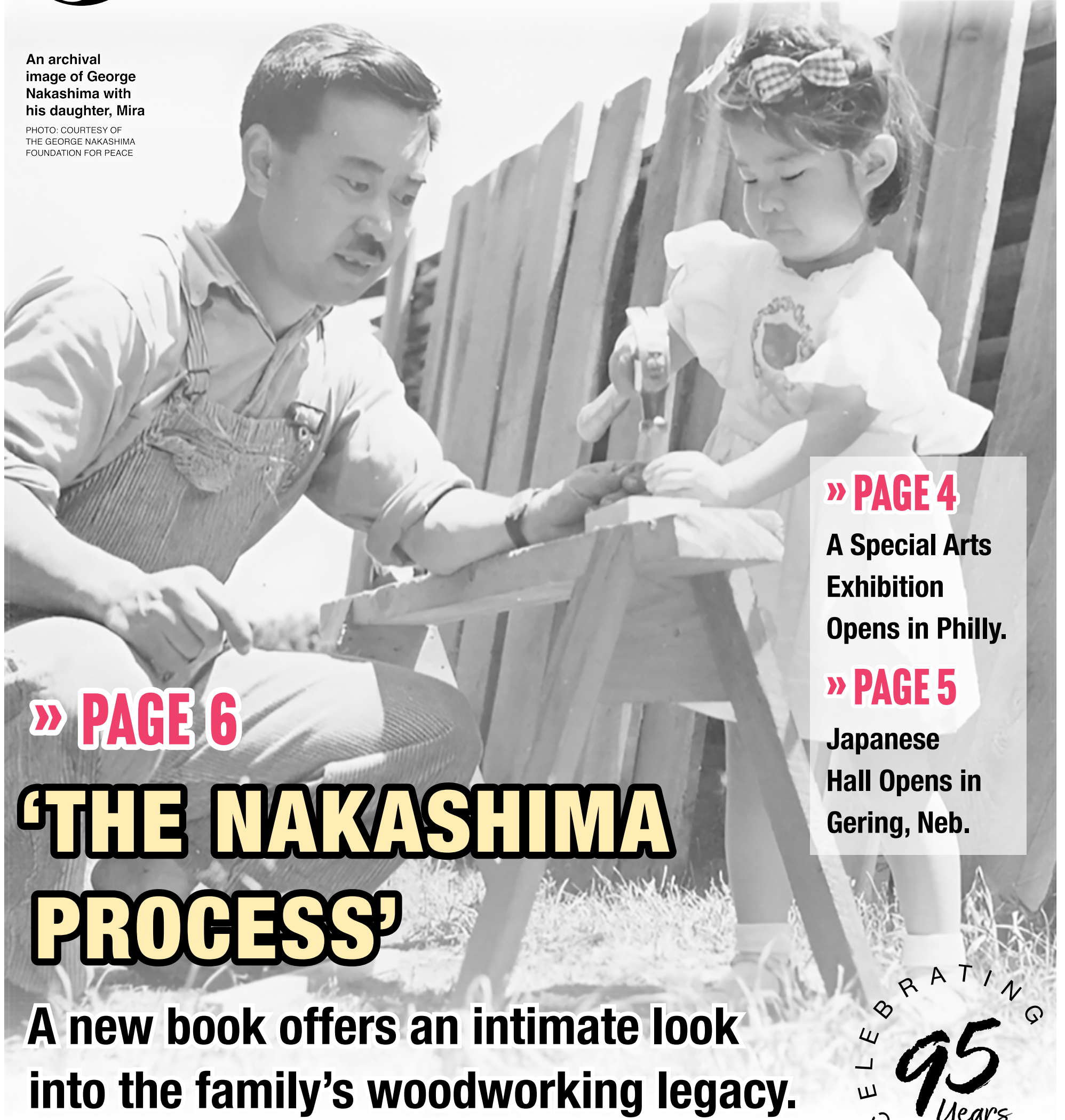




PACIFIC CITIZEN

An archival image of George Nakashima with his daughter, Mira

PHOTO: COURTESY OF THE GEORGE NAKASHIMA FOUNDATION FOR PEACE



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‘THE NAKASHIMA PROCESS’

A new book offers an intimate look into the family’s woodworking legacy.

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A Special Arts Exhibition Opens in Philly.

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Japanese Hall Opens in Gering, Neb.



PRESERVING OUR HERITAGE: SUPPORT THE PACIFIC CITIZEN

By Remy Kageyama, P.C. Editorial Board Youth Rep. and NY/SC EDC Youth Rep.

In our fast-paced world where cultures blend and personal stories often get lost in the noise, the importance of preserving heritage becomes paramount. The *Pacific Citizen*, the official newspaper of the Japanese American Citizens League, plays a crucial role in this endeavor, serving not just as a newspaper but also as a vibrant thread weaving through the fabric of our families, communities and collective history. Representing the stories and people of the oldest and largest AAPI civil rights organization in the United States, the *Pacific Citizen* has been more than just a publication; it has been a lifeline that connects generations. In our recent Holiday Special Issue, I had the opportunity to share my Ba-Chan's udon recipe, cooking it myself for the very first time.

I got the recipe from my mom and cooked it while on the phone with my Ba-Chan to make sure it was right, and I'll never forget how happy she was to watch me cook. That experience ended up being one of the special moments where I was able to truly connect with my Ba-Chan, even across our language barrier. This was not just a culinary experiment but also a journey into the heart of my heritage, a voyage made possible by the sense of community and care for culture fostered by the *Pacific Citizen*. The act of preparing and sharing her udon was a dialogue between the past and the present, a dialogue facilitated by our publication. Each step in the recipe, each ingredient, told a story of tradition passed down through generations. As the warm broth simmered, so, too, did the tales of my Ba-Chan and her Ba-Chan before her, bubbling

up to share their wisdom with every slurp and sip. This is the power of the *Pacific Citizen* — it is a catalyst for cultural preservation, offering a platform where such stories are not only told but also celebrated. The newspaper serves as an essential conduit for AAPI voices, helping us stay informed about civil rights issues, community achievements and cultural events that shape our identity. It supports our advocacy work, educates our members and allies and strengthens our connections, ensuring that our collective voice is both heard and respected. However, the continuation of this invaluable work relies on your generosity. As we strive to bring more stories like mine into JA homes, we invite you to contribute to this noble cause. Your donations to our Spring Campaign will help the *Pacific Citizen* keep the legacy of our ancestors alive, ensuring that future generations can also enjoy



the richness of our shared heritage. By supporting the *Pacific Citizen*, you are not just funding a publication. You are also investing in a community, in the education of future generations and in the preservation of a culture that, while uniquely Japanese American, has enriched the entire fabric of American society. Let's stand together to keep this vital resource thriving. Donate today, and help us continue to bring families, communities and cultures together, one story at a time. Your support ensures that every issue of the *Pacific Citizen* not only reports on our journey, but also becomes a part of it.

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The *Pacific Citizen* newspaper (ISSN: 0030-8579) is published semi-monthly (except once in December and January) by the Japanese American Citizens League, *Pacific Citizen*, 123 Ellison S. Onizuka St., Suite 206, Los Angeles, CA 90012. Periodical postage paid at L.A., CA

POSTMASTER: Send address changes to National JAACL, 1765 Sutter St., San Francisco, CA 94115.

JACL President: Larry Oda
Executive Director: David Inoue

P.C. EDITORIAL BOARD
 John Saito Jr., chairperson; Ron Kuramoto, MDC; Rob Buscher, EDC; Marcia Chung, CCDC; Nancy Ukai, NCWNPDC; Sheldon Arakaki, PNWDC; Lisa Olsen, IDC; Mitchell Matsumura, PSWDC; Remy Kageyama, Youth Rep.

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Periodicals paid at Los Angeles, Calif. and mailing office.



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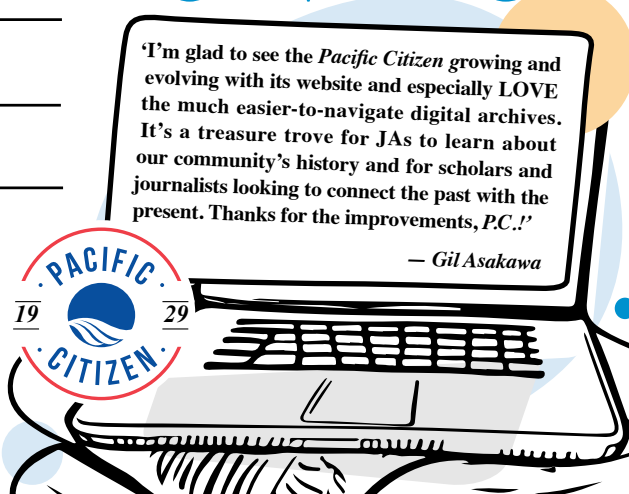
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The *P.C.*'s mission is to 'educate on the past Japanese American experience and preserve, promote and help the current and future AAPI communities.'

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

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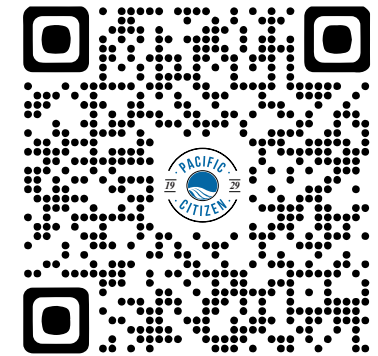


'I'm glad to see the *Pacific Citizen* growing and evolving with its website and especially LOVE the much easier-to-navigate digital archives. It's a treasure trove for JAs to learn about our community's history and for scholars and journalists looking to connect the past with the present. Thanks for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

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FROM THE EXECUTIVE DIRECTOR

HOW DO WE FIND OUR WAY IN THE CHAOS?

By David Inoue, JACL Executive Director

The past few weeks have been challenging for many of us as Americans. A series of sometimes baffling Supreme Court decisions culminating in the determination that the president of the United States has nearly unlimited immunity in taking actions considered official, even if they might contravene the Constitution that they, along with every government employee, has sworn to uphold. Ironically, while the president might enjoy immunity in ordering a government employee to break the law, that employee would have none.

Among some other key cases, the court eliminated the Chevron precedent, which presumes that federal agencies have qualified expertise to interpret the laws passed by Congress. The conservative court seems to argue that it is always seeking to return to the original text of the Constitution in determining cases such as this, or the most galling case of gun rights. There is a fervent belief that the laws must be followed exactly as written without context of modern times and technology.

Rather than using evolving case law and precedent, this court seems to think we can return to the original intent of the constitution or federal law as specifically written by Con-

gress. Perhaps this view of the law would work if we had a Congress that could actually write new laws, but the Congress we have now can barely pass its annual spending bills to keep the government running.

Then a week before we celebrated the birthday of our nation, we saw our president seemingly incapacitated on national television. Neither candidate seemed to be able to put together a coherent thought for the better part of the 90-minute debate, President Biden seemed lost, and former President Trump had all the confidence of someone who doesn't know they are lost, and doesn't care, but still barrels forward. Despite the numerous lies told by Trump, President Biden didn't seem to notice and failed to respond forcefully to rebuke Trump's overbearing mendacity.

Just two years before we are to celebrate our country's 250th birthday, one might question whether we will make it that far. It seems our country is a Boeing jet about to fall apart and with questions as to who is flying the plane.

Regardless of who the captain of the flight might be, it is just as

important to consider who else is on the flight deck as co-pilot and anyone else who might be called upon to either step up to fly or run any other critical functions. In the case of the White House, this means the vp and the cabinet, as well as the many other White House staff.

Ultimately, if there is one thing the recent Supreme Court cases have highlighted, it is the reminder that our government is three relatively equal parts, seemingly with all three now descending into some forms of dysfunction, though with that dysfunction having varying levels of impact upon the country.

However, even as the Supreme Court might seem to be making the president an emperor who need not answer to anyone, as we see the court's recent disregard for precedent, the same court could turn right around and override its decision and once again establish the president's subservience to the laws of the land. Congress could also come together as it did almost exactly 50 years ago, also on the eve of our bicentennial, when we faced another crisis of the presidency with Watergate.

Our United States is so much more than any one person — we have survived a civil war, and, perhaps a little less dramatic, we survived the Trump administration. Similarly, we can survive the remainder of this Biden administration and a second Biden or Trump administration. We will survive this current Congress, and the scales of justice will once again balance. No matter how much the Supreme Court might try to subvert the Constitution, the one thing the Constitution makes clear is that we as a nation are greater than any one man.

E pluribus unum — “out of many, we are one.”

This was the precedent that George Washington sought to establish as our first president, and that is a precedent we should seek to follow and lift up as we near our 250th birthday as a nation, beyond the point in time we are experiencing now and through this year's elections, regardless of the outcome.

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

SACRAMENTO JACL AWARDS SCHOLARSHIPS

The chapter presents awards to five area students for their outstanding achievements.

The Sacramento JACL chapter held a scholarship awards luau at Nisei Hall in Sacramento on June 9. The festivities began with a hula dance performed by Robbie Yee, followed by the presentation of several scholarships to five outstanding and deserving high school graduates. This year's scholarships totaled \$17,500.

Following are the 2024 award recipients:

Nicholas Lee from John F. Kennedy High School in Sacramento is the recipient of the Sacramento Nisei VFW Post 8985 Memorial Scholarship. This fall, Lee will be attending California Polytechnic University, San Luis Obispo, as a business administration major with a focus on financial management and marketing. He aims to pursue a career in the sports business industry. His high school activities included serving as captain of the swimming and water polo teams. In addition, he is an Eagle Scout.

Mitchell Maseba from Laguna Creek High School in Elk Grove is the recipient of the

Kiyoto and Rika Kawakami Memorial Scholarship and the Sacramento JACL Scholarship. Maseba plans to attend the University of California, Davis, in the fall, majoring in biochemical engineering. His community activities centered around the Buddhist Church of Sacramento, being active in the Young Buddhist Assn., basketball and Dharma School.

Leo Muraoka from Rio Americano High School in Sacramento is the recipient of the Ralph and Pearl Sugimoto Scholarship. Athletics has been a primary focus for Muraoka, and he is excited to pursue a degree in sports business at the University of Oklahoma in the Price School of Business.

Kianna Nakaoka from John F. Kennedy High School in Sacramento is the recipient of the Masao and Sumako Itano Memorial Scholarship. She will be attending the University of California, Berkeley, in the fall, majoring in chemistry. After college, Nakaoka plans on a career in medicine, with plans to become a surgeon. She is an avid scout, having attained an Eagle rank with the Boy Scouts and earning



Scholarship chair Roger Fujii (center) is pictured with this year's awardees (from left) Drew Watanabe, Kianna Nakaoka, Mitchell Maseba and Leo Muraoka. (Not pictured is Nicholas Lee.)

PHOTO: SACRAMENTO JACL CHAPTER

a Gold Award with the Girl Scouts. She also enjoys power lifting, where she holds four world records and six world titles.

Drew Watanabe from John F. Kennedy High School in Sacramento is the recipient of the Matsui Memorial Scholarship. Watanabe will be attending the University of California, Berkeley, in the fall, majoring in mechanical engineering. Watanabe's interests include exploring robotics, performing with the Sacramento Taiko Dan Youth Ensemble and

volunteering at the Sacramento Asian Sports Foundation and the Museum of Science and Curiosity. He is also a member of the Sacramento Buddhist Church, attends Dharma School, participates in church activities and sports and serves as president of the Junior Young Buddhist Assn.

The Scholarship Committee was comprised of Roger Fujii (chair), Debbie Eto, Kathy Imura-Delmendo, Hannah Pierce and John Yoshikawa.



SACRAMENTO JACL HOLDS JAPAN DAY EVENT

The Sacramento JACL held a Japan Day event on June 23 that showcased cultural demonstrations including microwave mochi making by Jean Shiimoto, craft projects featuring sakura (cherry blossom) pins led by Lois Nishimura, ikebana (flower arranging) by Rebecca Geishaker Shaw and a musubi making contest featuring winners Esther Hokama (Hello Kitty category) and John Lane (Ninja category).

The event, which was made possible through the efforts of chapter volunteers, attracted numerous participants and was featured on two local TV shows, "Good Day Sacramento" and KCRA News.

Rob Buscher (left) with curators Julian Akira Ross and Ann Adachi-Tasch



(From left) Curators Julian Akira Ross, Ann Adachi-Tasch and Go Hirasawa

“Floating Theater” by Yukihisa Isobe 1969 recreated in 2024 for the exhibit



“Liquid Projector” by Ko Nakajima 1969 recreated in 2024 for the exhibit

PHOTOS: COURTESY OF ROB BUSCHER

‘COMMUNITY OF IMAGES’

The special exhibition opens in Philadelphia amid the sudden closure of University of the Arts.

By Rob Buscher, Contributor

A special exhibition opened on June 14 at the Philadelphia Art Alliance titled “Community of Images: Japanese Moving Image Artists in the U.S., 1960s-1970s.” Co-sponsored by Japan America Society of Greater Philadelphia and Philadelphia-based digital archive Collaborative Cataloging Japan, the exhibit is the culmination of a two-year project funded by the Pew Center for Arts & Heritage.

This groundbreaking exhibition explores experimental moving images created by Japanese artists and their connections to North America. Covering a wide range of practices and themes including avant-garde film, performance, design and healing, ecology, expanded cinema, independent documentary, music, race, feminism, video art, community-based video, technology and communication and others — this thought-provoking exhibition highlights pieces produced by Japanese artists working in the U.S. during one of its most turbulent times of social upheaval.

“It was a moment when different art forms were coming together,” said Co-Curator Julian Akira Ross. “A younger generation of artists were emerging and collaborating with one another and looking for different ways of exploring their artistic disciplines. This was also a time when arts and politics were more overtly coming together. So, you see a lot of filmmakers who are also activists documenting protests and featuring that in film.”

Curators Ross, who is based out of Amsterdam, Tokyo-based Go Hirasawa and Ann Adachi-Tasch are all of Japanese ancestry and came together through their mutual appreciation of moving image art. The three converged in Philadelphia for the exhibit’s opening reception on June 14 that was followed by a weekend of panel discussions,

film screenings and a one-day symposium at University of Pennsylvania that was co-sponsored by the Center for East Asian Studies and Asian American Studies Program.

Participants included Fluxus artist Yasunao Tone, curators Barbara London (Museum of Modern Art) and Suzanne Delahanty (Institute of Contemporary Art), Rebecca Cleman (Electronic Arts Intermix) and representatives of the Shigeko Kubota Video Art Foundation.

The lead organization that curated this exhibit, Collaborative Cataloging Japan, is an international, 501(c)3 nonprofit organization dedicated to preserving, documenting and disseminating the legacy of Japanese experimental moving images made in 1950s-’80s in order to enable their appreciation by a wider audience. The focus of their preservation efforts includes fine art on film and video, documentations of performance, independently produced documentaries, experimental animation and experimental television.

“With the mission of preserving Japanese avant-garde moving image works, my colleagues and I have been steadily researching collections and establishing relationships with artists and organizations to save historically important films and video, sometimes one title at a time,” said Adachi-Tasch. “What we are presenting at the Philadelphia Art Alliance is the culmination of years of hands-on field work. We will continue this work no matter the outcome of our exhibition, but we hope that the stories of these Japanese artists, which shed light on uncommon and unexpected understandings of these shared histories, can be accessed by a wider audience.”

In addition to the exhibit taking place at the Philadelphia Art Alliance, a series of events and community programs will highlight Philadelphia-based artists and media-making organizations. Events include a youth media workshop presented in partnership with public access station PhillyCAM, an outdoor film

screening at Bartram’s Garden co-presented by cineSPEAK, artist talks with contemporary immigrant artists at Fleisher Art Memorial and Twelve Gates Arts and the temporary construction of a geodesic dome on the Oval near the Philadelphia Museum of Art during the first week of August.

On May 31, the University of the Arts, leaseholder of the Philadelphia Art Alliance and a primary presenting partner for “Community of Images,” abruptly announced the university’s closure just one week before its final day of operation on June 7. Not only did its former staff have to find out through the news that they had lost their jobs, but also the closure has had a ripple effect on the entire Philadelphia creative community, including this incredible show, jeopardizing the years of work that led to this point.

While the exhibit was allowed to open as planned, the now-defunct UArts is unable to cover the gallery staffing costs that were originally included as in-kind contributions to the project budget. As a result, CCJ is currently raising money to finance the unexpected costs related to keeping the exhibition opening, including possible staff hires for the gallery building (security, housekeeping, gallery

attendant, etc.). As of press time, their crowdfunding campaign has raised almost a quarter of its current goal of \$8,000 that will enable the exhibition to remain open through the scheduled closing date of Aug. 9.

While the plan for the exhibition and related programs is uncertain, the team is doing everything it can to ensure that people are able to experience these incredible works. For now, the show will proceed as planned and should be on view during the JACL National Convention, which is set to take place in Philadelphia from July 10-14.

For the latest updates, please refer to the exhibition website at www.collabjapan.org/community-of-images. Donations can be made to the crowdfunding campaign at www.gofundme.com/f/emergency-fund-save-philadelphia-exhibition.

The exhibition at the Philadelphia Art Alliance is located at:

251 S. 18th St. in Philadelphia

Open thru Aug. 9

Hours: Wednesday-Friday, 10 a.m.-5 p.m., and Saturday, Noon-5 p.m.

Japanese Translation of Michael Shamberg’s “Guerilla Television” by Video Hiroba, 1974



“Friends of Minamata Victims” Video Diary by Fujiko Nakaya, 1972

Japanese Hall Opens At Museum Of The Plains

The Gering, Neb., project is dedicated to the Japanese American community and its future generations.

By Stephen W. Kay, Contributor

The grand opening/ribbon-cutting celebration of the Japanese Hall at the Museum of the Plains in Gering, Neb., took place on the morning of June 8, drawing some 500 people from across Nebraska and the United States, including Nebraska Gov. Jim Pillen, to witness the historic event.

Among the event's performers and presenters were Denver Taiko, the Omaha Japanese American Citizens

League Dance Troupe, Mogen Dojo: Martial Arts of Medieval Japan, Denver Buddhist Temple Minyo Kai, Tomoko Sheperd, Julie Ushio and History Harvest. It is estimated that approximately 1,000 attendees came to the museum during the day for the activities.

A banquet that was attended by 400 participants was held at the Gering Events Center in the evening. Welcoming remarks and introductions were made by David Wolf, executive director of the Legacy of the Plains Museum, and Vickie Sakurada Schaepler, coordinator of the Japanese Hall and History Project.

John Miyoshi gave a traditional Japanese kanpai toast. The Honorable Jun Yanagi, consul general of Japan from Chicago, also made remarks on behalf of the Chicago Consulate. Jill Dolberg, interim director of History Nebraska, and Mike Boyle, president of Kawasaki Motors Manufacturing Corp. U.S.A., also spoke.

Schaepler noted in her welcome: "It has been an incredible journey as we have connection with people throughout the state, the region and



At the podium is Vickie Sakurada Schaepler, coordinator of the Japanese Hall and History Project at the Legacy of the Plains Museum. Seated are (front row, from left) the Honorable Jun Yanagi, consul general of Japan in Chicago; the Honorable Jim Pillen, governor of Nebraska; Hod Kosman, CEO/president of Platte Valley Bank; and Jane Fliesbach, president of the Fliesbach Family Foundation and (back row, from left) Dr. Jeffrey P. Gold, president-elect of the University of Nebraska System; Kent Ewing, mayor of the city of Gering, Neb.; and Mike Boyle, president of Kawasaki Motors Manufacturing Corp., U.S.A.

PHOTOS: KAY HALL/NEBRASKA PUBLIC MEDIA

the nation and other countries to create this museum. These stories of people connect the late 1800s to today. And we have enjoyed building a community of people of all ages and backgrounds, scholars and historians, everyday people and others who shared stories, artifacts and skills that contributed to our success."

She further remarked, "This project is dedicated to the Issei, Nisei and Sansei who have gone before and our future generations who will know

this history!"

Numerous individuals, families, businesses, civic organizations and foundations, including the Nebraska Department of Economic Development, contributed to this project.

Japanese Hall in Scottsbluff was built in 1928 and was used for Japanese language classes, dances, festivals, theater productions, sports clubs and church services. In December 2019, the hall was moved from Scottsbluff to the Legacy of

The Japanese Hall opening celebration drew a crowd of more than 500.



the Plains Museum. It has been renovated and contains exhibits featuring collections from the Japanese community in the Nebraska Panhandle. Japanese Hall and the heritage of the Japanese community will now be preserved for future generations.

For information about tours and admission charges, contact David Wolf, museum director, at (308) 436-1989 or email info@legacyoftheplains.org.



Japanese Hall program cover

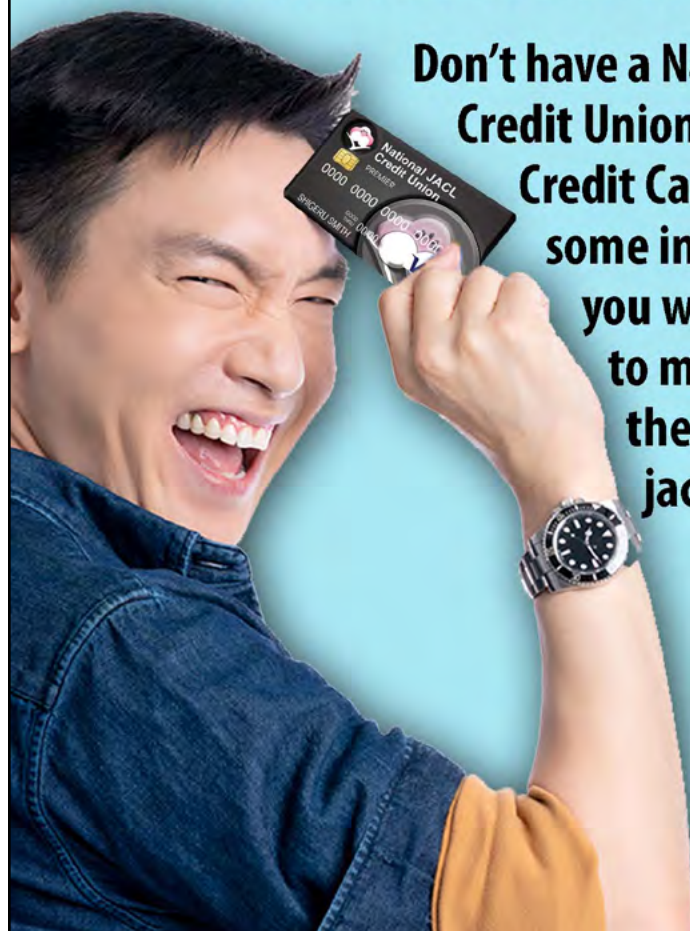
PHOTO: STEVE KAY

Japanese Hall is located at the Legacy of the Plains Museum

2930 Old Oregon Trail in Gering, Neb.

The museum hours are:
 Summer (April 2-Oct. 30)
 9 a.m.-5 p.m. (Monday-Saturday)
 and 1-5 p.m. (Sunday)
 Winter (Jan. 1-April 1)
 9 a.m.-4 p.m. (Monday-Saturday)
 and 1-5 p.m. (Sunday)

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'THE NAKASHIMA PROCESS'

A new book offers an 'intimate window' into the internationally recognized woodworker's philosophy of furniture making.

By *Emily Murase*,
Contributor

Mira Nakashima, daughter of celebrated woodworker George Nakashima (1905-90), is criss-crossing the country to participate in book-signing events for the recently released "The Nakashima Process Book." She explains the book as being "No longer a catalog, but an intimate window into how and why we do what we do."

George Nakashima's internationally recognized hand-made wood furniture reflects a particular philosophy: "... We can walk in step with a tree to release the joy in her grains, to join with her to realize her potentials, to enhance the environments of man."

While known for one-of-a-kind home furnishings, Nakashima also created a landmark Sacred Peace Altar, as well as spectacular Peace Tables, large-format conference tables, in New York, Russia and India that have inspired new ways to communicate globally.

Mira Nakashima was born in Seattle, just before she and her family were incarcerated at Minidoka during World War II. At Minidoka, her Nisei father met and worked closely with master carpenter Gentaro Hikogawa. Within a year, one of her father's previous employers, the influential architect Antonin Raymond, petitioned for the family's release, and they were able to resettle in New Hope, Pa., located outside of Philadelphia, where Raymond maintained a working farm. Despite an architecture degree from MIT, her father rejected architecture as a profession and instead started his own woodworking studio.

Currently president and creative director of George Nakashima Woodworkers, Mira Nakashima joined her father's studio in 1970 after graduating from Harvard University and completing a master's degree in architecture from Waseda University in Tokyo.

She took time from her busy travel schedule to discuss with *Emily Murase* for the *Pacific Citizen* about various influences on her work and the new book.

EMILY MURASE: I understand you were in the first class of women that Harvard graduated. What was that experience like? How did it shape you?

MIRA NAKASHIMA: I graduated from Solebury School in New Hope, where we were encouraged to shoot for the top. My father had studied for two weeks at Harvard but didn't care for the instruction there and transferred to MIT to complete a degree in architecture.

Women were not awarded Harvard degrees for many years, though they attended classes there, and graduated from Radcliffe. Most of my classes were on the Harvard campus, and Harvard decided to award Harvard-Radcliffe diplomas in 1963, the year I graduated.

Since there were not very many Japanese Americans in the area where I grew up, I was used to looking different than everyone else, so the fact that there were not very many Asians in Cambridge didn't really bother me.

MURASE: After graduation, you spent time in Japan, eventually earning a master's degree from Waseda University. How did your time in Japan influence your craft?

NAKASHIMA: In college, I was involved in Dance Group and Choral Society for four years and served as president of both groups my senior year. I graduated in spring 1963 and continued my dance education at the Connecticut School of Dance for the summer.

My godmother, Milly Johnstone, knew me since I was 2 years old and made sure that I enjoyed plenty of tennis and

Mira Nakashima in 1947 with her parents, George and Marion



Mira Nakashima

PHOTO: MANOLO YLLERA

swimming growing up. She took me to Japan in the fall of 1963 as part of a Zen Buddhism tour with Alan Watts (an influential religious philosopher who popularized Eastern religions, especially Zen Buddhism).

Then, I decided to live with my mother's older sister, Thelma, in Tokyo to study Japanese. While I had two years of Japanese as an undergrad, I wanted to really learn the language. During that time, my dad contacted a former work colleague, John Minami, a Kibei who was teaching engineering at Waseda University. He made it possible for me to enroll in the master's program.

The Japanese system was so different: In the "atelier" system, we graduate students worked part-time on actual projects, not just drawings. We worked on really interesting projects, including the Imperial Palace Music Hall with Kenji Imai (a noted architect who embraced Antonio Gaudi's architectural style).

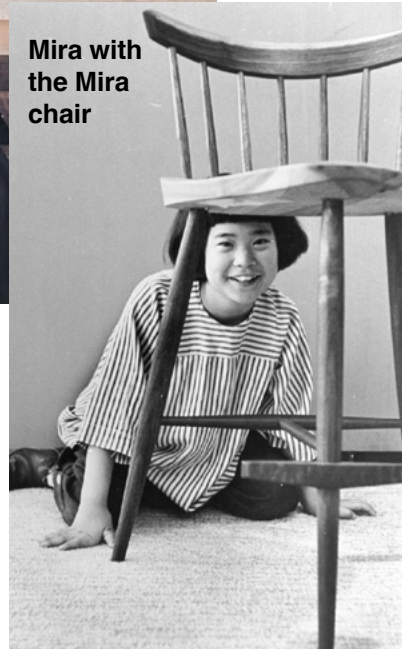
Almost all of my classmates were men, and they were very kind. I met and married one of them, Tetsu Amagasa. While a graduate student, I was climbing scaffolding while pregnant and, after my son, Satoru, was born, I dragged him to class with me. I graduated in 1966. At that time, Dad was building the Katsura Catholic Church in Kyoto, so my then-husband and I worked on that project and learned a lot about construction first-hand.



The "Nakashima Process Book" is a look inside the celebrated woodworker's philosophy of furniture making.



George and Mira Nakashima in the woodshop



Mira with the Mira chair



George, Marion, Mira and Kevin Nakashima



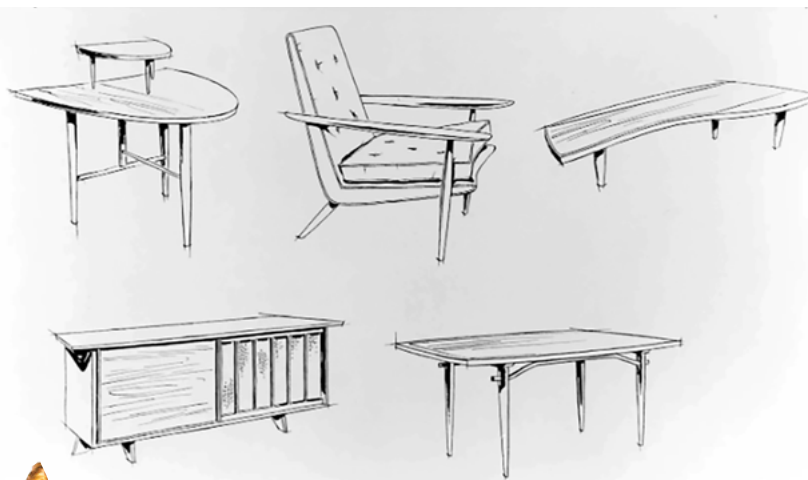
The Nakashima family: Katsuharu, Suzu, Mira, Kevin, Marion and George



George, Mira and Kevin in the 1980s

Original Nakashima sketches detailing his design process

PHOTO: COURTESY OF THE GEORGE NAKASHIMA FOUNDATION FOR PEACE



Mira and Kevin



Tsuitate Sofa

Simon Coffee Table



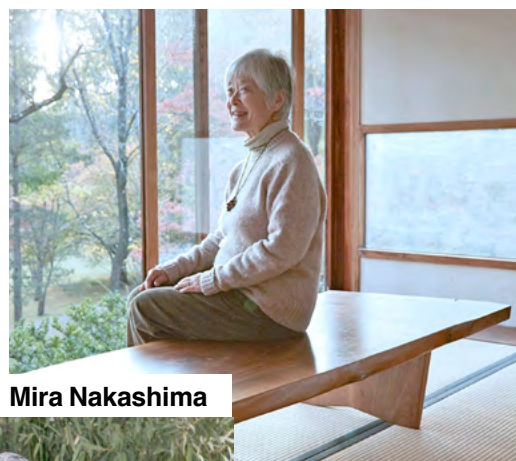
Walnut Concordia Chair



An archival image of George Nakashima with his daughter, Mira

PHOTO: COURTESY OF THE GEORGE NAKASHIMA FOUNDATION FOR PEACE

The Nakashima family mon



Mira Nakashima



The Nakashima family at New Hope



Nakashima Woodworkers staff

MURASE: How would you describe your style, first, as an echo of your father's, and second, as distinct from your father's?

NAKASHIMA: Dad spent a lot of time in Japan. His parents were old-fashioned. Grandmother was in the court of the Meiji

Emperor. Grandfather had a degree from Keio University. Dad's family lived in Kamata in a beautiful farmhouse where they practiced and respected Japanese traditions. He worked in the Tokyo office of Antonin Raymond in the 1930s, where he met Junzo Yoshimura (later celebrated for his modern interpretation of classical Japanese architectural styles), who took him around to all of the best architecture in Kyoto. Decades later, my godmother, Aunt Milly, and I visited the same places on our tour of Buddhism in Kyoto. The architectural inspiration was the same for Dad and me.

Dad was old-fashioned. I was raised to do as I was told and not to question his authority. After I started working with him full-time, I got fired at least two times!

The work we did for the Krosnick family was a bridge between me and my father. Arthur and Evelyn Krosnick furnished their entire home with Dad's work (112 pieces), but the home completely burnt down in 1989. Dad was in the process of replacing furnishings for their rebuilt home when he died. After I took over the business, Mrs. Krosnick encouraged me to create new and different designs.

MURASE: In your career, what are you most proud of?

NAKASHIMA: I am most proud of keeping the business going after my dad died. I had to fight my way out of the bag. While he was alive, Dad got all the publicity and attention, Mom handled all of the business. I began working with Dad full-time in 1970, and I worked alongside him until

his death in 1990. When he died, everyone assumed that the business would close. Even the priest at Dad's funeral in New Hope said the woodworking saws would fall silent, but I had other plans.

With the help of publicist Linda Milanese of the Michener Museum, I designed a room in tribute to Dad. This got a lot of attention and helped restore the business.

MURASE: Tell me about your woodworkers.

NAKASHIMA: We have a really wonderful crew. General Manager John Lutz has been with us for over 16 years. He came to us from Thomas Moser (handmade American furniture) with a degree from the Rochester Institute of Technology Furniture Design program. Before John arrived, I was having a terrible time. I was working on the Krosnick job, and everything kept changing.

John created a lot of structure and made sure that the woodworkers were training and training each other. The previous tradition was to keep your craft to yourself, but now, the older woodworkers are teaching younger woodworkers.

Co-foreman Alyssa Francis has been with us for 26 years. She was the first woman to be hired for the shop and has made almost everything we produce. Co-foreman Michael Veith has a Quaker background and previously worked in landscaping. Head finisher Justin Taylor has been with us for 20 years. Everyone has a different background. My husband, Jonathan Yarnall, has been working on chairs for 50 years, hand shaving individual spindles and assembling our chairs.

MURASE: Tell me about your family and their role in the Nakashima legacy.

NAKASHIMA: My grandson, Toshi, is helping with the family business. He is an extrovert, like his father, Satoru, and my late brother, Kevin. My daughter-in-law, Soomi, handles public relations and sales for the business.

MURASE: What was challenging about writing "The Nakashima Process Book"?

NAKASHIMA: For the book, I needed to verbalize what I do naturally. I had to think about the craft of woodworking. I had to try to understand the spirit of woodworking as reflected in my father's book "The Soul of the Tree."

I also spent a great deal of time designing the book. I wanted it to be a craft piece. The cover is a removable poster of my Dad on one side, his sketches on the other. The book is printed and hand sewn in Italy.

MURASE: In a final message from Mira Nakashima — A special note is included in each copy of the book: "We invite you to become part of this ongoing process, a process we hope will continue as long as trees and people inhabit the earth."

The "Nakashima Process Book" can be purchased at <https://nakashimawoodworkers.com/>.

Individuals and groups can tour the Nakashima Woodworkers Studio, located in New Hope, Pa., about an hour away from Philadelphia. Although all tours are sold out through October, Nakashima has afforded JACLers planning to attend the 2024 National Convention in Philadelphia a very special opportunity to visit the Nakashima Woodworkers Studio on July 9.

The two-hour tour is scheduled for 1 p.m. and will cover the Conoid Studio, Chair Shop, Showroom, Reception House, Arts Building, Lumber Shed, Pole Barn and Finishing Room (subject to change).

To register for the tour, please complete the form available at https://bit.ly/sfjacl_nakashima_tour.

JWSSC, DTLA JACL HONOR FIVE JA WOMEN

Kawasaki, Lew, Nagata, Nodohara and Shirota are spotlighted as JWSSC marks 120 years.

By P.C. Staff

Having marked its 120th anniversary on March 27, the Japanese Women's Society of Southern California, along with event partner Downtown Los Angeles JACL, recently celebrated five high-achieving women for their individual accomplishments and years of community service.

Sue Yanaga Kawasaki, Genevieve Hatsumi Uyeda Lew, Michele (Misaki) Nagata, Trudy Nodohara and Barbara Kato Yanase Shirota received from the two organizations their acrylic clock trophies with personalized nameplates, as well as certificates of recognition from California state Sen. Bob Archuleta (32nd Senate District) and California Assemblymembers Miguel Santiago (54th Assembly District) and Blanca Rubio (48th Assembly District) on May 5 at the Quiet Cannon Conference and Event Center in Montebello, Calif.

Downtown Los Angeles JACL Chapter President George Kita served as the master of ceremonies, and he was assisted in presenting the awards by JWSSC President Yuriko Shikai, who also addressed the audience, noting how the 2024 honorees, like those of years past, have diverse backgrounds as educators, presidents of their own companies, interpreters for celebrities, producers of entertainment and leaders of community organizations or are active with social, sports and cultural organizations, participate in various exchange programs with Japan and "raise funds for disaster relief programs and other community fundraisers and otherwise volunteer countless hours of their time for many worthy causes."

Following the invocation by Centenary United Methodist Church's Rev. Ki Choi and lunch, Kita acknowledged the presence in the audience of former JACL National President Ken Inouye and past San Fernando



(From left) Sue Kawasaki, Genevieve Hatsumi Uyeda Lew, Michele Nagata, Trudy Nodohara, and Barbara Kato Yanase Shirota

PHOTOS: GEORGE TOSHIO JOHNSTON

Valley JACL Chapter President and JACL Pacific Southwest District board member Nancy Takayama, herself a 2015 Women of the Year honoree.

Each honoree was introduced by a friend, colleague or relative, who said a few words about that respective individual before presenting the trophy.

Lillian Nishihara presented to Sue Yanaga Kawasaki. Remembering back to their days at the University of California, Los Angeles, and speaking on behalf of others who have known Kawasaki, Nishihara used the Japanese word *onee-san* (older sister) to describe her, calling Kawasaki everyone's "big sis" who gave "guidance and direction to our entire lives."

Allen Lew and Lindsay Lew were the presenters for their grandmother, Genevieve Hatsumi Uyeda Lew. Allen Lew recalled how she spent much time engaged in the activities of the San Fernando Valley Japanese American Community Center and how she worked "tirelessly behind the scenes keeping track of events and finances." Lindsay Lew said her grandmother was "the heart and soul of our family."

Michele Nagata's best friend, Cynthia Nishinaka, touted Nagata's years of church activities, leadership in the charitable organization Disneyland Alumni Club as a member of its board of directors and club secretary and her 27-year career as a hotel industry professional who, despite such a full schedule, "will make time always for her friends."



Japanese Women's Society of Southern California President Yuriko Shikai

Rev. Ki Choi, Centenary United Methodist Church



Trudy Nodohara's presenter was Cass Cara, who said, "I have had the honor and pleasure of working with Trudy . . . she continually led with honesty, integrity and courage." Cara praised Nodohara's "intuition and uncanny ability to see not only the big picture but also the players and how they operated. Her ability to negotiate and succeed is truly miraculous."

Barbara Kato Yanase Shirota's granddaughter, Alyssa Arnheim, served as her presenter. "I have never met anybody with a more incredible memory for people, for places, for everything," said Arnheim. "She remembers the names of the students that she had in her kindergarten classroom

40 years ago. . . . I think that she is absolutely incredible." Arnheim also noted that Shirota was the first woman president of the East San Gabriel Valley Japanese Community Center.

Serving on the luncheon committee were Joyce Chinn, Kay Inose, Toshie Kawaguchi, Rodney Nakada, Miyuki Namiki, Nancy Nix, Mari Robinson, Tomoko Sakurai, Kitty Sankey, Yuriko Shikai, Patricia Sookdet, Amy Tambara, Mary Tanaka and Yuko Uyesugi.

For more detailed biographical information on each honoree, visit tinyurl.com/33j2p4a2.



(From left) Downtown Los Angeles JACL Chapter members Kitty Sankey, Nancy Nix, Amy Tambara and Chapter President George Kita; JACL Pacific Southwest District board member and immediate past governor Nancy Takayama; and Japanese Women's Society of Southern California President Yuriko Shikai



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NO JOKE — Coalition Pressures Offending Comedian

Netflix, Budweiser are urged to stop rewarding slur-slinger Shane Gillis.

By P.C. Staff

Representatives of Asian American community groups met with news organizations recently to air their collective frustration with the words of a comedian they find offensive — and the corporations that reward and enable his unapologetic comedic stylings.

At a news conference at the Chinese American Citizens Alliance office in Los Angeles' Chinatown, Anti-Asian Hate Crimes Coalition, Chinese American Citizens Alliance, Greater Los Angeles JACL Chapter and Media Action Network for Asian Americans gathered to express their displeasure with comedian Shane Gillis due to his history of mockery and use of derogatory terms for Asians, as well as homophobic slurs in past appearances.

Gillis appeared as a host on NBC's "Saturday Night Live" earlier this year (see "From the Executive Director: I Watched Shane Gillis on 'SNL' So You Don't Have to," Feb. 24, 2024 *Pacific Citizen*, [tinyurl.com/5xmtephj](https://www.pacificcitizen.com/5xmtephj)) prior to launching both a tour of live dates sponsored by Anheuser-Busch's Bud Light beer brand and a six-episode TV series ("Tires") on Netflix.

Monterey Park City Councilman Henry Lo of CACA-LA Lodge spoke first at the June 6 event, tying his complaints about Gillis to the 42nd anniversary of the slaying of Vincent Chin and the pandemic-fueled rise in anti-Asian violence. "Words and actions have consequences," he said. "The reason why we are here today is because we are outraged by the rhetoric of the comedy of Mr. Shane Gillis. When we do not call out slurs and language that perpetuate Asian Americans as perpetual foreigners, then it runs the danger of inflaming fear, hatred and, in some cases, violence directed at Asian Americans.

"And that is why we demand Mr. Gillis reflect on the impact of his words and apologize for our community," he concluded. Lo also called on Netflix and Bud Light to

end their relationship with Gillis because his remarks "are insensitive and can lead to inflaming hatred against Asian Americans."

Speaking next was MANAA's Guy Aoki, who provided a background of the controversy that accompanied Gillis going back to September 2019, when NBC's "Saturday Night Live" announced that he was joining the show's cast. The venerable sketch-comedy show, however, did an about-face and aborted Gillis' addition to the show after podcasts surfaced in which he used a variety of slurs and derogatory remarks.

Despite that fraught relationship between Gillis and the show, less than five years later, "SNL" announced that it had tapped Gillis to host on Feb. 24. Aoki said, "On Feb. 16, MANAA sent a letter to NBC demanding that Gillis make amends to the Asian American community before that happened." Aoki said NBC did not respond to MANAA's letter.

He noted that Netflix had not only added Gillis to its annual "Netflix Is a Joke" festival in April and May, but also a show that he had co-created — "Tires," which debuted in May — had been given a second season before the first show of Season 1 had streamed. Jumping onto the Gillis bandwagon was Bud Light, which announced that it was sponsoring Gillis' stand-up comedy tour. Again, letters from MANAA were written to Netflix and Anheuser-Busch regarding their respective decisions to do business with Gillis; again, there was no answer from either entity.

"The bottom line is this: MANAA is asking Netflix to cancel 'Tires' and Shane Gillis' upcoming stand-up comedy special. We're asking Bud Light to drop sponsorship of Shane Gillis' current stand-up tour, cut all business ties unless Shane Gillis makes an honest and sincere apology to the Asian American community for the harmful things he has done in the past."

Los Angeles County Office of Education psychologist Richard Kato



(From left) Richard Kato, Henry Lo, Guy Aoki, Mitchell Matsumura and Cindy Wu address news media during a June 6 news conference to demand that Netflix and other corporations cut ties with comedian Shane Gillis because of his history of using racist slurs and homophobic slurs.

PHOTO: GEORGE TOSHIO JOHNSTON

spoke next, prefacing his remarks by saying, "Before I begin, I want to say that my comments here are my own, from the perspective of a psychologist and an Asian American. It does not necessarily reflect the views of the Los Angeles County Office of Education."

His disclaimer notwithstanding, Kato used his 21 years of working in public schools and professional bona fides as the foundation for his remarks. "We discourage the use of racial slurs, putdowns and derogatory humor of any kind. Why? Because it can lead to embarrassment, anxiety, conflict, and lowered self-esteem," he said.

Applying to the psychological principle of reinforcement theory to the comedian, Kato said, "Mr. Gillis, because he has not, and does not make an affirmative effort to apologize to the AAPI community, nor sees the need for it, coupled with his recent appearances, is reinforced to continue what he has been doing. He has unapologetically indicated he did this stuff before, so it's likely he will do it again."

Representing Anti-Asian Hate Coalition of Southern California was its founder, Mountain View School District board member Cindy Wu. She used Kato's remarks as a springboard, saying, "Children are particularly impressionable, and when they hear racial slurs, or derogatory remarks, used the name of comedy, it can only normalize hatred and prejudice in their minds. Using the 'C word,' for instance, isn't just a careless slip, but it perpetuates a harmful stereotype and can incite real world

violence and discrimination against Asian Americans."

As a real-world example, she referred to an incident from earlier in the year that occurred "in the northern part of L.A. County" in which a 9-year-old Asian American boy had been bullied and physically assaulted by a group of 10 kids, following a year and a half of being called racial slurs. "He was beaten four times in two months," she said and eventually ended up in the emergency room.

Greater Los Angeles JACL Chapter President and *Pacific Citizen* editorial board member Mitchell Matsumura prefaced his remarks by quoting from a letter written by Rep. Judy Chu (D-Calif.) on behalf of the Congressional Asian Pacific American Caucus. In it, Chu hoped that Gillis would "reflect on his past words and actions and finally apologize to the Asian American community."

Speaking on behalf of his chapter, Matsumura said, "We join with MANAA and the Chinese American Citizens Alliance Los Angeles to reject and condemn the use of Asian slurs by Shane Gillis. We are asking the public to support our efforts. Please email the Media Action Network for Asian Americans at letters@manaa.org."

During the Q & A part of the news conference, after *Pacific Citizen* asked whether there was a deadline on receiving responses from Netflix and Bud Light and if a response

was not received, what the next step would be, Aoki said, "That's something we will discuss. We have tried to reach out to these companies in private. . . . We're having a press conference now because these things have failed, and we want the people to know what is going on."

(Editor's note: Subsequent to the news conference, *Pacific Citizen* sent emails to Gillis' agent at Creative Artists Agency, as well as Netflix and his management company, Range Media Partners, for comment on the controversy surrounding him. No replies were received.)

Wu followed up and said, "I would say if he doesn't respond in two months, then I think we're going to take it to the next steps." Asked by a KNX News reporter what that next step would be, she said, "We hope that we don't need to go to the next step."

Later in the news conference Matsumura said, "One of the general stereotypes is that we're not going to fight back, that Asian Americans don't fight back. We're here to say, we're gonna fight back."

EDITOR'S NOTE: Many of the original links to Gillis' offensive remarks have been deleted from the web. [TMZ.com](https://www TMZ.com), however, does have a story about Gillis' past controversy that was posted before his "SNL" appearance. To view and hear some of Gillis' comments, visit [tinyurl.com/55ay3a5n](https://www.tinyurl.com/55ay3a5n).



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A NATIONAL GUIDE TO NOTABLE COMMUNITY EVENTS

CALENDAR

INTL.

Heroes of the Vosges Museum
Bruyères, France
Oct. 19 Opening Date
Henri-Mathieu Musee
Price: Free

This start-up museum will honor the 100th/442nd Regimental Combat Team and the French Resistance who bravely fought in battle during World War II. The museum will open during the celebrations of the 80th anniversary of the liberation of Bruyères, Belmonte and Biffontaine.
Info: Visit vosgesheroes.org.

NCWNP

Sacramento JACL Picnic
Sacramento, CA
July 21; 11 a.m.-3 p.m.
Nisei Hall
1515 4th St.
Price: Free

Come join the Sacramento JACL at its potluck picnic that will feature races, games, raffles and prizes! Please bring your favorite dish to share at this event that promises to be an afternoon of great fun for the entire family.
Info: To RSVP, visit <https://form.jot-form.com/241474824360153> or email sacjaclinfo@yahoo.com.

2024 Buddhist Church of San Francisco Obon Festival
San Francisco, CA
July 27, 2-7 p.m.; July 28, 10 a.m.-1 p.m.; Obon Dancing 1-3:30 p.m.
Buddhist Church of San Francisco
1881 Pine St. at Octavia
Price: Free

This year's bazaar will feature delicious Japanese food, Bingo, games, a silent auction and Bon Odori dancing on Octavia St. from 1-3:30 p.m.
Info: Call (415) 776-3158 for more information or email bcsoffice@gmail.com.

Uchiwa Fan Workshop
San Francisco, CA
July 27; 1-3 p.m.
JCCNC
1840 Sutter St.
Price: \$45 Center Members; \$50 General Public

This workshop, featuring Jessica Ann, owner of Nikoniko Gifts, will allow participants to design two personalized uchiwa fans using watercolor chigiri-e. All supplies will be provided. No prior experience is required!
Info: Visit www.jccnc.org.

Dessert Mochi Workshop
San Francisco, CA
Aug. 10; 1-3 p.m.
JCCNC
1840 Sutter St.
Price: \$80 Center Members; \$90 General Public

Learn how to make three different kinds of mochi desserts through instruction with Yukiko Zinke. Recipes include fresh mochi filled with sweet bean paste and fruit, mochi ice cream and glazed donuts.
Info: Visit www.jccnc.org.

PSW

Venice Hongwanji Buddhist Temple Obon Festival
Culver City, CA
July 20-21; 3-9 p.m.
Venice Hongwanji Buddhist Temple
12371 Braddock Dr.
Price: Free

Enjoy traditional obon favorites such as chicken teriyaki, won tons, udon, sushi, shave ice and andagi, as well as games, a silent auction and raffle, cultural demonstrations and much more!
Info: Visit <https://vhbt.org>.

Koto Reunion and Workshop
Los Angeles, CA
July 20; 10 a.m.-3 p.m.
Nishi Hongwanji Buddhist Temple
815 E. First St.
Price: Free But Registration Required

This workshop and reunion will commemorate NEA Heritage Award recipient June Kuramoto's life and career. The event's goal is to reunite koto players in Southern California as well as teach new players.
Info: To register, email team kotomoto@gmail.com.

2024 Higashi Honganji Buddhist Temple Obon
Los Angeles, CA
July 27-28; 3-9 p.m.
Higashi Honganji
505 E. Third St.
Price: Free

Celebrating 120 years in Los Angeles, this year's event will feature food, games, Bingo, a farmer's market, musical performances, cultural exhibits and plenty of activities for kids. Bon Odori dancing is at 6:30 p.m.
Info: Visit hhbt-la.org.

2024 Natsumatsuri Family Festival
Los Angeles, CA
Aug. 10; 11 a.m.-5 p.m.
JANM
100 N. Central Ave.
Price: Free

Save the date for the museum's annual summer celebration featuring free cultural performances, crafts and activities for the entire family and kids of all ages.
Info: Visit www.janm.org.

PNW

Olympia 32nd Annual Bon Odori Festival
Olympia, WA
Aug. 10; 5-9 p.m.
South Puget Sound Community College
2011 Mottman Road S.W.
Price: Free

Come and join the Olympia JACL as it celebrates the return of its annual Bon Odori festival, now in its 32nd year, the first since 2018. The day will feature food trucks, karate demonstrations, a performance by Fuji Taiko and traditional bon odori dancing.
Info: Contact Reiko Callner at (360) 791-3295 for more information.

Remembrance Gallery Grand Opening
Puyallup, WA
Aug. 30-Sept. 22
Grandstands of the Washington State Fair
110 Ninth Ave. S.W.

The focal point of the Gallery is "Monument," which will permanently display the names and assigned numbers of more than 7,500 individuals imprisoned on the then-Puyallup fairgrounds. "Throughline" has interactive maps representing all "assembly centers" and the 10 permanent camps.
Info: Visit www.puyallupvalleyjaci.org.

'Because of Bill: William Sumio Naito's Legacy in Portland' Exhibit
Portland, OR
Thru Sept. 1
Japanese American Museum of Oregon
411 N.W. Flanders St.
Price: Free for Friends of JAMO; Adults \$8; Seniors \$6; Students \$5; Children 11 and Under Free

This new exhibit offers visitors an in-depth look at Bill Naito's legacy in Portland and the personal motivations.
Info: Visit www.jamo.org.

'Genji Mihara: An Issei Pioneer' Exhibit
Seattle, WA
Japanese Cultural and Community Center of Washington
1414 S. Weller St.

MDC

An Issei pioneer, JCCCW's feature exhibit on the life of Issei leader Genji Mihara (1890-1982) is part of a larger biographical project on Mihara, who immigrated to Seattle in 1907. Features include original photos and artifacts donated by Mihara's family, historical research and quotes from oral history interviews, including one from Mihara himself in the 1970s.
Info: Visit www.jcccw.org.

'Muttsu no Kazoku: Six Families' Journey From Internment to Scott'
Exhibit
Scott, AR
Thru July 27
Plantation Agriculture Museum
4815 Hwy. 161 S
Price: Museum Admission

community of Scott after their release from Rohwer War Relocation Center.
Info: Call (501) 961-1409.

IDC

Heart Mountain Pilgrimage
Powell and Cody, WY
July 25-27
Price: Tickets and Registration Required.

EDC

This year's Pilgrimage highlight will feature the dedication of the Mineta Simpson Institute. Registration to attend is required and closes June 30.
Info: Visit <https://www.heartmountain.org/visit/events/pilgrimage/>.

'Hiroshige's 100 Famous Views of Edo (Featuring Takashi Murakami)'
Brooklyn, NY
Thru Aug. 4

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In MEMORIAM

Ando, Ted Tatsuo, 94, Westminster, CA, Jan. 5.



Arakawa, Setsuko, 89, Honolulu, HI, Feb. 2.

Endo, Michael, 90, Ewa Beach, HI, March 17.



Harada, Patricia Aiko, 77, Sacramento, CA, Feb. 10.



Kawahara, Harry, 100, Caldwell, ID, April 26; veteran, Army ((WWII, 442nd RCT); he was predeceased by his siblings, Mary, Geneva, Melvin and Dick; children, Chris Chester, Patti Harris and Dewey Kawahara; he is survived by his wife, Teri; children, Wanda (Randy) Martinat, Amy (Ike) Rhoads, Cindee (Bob) Yamamoto and Scott (Danielle) Kawahara; brother, Tom (Fumi) Kawahara; gc: 20; ggc: 38; gggc: 1.

Kiritani, Amy Midori, 95, Fresno, CA, May 5.

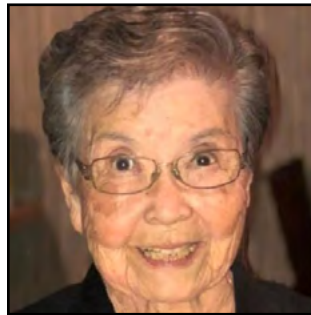
Lane, Haruko, 94, Brevard, NC, Dec. 4, 2023.

Maruya, Sumie, 92, Gardena, CA, April 18.



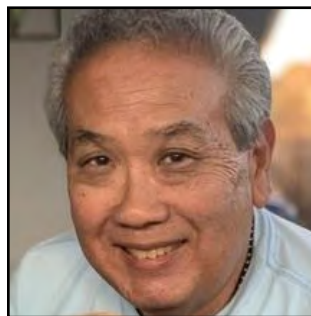
Masaki, Toshiko Betty, 99, Morgan Hill, CA, April 2.

Matsumoto, Jean Hideko, 84, Honolulu, HI, March 17.



Matsuo, Teiko, 96, Sacramento, CA, March 26; activities included Sacramento Buddhist Church and JACL; she was predeceased by her husband, Shoichi Matsuo; siblings, Mary Kuwabara and Joey Ishihara; she is survived by her children, Sharyn (Jimmy), Dennis (Linda), Cindy (Maynard), Kevin (Jessica) and Ricki; sister, Judy Sakamoto she is also survived by many nieces and nephews; gc: 7; ggc: 8.

Miyatake, Kiyoshi, 60, Pahoa, HI, April 13.



Muranaka, Mel, 76, Sacramento, CA, Dec. 26, 2023.

Norton, Yukie, 107, Chula Vista, CA, Jan. 21.

Ogata, Sayoko, 93, Honolulu, HI, Feb. 17.

Ogura, Donna Noriko, 80, Chicago, IL, May 5.

Okada, Donald Minoru, 85, Rancho Palos Verdes, CA, Feb. 6.



Okazaki, Katherine, 66, Lodi, CA, May 12.

Okihirio, Gary, 78, May 20, New Haven, CT; pioneer in the field of Third World Studies; B.A., history, Pacific Union College; M.A., history, UCLA; Ph.D., African History, UCLA; honorary doctorate, Ryūkyū University; author of 12 books; career included teaching at Yale, Cornell (Asian American Studies director), Princeton, Columbia (founding director, Center for the Study of Ethnicity and Race and the Asian American Studies Program), Humboldt State, Santa Clara and Nihon University; president, Association for Asian American Studies (1985-87); recipient, Lifetime Achievement Award, Association for Asian American Studies (2012) and the Carl Bode-Norman Holmes Pearson Prize for lifetime contributions to American studies (1998); he is survived by his wife, Marina Henriquez Okihiro.

Okino, George 'Curly,' 94, Sacramento, CA, Sept. 4, 2023; veteran, Army (Korea); he was predeceased by his siblings, Mabel, Fumiye, Shizuko, Fred, Roy, Setsuo and Sadako; he is survived by his wife, Gladys; daughter, Tina; brother, Hideo, gc: 2; ggc: 2.

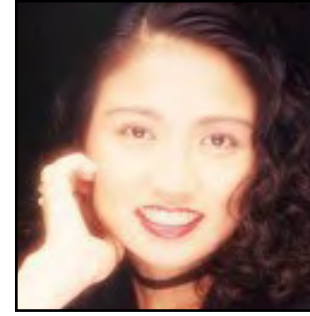
Okuma, Christine Shiraishi, 71, San Diego, CA; she was predeceased by her husband, Ronald; she is survived by her daughters, Taryn (Dan Gibbons) and Stacey (Tim Chou); gc: 7.

Osaki, Glenn, 65, South San Francisco, CA, May 3.



Reams, Hatsue Shimizu, 91, Middletown, OH, April 16.

Sakemi, Itsuko, 93, Monterey Park, CA, April 7.



Sasaki, Akiko, 55, Torrance, CA, May 14.

Sasaki, George, 66, Los Angeles, CA, March 3.

Sasaki, Magdalene, 95, Pearl City, HI, March 14.

Sameshima, Masakazu, 97, Gardena, CA, April 20.

Sato, Tsuya, 96, Honolulu, HI, March 13.

Sawka, Grace, 77, Mountain View, CA, April 7.

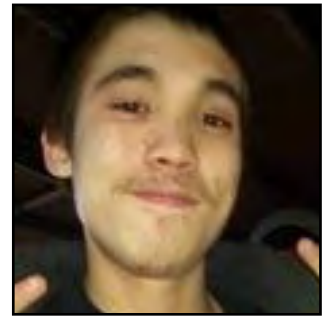
Shimada, Bruce Hitoshi, 67, Lafayette, CA, Oct. 9, 2023; B.A., CSU Sacramento (criminal justice); activities: Boy Scouts, Berkeley Bears and Hawks baseball, Asian basketball and softball leagues, the Diablo Japanese American Club and the East Bay Golf Club; he is survived by his wife, Nancy; brother, Glenn.



Shioji, Kazuko Josephine, 93, Wheat Ridge, CO, Nov. 28, 2023; she was predeceased by her husband, Hatsuo Tom Shioji; siblings, Ayako Kusuno, Yoshiko Inouye, Shizuye Fujimoto, Tom Nakayama, George Nakayama, Jane Hada, Amy Koniishi and their spouses; sister-in-law, Hatsuko Edna Kurita; brother-in-law, Frank Y. Shioji; son-in-law, Ken Notari; she is survived by her children, Mary Lou Notari, Cathy Shioji (Al Peters), Jan Shioji and Dave Shioji; gc: 3.

Shoho, Joan, 87, Las Vegas, NV, April 22.

Sogabe, Shikako Mary, 102, Los Angeles, CA, Dec. 5, 2023; she was predeceased by her husband, Bishop Emeritus Ryosho Sogabe; she is survived by her children, Tayemi Susie Ukkestad, Yumiko Joyce Kakita-Inouye, Takafumi K. (Linda Sue) Sogabe, Akemi Cynthia (Gene) Tsukamoto and Janie Shizumi Sogabe; she is also survived by many nieces, nephews and other relatives; gc: 8; ggc: 12.



Soranaka-Jobe, Kody Shin, 30, Bonney Lake, WA, April 21.



Suzuki, Bob, 88, Alhambra, CA, May 1; during WWII, his family and he were incarcerated at the Minidoka War Relocation Authority Center in ID; B.A. and M.A. (mechanical engineering), UC Berkeley; Ph.D. (aeronautics), Caltech; president, California State Polytechnic University, Pomona (1991-2003); vp, academic affairs, California State University Northridge, 1985-91; dean of graduate studies and research, California State University Los Angeles, 1981-85; member, National Science Board, National Science Foundation and California Student Aid Commission; recipient, San Gabriel Valley Economic Partnership's Technology Leadership Award (2001); recipient, National Education Association's Human Rights Award for Leadership in Asian and Pacific Island Affairs (1976); founding member, Greater Pasadena Area JACL; he is survived by his wife, Agnes, children and gc.

Takahara, Jo-Ann Sueko, 81, Hacienda Heights, CA, Feb. 1.

Takenaka, John Makoto, 89, Los Angeles, CA, Jan. 4.

Umetsu, Jane, 78, Honolulu, HI, April 4.

Yagi, Lois Sayoko, 100, Arleta, CA, May 26.

Yahiro, William, 82, Watsonville, CA, March 4.

Yamamoto, Ethel Josephine, 91, Kokoiki, Kohala, HI, Oct. 22, 2023.

Yoshida, Sakaye 'Sock,' 96, Moyie Springs, ID, Nov. 24, 2023.

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