



Nikkei Images

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A Valuable Addition to the Japanese Canadian National Museum Archives by Midge Ayukawa

The NEW CANADIAN—Most of us senior Canadian Nikkei have vivid recollections of its birth, its heyday, and, sadly, its gradual demise, and final passing. It was founded by UBC graduates Peter Shinobu Hayashi, Edward Ouchi, Kunio Shimizu, and Thomas Shoyama, with Peter and Tommy as co-editors. Since its first issue in November 1938, it had been our voice, our guide, and our source of community news. The Japanese Canadian National Museum is happy to announce that thirty-one bound volumes of the original copies, covering most of the years from 1942 to 1977, are now deposited with them. Our gratitude is extended to Addie (Tsuyuki) Kobayashi of Richmond Hill, Ontario, for facilitating the donation of volumes 1942-1944 by Thomas K. Shoyama and volumes 1945-1977 from the estate of her mother, the late Chiyo (Tsuyuki) Umezuki, second wife of the late Takaichi Umezuki.

In a direct communication, Addie said that the donated volumes had been in the hands of her mother after her husband, Takaichi Umezuki, passed away in 1980 at the age of eighty-two. The books had been borrowed by a scholar in Japan and, after some fifteen years, have finally been retrieved through Addie's persistent efforts. There are a few gaps in the collection, since some



Museum staffer, Daien Ide, examining the newly acquired, bound volumes of the NEW CANADIAN. (Stan Fukawa photo, 2003)

bound volumes had been borrowed by researchers and never returned. If anyone knows of these missing volumes, please contact the JCNM, or return them with no questions asked. They are precious and the Museum would like to complete its volumes, please contact the JCNM,

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Announcements

Launch of Community Memories
of Virtual Museum Canada
NNMHC
May 30, 2003, 10:30-12:30 AM

Stories from our Past
NNMHC
June-December 2003

NNMHCS Week
NNMHC
September 13-20, 2003
September 13th - Celebration Dinner
September 20th - Nikkei Festival

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The NEW CANADIAN was the only Japanese Canadian newspaper that was allowed to publish during the wartime turmoil. It was published as a weekly in Kaslo, using the printing plant of the KASLO KOOTENIAN and was the main source of information on Government directives and community news. I recall how my friends and I would pour over every issue, seeking news about our friends scattered in other camps and in farms, towns, and cities across the country.

Although the NEW CANADIAN had been an English language paper since its inception, the powers-to-be realized that it required a Japanese language section too. Takaichi Umezuki who had been the editor of MINSHU [DAILY WORKER] was recruited to be the Japanese editor and later became the publisher. "T.U.", as he became known to the Nisei, had been the self-sacrificing, dedicated editor of the labour daily since 1933 after the charismatic Etsu Suzuki suddenly left Canada. Suzuki had been the inspiration of the Japanese Labour Union and had begun the paper in March 1924. According to a story in a book about Japanese Canadian newspapers written by Japanese scholars (Shimpo Mitsuru, Tamura Norio, Shiramizu Shigehiko. *Kanada no nihongo shinbun* [Japanese Language Newspapers in Canada], 2nd Ed. Tokyo: PMC Shuppansha,

1991), a certain person approached Umezuki and offered a \$140 per month position with the Steveston Fishermen's Association. T.U. turned him down saying that he needed to stay with the MINSHU since he was afraid that it would likely not be able to carry on without him. His wages at that time were not always reliable \$40. The story-teller noted that the impoverished T.U. was wearing mismatched shoes—a brown one and a black one.

Addie Kobayashi emphasized that the volumes were donated in memory of both Takaichi Umezuki and his first wife, Chiyo (Masui) Umezuki. It is a tribute to the second Mrs. Umezuki (Tsuyuki) that her family is following through on her wish to honour the first Mrs. Umezuki who made many personal and family sacrifices in supporting her husband's selfless dedication to the Japanese Canadian labour movement and the community.

Perhaps, one day, a scholar will pore over the wartime issues (1942-1945) so carefully preserved by Tommy Shoyama and write some learned treatise of the turmoil of that period. He has, at times, talked about how he had to be constantly wary of the censors who checked every issue before it went to press. And, perhaps, some others will study the postwar years and note the gradual transition and changes that took place in our community.

Both Umezuki and Shoyama were appointed to the Order of Canada in recognitions of their many contribution to Canada. a

Jitaro Charles Tanaka and Sumiko Suga Tanaka Collection by Stan Fukawa

In September 2002, Charles K. Tanaka dropped by the museum to present some very valuable papers that had been compiled by his late parents. He did so on behalf of his family including his sisters, Helen

Dunn and Dr. Shirley Ikeda, his brother, Ron, and his cousin, Haruji Suga.

At the beginning of the war with Japan, Jitaro Charlie Tanaka and Ippei Nishio were appointed as

advisors to and representatives of the Spanish Consulate, which under the Geneva Convention was charged with the task of protecting the human rights of Japanese aliens in Canada. This placed the elder Tanaka in a critical position to observe and note what was happening to the Japanese, both Canadian and foreign-born.

In the words of his son:

The materials were compiled by Jitaro and Sumiko, generally as the events unfolded and are as follows:

1. A typewritten “diary” of the events that took place after December 7, 1941 concerning the Japanese people who were living primarily in British Columbia. It consists of pages numbered from 1 to 177 except for one page (#46), which is missing, two pages numbered 121, and one page between 148 & 149, which is not numbered. There are also pages 1 through 12 with the heading “National selective service civilian regulation” and also a 34-page document, copyright 1958 by the National Japanese Canadian Citizens Association, containing a short history of Japanese Canadians in British Columbia.

2. Two “scrapbooks” consisting of newspaper clippings beginning from February 26, 1942, as well as many other typewritten articles, notes, and letters. Some letters of note are:

a) an original hand-written letter dated Nov.21/42 addressed to our father from the Spanish Consulate in Vancouver.

b) a letter dated September 15, 1972 from Tsuneharu Gonnami, Librarian, Asian Studies Library at U.B.C.

c) a hand written letter dated Oct. 10, 1975 from our Aunt, June Tanaka, to her brother-in-law (our father).

d) a letter dated January 12, 1978 from Ann Sunahara, author of the book titled “The Politics of Racism”.

3. An original document written by the Nisei Mass Evacuation Group and signatures primarily in Japanese by members of the Group.

4. One document consisting of two pages written entirely in Japanese.

Our father was a member of the 1926 Terminal League Champions and appears in Pat Adachi’s book, “Asahi: A Legend in Baseball”, along with his brothers, George and Herbie and brothers-in-law Harry Miyasaki, Ty, Kaz and Kiyoshi Suga.

The information in the collection includes statistics on the numbers of people in various forms of detention and at specific detention centres, clippings on the

disposition of assets of enemy aliens, instructions on how to cope with the postal censors, news of tours by the Spanish Consul to detention facilities, and the creation of organizations by Japanese Canadians. There are four pages of single-spaced notes on legal-size paper on the Black Dragon Enquiry in late 1942 in which the Security Commission delved into the rumoured wrongdoings of Etsuji Morii, with nothing more than hearsay being reported by informants. The elder Tanaka has a 6-page, single-spaced piece on legal-size paper “Evacuation Chaos – 1942” depicting the government handling of the internees. There is also a 1974 article from the Continental Times written by J.C. Tanaka on the Nisei Mass Evacuation Group. The group opposed the breaking up of families as an integral part of the government internment program.

The fact that J.C. Tanaka had played first base for the 1926 Terminal League champion Asahi baseball team is an intriguing sidelight to this collection. After spending one year with the Asahi, he had to devote all his energies to starting up his furniture manufacturing business.

An Item from the Tanaka Collection

Instructions for Japanese people and designed to aid the Postal Censors, thus speeding up delivery of censored mail, has been issued by the Canadian Postal Censorship in Vancouver.

1. Write in English whenever possible. Japanese, being an uncommon language in Canada cannot be handled as expeditiously.

2. If correspondence must be in Japanese, it should be confined to essential news and information, avoiding inconsequential gossip. A concise letter gets first consideration from your correspondent as well as from the Censor.

3. Mark on the covers of letters “Written in English” or “Written in Japanese” as the case may be, to eliminate unnecessary handling in the Censorship.

4. Do not slow up the Censor’s reading by using unusual symbols. He postpones examination of such items in favour of correspondence written in the conventional style.

5. Do not employ Occidental names in addressing mail intended for Japanese nationals. Such items thereby become non-transmissible.

6. Do not enclose in envelopes addressed to Occidentals correspondence to be passed on to Japanese nationals. This places upon the Occidental the duty of reporting your action to government authorities.

7. Do not be responsible for unnecessary delay to the mail of your countrymen by hampering in any manner the operation of the Censorship. a

My Training on the Koto by *Sho-ko-to Kobayashi Teresa*

My first formal introduction to the *koto* was on June 6, 1964, at the age of six in Hiroshima, Japan. This followed a cultural belief that one should start learning the arts on that day and that age in order to prosper in the arts. However, my introduction to *koto* music had actually started years earlier, since my mother, Master Miyoko Kobayashi, started teaching and performing *koto* for several years prior to my birth. Although our home was always filled with the sounds of the *koto* and *shamisen*, my primary interest was in Japanese classical *buyo* (dance), to which I was also introduced at the age of six. I commenced *buyo* lessons in Vancouver with Nagasaki-sensei who taught the *Hanayagi*-style. It wasn't until many years later that I informed my mother that I would take part in one of her performances. Thus began my pursuit of playing the *koto*.

Having heard, for many years, the melodies and music lessons of the students who attended the *okeiko-ba* (studio), I had essentially learned how to play the basic pieces from memory. I was especially proficient in mastering the passages that students had encountered the most difficulty with because these were the passages that were taught and practiced the most during their lessons. Because I had not acquired formal training, I was neither able to read the notation nor did I use the correct fingering patterns to play the compositions. Initially, having found that *koto* playing was “easy”, I forged ahead by studying under the direction of *Sensei*. Lessons were not conducted in the usual manner. They took place whenever *Sensei* had time to teach me, and although the roles of teacher and student were respected in the *okeiko-ba*, the special teaching method designed for

me was as follows: *sensei* would play the composition for me once, and then I was told, “*practice the rest and listen to other student's lessons*”. Having *sensei* in the same house 24 hours a day was and was not a blessing. Whenever I practiced, *sensei* was always within earshot, and, of course, I would know immediately if I played the wrong note! Mind you, with her credentials in *koto* and also the tea ceremony, flower arrangement, *shigin*, *shamisen* and *buyo*, she was the best source of advice and coaching.

By 1976, my interest in the *koto* was becoming a priority, and my parents presented me with an opportunity to go to Japan to further my studies in the *koto*, *shamisen* and dance during the summer until my return to Vancouver to attend U.B.C. Upon contacting *sensei's* teacher Yonemaru *Sensei*, in Hiroshima, Japan, to state the intention of having me study in Tokyo, I was advised that prior to going to Tokyo I must first go to Hiroshima to study under Yonemaru *Sensei*. Being the *Mago deshi* (grand student - a student's student), Yonemaru *Sensei* stated that she wanted to make sure that I had the techniques and basics well in hand before I went to study elsewhere; this was to ensure that I had obtained my *Sensei's* endorsement.

The two months in Hiroshima were intense! Becoming an *uchi-deshi* (live-in student) of Yonemaru *Sensei* meant practicing the *koto* from my waking moment until bed-time with minimal breaks to eat my meals. *Sensei* would “kindly” bring my meals to the *okeiko-ba* so that I wouldn't have to go far and waste time away from the *koto*. The odd occasion when I would go out was frowned upon as time spent frivolously. After Hiroshima I



Kobayashi Teresa playing the koto.
(*Kobayashi Teresa photo, date unknown*)

continued on to Tokyo for a month where I was *uchi-deshi* at the home of a *shakuhachi* master, which improved my skills in performing with different styles of *shakuhachi* playing. I also studied *koto* with a master of the *Miyagi*-style of *koto* playing, dance with a teacher of the *Hanayagi*-style, and *shamisen* from a master who was a student of the then “Human Treasure” (exceptionally talented artists are bestowed with this title in Japan). It was also during this trip that I was permitted to be examined by the directors of the *Kansai Ongaku Shishinkai* Music Conservatory and was granted a teaching certificate.

Looking back on this period of my life, although the work was hard and intense, I don't regret it for a moment, nor would I change a thing. If given the chance, I would jump at the opportunity to be able to delve into that concentrated atmosphere again!

After returning to Vancouver, I continued to study, learn and practice and also made several trips

back to Japan to learn new techniques and participate in performances. Over the years I have had the opportunity to perform throughout Canada, the U.S.A. and Japan, live and via radio and television. I ceased dancing after 27 years but continue to practice and perform on the *koto*; 2004 will mark the fortieth year I have done so! Due to requests for lessons, I am again contemplating whether or not to actively start teaching. Although Kobayashi Sensei, my loving mother and mentor, says otherwise, I will never be able to play the classics like her with the *kokoro*, or “soul”, that only comes from living in Japan in her era and the life experiences she portrays through her playing. I can only hope to acquire her essence or

try to copy her playing.

As for the *Vancouver Koto No Kai*, although not very active at the present, it will remain alive and well. I presently hold the Master title of *Sho-Ko-To*. Because of my mother’s accomplishments, my school has been recognized by the *Kansai Ongaku Shishinkai* as the Canadian *Shibu* (branch). Her accomplishments included her dedication to the *koto* and the teachings of the *Shishinkai*. She also furthered the introduction of the *koto* in North America through her performances in Canada and the U.S. and the number of students she has taught over the years.

With regards to my personal path, I believe that learning never ends and hope to continue practicing,

performing and studying until my fingers stop moving. Hopefully, my daughter, Yume’s, interest in *koto* will keep growing. For her, my teaching method is to play a composition once and then she is on her own. Sound familiar? a

Teresa is married to Yoshihiro Tabo and has one daughter, Yume Krystle. Teresa is a Sansei, the daughter of Yutaka Kobayashi, a Nisei, and Miyoko, an Issei born in Hiroshima. Her parents returned to Canada in 1955, as her family had repatriated to Japan after the war. Teresa performs under the name of Sho-ko-to Kobayashi Teresa. She acquired the Sho-ko-to Mastership title some years after receiving her teaching certificate.

Otowa Ryu Japanese Dance Group by Akemi Komori



Otowa-Ryu dancers. (Akemi Komori photo, date unknown)

The Otowa Ryu Japanese Dance Group was founded in 1971 in Vancouver, BC, under the direction of Akemi Komori whose professional (*Natori*) title is *Otowa Hinaaki*. The members consist of first to fourth generation Japanese Canadian of all ages. Our goal is to contribute to the diversity of the Canadian cultural society as we preserve and enjoy the art of Japanese dance.

In the early 1970’s Otowa Ryu became a member of the

Canadian Folk Society. Through the society, the doors opened to countless opportunities to participate in various festivals and events. In 1979, the group was selected to represent British Columbia in the Canada Day Week Festivities in St. John’s, Newfoundland. The group performed in several mini-concerts together with other ethnic groups to present the multi-cultural nature of Canada. In 1982, six members traveled to Manitoba, again to represent British

Columbia, to participate in the Canadian Heritage Festival. Performances were held in Winnipeg and Brandon, and a special performance in Selkirk in the presence of Princess Anne. In 1984, 2 members were selected to join the 10th Anniversary of the Canadian Heritage Festival Production held in Kitchener, Hamilton, Windsor and Toronto, Ontario. And finally in 1990 one member traveled to perform in New Brunswick for the Canadian Heritage Festival.

In 1977 during the Japanese Canadian Centennial, Otowa Ryu members joined the Nikka Festival Dancers in celebration and had the opportunity to perform in various cities across the country. Regionally the group took part in numerous celebrations joining other performing groups and toured the BC towns of Kamloops, Greenwood and Kelowna.

During EXPO 86, Otowa Ryu regularly performed at the Japan Pavilion stage. Members also took part in the EXPO 86 Opening

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Ceremonies in the presence of Prince Charles and Princess Diana, the BC Cultural Heritage Day at the Plaza of Nations, Canada Day and the Vancouver Centennial Celebration.

During the past 33 years the group has participated in countless events such as multi-cultural programs, festivals, private and public organization promotional events and at schools, hospitals, churches and conventions. The following are some of the group's highlights:

- Canadian Folk Society Festivals - 1971 to the mid-1990's
- Folkfest – 1974 to the mid-1990's
- Japanese Canadian Centennial Celebration 1977
- Dominion Day Celebration, St. John's, NFLD – 1979
- Folklorama, Winnipeg, MA – 1981, 1995
- Powell Street Festival – since inception, 1977
- Canadian Heritage Festival
 - o Manitoba, 1982
 - o Ontario, 1984
 - o New Brunswick, 1990
- Expo '86
- Asia Pacific Festival – 1987
 - A Tribute To Rick Hansen, "Sharing the Dream" – 1987
- Olympic '88 (Calgary) Torch Arrival – 1988
- 9th World Buddhist Women's Convention – 1990
- Burnaby Centennial – 1992
- PANA Nikkei Conference – 1993
- National Judo Tournament, Burnaby – 1995
- Canadian International Dragon Boat Festival – 1995, 1998
- GM APEC World Plaza - 1997
- The Rhythm of the Rising Sun, CBC Television Special – 1997
- Japan Festival in Vancouver – 1998
- National Nikkei Heritage Centre Grand Opening – 2000
- Nikkei Week, NNHC – 2002
- 2010 Olympic Rally – 2003
- Japan Canada Goodwill Culture Exchange Concert – 2002
- Pacific West Performing Arts Festival of Burnaby Honors Showcase – 2003
- 1977 – Recital – Britannia Secondary School Auditorium
- 1979 – Minyo no Yube – Vancouver Japanese Language School
- 1980 – Aki-no Odori – Vancouver Japanese Language School
- 1981 – 10th Anniversary – Queen Elizabeth Playhouse
- 1986 – Shiki-no Mai (Dance of the Four Seasons) – Robson Square and North Vancouver Centennial Theatre
- 1991 – Concert – Robson Square Media Centre
- 1994 – Recital – Michael J. Fox Theatre
- 1996 – 25th Anniversary – Michael J. Fox Theatre
- 1999 – Minyo-to Enka no Yube (An Evening of Minyo and Enka) – Norman Rothstein Theatre
- 2001 – Natsu Odori (Summer Dances) – National Nikkei Heritage Centre

In 1996 the group celebrated its 25th Anniversary at the Michael J. Fox Theatre with guest performer Master Otowa Kikuhina, teacher of Hinaaki, and Otowa Kikuhinaji. The group has held annual Maizome (recitals) in early February to celebrate the New Year with members' families and friends. Otowa Ryu has held number concerts over the years:

The Otowa Ryu Japanese Dance Group has met many Canadians as it crossed many roads. Its members continue to take part in introducing the culture with pride and with great appreciation to those who have supported us with open arms over the years. a

Nishikawa Dance Group by Tamae Oishi



Members of the Nishikawa Dance Group. (Yoko Matsuno photo, date unknown)

Mrs. Yoko Matsuno has been performing and teaching Japanese classical dance (*Nihon Buyou* or *Odori* in Japanese) in Vancouver for the last 29 years. Besides teaching Nikkei students at home, she holds recitals, performs at multi-cultural events and seniors' homes, and demonstrates at public schools and the Japanese Consulate's "Touch of Japan" program. In the demonstration she also teaches how to wear a *kimono*, as it is the stage costume for *Nihon Buyou*.

She started taking lessons when she was 4 years old. She liked

dancing so much that she decided to proceed with the intensive study to master the art form. In 1962, she received the stage name Kayo Nishikawa. It is the school's tradition to take the family name Nishikawa when one becomes a full-fledged performer and teacher.

Nishikawa is one of the schools in *odori*, and the history of the school goes back many centuries. It grew out of various forms of folk dance in the 16th century. Later on some aspects of Japanese theatrical arts such as *Noh*, *Kyogen* and *Kabuki* were incorporated into the style. Such forms and styles are upheld by *Iemoto* or the headmaster.

Mrs. Matsuno not only dances but also plays *shamisen*, a three-stringed instrument used for accompanying *odori*. In 1973 she became a certified *shamisen* player specializing in *Nagauta* ("long song"), and took another stage name Katsuyuya Kineya. In the same year she came to Canada.

During the 70's many Asian Canadians began questioning their history and searching for identity. In 1976 she started teaching the Japanese dance as requested by Sansei. In the following year she began teaching "*matsuri-ondo*" for Powell Street Festival and the Japanese Canadian Centennial

celebration. Since then she has been teaching *ondo* every year for the Powel Street Festival. As a member of the Nishikawa School, she performed 65 one-hour programs at the Japan Theatre of EXPO 86, Vancouver.

Today, Yoko continues to teach *Nihon Buyou* to promote a better understanding of the Japanese culture. It is a great introduction especially for young students who travel from all over the Province. For anybody who grew up in Japan, *odori* helps us rediscover our heritage, which would otherwise be forgotten in modern society. a

An Inventory of Steveston Judo Club Photographs

by Mitsuo Yesaki and Haruo Hirata

Japanese fishermen started returning to Steveston in the spring of 1949 and by 1953 most of the pre-war fishermen had resettled in the village. Fishermen who were black belt *judoka* got together in the fall of 1953 to discuss starting judo classes for Japanese boys and teenagers. This year marks the 50th anniversary of the re-establishment of the Steveston Judo Club. To commemorate this anniversary, the 50th Anniversary Committee was convened to undertake several projects to preserve the history of the Steveston Judo Club and to honor the original *sensei*, past club officials and outstanding *judoka*. These projects included restoration of a Kano calligraphy, homage ceremony for the original *sensei*, barbeque and banquet for past and present *judoka*, as well as a video and book documenting the history of the club.

A component of the club history included an inventory of the photographs available in the Steveston community. The Anniversary Committee gathered several large collections including those of Art Nishi, the Judo Club,

Kuramotos, Haruo Hirata and Jim Kojima. All these collections contain photographs of judo club personalities and activities from the post-war era. These collections contained hundreds of photographs, mostly in color. The Anniversary Committee also canvassed senior *judoka* or their families for pre-war photographs, including Tomoaki Doi, Seichiro Hamanishi, Takeo Kawasaki, Kunji Kuramoto, Yonekazu Sakai, Kanezo Tokai and Soichi Uyeyama. These collections contained only eight black and white photographs from the pre-war era.

The collected photographs were scanned on a flatbed scanner and saved in their original size and colour at 300 dpi (dots per inch) as tiff (a graphics format) files. All photographs in the first post-war collection were scanned, whereas photographs in all subsequent post-war collections were haphazardly culled to avoid duplication. The eight pre-war photographs were scanned: these photographs probably accounts for almost all the photographs available in the larger community. A total of 737 photographs were

scanned during this exercise. The 729 post-war photographs probably represents only a fraction of all judo photographs available in the larger community, but probably includes most of the *judoka*, important events, visiting instructors and guests of the Steveston Judo Club.

The PageMaker publishing application was used to replicate the pages of the various albums. The scanned images were placed into the PageMaker pages in the sequence of the original albums. The images were sometimes reduced to fit into the letter-sized paper. The PageMaker pages were printed on a black and white laser printer. These printed pages were inserted in plastic covers and stored in three-ring binders. These binders provide an easy reference to the photographs available in the Steveston Judo Club community.

The scanned images and the PageMaker albums were burned onto CDs. The images on the CDs were retrieved with the PhotoDeluxe application, resized to fit full-size onto letter-sized paper and printed with an

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Steveston Judo Club members on the steps of the Japanese Language School (Doi Family photo, ca. 1935)

inkjet printer. Seventy of the images were printed on photo-quality paper and were displayed onto a portable bulletin board. The bulletin board was exhibited at the Senior Judo

Tournament held at the Steveston Community Center in February 2003. Other images will be printed for other photo gallery displays at the Reunion Barbeque scheduled for August 2003

and Banquet scheduled for November 2003.

The photo-quality paper and printer ink used for this project cost \$187, or about \$2.70 for each print. On the other hand, an 8 X 10-inch black and white photograph would cost approximately \$10 to print from a negative. If there is no negative and the original photograph has to be photographed, then there is an addition cost of about \$10 for a 35mm negative. The inkjet-printout display for the Senior Judo Tournament cost less than one-seventh that of a comparable display with black and white photographs. The inkjet-printouts on photo quality paper are of high-enough standard for display purposes. They are also cheap enough that different printouts can be printed for every occasion. With the scanned images stored on CDs, the Steveston Judo Club will be able to reproduce appropriate inkjet-printouts for all future events. a

Resources on Internment by Masako Fukawa

Internment and Redress: the Japanese Canadian Experience: a Resource Guide for Social Studies 11 Teachers and *Internment and Redress: the Story of Japanese Canadians: a Resource Guide for Teachers of the Intermediate Grades* will be available to teachers in British Columbia schools this September. Both resources were produced with a grant from the BC Ministry of Education for teachers in the public and independent schools in the province. The developers are a team of teachers with contributions and support from members of the Japanese Canadian and the larger education community.

A study of the internment of Japanese Canadians raises many questions about human nature, racism, discrimination, social

responsibility and government accountability. The internment was not an accident or a mere coincidence of wartime decisions made under duress or necessity. Life-altering decisions were made with little regard to the guilt or innocence of the victims. The individuals who made these decisions were unable or unwilling to assess the issue without bias or prejudice.

Throughout their studies, students are asked to question and recognize their own prejudices and biases so that they will not easily fall prey to the stereotyping and overgeneralization that plagued our leaders in the winter of 1942. Students will come to understand that civil liberties can only be protected in a society that is open and where individuals take responsibility.

The **Secondary** resource is

designed to be a coherent package of four lessons that take teachers from helping students to develop empathy for victims of racism to considering redress for past injustices in Canada's multicultural society. The **Intermediate** resource guide for teachers of social studies and social responsibility consists of 14 lessons and is designed to assist teachers in helping students develop their skills in critical thinking and reflective journal writing; develop a sense of fairness and social responsibility and the need to make reparations for past mistakes. In the 3 core lessons students study The Charter of Rights and Freedoms and the Treatment of Japanese Canadians, Living Conditions in Internment, and Redress: How to Apologize for Making a Mistake.

The website for this project:

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A Legacy of Stories: Storytelling in My Life by Yukiko Tosa

As a Children's Librarian and Storyteller, I have often thought about how I began this journey of sharing Japanese folk stories with children and adults. I think it began on my mother's back as she carried me about as a young child.

I spent my early years in Japan. Born to a Japanese mother and a Japanese-Canadian father, it was not only my mother's great love of stories and literature that drew me to her. I remember finding such comfort, security and happiness in the vibrations of her high-pitched voice and the warmth of her body.

In many ways my mother wanted me to have some connection with the stories she grew up with and she continued the tradition of oral storytelling. She did this not only for the enjoyment of it but also as a teaching tool – instilling morals into her child. She also used some scarier stories to traumatize me into obedience. Those Japanese “*Obake*” or ghost stories can be quite haunting!

As we moved to Vancouver and back to my father's roots, my parents wanted me to become “Canadianized” so they encouraged me to go to church where I was taught the stories of Jesus and came to love the inspirational Parables of Jesus.

However, at the same time, my mother wanted me to be connected to my heritage through stories. She instilled in me a great love for literature and especially Japanese folktales and legends. We also watched a lot of the “*Mukashi Banashi*” stories in Japanese on the

Multicultural channel.

As I became acquainted with Western folktales, the “happily-ever-after” endings often surprised me. Many of the Japanese tales I learned did not share such blissful endings. They seemed more real and often echoed the human condition.

I was able to hone my storytelling skills in church as I shared the stories of Jesus with young children. I was never exposed to a storytelling group until adulthood.

As I began my career as a Children's Librarian, there were more opportunities to share stories with children, both from a written text and orally. The value of reading aloud to children is immeasurable.

Often I am asked to share Japanese stories with children. My mother's stories were always in Japanese and for years I had been enjoying the stories collected and translated into English by Lafcadio Hearn and Yoshiko Uchida.

I began to tell more of these stories, such as “*Urashima-Taro*”, “*The Crane Wife*” and “*The Bamboo Cutter's Daughter*” and realized that these particular stories that I loved so much had such tragic endings and often the consequences of life can be tragic.

So to balance things out, I would also share the great stories of wit and wisdom such as “*The Three Strong Women*” or “*The Wise Old Woman*” that spoke of positive female influences and the wisdom of our elders.

Recently, I have had the privilege of working with Uzume Taiko to retell the story of “*The*

Drums of Noto Hanto” and have come to appreciate the value and power of combining music with oral storytelling.

Also I am now combining my love of origami with storytelling to create what is called “*storigamis*”. This is a challenging task since you need to think of how to fold the paper to match the story you are sharing. It is also a wonderful device to teach the art of origami to children.

Even in her old age, my mother's influence never ceased - she was a voracious reader and continued being a teller of tales and had a wonderful capacity to enjoy a good joke or to laugh at her own humour. She always encouraged me to tell her stories and to show her the latest “*storigamis*” even if it was in English. This gave me a great appreciation for the art of bilingual storytelling.

It has now been three years since my mother passed away but I treasure the memories and the stories she shared with me. Betsy Warland in her poignant book “*Bloodroot: tracing the untelling of motherloss*” wrote these touching words:

Our story ourselves.

My mother birthed me & birthed story in me.

She spoke words to me as soon as she held me.

Her placenta of words began to envelop me.

My mother taught me language, which is how to exist.

There is no story without mother.¹

My mother created in me a love of storytelling, and this is a

legacy I need to carry on and to share with others.

Periodically, I am asked about the rich collection of Japanese children's literature housed at the Vancouver Public Library. We are very fortunate to have this wealth of children's stories set in Japan and written by Japanese authors and illustrators, as well as non-Japanese authors and illustrators. These include picture books, novels, folktales and informational books. There is also a nice representation of Japanese-Canadian and Japanese-American children's stories. The Library also has an excellent selection of books for children in Japanese that are kept in the Multilingual Collection of the Central Library.

The following is an annotated bibliography of some of the Japanese folktales that have been translated into English and are held in the Children's Library, Special Collections and in the Adult Divisions of the Vancouver Public Library. I hope that this list will be a useful guide in starting or in continuing the rich tradition of sharing Japanese stories with the children and adults in your life.

Please contact Yukiko Tosa at the Vancouver Public Library (604-331-3663) if you would like to receive the full bibliography titled "**A Selected and Annotated Bibliography of Japanese Folktales at the Vancouver Public Library**".

¹Warland, Betsy. *Bloodroot: tracing the untelling of motherloss.*

Toronto: Second Story Press, c2000: p. 183.

Haviland, Virginia, 1911. *Favorite fairy tales told in Japan.* Ill. by Carol Inouye. New York: Beech Tree Books, 1996. (This is a collection of five traditional Japanese tales)

Nishimoto, Keisuke. *Japanese fairy tales.* Ill. by Yoko Imoto. Trans. by Dianne Ooka Torrance, CA : Heian, 1999, c1998. (A collection in 2 volumes of well-known Japanese tales each with 5 or 6 tales included in each and sweetly illustrated by Imoto. There is also a Note to Parents on how to capture a child's imagination through stories from Professor Nishimoto of Showa Woman's College.)

Uchida, Yoshiko. *The dancing kettle, and other Japanese folk tales.* Ill. by Richard C. Jones. New York: Harcourt, Brace [1949]. (This is one of the first collections of fourteen familiar tales translated and adapted by the well-known Japanese American author Uchida with black and white drawings by Jones. A Glossary and Pronunciation guide is included. These are excellent for oral storytelling.)

Uchida, Yoshiko. *The magic listening cap; more folk tales from Japan.* Retold and ill. by Yoshiko Uchida. New York: Harcourt, Brace [c1955]. (This is a collection of fourteen more classic folk tales collected and adapted by Uchida. Glossary included.)

Uchida, Yoshiko. *The sea of gold, and other tales of Japan.* Adapted by Yoshiko Uchida. Ill. by Marianne Yamaguchi. New York: Scribner [1965]. Also: Berkeley: Creative Arts Book, 1988. (This is a collection of twelve more folktales selected by Uchida and enhanced by Yamaguchi's black and white charcoal drawings. Glossary included.)

Hearn, Lafcadio, 1850-1904 and others. *Japanese fairy tales.* With an introduction by Phyllis Fenner [and] illus. in full color by "Kay". New York, Liveright [1953].

Kawabata, Yasunari, 1899-1972. *The tale of the bamboo cutter = Taketori Monogatari.* Trans. by Donald Keene. Ill. by Masayuki Miyata. Tokyo ; New York : Kodansha International, 1998. (English and Japanese on opposite pages. The classic tale beautifully illustrated by Miyata.)

Kawai, Hayao. *The Japanese psyche: major motifs in the fairy tales of Japan.* Woodstock, Conn. : Spring Publications, 1996. (new edition of the 1988 edition. Translation of "Mukashibanashi to Nihonjin no kokoro". This study approaches the often haunting depth of the Japanese soul by interpreting some major themes in fairy tales using a Jungian approach. Comparative thematic studies are presented from Japanese and Western tales.) a

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JCNM Manager/Curator's Report by Steve Turnbull

In my short 4 months with the Japanese Canadian National Museum I have not yet had the pleasure of meeting all of our members and supporters. However, of those I have met I have consistently observed a passion and

dedication to the museum, its purpose and its success.

As your employee it is my privilege to serve such passion and to strive to fulfil the expectations that accompany that passion. It is in this spirit that I am pleased to provide you

with a progress report and a glimpse at where we are going in the immediate future.

Since my arrival in February the bulk of my time has been taken up with restarting or concluding projects that were begun some time

ago. Among these are:

The continuing partnership with the Nikkei Fishermen's Committee. This very positive relationship will yield a book on the Nikkei fishing community and its accomplishments as well as an exhibit at the museum that will reflect upon the community, its history and its contributions.

Japanese Canadian Photographers project. This project, conceived and led by Grace Eiko Thomson has been ongoing since the Spring of 2001. In March the museum completed a plan to guide the project to completion of its objectives; a catalogue of photos and essays concerning early Japanese Canadian studio photographers, and a traveling exhibit on the same subject.

Leveling The Playing Field. Fundraising and initial planning for this exhibit on the Asahi baseball team and its community began a year and a half ago. To restart the project I have drafted a plan and recruited the assistance of Asahi authority Pat Adachi of Toronto among other knowledgeable individuals. Opening of the exhibit is tentatively planned for next Spring.

Museum Kit project. I have been working with Mas Fukawa, the museum's volunteer Education Coordinator to assist her with the goal of having the museum's new school "outreach" kit complete and circulating to schools in September.

We have also had a number of new projects in progress including:

? A new exhibit Saved For Our Future; Stories From Our Past, a temporary exhibit of recent acquisitions to the museum collection. This is expected to open in late June.

A new "digital" exhibit funded by the Department of Canadian Heritage. The museum will "digitize" its existing exhibit Our Mothers Patterns, a look at the dress making trade within the Japanese Canadian community, add any new material that ongoing research provides, and create an exhibit that will be featured on the Virtual Museum of Canada web site to be enjoyed by Internet surfers world wide.

Sleeping Tigers premiere. The museum planned and hosted the world premiere of this fascinating film about Vancouver's famous Asahi baseball team. This national event included special guests from

across the country and the active participation of the National Film Board. It was the largest "sit down" event ever held at the National Nikkei Heritage Centre.

A special presentation by Jacqueline Gresko. In honour of International Museums Day (May 18) and Asian Heritage month the museum hosted Ms. Gresko speaking to an enthusiastic audience on the topic "Catholic Missions to the Japanese Canadian Community in Vancouver and Steveston. Ms. Gresko is a History Instructor at Douglas College in New Westminster.

Collections Program. Through the efforts of staffers Daien Ide and Tim Savage the museum has continued its vigorous program of collecting and preserving the heritage of the Japanese Canadian Community.

The museum is active and busily pursuing its mandate, so much so that space does not permit me to report on everything that is happening. If you wish to know more or think we should be doing more I need to hear from you. I can be reached at the museum (604-777-8000) or via e-mail at sturnbull@nikkeiplace.org. a

Addendum to JCNM President's Report 2001-2002 by Stan Fukawa

In July of 2002, the Museum membership voted 95.1% in favour of merger with the NNHCS. The Museum Board expected that the merger would take place within two months and that the 2001-2002 year would be the final year for our existence as an independent organization. The two organizations have been integrating their operations, and for most purposes, are one organization. Even in the annual Mochitsuki, the Museum volunteers joined with the Nikkei Centre Auxiliary very smoothly to carry off that special event.

However, one final formality remains before we are officially united, and that is the signing of the agreement.

Because we were not formally merged, it was decided to write an addendum to the annual report for the 2001-2002 year which was published in both the JCCA Bulletin and the Nikkei Voice last fall.

I would like to begin with a correction which must be made to the 2001-2002 Annual Report. The Japan Tour of Obaachan's Garden was there described as a Museum project. It was, in fact, a joint project with Linda Ohama and apologies are

due to Linda for the misnomer. We are very grateful to her for her generosity in donating her wonderful film to be part of the joint enterprise which created a Japanese version shown to thousands of viewers in 13 cities across Japan. Distribution rights to the Japanese version were granted to us by the NFB for creating the Japanese subtitles. In deference to Linda's wishes, these rights will be transferred to the Onomichi group in Obaachan's birthplace which will be able to utilize the proceeds to

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continue the heritage of Asayo Murakami, and her indomitable spirit. The Canada Friendship Association of Japan must also be thanked for their support without which the Tour could not have been carried out so successfully in such a short time, as must our donors: Dept. of Foreign Affairs, Toyota Canada, and the NFB.

This past year and a half has been a difficult time for the Board of Directors and the Museum staff. The process of hiring a new Executive Director took longer than we had wished because of the changes in the job description due to the merger. We have been able to hire a Full-time Manager/Curator. He has a Master's degree in Museum Studies from the University of Toronto, has many years of experience in Museum curatorial and educational work, has served as President of the BC Museums Association, and in his short tenure has already impressed us with his planning, budgeting, PR, negotiating and consultative skills. We are

confident that he will do an excellent job in managing and developing the JCNM.

Since the arrival of the Manager/Curator, the staff has been actively pursuing Board priorities. Among these are the continuation of support to the Nikkei Fishermen's Committee which will lead to the publication of two books on the Nikkei fishing committee and eventually an exhibit at the JCNM on the community and its history. The planning for the Asahi Baseball exhibit "Leveling the Playing Field" which is tentatively scheduled to open in April 2004. As well new exhibits will fill the gallery while these larger exhibits are in development. These include an exhibit entitled "Who We Were" focusing on 20th century fishing and dressmaking, and "Stories From Our Past" an exhibit of recent acquisitions to the Museum collection. This March, the Museum received a grant to digitize a past exhibit "Our Mother's Patterns", and most recently in April, the Museum hosted the world premiere of an NFB

documentary directed by Jari Osborne "Sleeping Tigers: The Asahi Baseball Story".

Although the Museum Board will cease to exist as such, the Museum will remain under its present name. Most of the current Board members are offering to serve the merged new Board, demonstrating their desire to support the Museum and the Heritage Centre. I am confident that the legacy of this Board will be much appreciated for its success in realizing the merger with the NNHCS and for its steadiness at the helm in rough seas. My personal thanks to all the Board members for their commitment to the Museum and their willingness to persevere even when the work was time-consuming and difficult. Thanks also to our members and generous donors, to our many committed volunteers, to the NNHCS Board, the CEO of Nikkei Place, staff members of both the NNHCS and the Museum, and to our distinguished National Advisors. Your support has enabled us to get to where we are. a

Museum Formally Merges with NNHCS by Stan Fukawa

On May 10, 2003, the representatives of the Japanese Canadian National Museum Board of Directors and of the newly renamed National Nikkei Museum and Heritage Centre, signed the formal merger document. Signing for the Museum were the President Stan Fukawa and founding President Frank Kamiya; and for the NNM&HC, President Mitsuo Hayashi and founding President, Robert Banno.

The combining of the two organizations had begun six months ago with the sharing of staff positions. At the end of May 2003, the organizations will become one financially.

There seemed to be some confusion among a few people in the audience about whether or not the

merger had been approved. It had already been approved by the Museum membership in July 2002, and the two signing officers had been authorized to act on behalf of the membership if they were satisfied that specific conditions had been met.

The ballot read as follows...Resolution for the Merger of the Japanese Canadian National Museum (JCNM) and the National Nikkei Heritage Centre Society (NNHCS).

"BE IT RESOLVED THAT:

1. the Directors of the JCNM be authorized to merge the JCNM with the National Nikkei Heritage Centre Society ("NNHCS"), in a process which includes:

(a) the adoption of a new name for the merged organization

such as "Japanese Canadian National Museum and Nikkei Heritage Centre" or similar mutually agreeable name which clearly expresses the concept of a Japanese Canadian national museum.

(b) the retention by the merged organization of the national mandate of the JCNM and the original museum goals outlined in the JCNM Constitution.

(c) the board of directors of the merged organization to be constituted, for the first three years, of half of the directors from the JCNM, the other half from the NNHCS.

(d) the merging together of the assets and liabilities of the JCNM and the NNHCS.

2. the President and Vice-President

of the JCNM be jointly authorized to execute all instruments and documents necessary to carry out and give effect to these resolutions.”
PLEASE CHECK THE SPACE

BELOW WHICH AGREES WITH
YOUR INTENT
_____ YES, I agree with the
resolution above, and vote for its

adoption.
_____ NO, I do not agree with
the resolution, and vote against its
adoption. a

REVIEW – NFB Documentary, “Sleeping Tigers: The Asahi Baseball Story” by Liz Nunoda



Kaye Kaminishi at the World Premiere of “Sleeping Tigers”. (JCNM photo, 2003)

On June 28, 2003, the pre-war Japanese Canadian baseball team, known as the Vancouver Asahi, will be inducted into the Canadian Baseball Hall of Fame in St. Marys, Ontario. On that special day, Kaye Kaminishi, now a resident of Kamloops, BC, and a former Asahi team member, will be present. To be sure, where possible, so will all of the remaining Asahi players. Other notable recipients being honoured in the same ceremony are Joe Carter of the Toronto Blue Jays, Richard

Belec, a founder of Baseball Quebec, and former major league pitcher, Kirk McCaskill.

Most Canadians have never heard of the Vancouver Asahi, but they will go down in history as a talented group of athletes, many of them nisei, who excelled at a game they weren’t supposed to excel in, one that was quintessentially North American. The odds were stacked against them but they found a way to win despite that fact; this is why they were and still are so admired.

Produced by the NFB, “Sleeping Tigers” is an historical valentine to the legendary Asahi team. It is both an uplifting celebration of a group of young athletes and a moving document of a community and time in Canadian history that shouldn’t be forgotten.

The director, Jari Osborne, accomplishes this by including recreations of the Asahi players gathering for practise, silhouetted against a rising/setting sun. She also uses war-era-style music on the soundtrack, which helps to evoke the mood of the time. By incorporating interviews with surviving members of the team as well as Japanese Canadians and Caucasians who remember attending or participating

in team games, Ms. Osborne creates an effective overall picture of who the players were, what they represented to the community, and the social and political environment they were living and playing in. The film also recounts what happened to team members when the government issued orders leading to internment and forced dispersal of all Japanese Canadians. While in camp, many team members reunited to play yet again, much to the thrill of their fans who were interned alongside them.

The documentary also shows some of the surviving members attending a recent Toronto Blue Jays pre-game ceremony in the Sky Dome in which one of the Asahi threw out the first pitch. A team photo was also printed on all Blue Jays season’s tickets issued that year.

I will take this opportunity to thank Jari Osborne for her energy, hard work and dedication in creating this important and entertaining film record of these community and sports icons. In making this she has honoured them and the history of the Japanese Canadian community, and has made an important contribution to keeping our history alive for future generations. a

Museum Celebrates Successful Event by Steve Turnbull

The Japanese Canadian National Museum hosted the world premiere of a new National Film Board of Canada film at a festive event held April 13. The film, entitled “Sleeping Tigers: The Asahi Baseball Story”, directed by Toronto writer/director Jari Osborne, premiered at the National Nikkei Museum and

Heritage Centre in Burnaby before a sell-out crowd of 500.

The 50-minute documentary tells the story of Vancouver’s celebrated Asahi baseball team, the pride of the city’s Japanese-Canadian community. During its relatively short life, 1914-1942, the team gained a measure of equality and respect for

the Japanese-Canadian community at a time when Canadians of Japanese ancestry were treated as second-class citizens. The Asahi fans, many of whom were Caucasian, cheered the team on to 5 consecutive amateur championships in the Pacific Northwest.

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When Canada declared war on Japan in 1942 everyone of Japanese descent, including many who were Canadian citizens, were sent to internment camps in the B.C. interior. The team was broken up as its members were sent to various camps. Even then the individual Asahi members continued to play baseball, organizing games in their camps, sometimes with local townspeople and in the process breaking down cultural barriers between them.

In his remarks at the premiere of *Sleeping Tigers*, Stan Fukawa, President of the Japanese Canadian National Museum Society said of the film “...*Sleeping Tigers* is not just a west coast story but a national story, not just a baseball story but a societal story, it is inspirational and not just a page in our Japanese Canadian history but a chapter in the history of a developing multicultural Canada”. Mr. Fukawa concluded by saying it was very fitting that the National Film Board gave the museum the great honour of premiering the film.

I want to take this opportunity to thank all of you who helped make the world première screening of “*Sleeping Tigers: The Asahi Baseball Story*” the great

success that it was. From the wonderful receptions we held for invited guests and later for the general public to the warmth and excitement of the screening itself the event was conducted flawlessly and the evening was a memorable one. The comments from National Film Board representatives in attendance indicated that they were very impressed. So too was Director Jari Osborne who sent us this message of thanks:

Dear Steve,

What a memorable event! I want to thank you and everyone involved for the warm and generous reception of *Sleeping Tigers*. It was lovely! I was quite overwhelmed by both the numbers and the response to the film. So many people approached me personally to express the nicest things and to thank me—to thank me!—for making the film. As I said, the thanks is all to those in the community who claim this story and kept it alive in their hearts so that I could retrieve it and give it voice.

Please forgive me for not being in touch earlier to thank you, but I was sidelined by an injury. I broke my leg (!) while still in Vancouver and have had to spend a lot of time in various emergency wards before and after returning to

Toronto! I’m all braced up and hobbling about on

crutches—but I’m fine! So, please keep in touch and let me know if and how I can be of

assistance to you in putting the exhibit together. Once again please convey my sincere thanks to all those involved in putting together the screening for *Sleeping Tigers*.

Yours, Jari



Jari Osborne at the screening of *Sleeping Tigers*. (JCNM photo, 2003)

REVIEW - SUTEBUSUTON: A Japanese Village on the British Columbia Coast by Midge Ayukawa

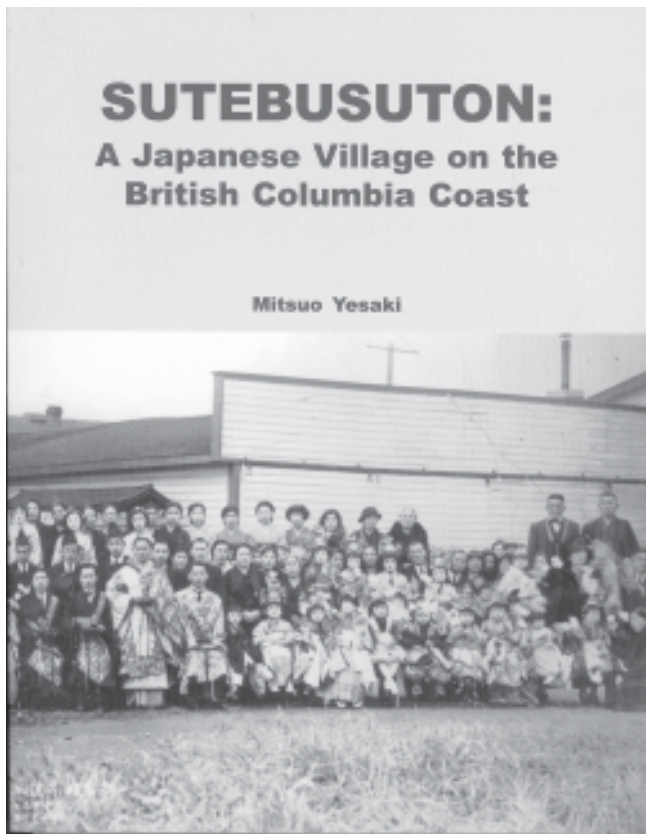
This is Moe Yesaki’s fourth book centring on the fishing industry in Steveston, British Columbia, and is the most comprehensive by far. It is a critical study of the social and political atmosphere of the whole industry with particular emphasis on the vital role that Japanese immigrants played in it.

Moe was thorough in his research. He delved into BC directories, census data, company ledgers, and what may well be every available source of written and oral information. He recruited the expertise of Sakuya Nishimura, a volunteer at the Japanese Canadian National Museum, who carefully went through the Japanese language material which is inaccessible to many.

From the earliest Japanese who came to

Steveston, the arrival of many more men, especially from Mio-mura, the start of the family unit, the gradual formation of a vibrant Japanese community, and its destruction—Moe has covered it all in great detail.

The Fishermen’s Association, with its first president Tomekichi Homma was organized in 1897. From this organization stemmed “medicare before Medicare” at the Fishermen’s Hospital. The closely-knit community helped each other with financial organizations that provided relief funds and loans, religious institutions, Japanese language schools, and even shared with the Richmond School Board the cost of building Lord Byng Elementary School. The Association handled every problem that turned up; from strikes, low cannery



SUTEBUSUTON by Mitsuo Yesaki. Peninsula Publishing Co., Vancouver, BC, 2003.

payments, to coping with government decisions to decrease the number of Japanese fishers. Moe discussed the production of salt chum salmon, salt herring, and salmon roe for export to Japan, and the ship-building industry. He has also clarified why, while many from other villages retired to Japan, people from Mio-mura became permanent residents of Canada. It's all there.

Moe's latest book is a gold mine of information not only for Japanese Canadians who are curious about the pioneers and their society, but also for mainstream history buffs. Everything is well documented so fastidious academics can check the sources. My only reservation is that Moe has made a number of references to NIKKEI IMAGES and although he cites the page and the volume, he does not specify the exact article, its writer, or the JCNM. Moe has assured me that he is going to see to it that copies will be deposited in various suitable locations. However, my greatest concern is that fifty years hence, tracing those articles may become very difficult unless there is clearer documentation.

I urge everyone to read the book, learn about the past, and feast your eyes on the great collection of photos. Moe is to be highly commended for retrieving a most vital part of our JC history. Perhaps one day he will research the post-1949 period when many Nisei returned to fishing and gradually "equalized the fishing field." a

Kinzie Tanaka, Political Activist, Excerpts from a Memoir

by Yon Shimizu



Kinzie and Terry Tanaka (Kinzie Tanaka photo, 2003)

This article contains excerpts from an audio tape which I received from Kinzie Tanaka when I was researching information for my book "The Exiles". Much of the information he provided ended up in the biographies of his brother George and himself in Chapter 7 of "The Exiles". Unfortunately I did not date the tape when it was received, but it probably would have been sometime

in late 1992 or early 1993 that he sent it to me. The following audiotape transcript has been edited for brevity and ease of reading.

"The earliest recollection that I have is when I was just a little fellow in Vancouver, BC, but I later found out that I was born in Japan. How I came to be born in Japan was a little bit interesting. My father came to Canada around 1896 as young man, I believe he was in his early 20s, and a few years later my mother came to Vancouver and married my father. This took place somewhere around 1905-1906. George my brother was born in 1912. The first Great War started in 1914 and my mother was carrying me at that time. My father thought it would be better for my mother and George to go to Japan where he felt it might be safer for them because there were some rumours that German U-boats were in the Pacific. Consequently, I was born in Japan on April the 28th, 1915. Mother stayed with myself and George for about a year because she didn't want to travel with such a young baby. It seemed like the Pacific coast

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was fairly safe, so my father arranged for my brother and me, as a baby, to return to Vancouver. These things I didn't know until I grew up a little more and as I said, as a youngster all I remember is playing on Burrard St. near Pender because my father had a tailoring establishment at 517 Burrard St. There were no cars in those days or very few cars and my father was one of the very few people who owned a car and it was a car called an Allen. I don't suppose you ever heard of that, but it was a vehicle that didn't go much above 30 or 40 miles an hour. Anyway, it was rather interesting that my father would have this car because there were so few in the city and I guess I didn't realise at the time he was more adventuresome than a lot of Japanese that had come to Canada, because I do remember him as a sportsman. He loved hunting, he would go hunting for ducks and geese and snipes and pheasants and so on and I would be so impressed and so happy when he would come back with these birds at different times of the year. My father died in 1924. He was about 51 years of age and he had some problem I think with his liver that's what I sort of remember. I was 9 years old at that time, my brother was 12.

My father had a fairly good tailoring establishment but of course my mother couldn't carry on. We subsequently found a little house in Collingwood East near Burnaby and not far from Central Park. I attended the public school at Carleton, it's called Carleton Public School and I graduated from that school, I guess I was 14 years of age and I entered the Vancouver Technical School and my brother he was ahead of me and he went to Vancouver Technical

School also and as he was graduating I was just starting. The Depression was starting to come into full force and by the time I graduated in 1932 or 1933 the Great Depression was really upon us at that time. You can imagine when I went to look for a job, when I was 18 or 19 years of age and being of Japanese heritage, there were just no jobs available. Finally, I got a summer job in a logging camp up the coast of British Columbia at a place called Stillwater, BC. It actually was a shingle camp, and we were inland a bit, and the person I worked for was a Japanese fellow by the name of Mr. Ide. I think he came from the interior of BC somewhere and he was a very short, wiry, stocky, sort of fellow. He was like the camp boss of our group of camp workers and, of course we worked for some larger organisation that hired him, and he hired us. I remember working in that camp and that was my first experience at real hard physical labour. I remember during the first week I was so physically tired, that after dinner and after bath, I would lie down on my bunk and fall fast asleep by 8 o'clock. We worked a 10-hour day and working a 10-hour day in a logging camp certainly disciplines you to the responsibility of trying to be a man.

In my late teens I guess it was, maybe 17, 18 years of age, I became a member of the Japanese Canadian Citizens League, a political action group representing the Japanese Canadians in Vancouver especially and I did participate in some of their endeavours and that is where I first met Tommy Shoyama.

When Pearl Harbour came and the Government decided to do this evacuation business, I was the

first to be shipped off amongst our family, I think the date was March the 12th, 1942. The CN train that's just off Main Street the CN terminal there, that's where I embarked. and if you will recall there was a curfew on at that time and any Japanese-Canadians couldn't be on the streets after 7 o'clock. I had gotten to know my present wife, Terry. At that time she was Terry Kitamura, and she wanted to come down to say good-bye to me, but she had to leave before the train pulled out because she just couldn't be caught around after 7 o'clock. Three or four of my Caucasian friends came down to say good-bye, and this was I guess, around 7 o'clock, I don't quite remember. Then the train pulled out and I remember later Terry saying that she and my mother listened for the train whistle because we could hear the train whistle from where we lived in Collingwood East. When she heard the train whistle they said to each other "there goes Kinzie". We were headed for a place called Lempriere which was 2 stops north of Blue River.

I left the project in April of the following year. In 1942 my brother had gone from his road camp up in the Schreiber area in Northern Ontario down to Valetta in South Western Ontario near Chatham to work in the harvesting of sugar beets, hay, etc. He went with a Nisei group who decided that they would rather work down there than contend with black flies up at the Schreiber area. Dave Watanabe was one of them, and several of the Nisei who later joined the Armed Forces also went down there. Dave managed to get to Toronto after the harvesting was over, and I've just forgotten how he managed that. He'd written to my brother that he should be able to get into Toronto through Mr.

Trueman, the placement person in the Toronto area, and so my brother arrived in the fall of 1942. He was able to look around for work for me so I could have a reason, a legitimate reason, to move to Toronto. He found a radio company, a radio trade supply company, that was looking for a radio technician because most of the technicians in the city of Toronto had all gone into the Armed Forces. I had learned radio at the technical school, at least the electrical part of it, and self-studied a lot, and we had formed the Collingwood Amateur Radio Club in those early days. There was my brother, myself and Jin Ide, Henry Ide's older brother. Jin was one of the founding members of this little club too. Together with 2 or 3 others, we formed an amateur radio club, so I got to know quite a bit about ham radio. I actually had started a little store in Collingwood at that time and I had that store until the time we had to be evacuated. Of course, I had to close everything down pretty fast. My experience as a radio technician stood me in good stead because Mr. Harold Weir of the Radio Trade Supply on Yonge Street said sure, send your brother over, there's a job waiting for him here. So I got permission from the Commission to come to Toronto. I'll never forget the first day I stepped off the train at Union Station, which happened to be a Sunday, everything was so quiet. I think it was around 7 o'clock in the morning and my brother took me across the street to Murray's restaurant and I had some breakfast there. We walked from the restaurant to 84 Gerrard St. My brother, Dave Watanabe and Louis Suzuki were all boarding in this 3 storey house, an establishment run by a fellow by

the name of Mr. McDonald, and that was to be my home for a few years. That's where the nucleus of the political action group in Toronto started, at 84 Gerrard St. My brother, myself, David Watanabe, Louis Suzuki and several other Nisei, who by that time had got into Toronto, decided that we should form some sort of political action group. Roger Obata had come, I think, from Montreal, and was staying in Toronto at that time, and I remember Roger was part of our group also. We had decided that we would have to have a constitution, so I remember one night Roger, George and I met with George Tamaki, who was a lawyer. I don't know whether he had graduated completely or not, but I do know that he had been studying at Dalhousie and he was in Toronto at that time staying for a while. We got together and with some input from the three of us, he actually wrote the whole constitution for us. That's how the Japanese Canadian Committee for Democracy was established. It was quite an active group. You remember the shoyu question, the Armed Forces question and all the other controversial questions that came up during that period. We had very hectic public meetings at the Carlton United Church and the Church of All Nations. We had a lot of meetings and a lot of controversial discussions went on. Some Nisei were adamantly against joining the Armed Forces, but we as a JCCD group felt that if we were going to be Canadians and recognised as Canadians, as we should have been, one way to prove it was that we would take the responsibility of laying it on the line by joining the Armed Forces. That's when Roger Obata, my brother George, Dave Watanabe,

Louis Suzuki, and many others that were concerned and connected with the JCCD volunteered for the Armed Forces. I did also, but being born in Japan they wouldn't accept me at that time. When the boys finally joined up and moved to boot camp, I was left alone with a good group of Nisei girls. We had established the "NISEI AFFAIRS" just prior to that, so it was our job to try and carry on and keep publishing the newsletter. We would send them out to the boys when they were in the Armed Forces in Vancouver. Some of the copies, as you told me, ended up in the Archives in Ottawa. I spent many, many hours doing this type of work trying to keep the organisation going while all the other fellows were in the armed forces.

When the war ended and the boys were being discharged, we felt there had to be a continuation of the political action group we'd started. We needed somebody that would devote full time towards organizing the many aspects that needed to be looked after. The main one, of course, was the property question. My brother, George, finally was persuaded to take on the job. I think Tommy Shoyama was asked to take it on, but I think he was in Winnipeg at that time and he declined, and so George, took on the job. He worked very, very hard during those years, travelling across the country a couple of times as I remember, going to Ottawa and meeting with various officials in Ottawa about this properties question and other related things which were very, very prominent at that time in the minds of all Japanese Canadians. Finally, in 1947 I believe, we felt that the JCCD should be organized

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nationally, because there were Japanese Canadians all across the country forming small groups that were doing work similar to what we were trying to do. We had a Conference in Toronto and that's when we established the Japanese Canadian Citizens Association. Mike Masaoka from the United States came up to speak to us at that time and gave a very inspiring talk. So the JCCA was formed, and I was involved in that also.

I wanted to ease out of this very hectic period of working in the JCCA and I wanted to spend more time on my actual career as far as earning a living was

concerned. My brother, George, also resigned as Executive Secretary; I think it was around 1951. He started to develop his landscape architect's business. Now around 1978, 1979, 1980, the Redress question became the focal point of most Japanese Canadians across the country and I remember attending a conference in Vancouver in 1980 where the question of the Redress was being discussed and that's where they decided that the JCCA, as a national organization, should be changed to NAJC, the National Association of Japanese Canadians. I felt a little bit

nostalgic that the JCCA name wouldn't be around any more as far as the national organisation was concerned, but the majority ruling was that it should be changed to the NAJC, and I guess that's the point when the Redress question started to move forward."

Today, Kinzie and his wife, Terry, are living in Mississauga, Ontario. His brother, George, and his wife, Cana, were killed in an automobile accident in 1982 in which Kinzie and his wife were also injured. The injuries Terry suffered continue to make life very difficult for her to this day. a

Unlucky Sugar Beet Workers by Yoshiaki Matsumoto

In April 1942, our family left Haney, B.C. on a train which already had large numbers of evacuees from Steveston and Vancouver. We reached Calgary, Alberta the next morning where it was still very cold. We finally arrived in Lethbridge that afternoon where it was nice and sunny, but the wind was a bit cold. We all sat by our belongings along the railway platform. There was a B.C. Security Commissioner sitting there dispatching all the people to different farms. There were farmers lined up to pick up the people. They were dispatched to Raymond, Taber, Picture Butte and many other places. When we found out that we were going to Commissioner Bill Andrews' farm, everybody thought we were very lucky. And so, too, did we. They said the farm was about five miles out of Lethbridge and I thought to myself that was not too bad. There was a nice truck waiting to pick us up so I thought the farmer must be well off.

After riding on the back of the truck going south towards Raymond our luck seems to change, because five miles passed into more like ten miles until we came to the airport. From there we turned off onto

a dirt road and continued for another three miles to the gate to the Andrews' farm. The truck turned through the gate, passed the Andrews' house and finally came to stop in front of an old shack. We said this couldn't be it. We asked the driver and he said this is it. We unloaded our things and then the driver said he was going home. He was a neighbor, so the nice truck went with him.

The shack was only about 12-feet by 12-feet, with single board walls. It had two small windows and a sagging door with wooden latch. We had to lift the sagging, creaky door to look inside. There was an old broken-down cook stove that a junk man wouldn't want to cart away. It had only three legs and in place of the missing leg were two bricks holding up that corner. The top of the stove sagged and the firebox grates were burned off with hardly anything to hold the coal, so we really had a hard time starting the first fire. After four or five attempts, we finally got the knack of starting a fire. There was an old banged-together table and no chairs, just a few apple boxes. We had to get more apple boxes to accommodate everyone. The shack was partially divided into 3 rooms.

One room was about 5-feet by 6-feet with no door. Another room was about 6-feet by 12-feet with two wooden beds about 3-feet wide, each with a straw mattress. The third room had one bed about 3-feet wide and a straw mattress. Two bedspreads were hung on the doorways. Breezes coming through cracks on the single board walls swung the bedspreads back and forth. We stacked whatever boxes we had for use as cupboards and counter top to wash dishes. We had to go about 200 yards to Andrews' house for drinking water. Water from the pond beside the shack was used for washing dishes and other washing. Horses and cows walked out into the pond to drink.

The cracks in the walls were nice in the summer when the weather was hot; it was like an air conditioner. The spring was time for beet thinning, which was hard work because when clay soil dries it hardens like concrete. Weeding time came after thinning and then was followed by hoeing. These were all back-breaking tasks. There was a break after hoeing until harvesting time. Beet harvesting was another back-breaking task on a farm with no machinery, which our farmer

did not have. That first year, the blast of winter came early at the end of October and we still had beets in the ground. We finally finished harvesting the beets; at times we had to work in the snow.

Nights were very cold with no heater, just that broken-down cook stove. We woke up in the mornings with our bed tops white with fine snow that came through the cracks in the walls. I finally went to the commissioner to see if he would do something about it. He finally told us to go to the chicken house to get the ¼ inch plywood to line the inside of the shack. There was a 4-foot high stack of ¼ inch plywood and yet we were not to waste any. We finally finished nailing them onto the wall. It wasn't easy because everything was so cramped and there was not much

room to move around. It stopped most of the wind and snow from coming through, but it was still cold without tar-paper and insulation. Luckily, I had all my carpenter's tools, except for a smooth plane I had donated to a charity. Kate Andrews, Bill's wife, asked for a donation and as the only thing I had were tools, I donated the plane. The broken-down stove wasn't very helpful in heating the shack.

Our luck finally turned for the better during the third year when one-third of our 25 acres of beets was damaged because of heavy rain in the spring that left us with only about 16 acres, which was not enough to support our family. Luckily, we were able to move to another farm. After moving around to two or three different farms in about three years,

we were allowed to move into Lethbridge and get away from beets.

So that was when our luck finally turned for the better. We moved out to Vancouver in 1952, but after about 18 months we moved back to Alberta. We returned to Vancouver again in 1964 and are still enjoying our life here. Our house is still standing in Haney, B.C. We had 10 acres of land, which is now all subdivided. We had a water tank about 30-feet high, which was used to irrigate the whole farm. We also had two chicken houses; each of these buildings was 10-feet by 60-feet with tar-paper and siding, electric lights and running water, so our chickens had a much better place to live in than our family had on the beet farm in Alberta. a

The Japanese Canadian National Museum wishes to thank the following people who gave so generously of their time to make the World Premiere screening of "Sleeping Tigers; The Asahi Baseball Story", the great success that it was:

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Sanctioned by: The North American Sumo Federation

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Contacts for tickets will be: Jim Kojima

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