

*Aerial view of Topaz Internment Camp. The camp, which held approximately 8,100 Japanese-Americans, was built in the barren desert of central Utah.*

## **TOPAZ (War Relocation Authority “WRA”) Relocation Camp** by Charles Kubokawa, Topaz Internee

Topaz, euphemistically called a WRA “Relocation Camp”, was once the fourth largest city in the state of Utah, some say it was the fifth largest city, but who really cares. The camp was actually a “concentration camp”, housing over 8,000 American Nikkei, and close to 90 Caucasians (administrators, teachers, nurses, military police, and site workers) located in the arid desert near Delta, in central western Utah.

In the winter it was extremely cold and dry. In the summer it was hot, dusty and dry. The environment was ideal for a haven for mosquitoes, snakes, scorpions, lizards and rabbits. The new location made everyone get accustomed to using “Camphor Ice” for chapping skin from dryness and the “Oil of

Citronella” to repel the mosquitoes. There was evidence of past civilizations traversing or living in the same area at one time from one finding spear and arrowheads just outside the camp barbed wire fence. The best natural surviving plant of the area was and still is the sagebrush which has no real value except for taking up and shading the desert space and producing oxygen.

Topaz, was one of ten camps

constructed for the over 120,000 West Coast Nikkei of the United States and some from Hawaii. Nikkei living over 150 miles east of the Pacific Coast Western Defense Zone, (Washington, Oregon and California) were not subjected to the forced relocation. Ironically two of the camps, Manzanar and Tule Lake, were built within the so called Western Defense Zone, housing over 20,000 Nikkei, and the majority of the several thousands of Nikkei residing in Hawaii, in the middle of the war zone were never interned. The other seven camps were located in Heart Mountain in Wyoming, Poston and Gila in Arizona, Minidoka in Idaho, Jerome and Rowher in Arkansas and Amache in Colorado. There was also an entire Aleut Alaskan Indian Tribe of the Pribilof Islands who were forced to relocate to an abandoned fish cannery grounds in southern Alaska, because

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## Announcement

JCNM's Web Page has  
been changed to:  
**www.jcnm.ca**

### Lecture and Slide Show

presented by  
Steve Nemtin with assistance from  
Mary Ohara and Mitsuo Yesaki

### *Charcoal Furnaces on Galiano Island*

admission by donation

7:30pm June 20, 2000  
511 East Broadway, Vancouver, BC

**Nikkei Images** is published by  
the Japanese Canadian  
National Museum

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Subscription to **Nikkei Images**  
is free with your yearly  
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Corporate \$100  
\$1 per copy for non-members

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they looked Japanese. There were also other federal prison camps located throughout the United States where the Nikkei were interned; like Bismark in North Dakota, Crystal City in Texas, Missoula in Montana, Roswell and Santa Fe in New Mexico.

Topaz was designed into a square city, consisting of 42 square blocks of which only 36 consisted of 12 barracks, 1 recreation hall, and 2 public facility buildings (mess hall housing a block manager's office and an utility building housing the bath, shower, restrooms, laundry, and boiler room). Each barrack was divided into 6 rooms of different floor capacity. Rooms at each end of the barracks A & F, the smallest, were for single persons or couples. The next adjoining rooms B & E, were the largest floor space rooms for a family of five and the two center rooms were for a family of three to four persons. Families with more than five persons were able to occupy adjoining rooms to satisfy the floor space requirements allocated for large families.

One entire block 32, was used as the combination high and junior high school complex along with a large gymnasium which was also used as the camp auditorium built in the four block center area of the camp. Though Block 1 had the same construction as the rest of the residential block, the barracks were used as offices for running some of the operations and activities of the camps away from the formal administration area.

Most of the Topaz Nikkei population came from the San Francisco Bay Area, which included San Mateo, Marin, Oakland, Berkeley, San Leandro, Richmond, Albany, El Cerrito, Hayward, and surrounding small communities. The camp facilities were all run by the internees and only the head

administrative offices were run by the Caucasian civil servants. There was a tofu making operation in camp that supplied tofu to the mess halls, farming to raise various items for camp use like pigs, chicken, cattle, turkeys, and a vegetable truck farm. There was a commissary, motor pool, utility department, a fully equipped hospital, carpenter shop, plumbers, shoe repair facility, photo lab, sewage plant, engineering, sanitation, electrical, and maintenance departments, warehouses, security office, fire department and a commercial co-op sundry and canteen shop. Topaz had its own water system from a water source drilled about 250 feet below the surface and pumped up to four large wooden water tanks elevated on a tower 100 feet above ground. The elevation of the tanks provided enough water pressure for the entire camp. Two recreation halls were used for adult education, churches, pre-school, kindergartens, arts and crafts schools, movie house and meeting halls, so in essence the entire community activities which we had before internment were restored somewhat to a lesser degree.

Those families that entered camp with only suitcases and without any furniture found innovative ways of furnishing their residence and allocated space by constructing much needed furniture and storage spaces with scrap wood, cloth, metal and fixtures. The ingenuity of the internees turned out in some cases very professional looking desks, chairs, chest of drawers, tables and storage cabinets. With gale force winds frequenting from time to time it was necessary to have storage spaces with tight lids to keep the blowing fine powder dust from the outside environment which entered each living quarter from setting on the cleanly washed clothes and daily

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used personal items. After each windy day, it was necessary to wipe away the coating of dust from everything within the living quarter with a damp rag. The mixture of the fine dust and the wet rag generated a very peculiar mud odor that penetrated the inside of the room, a very distinctive odor. Another reminder of a different smell remembered from the horse stalls of the initial assembly location at the Tanforan Race Track Assembly Center, in San Bruno, California, now turned into a shopping center.

The food served in the camps were prepared by the internee cooks, bakers, and kitchen help with whatever supplies furnished by the Caucasian administrators. Many a times we were provided spoiled food and there were no internee immune from contracting dysentery or food poisoning. The food in camp did improve after the First Lady, Mrs. Eleanor Roosevelt, toured the camp, heard complaints about food and investigated the shortage and quality of the food supply. Her aides found the quality food sent to the camp was being diverted to the black market before reaching Topaz, by the

Caucasian camp warehouse managers. That incident together with the first year harvest of camp raised meat and vegetables later helped to bring about highly improved meals.

Unlike the hard Nikkei internee lifestyles in Canada, where every family was on their own and making their own living minimally supported by the government, the United States internees were provided clothing allowances once a year to order goods from the Sear's and Montgomery Ward Catalogs, provided daily meals, and those working in camp were paid \$12, \$16 and \$21 per month depending on their labor skill levels. \$21.00 was the salary paid to the top professionals like the doctors, dentists, and top Nikkei administrators. \$16.00 was paid to the skilled laborers like nurses, engineers, fire fighters, cooks, security personnel, farmers, etc. \$12.00 was paid to dishwashers, maintenance help, etc. unskilled laborers. Of course all the Caucasian workers were paid the regular United States wages of that period and also

provided housing and meals in their special area.

All in all Topaz, was truly a guarded barbed wire "Fenced in Community" having 7 guard towers outside the barbed wire fence, a warehouse gate, a main gate, Army compound guard shack gate, and a detachment for United States Army personnel. Opened in November 1942 and closed in October 1945. Today all that remains are a few trees that internees planted, large cement foundations of the mess halls and utility buildings and gravel walkways and roads symmetrically laid out by the internees to facilitate camp personnel to walk from their residence to the camp facilities and from one block to another without fear of slipping around in the clay and mud when it rained. One can go there today and see a monument erected by the Nikkei of Salt Lake City, Utah to mark the spot of historical value to the United States, as a reminder to the world that unconstitutional internment was forced on the West coast Nikkei of the United States, only because we were Americans of a minority ethnic background. ❖

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## Archives: A Treasure Trove to Mirror Our Colourful Past by Frank Moritsugu

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In a previous issue I offered my hopes for the Japanese Canadian National Museum itself. Now here are thoughts about "the Archives" part of the institution that is scheduled to open in Vancouver during this year.

A fair question here is, what exactly are "archives"? Before defining what they are, let me tell about some historical treasures that can be found in other such collections. Using archives is something relatively new to me. It was only nine years ago that I first did serious research in government archives. And here are some nuggets

that I found. Doing background work for the history of wartime ghost-town schools that is scheduled for publication this year, I've dug out such goodies as:

In the B.C. Provincial Archives in Victoria:

◆ A folder of several heartbreaking letters from Japan written after their "repatriation" by young nisei who had been students at the Tashme camp high school. They were in a collection of articles and other materials about her Tashme experiences donated by Winifred (McBride) Awmack, who was a volunteer teacher at the high school.

◆ A biographical essay about the man who leased to the B.C. Security Commission the part of the New Denver detention camp known by the evacuees as the "Harris Ranch". It was one of the parts of that mining ghost town upon which rows of tarpaper shacks were built to house the exiles from the coast. In the same box, there's more that tells about J.C. Harris, the New Denver resident who was also an early C.C.F. stalwart. He wrote more than one essay, which gives his perspectives on the arrival and the eventual impact of the evacuees on his town.

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And in the Public Archives of Canada in Ottawa:

◆ Among many things, revealing reports and documentary records of the ghost-town years from the B.C. Security Commission and its successor, the federal Department of Labour, Japanese Division, as well as from the R.C.M.P. and the office of the censor of wartime, letters to and from Japanese Canadians.

Such materials were of immense help to my researching a history of the ghost town schools for Japanese Canadian children during 1942-1947. And many writers before me have taken advantage of such resources to bolster their works, whether non-fiction or even fiction.

Mind you, you do not have to be an aspiring author to benefit from archival research. You can delve into archives for purely personal purposes - to get official details of certain aspects of your family's past say, or to get a broader sense of what was happening to other people at any given time. I'll go into that aspect later.

But first, examples of how existing archives have helped create important works about Japanese Canadian history.

◆ Joy Kogawa has often told how her masterful novel *Obasan* came about. She was living and working in Ottawa many years back. One day she discovered Muriel Kitagawa's papers in the Public Archives of Canada. They had been donated by Muriel's husband, Ed Kitagawa, after the nisei writer and activist had passed away. Joy had been a child at evacuation time, too young to be following Muriel's published writings. In her articles in *The New Canadian* and letters to brother Wesley, Kogawa found the inspiration for the "obasan" of her title.

◆ Those Kitagawa published

writings and letters were even more directly responsible for a second work: they were selected and effectively arranged by editor Roy Miki for a later, and also important Japanese Canadian book, *This Is My Own - Letters to Wes & Other Writings on Japanese Canadians, 1941-48*.

And if you check other books by and about Japanese Canadians, you will usually find acknowledgments and credits given to material from different archival collections. But, as I have said, you can search out things in an archive yourself without any ambitious goal in mind. You can find out about things relating to your own past or that of your family or of past communities. Or things about other areas of interest to you.

One vital point is that discoveries in well-stocked and managed archives often help put human faces and feelings into that period of history when the authorities judged us *en masse*, only as members of a suspect group rather than as individuals.

So what are archives?

Dictionary definitions tend to be drier than the real thing deserves. Archives are "collections of government or corporate records and historic documents" is fair but not particularly revealing. Actually, a federal government brochure says it much better. According to its little introductory pamphlet, the Public Archives of Canada was "established in 1872...(and) serves as the collective memory of the nation by acquiring, preserving and making available to the public Canada's documentary heritage including manuscripts, government documents, sound recordings, visual material such as paintings, photographs, maps, films and television productions, and computer-generated records. With these materials we can

document the diversity and richness of Canadian history as well as the development of a Canadian identity." Somewhat longish, but quite clear. This is a definition that could be easily adapted to smaller and more specific archives - such as the one being put together as part of the Japanese Canadian National Museum in Vancouver.

How do such archives come about? As demonstrated, donations from the public contribute the personal manuscripts (essays, family biographies, pertinent letters, etc.) and photographs to such a collection. I've heard of other late writer's families donating the person's papers.

Then there is the example of something happening across the country. Many older Japanese Canadians are getting to an age where keeping everything around is no longer necessary. They are moving into smaller accommodations, such as condos, and clearing things out. So photographs, audiotapes, videotapes, and other mementos, etc., get handed down to the children and grandchildren. But, what about the once important things that nobody wants anymore?

The Japanese Canadian National Museum should have first shot at deciding which and what of our stuff would fit into its collections. One useful move is to contact the archivist staff at Japanese Canadian National Museum to see if items you want to shed can be useful for its collections. Much better than tossing the stuff out for the garbage collector. I'm told that the Museum is planning appropriate storing spaces for archival materials, such as air-conditioned rooms to better preserve things made of paper, e.g., books, publications, posters, signs, as well as documents.

So far as I know, archival

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collections in Japanese Canadian communities are relatively few, although attempts are made from time to time to set them up. There are a few major photo collections such as two in Toronto: one created under Roy Shin's guidance at the local Japanese Canadian Cultural Centre and Tosh Omoto's archival collection at the local Momoji Seniors Centre. On the other hand, in addition to the Ottawa and Victoria government archives already mentioned, there is significant Japanese Canadian collections at universities and in some municipal archives.

What the Japanese Canadian National Museum could do - in addition to gathering and cataloguing its own items - is establish a consolidated directory to the other collections of available Japanese Canadian archival materials across the country.

Further about what an archive is. It's similar to a library that in these times also stocks more than books and magazines, maps and other documents. Audiotapes and videotapes are also items that circulate. That is, you can borrow and take them home for perusal. Except that even in circulating libraries, certain reference materials are not allowed to go out. They are usually marked "reference". So you have to go to the library and read or take notes or photocopy on the premises only. That is, of course, true for everything in those libraries that are strictly for reference.

Archives are collections managed like reference libraries. After you get access to materials, one must peruse them or otherwise experience them on the premises. And there are restrictions on how to handle the items, so as to preserve them for future use. For example, the B.C. Archives in Victoria had a rule in the early 1990s that you could only

take notes in pencil and not with a pen. (So that no pen marks would be made, even accidentally, on any of the books or documents, one assumes.) On my 1991 visit, had to put my ballpoints away and go out and buy some pencils and a pocket sharpener, I recall. And as mentioned earlier, what I discovered in the Japanese Canadian collection in the provincial archives made it well worth the trouble.

Looking up things in an archives are not be restricted to serious matters only. Popular culture is another historical element often covered in archives. An example is the famous Theater Collection of the New York City Public Library where you can look up details of past entertainers way back into the 18th Century and before. Which leads me to one final thought regarding the Japanese Canadian National Museum. What about a file box about Japanese Canadians harmonica playing at the Archives? It would include writings, clippings, photographs, and (dare I hope) sound and video clips and other pertinent memorabilia.

The mouth organ, be it of the German **Hohner** make or Japanese make such as **Miyata** or **Senkei** or more recently **Yamaha** and **Tombo**, is an integral part of pre-war nisei history at the very least, I base this assertion on a comment made by another harmonica player of my vintage. I had suggested that about 50 percent of male prewar nisei had played the harmonica at one time or other (I was referring primarily to the 1930s and 1940s). No, said Noji Murase of the *Lemon Creek Harmonica Band*, it's more like 75 percent. I stand happily corrected.

So what this file box might contain would include: news reports from the Vancouver newspapers in addition to *The New Canadian* back then as well as the Japanese-language

dailies about such exploits as "our own Larry Adler" Roy Kumano, himself appearing solo not only at Vancouver's Japanese hall but also at local theatres as part of a vaudeville show. That is, in addition to Roy's leading the *Meiwa Gakuin Harmonica Band*. With photographs of such occasions. And printed show programs?

And the same for reports about another harmonica great of the prewar nisei generation, musician Harry Aoki who with his brother Ted, now the distinguished educator, were in the *Meiwa Gakuin Harmonica Band*? For that matter, any informative material about the *Gakuyu-kai Harmonica Band*, too? What about ghost-town harmonica entertainers, such as Victor Kadonaga at the Tashme camp concerts. Others like him at other camps? And in the postwar period, mouth harpists such as nisei Butch Watanabe who sometimes put aside his trombone to play harmonica behind Anne Murray on some of her recordings, or sansei Martin Kobayakawa who is featured on some of Terry Watada's recordings. And also photos and videos (?) of the *Lemon Creek Harmonica Band*, made up of nisei who were young teenagers in that camp and now live in the Toronto-Hamilton area?

And, I for one would love to read remembrances from female nisei about their times playing the harmonica. I've been told many girls did play back in their B.C. years.

Another suitable category of this specific collection would be original harmonicas played by Japanese Canadian players of note. At the Smithsonian in Washington, inside a glassed-in showcase you can look at a variety of harmonicas played by past blues and jazz greats.

My contribution to this archival file would be words on

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paper. Back in 1979 I was invited by the Annex group on the harmonica in JC history. The Annex group was a spin-off from the Cultural Centre, made up of young keen sansei who operated a storefront drop-in centre closer to downtown Toronto than the

Cultural Centre itself. I'll be sending an updated version of that paper to the JC Archives in the hope that such a file would be started, if it hasn't been already. And if others would send in appropriate items, that particular file box could become a

treasure trove of one important and melodious piece of our musical past.

As you can see, in my mind gathering such memorable material is also what our archives would be about. ●

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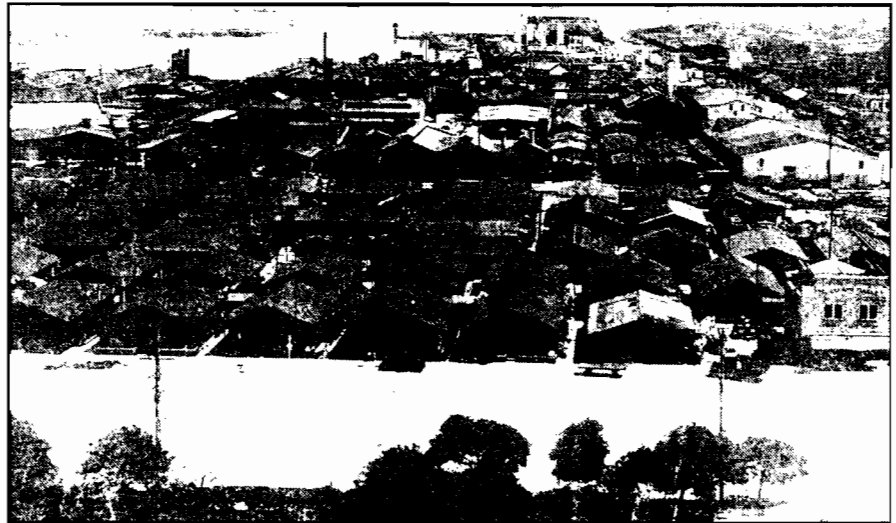
## Terminal Island: A Southern California Connection. by Carl Yokota

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It was 7:35 p.m. on Saturday, January 15, 1994 and CNN World News in Atlanta had just aired a television news report about the former Japanese community on Terminal Island, California. After years of wondering if such a place still existed, a moments channel-surfing that night had proven fruitful. That was the break I had long waited for.

Two days later, I managed to track down one of the former Terminal Island residents featured on the CNN broadcast. His name was Yukio Tatsumi and he lived in Long Beach, California. He is the current president of the Terminal Islanders, a 500 member-family group who have their roots to this unique Japanese American community. So for the past six years through the overwhelming generosity and patience of Mr. Tatsumi and his fellow Terminal Islanders, I have come to learn a little more about their special "Island In Time" and my mother's birthplace.

In the early 1900s, adventurous young men from Wakayama, Shizuoka and Mie prefectures in Japan immigrated to Southern California in particular to the San Pedro area. Attracted by the abundant catches of mackerel, sardines and albacore tuna, as well as abalone, these highly skilled fishermen descended upon places such as Terminal Island to work and to live. Using knowledge and techniques learned in their native



*Terminal Island cannery houses and stores.*

Japan, these Issei pioneers were instrumental in establishing the California fishing industry. A number of them crossed the Pacific Ocean from small villages such as Mio-Mura in Wakayama-ken. This is the same fishing village from where Gihei Kuno in 1888 left for Canada and in doing so became the first Japanese immigrant from Wakayama prefecture. Both of my grandfathers, Shigematsu Ozaki and Bunkichi Yokota were from Mio-Mura and immigrated to Canada in 1898, aged 20 and 19 respectively. Grandfather Yokota fished for salmon out of Steveston, while grandfather Ozaki found his way down to Southern California and Terminal Island.

At its peak, Terminal Island's Fish Harbor (otherwise known as East San Pedro) community boasted upwards of 3000 people, many of whom lived in

company-provided row houses and worked in the numerous fish canneries bordering the harbor. My mother, Ayako, was the youngest of three children born to Shigematsu and Koyo Ozaki in 1925 on Terminal Island. The area they lived at was known as "Hokkaido." The "Hokkaido" district of Terminal Island was located in the northeast section of the community and the furthest away from the main business district on Tuna street. There were few street lights and at night the "Hokkaido" residents enjoyed very quiet times. Unfortunately while still a very young child, my mother returned with her parents to Mio-Mura where she grew up and eventually met my father, Shigeo Yokota whom she married in 1946. My father was born in Steveston at the old Steveston Japanese Fishermen's Benevolent Society

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Hospital in 1916. He had his early schooling in Mio-Mura but at the age of 16 was called over by his father to come fish the Fraser River with him.

To support its large Japanese community, the Terminal Island people were a very self-sufficient group. They had a large array of businesses and services available to the workers and residents alike: grocery and dry good stores, hardware stores, restaurants, an ice-cream parlor, a noodle shop, a tofuya, barber shops, doctors and dentists, and even a Shinto temple. Martial arts such as judo, kendo and even sumo were practiced. This was their little "paradise" but it all came to an end on December 7, 1941.

With the bombing of Pearl Harbor, all the Japanese American residents of Terminal Island were rounded up and forcibly removed from their homes. Many of them had very little time to gather all their belongings and were sent to relocation camps such as Manzanar in northern California. Seen as security risks, the Terminal Island residents were the first of the Japanese American citizens to be removed from the U.S. West Coast. This scene was similar to the fate endured by many former Japanese Canadian residents of Steveston, like my father, who were sent to places such as Angler concentration camp in northern Ontario for four years.

After World War II ended, some of the former Terminal Island residents returned to their "paradise"

but their homes had all been destroyed and removed. A small number of them returned to fishing but others started new occupations and professions. Today almost all the Terminal Island Issei have passed away, with many nisei getting on in their 70s and 80s. Terminal Island's Fish Harbor is located in what is now called Los Angeles Harbor and is a short car drive from both San Pedro and Long Beach. It is merely a repository for ocean container shipping lines with few hints to its once bustling past. The wharves and harbor waters are quiet now with only the gentle ocean breezes and fond childhood memories remaining to those surviving former Terminal Island residents.

In January and June of each year, the Terminal Islanders get together and hold their annual New Year's shinnen-kai luncheon and summer picnic. This year's New Year's party attracted close to 200 people, while their 28<sup>th</sup> annual weekend picnic, packed with fun activities, is expecting upwards of 800 former Terminal Islanders, their families and friends to attend.

In tribute to the self-less sacrifices made by their parents and grandparents, the Terminal Islanders have undertaken numerous projects to ensure the spirit of their Issei pioneers would live on for years to come. In 1994, the Terminal Islanders had a featured exhibition at the Japanese American National

Museum in Los Angeles' L'il Tokyo district. It was titled "An Island In Time, The Terminal Island Story." Two years later in 1996, they participated in a highly memorable and moving "Fishermen's Hall of Fame" display at a local San Pedro commercial bank. This project saluted the contributions of the early pioneer fishermen of San Pedro through historic black and white photographs of fishing vessels and custom-made plaques, some listing the names of the Issei fishermen of Terminal Island. My grandfather, Shigematsu Ozaki was one of those individuals so honored.

Their latest and most enduring project is over three years in the making with more than US\$ 321,000 raised through the State of California and private contributions. It will be a permanent Terminal Island Memorial Monument which is hoped to be ready later on this year. The Memorial's design incorporates a Japanese garden, a Japanese torii gate, statues of two Terminal Island fishermen on a raised platform and commemorative plaques listing the names of former Terminal Island Issei pioneers. The Terminal Island Memorial Monument will be constructed on an approved site next to their former beloved Fish Harbor home. Wouldn't it be wonderful if after a 75 year absence my mother was able to attend the dedication ceremonies and to once again return to her Terminal Island birthplace! ♦

#### **Ohisama Shines on Third Annual Plant and Manure Sale - March 25, 2000**

For the past few years, the Japanese Canadian National Museum has held a Plant and Manure Sale in March to raise funds. This year, plants were donated by Kato's Nursery, Piroche Plants and Aldergrove Nurseries. Kato's Nursery has not only provided many plants for the past few years, but also has delivered the nursery stock to the sale site.

The owner of Kato's Nursery, George Kato, moved with his parents and siblings from Lillooet, where they had been interned, to Aldergrove in 1952. His parents started a berry farm there and for the past thirty years, George has expanded steadily into the nursery business with currently in Aldergrove 14 acres in container production and three acres in polyhouses and in Chilliwack 15 acres in contract conifers and maples. His customers range from Massachusetts in the east to Oregon in the south and Vancouver Island in the west. Ninety per cent of the product is sold to Garden Centres.

George has been a generous supporter of Japanese Canadian community organizations including the National Nikkei Heritage Centre where he has contributed many plants to the beautiful new Japanese garden."

**New and Renewing Members for the period March 15 – May 20, 2000:**

Robert Bessler, Richmond  
Renay Egami, Vancouver  
Susan Hidaka, Scarborough, ON  
Roy & Bette Inui, Redmond, WA  
Mr. & Mrs. M. Sho Kamachi, New Westminster  
Mr. & Mrs. Jiro Kamiya, Vancouver

Yosh & Gail Kariatsumari, Abbotsford  
Mr. & Mrs. Charles Kubokawa, Palo Alto, CA  
Carey & Rosalie McAllister, Nanaimo  
Florence Mitani, Winnipeg, MB  
Les Ohno, Burnaby  
Ayako Okada, Coquitlam  
Amy Okazaki, Calgary, AB

Ken Sakamoto, Revelstoke  
Craig Shikaze, Vancouver  
Wataru & Barbara Shishido, Vancouver  
Dr. Pamela Sugiman, Hamilton, ON  
Sam & June Yamamoto, Delta  
Takeo & Sumiko Yamashiro, Vancouver  
Bill & Keiko Yamaura, Burnaby

**Manure and Plant Sale in-kind donations:**

Aldergrove Nurseries Ltd.

Kato's Nursery Ltd.

Piroche Plants Inc.

**Donations received during the period March 15 – May 20, 2000:**

BC Shizuoka Kenjinkai  
Robert Bessler, Richmond  
Kaori Donovan, Prince George  
Ambassador & Mrs. Leonard & Margaret Edwards, Tokyo, Japan  
Susan Hidaka, Scarborough, ON  
Beverly Inouye, Burnaby

Mr. & Mrs. Jiro Kamiya, Vancouver  
Yosh & Gail Kariatsumari, Abbotsford  
Kiyoshi & Hifumi Kitagawa, North Vancouver  
Florence Mitani, Winnipeg, MB  
Kimiko Ohno, Lethbridge, AB  
Amy Okazaki, Calgary, AB

Ken Sakamoto, Revelstoke  
Mio, Kathy, Janice and David Shimizu in memory of Victor Shimizu  
Wataru & Barbara Shishido, Vancouver  
Sam & June Yamamoto, Delta  
Bill & Keiko Yamaura, Burnaby

**JAPANESE CANADIAN NATIONAL MUSEUM INTERNMENT CAMP BUS TOUR - September 17 - 21, 2000**

**ITINERARY:** as published in the spring issue of *Nikkei Images*.

**TOUR COST:** Sharing twin room per person: \$655.00 Cdn. Single room: \$930.00 Cdn.

**ARRANGEMENTS INCLUDE:**

- Charter bus for 5 days with driver - bus capacity - 40 seats.
- Accommodation and gratuity for driver.
- Hotel accommodation as mentioned including GST and room tax. Hot Springs passes provided at Ainsworth Hot Springs.
- Iwata Travel escort to accompany group throughout tour.
- Japanese Canadian National Museum designated tour leaders - accommodation included.
- Planning, arranging & coordinating the operation of the tour
- Admission to New Denver Internment Centre
- Japanese Canadian Community lunches included for Vernon & New Denver.
- J.C. Community dinner included for Kamloops.

**ARRANGEMENTS NOT INCLUDED:**

- Insurance
- Portage/baggage handling at hotels.
- Meals other than those mentioned at community cities.
- Admissions except as mentioned.
- Personal items such as room service, telephone & video charges.
- Hotel arrangements before and after the tour to be arranged by each participant.

**FULLY BOOKED!**

Please call, fax or e-mail Reiko Tagami at the **Japanese Canadian National Museum** for more information and an application form. Tel: (604) 777-8000  
Fax: (604) 874-8164 E-mail: jcnmas@telus.net

To reserve a space on the tour, please forward a deposit of \$150.00 (\$100.00 US) by June 15, 2000 to:

Japanese Canadian National Museum, #120-6688 Southoaks Crescent, Burnaby, BC, V5T 1X4.

Note: A contingent of approximately 14 people from the Topaz Internment Group in the U.S. may be joining the tour. We may have a maximum of only two buses, so reservations will be limited.

**POWELL STREET FESTIVAL - AUGUST 5 and 6, 2000**

This year the Festival will be held at the Vancouver Japanese Language School at 425 Alexander Street. The Festival was scaled down due to fewer volunteers and to allow the Powell Street Festival Society to devote more energy to planning the following years 25th Anniversary of the Powell Street Festival. The "food booth" will be a community event with work and profits shared by the 6-7 community organizations with the JCNM being one of them. We will have our popular walking tours and a photo display.