divergent and interconnected experiences and aesthetic styles of AAPI's in Maryland. Artists include Tima Afilitunov, Annika Cheng, Bok Kim, Anson Lin, Manzar Rassouli, Ellie Rha, Nimi Trehan, Carole Lee and Monica Youn. The Asian Arts and Culture Center was recently named best art space by Baltimore magazine's 2021 Best of Baltimore list.

Info: Visit https://events.towson.edu/center_for_the_arts_gallery#.YTqX-Vy1h3G1.

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Events in the calendar section are listed based on space availability. Place a 'Spotlight' ad with photos of your event for maximum exposure.

FOR MORE INFO:

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MEMORIAM



Hanaoka, Yoshiko, 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 Satoru) Fukumoto and Bruce Haruhiko Hatakeyama; sister-in-law, Misao Hatakeyama; gc: 2.

became a pop music vocalist; he is survived by his wife, Yaye; children, Joel and Chiemi; he is also survived by many nieces, nephews and other relatives; gc: 1.

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



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.



Nakamura, Patsy Nobuko, 87, Peoria, IL, May 20; she was predeceased by her brother, George; she is survived by her husband, Lawrence Nakamura; children, Jill, Del, Patrick (Lori) and Leslie; gc: 3.



Nakashima, Masaye, 88, Torrance, CA, April 17; she is survived by her daughters, Nancy (Wayne) Limm and Grace (Craig) Acosta; sisters, Sadako

Kusaka and Keiko Kimura; she is also survived by nieces, nephews, grandnieces, grandnephews and other relatives; gc: 4; ggc: 1.

Sakaguchi, Junko, 82, Los Angeles, CA, Feb. 28; she was predeceased by her husband, Kenny; she is survived by her daughter, Caroline Kunioka (Todd), and many siblings.



Shimada, Margaret, 86, Oakland, CA, June 6; she was predeceased by her husband, George; she is survived by her children, Allyn, David and Jon; gc: 2.

Taguchi, Donald 'Busgy,' 78, Orange, CA, July 24; he is survived by his wife, Aileen; 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.



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 Sachi (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.



Watanabe, Miriam, 96, Ogden, UT, Feb. 17; she was predeceased by her husband, Jacob; she is survived by her daughters, Paula (Kenneth) Kashiwaeda and Gerianne (John) Forbes; gc: 4.



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.

Daughtry, Yaeko 'Katie' (Nakagawa), 96, Newton Grove, NC, July 10; she is survived by her husband, Earl; children, Tony (Katrina) and Kathy (William Carroll) Pritchard; gc: 3; 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, Namy; children, Andrew (Dana) Folick, Corinna (Michael) Mosher, Emily (Kia Koko) and Miya Folick; gc: 6.

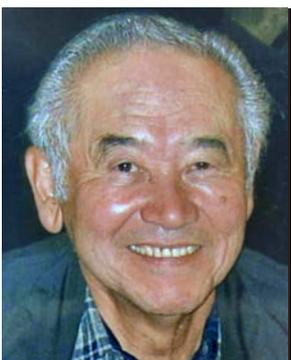
Fukuhara, Ihoko, 95, Malibu, CA, Feb. 5; she was predeceased by her husband, Frank; she is survived by her step-children, Irene Horiuchi and Jeannie (Norio) Kazahaya; step-gc and step-ggc.



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

TRIBUTE

BILL HAMADA



William (Bill) Yoshiyuki Hamada, 81, of Hollister, Calif., passed away Aug 10, 2021. He is survived by Fran, his wife of 56 years; sons Mark (Pam) and Steve (Marjorie); grandchildren Nicholas, Katie and Emily; brother, Jack (Sue) of Gardena, Calif.; sister Grace (Joe, predeceased) Sotomura of Honolulu, Hawaii, and many nieces and nephews.

He was incarcerated at the Amache WRA Center in Colorado during WWII. Predeceased by parents Iwakichi and En; sisters Priscilla (Roy) Hiratsuka of Denver Colo.; Lorraine (Saburo) Ino

of San Jose, Calif.; brothers Miles of Los Angeles; Roy (Barbara) of Gardena and one niece and three nephews Private services were held.

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PLACE A TRIBUTE

'In Memoriam' is a free listing that appears on a limited, space-available basis. Tributes honor your loved ones with text and photos and appear in a timely manner at the rate of \$20/ column inch.

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REIMAGINE EVERYTHING

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 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.



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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