



Nikkei Images

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For Love Of The Game by Carl Yokota



2004 Canadian Women's Softball Team, Athens, Greece. (Kristy Odamura photo, 2004)

Known as "Odie" by her teammates, Kristy Odamura, 27 year-old team captain and second baseman of the Canadian Women's Softball Team had high hopes for her team's performance at the 2004 Athens Summer Olympics. In pre-Olympic competitions in 2004, they were gold medalists at the Prague Softball Cup, and finished second to the Australians at the Champions Cup. In 2003, Canada earned a silver medal at the Pan American Games and finished first at the Americas Region Olympic Qualifying Tournament. In preparation for their most ambitious Olympic experience, Team Canada, starting in January of 2004, assembled their entire

compliment of players and coaching staff members from across the country at their very first centralized training headquarters at Simon Fraser University in Burnaby, B.C.

Raised in Richmond, B.C. and now residing in Hilo, Hawaii, quiet-spoken Kristy Odamura is a high-

achieving scholar and skilled athlete. Kristy's parents, Richard and Barbara Odamura, and older brother, Ryan, who played hockey for four years at Kansai University and now teaching English in Japan, have proudly followed her many achievements. Graduating from Richmond High School, Kristy accepted a scholarship to the University of Hawaii-Hilo. According to Kristy, "It was very difficult for Canadian athletes to be recognized and noticed in order to get scholarships. Nowadays there are a lot more girls going south on scholarships than when I was in high school." She is a four-time, academic all-American honors recipient, the only three-time University of Hawaii-Hilo Vulcan athletics Female Athlete of the Year award winner and a NCAA Division II All-West Regional all-star. Holder of Bachelor of Sciences, Biology (with Chemistry minor) and Health and Physical Education degrees, Kristy also attained her NATA certified athletic trainer designation in 2003.

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Announcements

JCNM Lecture Series

March 31, 2005, 7:00 PM
Alan Sakai, Ken Kuramoto
"Steveston Judo Club Video"
NNMHC

April 13, 2005, 7:00 PM
Anne Uchida McVety
"Twenty-seven Years with Japanese
Immigrants in Amazonia"
NNMHC

COPANI XIII

PanAmerican Nikkei Assoc. Convention
July 7,8 and 9, 2005
Vancouver, BC
<http://najc.ca>, <http://www.pana.cl/>

COPANI XIII Internment Tour

July 11-14, 2005
For information call:
Mamoru Yanagishita@Jalpak:604-689-1213
http://www.jalpak.com/e/tours/jp_special/pkg/2005copani.htm

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Team Canada 2004 Veterans. From left: Erin White (#2), Kristy Odamura (#10) and Jackie Lance (#32). (Kristy Odamura photo, 2004)

Although Kristy has excelled in her chosen sport of women's softball, her first Olympic aspiration was in swimming. As a youngster she was enrolled in a swim club based in Steveston and recalls watching the Olympic swimming events on the television. Kristy started playing ball when she was around seven or eight years of age and moved onto Rep 'A' ball at nine or ten years of age. She grew up with childhood friend and fellow Team Canada teammate, Erin White (nee Woods). Erin's father was their baseball coach when they were kids. In 1995, Kristy was selected to the Canadian Junior Women's Softball Team. It wasn't until then that she actually thought she could be an Olympian stating, "It wasn't that I didn't think I could play Olympic softball, but because softball wasn't officially an Olympic sport until the 1996 games in Atlanta. Ever since then it was my dream to

represent Canada at the Olympics for softball."

With only three veteran players, Erin Woods, Jackie Lance and Kristy Odamura, returning from the 2000 Sydney Olympics, Team Canada fielded a spirited, young team aiming for a 2004 Olympic medal. On arrival in Greece, the team retreated to their training headquarters in the seaside town of Thessaloniki, a 30-minute airplane ride north of Athens. Focusing on the task at hand, the squad put in daily workouts and practices to hone their game skills. The Team even opted to not attend the opening Olympic ceremonies in Athens to avoid distractions. In their 2004 Olympic debut match on August 14, they played against the always-tough Chinese Taipei team. Team Canada jubilantly prevailed, winning the game 2-0. In their following six pre-medal qualifying matches, Canada had wins over Japan and

Italy. But loses to Greece, China, USA, and Australia, and a resulting 3-4 record left Team Canada out of the medals in 5th place. Pre-favorite USA won the gold medal, Australia the silver and Japan the bronze.

Reflecting upon her team's performance, Kristy shared the following comments. "We were a little disappointed with our finish. We were going in with the goal of making the medal round and then taking it one game at a time from there, and we could've easily achieved that goal. Ideally, there would've been some things that we would have liked to have changed but that's not possible. We placed 9th at the World Championships in 2002, and 5th at the Olympics 2 years later. That's nothing to hang our heads over. There were a lot of positives after this tournament. Besides moving our world ranking up, we had a young team and there are a lot of girls that would like to stick around for another 4 years. Should that happen, we would have a ton of Olympic experience at the next go round. That was something that we have never had a lot of (1 returnee in 2000, and then 3 this time around)."

Kristy recalls wonderful memories from her Olympic experience. "There are highlights from both Olympics. The feeling of walking into the opening ceremonies for the first time is something you will never forget. I only regret that my teammates this year didn't get that opportunity. We decided as a team that we would not attend the opening ceremonies because we had a very important game the next day. But this team is something that I will always remember about the 2004 Olympics.



Second baseman and team captain, Kristy Odamura. (Kristy Odamura photo, 2004)

It was the most unbelievable team that I have ever been a part of- the belief in one another, the commitment and dedication, and just the cohesion we had as a team. It's something that unfortunately not everyone experiences in his or her lifetime, but it's a great feeling." The team continues to keep in regular touch with one another by email and phone, which is another feature of this special group of women. Kristy's parents were also able to go to Athens and watch their daughter and Team Canada compete. "They had a great time hanging out with all of the other parents and touring around. I'm glad that they got to go, after all it's been their support that has enabled me to get as far as I have. I'm very thankful for that."

When asked what's kept her

involved with her chosen sport for all those years, Kristy imparts, "I just love to play. I never get tired of practicing or putting the huge numbers of hours it takes to be a National Team player. When I was in high school, I would go everyday after school to get in some extra cuts and ground balls with two of my friends, Erin and Heather. The same things holds true for when I was in college and even now. I just never get tired of playing. It's easy to stay in the sport when you love the game that much." In November 2004, Kristy joined the staff of the University of Hawaii-Hilo Athletic Department as an athletic trainer and will be officially inducted into the University's Athletic Hall of Fame on October 25th, 2005. ❀

Nikkei Logging Site Tour

Bob Muckle will conduct a tour of a Nikkei logging site that the Seymour Valley Archeology Project of Capilano College has excavated. The tour is scheduled for May 29th, 2005. A small bus will take participants from the parking lot of the Lower Seymour Conservation Road to the site, which is a Nikkei camp dating to about 1920. Artifacts uncovered during the excavations will be on display.

This tour will be conducted with a minimum of six people. Otherwise, interested persons will be asked to join a tour when it is open to the public. If you are interested in participating in this tour, please leave your name and telephone number with either Reiko Tagami or Nicola Ogiwara at the Japanese Canadian National Museum. Telephone: 604-777-7000. E-mail: jcnm@nikkeiplace.org

Artist/Craftsman Series No. 5

Textile Artist: Yvonne Wakabayashi by Lesley Richmond



Mr. Reiichi Suzuki's father invented *arashi shibori* in 1880 in Arimatsu village by dyeing 4 yukata or summer kimono lengths of 14-inch wide cotton cloth on 13-foot wooden poles with indigo dyes. PVC poles are now used by contemporary artists instead of the traditional wooden poles.



Yvonne uses metal poles instead of wooden poles when doing *arashi shibori*. (Al Reid photo, 2002)



"Sea Anemone I." The pods were made by wrapping translucent fabric around salt and pepper shakers. The fabric retained the shape of the shakers. These pods were then clustered and glued to a metal base to form this display. (Kenji Nagai photo, 2004)

When Yvonne Wakabayashi's family returned to the west coast after the internment, her mother, opened a dressmaking shop where Yvonne and her family lived. Her mother, Ayame Tasaka, a teacher and practitioner of Tea and Ikebana, instilled in her a passion for textiles and an appreciation of Japanese aesthetics. Although Yvonne began her formal artistic studies in drawing, painting and ceramics, the informal training received everyday from her mother has left an everlasting impression on her art, that is, the importance of design and the Japanese influence of her work.

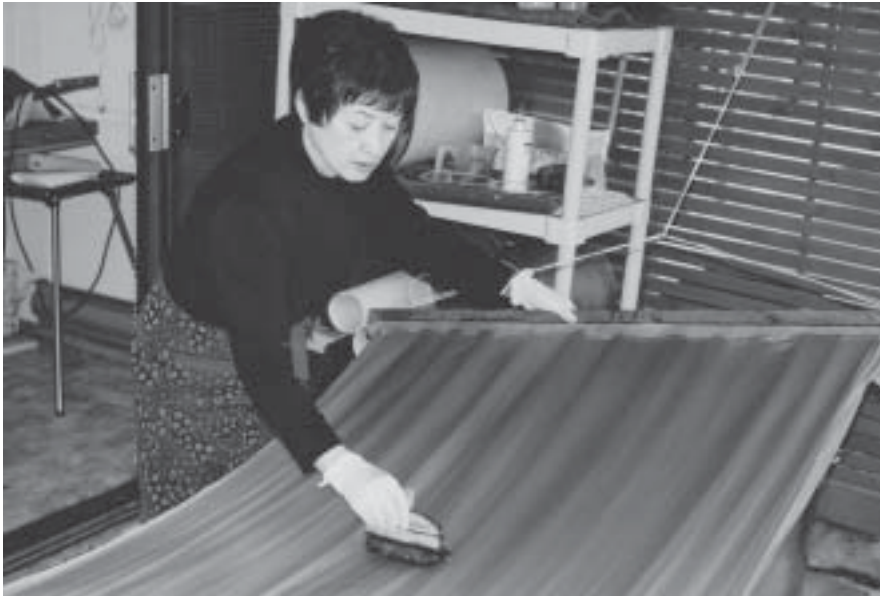
While studying in the Faculty of Education at the University of British Columbia where she received her teaching and Master's degree, Yvonne was inspired to learn more about Japanese textile traditions by her mentor, Professor Penny Gouldstone. In 1983, she was encouraged to travel to Japan to continue studies in the Japanese technique of *shibori* and natural

indigo dyeing and importantly, *arashi* (storm) *shibori*, a resist dyed process of wrapping cloth around a pole, compressing it into folds, and dyeing it with indigo dyes. Her field studies included observations in the village of Arimatsu, where *arashi shibori* was first developed in 1880 to produce textured cottons for summer kimonos. Yvonne also had the opportunity to work with Hiroyuki Shindo, Master Indigo dyer and contemporary *shibori* artist. Her dialogue with this mentor and internationally respected artist continues.

Possessed of an impressive knowledge and understanding of fabrics and dyes, Yvonne has developed her craft to include a mix of old and new surface design techniques from both Europe and Asia. She has focused on both sculptural and wearable pieces predominantly in silk and silk blends. Her perfection and adaption of *arashi* (pole wrapped) *shibori* and *nui* (sewn) *shibori*, *itajime*



Yvonne indigo dyeing a piece of cloth on her pole. (Al Reid photo, 2002)



Yvonne painting a length of cloth. (Al Reid photo, 2002)

(clamped) *shibori* also includes different forms of cloth dyeing, and surface techniques such as discharging (colour removal), devore (acid burn out) printing techniques.

Exhibitions and Honours

She exhibits nationally and internationally and has been a part of ‘Canada Applied Art’ touring exhibition in Asia (1998) as well as “Selected Treasures” which toured many Asian centers. Yvonne was the Canadian Craft Museum’s 1999 nominee for the Prix Saidye

Bronfman Award for Excellence in Craft, a Canadian award.

More recently she was given Honourable Mentions in Cheongu Craft Biennale in Korea (2001); The International Competition of Arts and Crafts in Kanazawa, Japan (2001); “Wearable Expressions” in Los Angeles (2003). A First Prize was given to her in “Dressed to Thrill” in Paducah, Kentucky (2004). In the Canadian Fibreworks Biennial Juried Exhibition in Cambridge, Ontario, her sculptural piece entitled “Sea Anemone I” was given a Purchase

Award (2004).

Yvonne’s specialized teaching skills means she can pass her knowledge onto her students. Her inspiration and respect for the arts in turn has been passed onto her through her UBC painting instructor and renowned Canadian artist, Gordon Smith as well as her Textile Design Professor Penny Gouldstone.

Yvonne’s expertise allows her to create exciting art clothing, innovative wall pieces and imaginative three dimensional structures. Yvonne’s work has won both national and international acclaim and she is the foremost expert in her area in Canada and a highly respected textile educator.

The Process

Shibori is a dyeing technique that has been used by artisans in Japan for centuries and has recently started to be employed in the textile industry



“Seashell by the Seashore II.” Silk organza, arashi shibori pleating, beads, and 3D forms (Kenji Nagai photo, 2003)

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Close-up showing details of "Seashell by the Seashore II". (Kenji Nagai photo, 2003)

today. Through different kinds of binding, certain areas of the fabric are protected from the dye bath. *Arashi shibori* is created by wrapping fabric around a pole, then pushing it down to form wrinkles and tightly binding it with string.

When the fabric-wrapped pole is removed from the dye and dried, the fabric can either be ironed or left wrinkled or pleated depending on the desired effect.

Yvonne often works with *shibori* and indigo. This process of folding and dyeing has been refined

by many generations of Japanese artists. *Wakabayashi* combines this process with new techniques to create works that philosophically and metaphorically reflect her interest in water – always changing, moving, and creating new patterns.

In other works, silk/rayon fabric is etched with an acid paste with screen printing, then colour is handpainted in gradation, steam set and finally textures are added with *arashi shibori* pleating.

In *Wakabayashi's* "Seashore Series" she uses a combination of transparent silk organza, *arashi shibori* pleating and 3D formed shells and pebbles. Recently, she has used specialized Japanese gummed Gunma silks to create sculptural pieces inspired by sea organisms. The ideas are translated onto silk reflecting on the times spent by the seashore of the Gulf Islands, as Yvonne's environmental concerns have led her to focus in this subject area.

Teaching

Yvonne's former Department Head, Judy Hurley, of the Fashion Design Program at the University College of the Fraser Valley writes:

"Yvonne and I have been colleagues and friends for thirteen

years. We first became acquainted in 1980 when I joined the faculty as head of the Fashion Design Program at UCFV. Yvonne was already teaching a Surface Design course and Textile Science course and continued to do so until 2002.

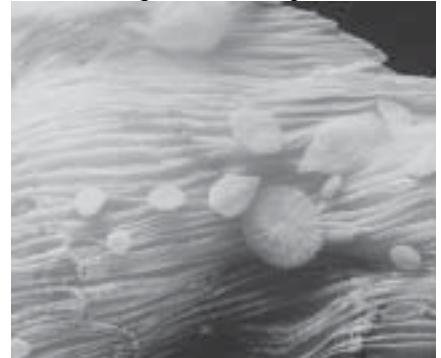
Yvonne's passion for her subject and enthusiasm for teaching never failed to make her an exciting and innovative instructor who willingly shared her knowledge of design and technical expertise with all of her students and colleagues alike. She is a great advocate for combining traditional and modern techniques and encouraged experimentation when possible without compromising the integrity of the piece. She never missed an opportunity to suggest that a student "take a design further" or "add another layer" pushing them just that little bit further.

She is a great collector of unusual items often acquired from out of the ordinary places, anything that she can identify as a tool to be used to create a variety of visual effects on fabric. It is not unusual to meet Yvonne and her students on a Wednesday morning eagerly unloading a trunk full of "junk" to be used in her class.

She is a great educator and never missed an opportunity to educate everyone on the history and techniques used to produce the



"Waters Edge III." Indigo dyed, arashi shibori, beading, 3D forms. (Kenji Nagai photo, 2003)



Close-up showing details of "Waters Edge III." (Kenji Nagai photo, 2003)

multitude of textile designed fashion pieces that she and her students produced.

It has been truly a great pleasure to have worked with Yvonne for so many years and I feel privileged to have played some small part in her career success."

Yvonne also taught for many years at Capilano College in the Textile Arts Department as instructor of her own Surface Design class and as an Indigo and Dispersed dye specialist for the Precision Dyeing class. She always took time to research and practice current processes so she could show the students' exciting examples of contemporary work. She continues to lecture to textile students in her capacity as a *shibori* expert, bringing her innovative and beautiful textiles to class for them to admire. Yvonne has inspired countless students to continue in the textile field today.



Yvonne with students in classroom. (Yvonne Wakabayashi photo, 2004)

As a member of the textile community Yvonne has been called upon to serve as a Juror for a number of exhibitions. For many years, she has also been a member of the Circle Craft Selections Committee. As a past Executive Member of the Vancouver Fabric Arts Guild, she

remains involved in their exhibitions. At Capilano College's Textile Arts class she is invited as Guest Speaker and also remains on the Advisory Board at the University College of the Fraser Valley, Fashion Design Program. ❀

About Mr. Osamu Kasahara by Alice Takaki



Osamu Kasahara. (Alice Takaki photo, 2004)

Osamu Kasahara was born in Japan just after the conclusion of World War Two, and had six brothers and sisters. Osamu received his early education in Japan and as he grew, he was drawn to the Christian faith, graduating from a Lutheran seminary in Japan. In 1970, Osamu married a Canadian lady Annette, and in 1972,

they moved to Canada, Annette's home country. They first lived in Calgary and Saskatoon, where Osamu took further theological studies, graduating with a Master's degree in Theology. Osamu and his wife then moved to Ottawa, where Osamu undertook studies leading toward a PhD in Theology. It was while they were there that their children, Yoshiya and Teiya were born. The family then moved to British Columbia, where Osamu was ordained as a United Church Minister. He served for five years as a Minister in the Okanagan Japanese United Church in Kelowna. In 1990, his family moved to Abbotsford, and Osamu served the Japanese United Church in Surrey. He also set up a translation business, and served as a translator for the first Abbotsford Sister City delegation which traveled to Fukagawa in Japan. Osamu served the English congregation of

the Taiwanese United Church in Vancouver, and in 2001 helped to set up the Vancouver Academy of Japanese Culture with Alice Takaki. Before this, he was teaching the Japanese language in Ottawa and Vancouver before he started the language school with his business partner. There he served as a teacher and mentor to both the staff and students.

Osamu possessed a wonderful hidden talent for writing short poems, Haiku and Senryu, which are witty epigrammatic poems. Many of his poems were published in local Vancouver Nikkei magazines and newspapers.

Sadly, on September 9, 2004, Osamu Kasahara passed away at the age of 59.

Osamu was a gentle man who was always respectful of the needs of others. He was a thoughtful man, who loved learning, loved his faith,

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and was interested in both studying and writing. His writings to the Japanese newsletter in Vancouver and his poems, many of which were published in books, bear evidence of this. Osamu was a spiritual man. He came to the Christian faith as a mature person and lived his life by its teachings. He was slow to judge others, he believed in solving problems through discussion and agreement rather than confrontation, and he gave his wholehearted support to those in need. He was also loyal to those to whom he was close.

Osamu was driven by the vision that the Japanese and Canadian cultures could be brought together, and that as a result each could be stronger, and he devoted much of his life and many of his efforts to realize this vision. His children, Yoshiya, and Teiya are evidence of this blending

and strengthening of the two cultures. Osamu was very proud of his children and of their achievements.

Osamu was also an activist. Where he saw injustice, he sought to eliminate it, either through dialogue or through action. He took part in a strike at one of the seminaries he attended, to achieve better conditions for the students there. If he believed in a cause, he would support it with both words and action. He was also active in assisting the Japanese community of Kelowna in petitioning the government of Canada to address the internment of the Japanese people during the Second World War. This resulted in an apology from the Canadian government and the release of funds to compensate members of the Japanese community for actions taken during the war.

Although Osamu was a man of

words and ideas, he was also a man involved in life. He served all of the communities in which he lived. In Abbotsford, for example, he was involved in the judo organization, and he helped start the Canada Japan Friendship Association of the Fraser Valley. He also went to Japan with the first Sister City delegation from that city.

In summary, Osamu was a man of firm commitment. He was loyal to his family, colleagues and friends, and he extended his knowledge and assistance to those who needed him. He was gentle by nature, but was prepared to take action when there was need to do so. In short, we could say that he was a gentle warrior, and that he was possessed of the true *Samurai* spirit. We will all miss him very much. ❀

Family History Series No. 2

Masao and Fumie Hayashi (Part 2) by Patsy Kikumi Kikegawa



Hayashi family in 1955. Front row: Masao, Fumie and Patsy. Back row: Rey, Judy and Shirley. (Hayashi Family photo, 1955)

Around 1950, the fishermen were allowed to go back to the coast to continue their fishing. Dad would go to Steveston and from there would go up to Skeena to fish from March to August and return to Steveston and fish the Fraser from September to

December. When Dad came home after the fishing season was over, he would always bring us presents. One of the presents that I remember that he got for me was a white plastic purse with a red rabbit on it. Another present was a pair of roller skates, and always a bottle of small change (nickels, dimes, pennies) that he had saved up. But the most important gift of all was when he bought a new bedroom suite for Mom. When he got back to Steveston, he was given the \$300 from the sale of their personal property. He knew how Mom loved the bedroom suite she got when they were married, so he decided to get her another one. Parts of that bedroom suite are still around. I have the night table at my place and I believe Robyn has the mirror and dresser.

Hiromi (Judy) got double pneumonia and almost died, but she prayed and prayed to God to let her live. I ended up with a ruptured

appendicitis. As the doctor was driving Dad and me to the hospital in Grand Forks, I remember Dad looking so concerned, but I didn't know why. I recovered very quickly and when Dad and Mom came to visit me, I wasn't in my room. I was visiting the men in the other rooms because they gave me candies.

Dad was a great one for always pulling April Fool's jokes on us. I remember the time when Shirley came running home one April 1st, and told us that Dr. Kamitakahara had just died. Well being April the first, we didn't believe her, but it was true. When we moved to Steveston, Dad always played April Fool's jokes on all his friends, especially Mrs. Sakai. We stayed in Greenwood for 2¹/₂ years. Another one of Mom's sisters, Setsuko, married Hiroshi Mukai on February 10, 1951, in Greenwood, BC.

We finally left Greenwood, and moved to Steveston in August of



Hayashi house on 1177 Fourth Avenue. (Hayashi Family photo, 1955)

1952. Grandpa Hayashi was very ill and not expected to live. He died August 21, 1952; he was 87 years old. We lived with Uncle Rintaro Hayashi's family for 5 months, in this house on the dyke, which is now part of Garry Point. Then we moved into a house that we rented from Mr. Shiho for \$50 per month. Rey and I went to Lord Byng Elementary School, and Judy and Shirley went to Cambie Jr. High School. We rented until March of 1955. When Dad went back to Steveston in 1952, besides salmon fishing, he also fished for shrimp, *ebi tori*. Shrimp fishing was from October until February. He did this for about 4 or 5 years. He also became involved in a net company, along with several other Japanese fishermen. A Mr. Kazuta and Mr. Yamaguchi had started a net company and interested Dad, Uncle Rintaro and several other fishermen into putting some money into it. This was the beginning of Nikka Industries.

Mom's youngest sister, Tomie married Hiroyuki Uno on December 3, 1955 in Greenwood.

Soon after, in 1955 Dad bought a 3-year-old house that cost \$7,000. Dad put a down payment of \$3,000.00 with a mortgage of \$50 per month. Because the government had not allowed Dad and Mom to take out the money they got from the sale

of the boats when they were relocated. When they returned to Steveston, they finally were able to get the money, which really came in handy. Our house was at 1177 Fourth Avenue. It had 3 bedrooms, a living room/dining room, a kitchen and bathroom. It was a white stucco house with a garage.

Robyn Masumi was born November 29, 1956.

Dad was doing well in fishing and in 1957, he had a new boat built once again by Nakade Boat Works. **ROBYN M** cost Dad \$10,000. But this boat was the best boat of all. Dad said the boat was a lucky boat because it caught a lot of fish. He was always modest. It was because of Dad that it caught a lot of fish. If Dad said he had an okay season, that meant he did well. If he said he had a good season, he did extremely well. There were a few times he was "High Boat". Around this time, Dad had a "fishing partner", Mr. Yamanaka, who helped Dad during halibut fishing. He worked with Dad for 5 years, and eventually had a boat of his own and went up to Skeena to fish. Dad worked for the Sunnyside Cannery in Skeena. Every year the Cannery would take the Japanese fishermen from Skeena out for a special dinner.

Dad and a few other fishermen also started a *kazunoko* (herring roe)

business. They saw the benefits of it and how lucrative it could become, but some Japanese from Japan approached the canneries and they took over, so Dad and his group were squeezed out and no match for them. Mom started working in the cannery in 1961 and worked until 1975 when she had to quit to look after her mother.

Grandpa Yodogawa died July 9, 1964, at the age of 87 years old.

In his younger days, Dad would have nothing to do with dancing or going dancing. But in his mid years, around the age of 40 to 50, he changed his mind. He was so light on his feet that it was only natural that he would be a good dancer. He became so interested in dancing and enjoyed it so much that his group of friends would take different types of dancing lessons. They even took lessons so they could disco dance. It was so neat to see them all in a row doing their disco dancing. I remember one night when they returned from a party, Mom came in the house with a scowl on her face. She went straight into the bedroom and slammed the door. Dad followed her, with a nonchalant look on his face. I asked why Mom was so mad, and Dad said, "she's mad at me because I didn't dance with her."



ROBYN M launched by Nakade Boat Works. (Hayashi Family photo, 1957)
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ROBYN M on test trial after launching. (Hayashi Family photo, 1957)

Mom came out of the bedroom and said, “He dances with all the other girls, but he doesn’t even ask me to dance.” Dad replied, “I didn’t ask you to dance because you were busy dancing with all the other men!” Mom countered, “but I didn’t want to dance with the other men, why didn’t you come to ask me to dance before the other men asked me?” Dad went off shrugging his shoulders. So I asked Mom, “Why did you want to dance with Dad when all these other guys were asking you to dance?” Mom said, “The other guys can’t dance as good as Dad!”

When Dad was in his 50s he had all his teeth taken out and had dentures, but they hurt too much so he refused to leave them in. Instead

he “gummed” his food. His gums eventually became so tough; he boasted he could eat small amounts of steak with no problems. Some foods definitely he couldn’t eat, but his lack of teeth certainly didn’t stop him from trying.

It wasn’t until we moved to Steveston that I felt the racial prejudices from the white people. One day as I was coming home from the grocery store, a young white man spit at me and called me a “Jap.” I was 8 or 9 years old. At first, I didn’t understand what he meant by that, and I thought he was just slandering me because of me. But when I told my parents about this, they told me it was because of the war. I didn’t ask any questions at that time but because of this incidence, I didn’t want to be

Japanese anymore. Instead of being called Kikumi, I changed my name to Patsy and told everyone that from now on, my name was Patsy. I wanted to be a Canadian and accepted by the white people. I guess that’s why I turned away from everything Japanese. When I was in my teens and every time Mom would say something about how wonderful the Japanese so-and-so were, I would counter by saying “If you like being Japanese so much why don’t you go back to Japan”, or “How can they be better than Canada if they lost the war?” At which time I would receive a slap in the face and told not to talk back! Mom said that I gave her more gray hairs and was the worst of the children because I always argued with her. She said I drove her crazy. It wasn’t until I became an adult that I found out what had happened during the war, and why my parents reacted to some of the disrespectful things I was saying. I finally realized and accepted who I was and began to feel a sense of pride in my heritage. I guess that’s why I have this insatiable appetite to find out more about what my parents went through during this period.

Grandma Hayashi died May 11, 1977, at the age of 97 years old. I think it was when she was 90 years old that she made her own clothes to be buried in. The dress was white and



Port Edward Camp on the Skeena River. (Hayashi Family photo, 1979)



Masao picking sockeye salmon out of the gillnet. (Hayashi Family photo, 1979)

she even knitted a hat and a pair of socks. She said she wanted to be dressed properly when she went into the next life. Uncle Hiroyuki Uno passed away January 24, 1978 from cancer and Uncle Mitsuru passed away May 24, 1979, also from cancer. When Uncle Mitsuru passed away, Grandma Yodogawa was so upset. She said it wasn't right that her children should die before her. Grandma Yodogawa told us a few weeks before she died that Grandpa had come to her in a dream and said he was coming to get her. She died at the age of 87 years old on April 11, 1981. Uncle Masao Hiraoka died of cancer on March 12, 1984.

In 1979, Ken and I went up to Prince Rupert to spend a week of fishing with Dad and Mom. I can now appreciate how hard Dad worked at his fishing. He stayed up most of the nights, riding his line. Back and forth, pulling, straightening and keeping an eye out for *gomi*, translated means debris. There was camaraderie amongst the fishermen in the Skeena area. They looked out for one another. They're always on the radiophone, especially during the night to keep everyone awake. If they see any *gomi* coming, they

phoned and told the person to move or keep an eye out for it. When Sunnyside Cannery closed down, the fishermen moved to Port Edward, where B.C. Packers had a camp. The fishing camp at Port Edward was a very organized camp. It housed a huge indoor *furoba* where all the fishermen can go after a hard day of fishing, and then they can relax in the dining area or entertainment area. They also had a cook that prepares almost anything they wanted, and the camp has all the comforts of home. The entertainment room had radio's, TVs, VCRs, stereos, etc. as well as a room where the fishermen can play cards, all supplied by the fishermen. The fishermen paid for the food and the services of the cook, and each year they bring up extra fresh fruit and vegetables to help out. The fishermen that used to go up to Skeena with Dad were Nishi, Okada, and Hori, and later on, Yamanaka, Sakai, Kishiuchi and Kariya.

One day during our visit, Dad took us up the coast to get some abalone, which are now almost extinct because of over-fishing. We anchored in this bay, the tide was a zero tide, and we left Mom on board since there was only one small boat that could hold at most 3 people. We were having a great time prying off the abalone and didn't notice the tide coming in. After getting our limit of abalone, we looked up to see Dad's boat drifting towards the rocks, with Mom yelling at the top of her lungs.



Patsy, Masao and Ken looking for abalone in the Prince Rupert area. (Hayashi Family photo, 1979)

We managed to get back to the boat in time. When we headed back to Prince Rupert, on the radiophone, the locals were transmitting that the fisheries boat was up ahead and checking for over-limits of abalone. We had two small abalone's that were slightly smaller than the required 6 inches, so Mom went down below into the cabin clutching these two abalones and pretended to sleep. When fisheries stopped us and came aboard, they asked us if we had any abalone, and Dad said yes, and they looked at our bucket of abalone and gave us the okay sign. Then Dad says, "Do you want to see a really big abalone", and the fisheries man looked at him, and Dad pointed into the boat and said, "She's in there." When the fisheries man sees Mom on the bed, he looks at Dad and laughs. When we got back to Prince Rupert, we had a feast of abalone with soya sauce and sugar! We also saw the evidence of why there would be no abalone left in the future. Instead of just taking their limits, we saw several huge bucketfuls of shucked abalone. It's too bad that there are such greedy people around in this world. We read a few years later that there was a ban on taking anymore abalone.

At the age of 65, Dad had what we all thought was a heart attack. All symptoms pointed to a heart attack, but because he smoked so much, his lungs were extensively damaged making breathing difficult and putting pressure on his heart. The doctor at the hospital said your father's heart is fine, but he will have to do something about his smoking. He was in intensive care for a couple of days. When I went to visit him in intensive care, he said to me, "I guess I should quit smoking eh?" I said I'm not the one to tell you what to do, if you really think it's important to quit, you will do so. From that day on, he

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Fumie and Masao at his 77th birthday party. (Hayashi Family photo, 1991)

quit smoking.

Mom went fishing with Dad every summer for 4 years from 1981 until 1984. She was his cook as well as his fishing companion. Uncle Saburo came out and went fishing with Dad the next year. Then Mr. Kazuo Tanaka, Dad's best friend, came out in the summer of 1986 and went fishing with Dad for a couple of years before Dad retired. When we used to see them off at the dock, they were like young boys going on a fishing trip.

When Mom and Dad celebrated their 50th wedding anniversary, January 19, 1988, they had 5 children, 12 grandchildren and 4 great grandchildren. A month later Dad was diagnosed with colon cancer. He had a colostomy done because of the negligence of the doctor who performed the operation. The nurse at the hospital said that Dad should learn to change his own bandages or even have Mom help him, but he felt squeamish about his intestines protruding out, and Mom's eyesight was too poor for her to do any of this. So, every day I would go over to change his bandages. The first time Dad saw his intestines, he was surprised to see how strange it looked. He called it "Rosebud." Every 2 or 3 days I would change

the bag and clean "Rosebud." I remember the first time I helped Dad have a bath. He turned to Mom and said, "Do you think Patsy will be embarrassed to see me in the nude?" Mom replied, "I think she's seen her share of it." He chuckled and said, "It's so ironic, when you were a baby, and I used to bath you, now you're bathing me!" I had a lot of time to talk with Dad and it was during this time that I got closer to him and got to know him better. I asked him if he felt cheated out of life. He said, "I have lived a good life and whatever time I have from now on is icing on the cake." Another time I asked him about the internment and did he feel a lot of bitterness like a lot of the Japanese people did, and he just said, "What had to be done, was done, and besides, at least we weren't treated like the Jews in Germany, we're still alive." After six months with this colostomy bag, he went in for another operation to reverse the colostomy. This operation was successful.

He learned to play golf, which he really enjoyed. When he couldn't go out to play golf, he would practice his swing in the house. There was one entrance way that showed where Dad did his practicing. Whenever Judy and Keiya came into town, he

was always ready to play golf. It didn't take much coaxing when they asked him if he would like to go golfing.

Whenever we would go over to their house, you could always hear Dad singing. I remember the time when Dad and Mom took up *shigin*, which is something like Japanese folk songs. To our ears it sounded like they were all wailing. We called it "Howling." We'd groan and make fun of them then put our hands over our ears and leave the house. Later on I realized how singing *shigin* helped a person with voice control. Dad became so good at it that he was awarded an honorary certificate from Japan.

When *karaoke* was introduced, Dad and Mom were eager participants. They bought all types of equipment and would have *karaoke* practices at their house. We taped a few of their *karaoke* evenings for them and when they used to have their competitions we would tape them as well. Mom became very knowledgeable with the equipment. She was the one that knew how to record from the TV to the VCR. Now she has 2 VCRs, 2 cassette decks, a TV, Laser Disc and she manages to record from all of these units.

Dad wasn't very religious but at Christmas time, he would get a tree



Masao and Fumie with sport fishing catch. (Hayashi Family photo, 1991)

and decorate it and the most important decoration was an angel on top of the tree. He also enjoyed putting the icicles on each branch, very neatly, one by one.

On New Year's Day, Dad would help Mom decorate the plates of food that she prepared. He had a knack for adding the right touch to make a dish look very appetizing. He competed in our Kulinary Kaper Extravaganza and won the first place two years in a row.

Dad also loved flowers. There was a rose bush beside the house, and every year when the first rose came out, he would pick it and bring it in to the house, show it to us and with a big smile put it into a vase and put it in the bathroom. He also had a strawberry garden just behind the house. He could hardly wait until the berries were ripe and enjoyed picking the first ones and eating them. Rey built Dad a *koi* pond and he would spend hours sitting by the pond just looking at the *koi*. Mom liked the *koi*.

He loved doing the crossword puzzles every day and whenever he got a jigsaw puzzle for a birthday or Christmas present, he would spend hours putting it together. He also loved animals. Mom wasn't too keen on animals, especially cats and dogs, so we never did have any pets. Except the time when Rey decided to have a pigeon coop, eventually he had almost 100 pigeons flying around the yard. It drove Mom crazy, so he had to move the pigeons somewhere else. It eventually went to Dick Konishi's yard.

Dad really loved being out on the water. It really broke his heart when he had to quit fishing at the age of 74, but we were quite pleased because we were the ones that helped Dad get his boat in working order. No more back breaking scrubbing, scraping, painting, etc. Instead, in 1989, we bought a 26 ft.



Masao demonstrating his culinary artistry. (Hayashi Family photo, 1983)

Slickcraft powerboat named **CANYON RUNNER** and guess what, we're still having to clean the boat, waxing, etc., but like Dad, we enjoy every minute of it. When we bought our boat, Dad would come fishing with us. He would sit at the back of the boat on the starboard side and he would be singing away, just enjoying himself. To this day, when we go fishing, we can still see him sitting there bringing us lots of luck. Shirley and Hisashi had a boat made in 1982 named the **TAMMY LYNNE**, and they would take us out with them. We'd always go up to Secret Cove to do our fishing. Shirley and Hisashi took Dad out fishing too. Dad wouldn't miss any opportunity to go out on the water. Fishing was great during this time. You could almost guarantee that you'd get close to your limit. It's not so now. The last couple of years, fishing at the Secret Cove area had declined and you would be lucky to get just one salmon.

During the summer months, Dad complained of pain in his intestines, and had trouble keeping food down and went to emergency four times, but each time was released because the doctors couldn't find anything wrong. Finally, he was sent to Vancouver General Hospital to be checked for gallstones, but the results were negative. In October of 1991, after the fifth time Dad went into emergency, they finally took some X-rays of his intestines and emergency

surgery was performed. Most of his intestines were removed and miraculously he made a remarkable recovery. But a couple of days before he was to come home, he suffered a massive stroke and we were told he wouldn't survive. He did survive, but he was paralyzed on the left side. Judy came to help look after Dad, and if it weren't for Judy being here, Dad would have died at that time. Mom spent almost every day with Dad at the hospital. We would drop her off in the morning and pick her up in the evening. The amazing thing about Dad was he very rarely complained. Around Valentine's Day, he said to Mom, "Can you go to the store for me to get a card?" Mom said, "Why do you need a card for?" And Dad said, "I forgot to get you a Valentine's Day card." When Mom was invited to go to their best friends 50th Wedding Anniversary, Dad told Mom to go out and buy herself a new dress. She said why do you want me to do that, and he said it was a prize for taking such good care of him. One of the most important days for Dad was when he was allowed to come home for a weekend visit. He looked forward to having a bath in his modern day *furoba*. It took Rey, Shirley and me to put him into the bath. Rey with his gaunchies on would climb into the bath with Dad, as Shirley and I would lift him on to the edge of the *furoba*. As we all helped wash Dad, we all sang "South of the Border" with him. That was one of Dad's special English songs that he used to sing. The other songs were "Louise" or "Danny Boy."

We expected Dad to recover from the stroke and eventually be sent home, and Mom insisted that she would look after him, but the hospital said that their house was not set up for a person as handicapped as Dad. We would either have to do major renovations, or Dad would have to

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be put into a home. Mom said that if Dad was put into a home, he would surely die. When we looked into doing major renovations to the house, it would have cost quite a lot of money. It seemed more logical to tear the house down and rebuild. I remember when I told Dad about building a new house for him, he was very excited and every day kept asking me if the house was ready yet? Can I come home? It was the hardest thing for me to do when I had to tell him that we were hitting snag after snag from the City in order to get the permit to build. And when we finally got the go ahead, his condition worsened and he was diagnosed with cancer and wasn't expected to live.

After a long courageous battle, Dad passed away June 7, 1992 at 5:30 a.m. When his last breath was gone, a serene and peaceful look came over him, and all the pain and suffering he endured seemed to have disappeared. If ever I might have believed there was a heaven, it was at that moment.

After Dad passed away, we debated as to whether or not we should continue to build the new house. Mom said that if it were possible, she would like to have a new

house, but to design it as we had planned for Dad. So I designed the house and Rey built it. The old house was on a double lot facing Fourth Avenue. When we applied for the permit to build, we were told that we could only build on the one lot, so we sold the inside lot, which helped pay for the new house and kept the outside lot. The new lot is now facing Richmond Street instead of Fourth Avenue. It was a sad moment when they tore down the old house. Mom watched from a neighbours' house and took pictures. We started building September 4th, 1992 and finished the house sometime in April of 1993.

Dad when he got older really mellowed out. When he was younger he was very strict. When I was in my teens, I hated him because he was so strict and I thought so old-fashioned and unfair. Whenever he needed to keep us in line, all he had to do was raise his voice slightly and look at us with this stare that immediately scared us. Whenever I brought a boyfriend home to meet him, he would just sit at the table doing his crosswords, not look up, and not utter a word. There were no hellos or how are you today? Just a silence that made the boyfriend very uneasy

and uncomfortable. It wasn't until I became an adult that he started to treat me as a person, and I was able to talk to him and appreciate him for what he was. Sometimes he seemed so complex and uncaring, and other times he showed a lot of compassion. When I had breast cancer, Dad and Mom would come to visit me almost every day. When I had to go for radiation and chemotherapy treatments, they would drive me to the hospital, sit and wait, and bring me home. Sometimes those waits would be over 3 hours. Also the time when Mom was in a car accident, Dad called me at the office and was so shaken he could hardly speak. Just, "Mom's in an accident, go to hospital." He was the type of person that kept his emotions locked up and hidden. About a month later, Dad ended up with "shingles."

Dad didn't say very much but when he did, it was something profound. At a kendo tournament he would be very serious and reserved. At home with the grandchildren he would play around and make funny faces. Especially when he took his false teeth out and made a face like Popeye! He could be very comical. At a wedding he might break into a Japanese dance wearing a scarf on his head and being the clown. He had a great sense of humour. He was well respected by all his friends and loved by his family. Uncle Rintaro was devastated when Dad passed away. He felt it was so unfair that Dad died before him. I know I speak for all of us kids and for Mom when I say that Dad passed away before his time. He was so active and had so much more living to do. If you were to measure a man's wealth by the friends that he had, my father would be a millionaire.

A friend of mine once said to me, "Your father is like a modern day samurai." But to me he was more, much more. ❀



Masao and Fumie with grandchildren and great-grandchildren. (Hayashi Family photo, 1991)

Nikkei Thoughts on Writing by Craig Takeuchi

Almost ten years ago, I began sending out freelance pitches to publications and short works of fiction in response to calls for submissions. I quickly discovered that what readers and editors responded to and valued the most were any unique experiences or perspectives I had to offer that they could not experience themselves. They didn't necessarily have to be wild, out-of-this-world adventures or shocking encounters in exotic locales, but they could be even daily events filtered through a unique perspective that might be different from their own views of the world. One of those viewpoints in my case was my identity as a Japanese Canadian.

When there are so many other writers out there already, people are always interested in hearing something new and fresh, and something they had never thought about or even considered. I

personally think that readers—much more so than movie-goers who are more interested in being entertained—are more intrigued by learning something new about the world. My identity as a Japanese Canadian influences my experiences, and provides me with experiences that I can turn into stories.

When I pitched a story last year to the *GEORGIA STRAIGHT*, for instance, about how Asian Canadian actors were tired of being restricted to racially stereotypical roles, the editor said that it was something she had noticed in passing but had not given too much thought about until I brought it to her attention. A short piece I did for CBC Radio One on how the word “Jap” is being used by a new generation of youth unaware of the word's racist history was something that was new to both older generations of Japanese Canadians

as well as the youths using the word. In my short fiction, I sometimes create Japanese Canadians as the main characters when I feel that I can infuse greater depth and authenticity by drawing upon my own lived experiences.

My racial identity is not the totality of my life experience, my talents, or my interests, even though it does influence them. But what motivates me the most to write is when I feel that there is some issue that is not being addressed, or a subject that is being ignored, and needs to be represented, heard, and acknowledged. From my own experiences, and my family's experiences, one important way to counteract being invisible, overlooked, or being seen in slanted light is to find a voice to speak about it. I think that's the underlying reason why I pursued writing—it was a necessity for me more so than simply a desire. ❀

Shashin: Japanese Canadian Studio Photography to 1942

by Grace Eiko Thomson



Yamato Shasin Kenkukan, the Yamato photographers' group of Vancouver, at the beach on August 15th, 1915. (JCNM photo, 1915)

An exhibition of 80 photographs and related artifacts is currently showing at the Royal British Columbia Museum in Victoria and will be on display until May 1, 2005.

In 1942, when Japanese Canadian communities on the West Coast of British Columbia were forcibly relocated to Interior internment sites, each adult was allowed to take only 150 pounds of belongings. As a result only essentials were packed. Everything else, including family albums, were entrusted to the care of the Government's Custodian of Enemy Alien Property. Soon after their departure everything - homes, businesses, and personal possessions - was confiscated and sold at public

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auction by the Custodian.

What happens when photographs are lost and all that is left are fading memories?

Beginning in the mid-1970s, Japanese Canadians began gathering memories, stories and archival materials to reconstitute their history. The aim of this exhibition is to contribute to this effort by recognizing the pioneer work of Japanese Canadian photographers, and to raise questions regarding the value of photographs.

Among the eighty photographs¹ chosen for this exhibition are prints made from more than 800 dry glass negatives 'found' in Cumberland on Vancouver Island. They are from the studio of Messrs. Hayashi, Kitamura and Matsubuchi (1913-1932), and represent the residents of this coal-mining town. In contrast, the photographs taken by Okamura, a respected person in New Westminster, are largely portraits of the town's elite and of civic events. He was a Professor of Drawing at the Oblats' St. Louis College since 1893. Son of a Japanese aristocrat, Okamura came to Canada after graduating from Japan's newly established Technical Fine Arts

School in Tokyo, which hired Western masters to teach arts and science.

While these two studios drew their clientele from the community in which they served, the seven studios in Vancouver, served the Japanese immigrant communities in Vancouver (Japan Town), Steveston, and the Fraser Valley. Their photographs document occupations, social events, and interest groups. Noteworthy amongst the Vancouver photographers was Shuzo Fujiwara (1910-1941), who studied with a famous Japanese professional photographer, Hikoma Uyeno (1838-1904) in Nagasaki, before emigrating. Mr. Fujiwara and Mr. Okamura, two early photographers educated in Japan, may be said to have influenced the quality and style of early Japanese Canadian studio photography.

The exhibition is the result of a research partnership between the SSHRC-CURA Cultural Property Community Research Collaborative Program at the University of Victoria and the Japanese Canadian National Museum in Burnaby. The project was made possible by the support of the Social Sciences and Humanities Research Council of Canada (SSHRC) and the CURA Program

community partners: the Art Gallery of Greater Victoria, the BC Museums Association, the Heritage Society of BC, and the Royal BC Museum.

The generous financial support of the following is gratefully acknowledged: Canadian Heritage; Historica; The Leon and Thea Koerner Foundation; National Association of Japanese Canadians; Ms. Dorothy Nakamachi and Mr. David Arikado, both of Toronto. ❀

¹ Senjiro Hayashi, Mr. Kitamura, and Tokitaro Matsubuchi successively operated the studio in Cumberland on Vancouver Island from about 1913 through 1932. Tsunenjo Okamura operated the P. L. Okamura Studio in New Westminster from 1902 through 1937. There were seven studios in Vancouver from about 1908 through 1942. These studios included the Akatsuka (Shokichi Akatsuka), Arikado (Yataro Arikado), Columbia (M. Toyama), Empress (Shingo Murakami), Fujiwara Photo (F.S. Fujiwara), Main (M. Nakashima, Gunji Nakamachi, and Bungoro Tonegawa) and Seko (Jo Seko). Mr. Arikado operated a second studio in Steveston.

***Shashin*: Japanese Canadian Studio Photography To 1942**

by Dr. Midge Ayukawa

An exhibit curated by Grace Eiko Thomson is presently located on the third floor of the Royal British Columbia Museum in Victoria until May 1, 2005. The project was a collaborative effort between the Japanese Canadian National Museum and the Social Sciences and Humanities Research Council of Canada-Community University Research Alliance (SSHRC-CURA) Program in the Department of History in Art at the University of Victoria.

As explained in the display, "*Shashin* is a Japanese word

commonly used to denote 'photograph.' It is derived from the *kanji* or characters meaning '(to) reproduce' and 'true,' thus the actual meaning is the process of making a true reproduction, or a copy. Photography was introduced in Japan at about the same time as Western painting and the original use of the word '*shashin*' described emphasis in realism in both painting and photography."

Thomson explained that in 1942 when the Japanese Canadians were evicted from the west coast, they were allowed to take a very limited

amount of baggage so that family albums were left behind in care of the Custodian of Enemy Alien Property. However, the Custodian confiscated and sold everything at public auction and many precious photographs were lost forever. From the mid-1970s the Japanese Canadians began "gathering memories, stories, and archival materials to reconstruct their history." The goal of this exhibit was "to contribute to this effort by recognizing the pioneer work of the photographers."

Eighty photographs are in the

exhibit. They originated in the studios of Senjiro Hayashi, Kitamura, and Tokutaro Matsubuchi (Cumberland), Paul Louis (Tsunenojo) Okamura (New Westminster), and in the Vancouver area studios of Shokichi Akatsuka, Yataro Arikado, Columbia Studio (M. Toyama, Sam Yamada, apprentice), Empress Studio (J. Shingo Murakami), Fujiwara Photo Studio, Main Studio (M. Nakashima, Gunji Nakamachi, and Bungo Tonegawa). Arikado also worked in Steveston –some of the familiar Steveston scenes which have survived were taken by him. Jo Seko operated outside the urban area and had been appointed Canadian Press photographer during the 1939 Royal

Visit.

Sam Yamada had apprenticed at Columbia Studio and developed new techniques according to Tom Shoyama. In Toronto he was in great demand as a studio photographer of wedding parties. At least two of his photographs are in the exhibit. One is of the delegates to the JCCL convention in November 1939; another is an especially endearing photograph of Roy Kumano and some of the members of the Harmonica Band in a casual setting.

Fujiwara Studio has captured some logging camp scenes such as the one of three Japanese men cutting down a huge tree in 1915, and another of two horses pulling a load

of cedar bolts. Interestingly, this was posed with two children and three women dressed in their finery.

The photographs of Europeans, Chinese, Japanese, and Afro-Americans developed from the hundreds of glass negatives presently housed in the Cumberland Museum were especially impressive. (The story of the discovery, retrieval and preservation of these negatives is very interesting!)

I would urge everyone to visit the Royal British Columbia Museum to view this exhibit, since this work clearly shows that mere words cannot capture the essence of this vibrant society that was suddenly destroyed so inhumanely in 1942. ❁

Shuichi Kusaka: 1915-1947 by Stan Fukawa



Shuichi Kusaka. (Iwata Family photo, ca. 1945)

Shuichi Kusaka was born in Osaka, Japan, the only son of Kiyokata and Tsuya Kusaka. Kiyokata was a medical doctor and emigrated to Canada in 1920 to work in Steveston at the Japanese Fishermen's Benevolent Association Hospital. The family included two older sisters. The elder sister, Haruko, married Kin'ichi Iwata, a Vancouver businessman.

Shuichi attended Strathcona Elementary School in Vancouver and transferred to Vancouver Technical High School and then to Britannia

High School in 1931. His parents and a sister returned to Japan in 1932. Shuichi lived with his elder sister's family and enrolled at the University of British Columbia in 1933. He had a brilliant under-graduate record, achieving the highest grades in his graduating class in 1937, thus earning the Governor General's Medal.

After UBC, he went to the Massachusetts Institute of Technology where he obtained a Master of Science degree in 1938, under the supervision of J.R. Oppenheimer. He then went to Berkeley for his doctoral training, still under Oppenheimer's direction.

In 1939, he met Hideki Yukawa (later to become the first Japanese Nobel laureate in 1949) in Berkeley where the latter was passing through on his way home from France. Kusaka visited Japan in 1940 where he met Yukawa in Kyoto and was offered a position at the University of Osaka Physics Department.

Back at Berkeley, with Fellowships and two years as a Teaching Assistant, he obtained his Ph.D. in 1942. By this time Japan was at war with the U.S. and Canada. In 1942, he went to

Princeton University where he became a member at the Institute for Advanced Study, working alongside such luminaries as Albert Einstein and Robert Oppenheimer. An article titled "On the Theory of a Mixed Pseudoscalar and a Vector Meson Field" appeared in the June 1943 issue of the journal *PHYSICAL REVIEW* under the names of W. Pauli and S. Kusaka. [W. Pauli won the Nobel Prize in Physics in 1945.]

Anti-Japanese prejudice was quite strong throughout the Americas at this time and when he was hired to teach at Smith College in 1943 there were protests by the American Legion, unions, state employees, aldermen, and the public. One incident of tomato-throwing, at the former residence of someone who had received Kusaka as a guest, resulted in broken windows and soiled furniture.

He was defended by the President of Smith College and the Director of the Princeton Institute for Advanced Study who explained that Kusaka posed no threat as he had been cleared by the FBI, the state department, and the federal agency

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for Immigration. The need for trained personnel was great and almost all colleges and universities in the U.S. had instructors of Japanese descent in programs which were related to the war effort—either in technical or language-related programs. He taught at Smith from 1943 to 1945.

He went into active service in the U.S. Army Air Force in 1945 and became a naturalized U.S. Citizen in 1946. Although he was important to the Army as a teacher, he was released from military service in 1946 in response to representations from the Princeton Institute of Advanced Study. He was badly needed as there were not enough who could teach nuclear physics to advanced theoretical students and Army officers.

In recognition of his outstanding abilities, he was awarded both the Guggenheim and Jewett Fellowships—two of the most prestigious post-doctoral awards in the United States in 1946. The Guggenheim is still in existence and is awarded for a six to twelve month term and grants the Fellow a block of free time in which to work creatively.

In the spring of 1947, he was promoted to Assistant Professor at Princeton. He would have been promoted to Associate Professor due to the offer of such a position at New York University but this was deferred as he was expected to leave in a year to take up his Guggenheim Fellowship. In his evaluation as a scholar, the Physics Department at Princeton noted that Prof. Pauli who was at the Institute for Advanced Study in 1946 said that no one was more able in the U.S. in the interpretation of cosmic ray transformations and in related physics of high-energy phenomena. Professors Wentzel and Oppenheimer also highly recommended Kusaka's work.

He taught during the summer term at Princeton in July and August of 1947. After the term ended, there was a get-together at his apartment on Saturday, August 30, 1947. The next day, Sunday, August 31, he and his friends went to the seaside at Beach Haven, New Jersey. He was with a party who decided to swim out from the beach to a sand bar. Arriving at the sand bar, the other members of the group looked back to see Kusaka struggling. They rescued him and attempted artificial respiration, but were not successful in reviving him. He had drowned tragically in a swimming mishap.

His funeral service was held on Wednesday, September 10, at the Princeton University Chapel. Attending were his sister and her husband, Haruko and Kin'ichi Iwata of Salmon Arm, British Columbia and Rev. Kosaburo Shimizu of the United Church of Canada, residing in Toronto. Kusaka was buried in Princeton. Following the wishes of the family, his life savings were turned over to Princeton University to become part of the Memorial Fund which was created in his name. Mrs. Iwata also presented a collection of sixty volumes in theoretical physics in her brother's memory.

His colleague and best friend wrote of the respect and admiration in which Kusaka was held by fellow physicists and said, "So very few men of his age have accomplished so much. His death is a great loss not only to [those]...close to him, but also ...to the entire world of science."

The Committee of sponsors which raised the money for the Shuichi Kusaka Memorial Fund included from the Princeton Physics Dept—the Chair and two professors; from the Princeton Institute for Advanced Study— Director Robert Oppenheimer; Emeritus Director Frank Aydelotte, and Emeritus Professor Albert Einstein. Mr. K.

Iwata represented Kusaka's family; and Rev. K. Shimizu represented the Japanese Canadian community. Donations included those from Japanese Canadians who were still living in the internment as they did not regain freedom of movement until 1949.

During the discussions of this committee, when the question of Kusaka's accomplishments was raised by those not familiar with the latest advances in nuclear physics, the Princeton Physics Dept. Head made it clear that he had accomplished a great deal.

The Physics Department citation says, "Throughout the inevitable difficulties of the war period Kusaka bore himself with dignity and restraint. Those who knew him never questioned his loyalty and shared his satisfaction when his army service enabled him to become a citizen."

"Although Kusaka had already made significant contributions to theoretical physics, it was obvious that he was just on the threshold of a distinguished scientific career. In his short time as member of the University Faculty he had shown himself a successful teacher, a master of theoretical physics, and an inspired and inspiring research worker in the field of cosmic rays. His premature death has cut short a career of great promise. As a physicist and as a man he will be sorely missed by his students and his colleagues." *Princeton Alumni Weekly, Dec. 12, 1947.*

The Kusaka Prize has been awarded annually to the top students in Physics at Princeton. It is still being presented now and its winners can be checked on the internet. The university is still accepting contributions to the Shuichi Kusaka Memorial Fund and those who are interested in supporting it should contact Victor Kusaka, a nephew of

Shuichi and a recently retired Vancouver school principal. Leave your name and number with the JCNM and he will contact you.

Shuichi Kusaka's remains were transferred from Princeton to the Vancouver suburb of Burnaby, to the Ocean View Cemetery in 1975 where he now rests close by the remains of his sister, Haruko Iwata and her husband Kin'ichi. A 92 year-old sister lives in the Vancouver area, as do many members of the Iwata family.

Since it is almost sixty years since his death, there are probably

not that many Canadian Nikkei who are familiar with the tragically short life of a brilliant scientist who seemed destined for greatness. However, his story may soon surface in Osaka, Japan, where he was born 90 years ago because the Osaka Science Museum has begun searching for materials about him as one of the first generation of top nuclear physicists born in that country. If his talents were so clearly recognized by Einstein, Oppenheimer and other Nobel Prize winning physicists at the world's most important centre for nuclear research in the 1940s, they

feel that their city would be remiss in not extending this recognition to a son of Osaka. ❀

This article was written with information generously provided by Shuichi's sister, Toyoko Kusaka, and his nephew, Victor Kusaka, as well as material collected by a group in Osaka including Mr. Takuji Doi and Mr. Ken'ichi Kato. The Osaka Science Museum website has material mostly in Japanese about Shuichi Kusaka—go to <http://www.sci-museum.kita.osaka.jp/~kato/kusaka>

The Chinese Canadian Historical Society (CCHS) is Formed

by Stan Fukawa

On January 22nd, the Chinese Canadian Historical Society of B.C. held a Research Fair in the Joyce Walley Centre of the Vancouver Museum. Over a dozen displays featured a myriad of projects that both individuals and groups presented to the people who dropped by to see what was happening. In the social justice area was the demand for Head Tax Refunds, featuring posters and newspaper articles reminding us that after the railroad was built, Chinese were discouraged, first by the head tax and later by the Chinese Exclusion Act. Related to this is a Museum project for Kamloops to build a facility to highlight the contributions of Chinese labourers to the building of the railroad.

Family history was the focus of the Chan family table, displaying the genealogy of the Reverends Chan—two brothers who played prominent roles in the Chinese Christian community. A Vancouver neighbourhood presented a history of the people who lived in the individual houses over the years. Pat Roy had a display of the editorial cartoons that appeared in the major newspapers in B.C., displaying past attitudes of the media to the Chinese. One table was

devoted to Chinese aviatrixes of World War II who toured Western countries to raise support for the Chinese Nationalists, another showed research on the Chinese indentured labourers in British Guyana. An archaeologist had a table top covered with Chinese bottles and ceramics unearthed in his digs in past Chinese neighbourhoods, and yet another showed books of various studies of Chinese laundries, including Vancouver.

The excitement was quite infectious as visitors and historians milled about exchanging information and learned more mainly about different aspects of the Chinese history of B.C.

The first public meetings of the Society took place on Nov. 5th-6th, 2004 at the Vancouver Public Library. The preparatory work had been done by the organizers from UBC's History Dept., the UBC Asian Library, the SFU Asian Program at the David Lam Centre, and the Association of Chinese Canadian Professionals.

The goal of the Society is "to bring out the untold history of ethnic Chinese within the history of British Columbia." An executive committee

was announced with President, Edgar Wickberg, retired UBC Professor in Chinese Modern History; Vice-President, Larry Wong, curator and historian for the Chinese Canadian Military Museum Society; Secretary, Haine Way, instructor in UBC's Faculty of Education after many years with Multiculturalism BC and the Canadian Human Rights Commission; Treasurer, Colleen McGuinness of the Vancouver Guangzhou Friendship Society and the Shanghai Alley History Project. At-large directors are Jan Walls of SFU's Asia-Canada Program and Henry Yu, a UBC Professor of Chinese Canadian history.

On the evening of the 5th, three visitors from the United States explained the Asian American Studies movement, which began over 30 years ago. The visitors were Him Mark Lai, founder of the Chinese Historical Society of America; Marjory Lee, Asian American Studies Librarian at UCLA; and Russell Leong, author and editor of the Amerasia Journal.

On Nov. 6th, there was a more practical bent to the presentations. Janet Tomkins of the Vancouver

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Public Library explained how to trace Family Histories using materials at the VPL and on-line. Gordon Mark showed how to present Family Histories using new media, such as Power Point and even easier formats. He discussed such things as security (using formats that enable you to prevent copying of material), how to add photos, creating family

charts using Lotus 123 or Excel, accessing the gigantic Mormon data bases, and how to use Babel Fish Translation software to translate from Chinese to English. Judy Maxwell presented the stories of Chinese Canadian war vets.

Their website is www.cchsbc.ca. I was so impressed I took out membership back in

November. The JCNM should sponsor a Japanese Canadian Historical Fair one day soon – there are enough researchers and projects and bringing them together would benefit participants and encourage the many on the sidelines who are on the verge of getting their stuff together. ✱

Japanese Canadian National Museum Report for Spring 2005

by Tim Savage

The Museum welcomed two new staff, Nicola Ogiwara as Museum Assistant, and Reiko Tagami as Assistant Archivist. The Museum also welcomed three UBC Archival Studies graduate students to our collaborative research centre.

At the Museum gallery, the exhibition “Reshaping Memory, Owning History: Through the Lens of Japanese Canadian Redress” is continuing. A large number of school visits to the exhibition have taken place this fall and winter, and more are planned. Internment survivor talks are provided that are very well received by the students. Special thanks to the survivors for sharing their experiences with younger generations.

“Leveling the Playing Field: Legacy of the Asahi Baseball Team” is scheduled to open at JCNM in 2005. The exhibition research and storylines have been completed and important donations of Asahi artifacts and photographs have been received by the Museum. We are seeking your help to complete the exhibition — any financial assistance for this Asahi show that will tour Canada would be greatly appreciated.

The Asahi Baseball Team 1914-1941 will be inducted into the B.C. Sports Hall of Fame and Museum at a banquet and ceremony in Vancouver on April 28, 2005. A reception will be held at the Hall of Fame on April 29 to honour the team

and celebrate the induction. Members of the community are encouraged to support the Asahi by attending. To reserve your place, please contact Sam Araki at the Hall of Fame, telephone 604-720-2459 or e-mail sam.araki@bcsportshalloffame.com.

The Museum is contributing to an exhibition, “The Rising Tide of War: Japanese Canadian Fishing Families and WWII” at the Gulf of Georgia Cannery National Historic Site in Steveston, opening in April 2005.

The virtual exhibit, “Our Mothers’ Patterns” on sewing and dressmaking in Japanese Canadian communities was completed by JCNM for the Virtual Museum of Canada. A launch event was hosted by the Museum on January 29, 2005. Thanks to everyone who contributed to the exhibit and the launch. The exhibit is accessible on-line in the Community Memories section of the Virtual Museum of Canada website: www.virtualmuseum.ca.

The Museum took part in Japan Expo at National Nikkei Heritage Centre on October 1st and 2nd. Many thanks are owed to volunteer coordinator Mary Matsuba for her role in organizing the event, and to the large group of dedicated demonstrators, volunteers, and donors who made it such a success.

This past fall and winter the Museum participated in Vancouver Opera’s program “Views of Japan,”

at JCNM with staff and members attending program panel discussions on Internment, Redress and the work of Joy Kogawa. The Museum has supported the research by Vancouver Opera for the production of “Naomi’s Road,” an opera for young audiences to tour schools across British Columbia in 2005.

The Acquisitions Committee met on October 30th to review a large number of donations offered from across Canada to the JCNM. Thanks to our generous donors and the committee for its dedicated work in 2004. The Museum is very pleased to accept artifacts and archives related to Japanese Canadian history and heritage.

The Museum thanks all community members who have participated in oral history interviews over the past several years. Among the interviewees were Jiro Kamiya, Utaye Shimasaki, Suichi Shiho, Meiko Kawasoe, Kaye Kaminishi, David Sulz, and Hozumi Tomita, as well as others. The Museum is grateful for the work and support of dedicated volunteer interviewers, Minnie Hattori and Miyoshi Tanaka, which enables us to continue the oral history program. If you would like more information, or wish to support the oral history program as an interviewer or participant, please contact the Museum.

The Lecture Series at JCNM continued in 2005 with industrial

archaeologist Bob Muckle on January 27 at the National Nikkei Heritage Centre in Burnaby. Mr. Muckle presented his research from an ongoing archaeological dig on Mount Seymour of Japanese Canadian logging camps, including the

discovery of an *ofuro* there.

JCNM is taking part in the planning sessions in preparation for the 13th Biennial Conference of Pan American Nikkei to be held in Vancouver on July 7, 8, and 9, 2005 with the theme 'health and heritage.'

Interested members of the community are urged to register early for a place at the conference by contacting the National Association of Japanese Canadians or the Greater Vancouver Japanese Canadian Citizens Association. ❀

Thomas Kunito Shoyama Receives Another Honour

by Dr. Midge Ayukawa

Our Japanese Canadian "Living Treasure", Tommy Shoyama, was honoured yet again on October 16, 2004 at the Fall Convocation of the University of Regina; this time in a innovative way. He received the degree Doctor of Laws Honoris Causa, via video.

As in the fable of Mohammed and the mountain, since Tom was unable to travel to Regina, the university came to him earlier with a video camera and all the personnel and regalia. The video was then aired at the convocation on a big screen and just as the honorary hood was draped over Tom as he sat in his family-room, Chancellor Arthur Wakabayashi intoned the words.

Dr. Ken Rasmussen, Professor of Administration, gave a brief resume of Tom's life –his birth in Kamloops eighty-eight years ago; his graduation from the University of British Columbia in 1938 with two degrees, a Bachelor of Commerce (Honours) and Bachelor of Arts in Economics; his subsequent years as a spokesman for the rights of Japanese Canadians while editor of the *New Canadian*; his service in the Canadian Army Intelligence Corps; and his close to twenty year career

with Tommy Douglas' CCF government in Saskatchewan. Tom was said to have been the architect of an "institutionalized cabinet" system that the Federal and other Provincial governments later adopted.

Tom was one of the "Saskatchewan Mafia", who moved to Ottawa in 1964. There, he rose to the pinnacle of the Public Service serving in Finance, Mines and Resources, Atomic Energy and the Privy Council. In the latter, he was special advisor to Pierre Trudeau on the constitution.

After retirement from the public service, he moved to Victoria and taught in the Department of Public Administration at the University of Victoria and also served on the MacDonald Commission on Economic Union.

This latest honorary degree has been added to a number of previous awards; such as Officer of the Order of Canada, the Trudeau Outstanding Public Service Award, the Vanier Medal, the Order of Sacred Treasure from Japan, and honorary degrees from the University of Windsor, University of British Columbia, and University of Victoria.



Thomas Kunito Shoyama. (JCNM photo, ca. 1940)

In the video, Tom spoke eloquently about how he was especially touched and honoured since he felt close to the Regina community where he had found a congenial haven after the wartime turmoil. Working with Tommy Douglas and the "visionaries and dreamers" around Douglas' government had been most meaningful and challenging.

Tom celebrated his *beiju* (88th birthday) in September 2004. His physical frailty has limited his travels and his contact with the general public, but he has retained his razor-sharp mind and continues to be an inspiration to those who have had the privilege of knowing him. ❀

In the News-Sampling the Archival Treasure Trove by Reiko Tagami

As I write, the town of Ocean Falls, BC, is for sale at an asking price of \$5 million US. Considered a ghost town since the provincial government shut down the pulp mill in the 1980s, Ocean Falls was home to a vibrant Japanese Canadian community prior to the Second World War. Here at

the Japanese Canadian National Museum, we are fortunate to hold some archival and reference materials relating to Ocean Falls' pre-war Japanese Canadian community.

In the preface to his 1995 publication, *Ocean Falls Recollection: A Story of the Town*

Where I Was Born, Roy K. Nakagawa writes, "I felt the need to document the story of Ocean Falls because the life that existed there in the Japanese community prior to the evacuation was a significant and integral part of the Japanese

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Ocean Falls, B.C. (JCNM photo, 1930)

Canadian community that existed in British Columbia, prior to evacuation. Most of the Isseis have now passed away and have forever taken away their historical knowledge concerning life in Ocean Falls. It is especially important now because Ocean Falls, itself, has become a ghost town. The story must be documented.” Here is a look back at Ocean Falls, told through excerpts from Nakagawa’s writing, and illustrated with photographs from our collection.

“As the name Ocean Falls infers, the rainy season lasts the whole year and water is plentiful. The first sign of winter each fall was a white cap of snow that would appear on the mountain on the south side of the town and visible from our house. If the cold spell continued, the snowcap descended towards sea level and covered the townsite. Usually the snow turned to slush and remained on the ground for now more than a day or two.”

“The townsite where the workers lived was located on the north side of Cousins Inlet, interconnected to the mill, which was on the south side, by a bridge. The Japanese community was located in a segregated area at the western end of the townsite away from the white population. At the time of the evacuation, the Japanese community in Ocean Falls comprised about 65

families and 150 single men.”

“On the shores of Link Lake, there was a baseball diamond with a covered grandstand on the left field side. The shoreline of the lake was not too far beyond the back of the grandstand and extended along the right field side. Foul balls were regularly hit into the lake. Ten cents was paid for each ball that was retrieved and turned in.

The Japanese fielded a strong baseball team. ... John Nihei was one of the members on the Japanese team. Occasionally when a member from the Vancouver Asahi team happened to be in town, he would be recruited onto the Japanese team. In order to make up for the lack of power hitting, the Japanese were proficient at bunting and base running.

Hand signals were not necessary as they shouted instructions in Japanese.”

“The community hall was used for various functions, including concerts, movies, meetings and kendo. At the concerts, there were *shibais* complete with authentic Japanese costumes. ... Community organization meetings were also held at the hall. There were several organizations such as the *Jichi-kai*, a general community organization; *Seinen-kai*, young men’s organization; *Fujin-kai*, ladies’ auxiliary; *Fukei boshi kai*, parents organization; and the Nisei Club.

At the outbreak of the Second World War in Europe, the *Fujin-kai* worked in conjunction with the local Red Cross organization and was actively engaged in the knitting of socks and scarves for the armed forces.”

“After attending public school each day, we had to attend Japanese language school classes for about an hour. Mr. Suzuki was employed by the Japanese community as a full time instructor. Other teachers employed on a part time basis were Mrs. Tagiri, Mrs. Shimozawa, and Mrs. Kabayama. Mr. Ogawa, who lived at the back of the building, looked after the property.

During the summer months,



Japanese Women’s Association, Ocean Falls, B.C. (JCNM photo, 1937)

taiso which is a form of co-ordinated group exercise was held regularly early in the morning on the grounds

of the school. A recording was played on a portable record player that gave the instructions for the exercise

routing against a musical background.” ❁



Japanese community picnic, Ocean Falls, B.C. (JCNM photo, ca. 1930)

Asahi Exhibition Receives Gifts From Sponsors

On December 20th, 2004, the Asahi exhibition gained the support of two new sponsors from the larger community – G & F Financial Group, and Pacific Coach Lines, Ltd. Director Aubrey Searle and Vice-President, Sales and Service Jeff Shewfelt from G & F Financial Group presented a donation of \$5,000, and Ron Davis, Head of Charters and Groups from Pacific Coach Lines presented a \$2,500 donation to the Japanese Canadian National Museum for *Leveling the Playing Field: Legacy of the Asahi Baseball Team*. In addition to such strong corporate support, individual community members have made a number of generous gifts towards the exhibition. The JCNM would like to thank all the supporters for their generosity, and welcomes further donations to complete this exciting show to honour the legendary Asahi. As you may know, the Asahi team will be officially inducted into the B.C. Sports Hall of Fame this coming spring. The JCNM is happy to report that the exhibition research phase is complete and the exhibit design and production is progressing well in preparation for opening later this year.

❁



NNMHC directors with representatives of G & F Financial Group. From left: Dennis Shikaze; Jeff Shewfelt, VP Sales and Service, G & F Financial Group; Aubrey Searle, Director, G & F Financial Group; Elmer Morishita; Bob Nimi; Sam Yamamoto.



NNMHC directors with a representative of Pacific Coach Lines, Ltd. From left: Dennis Shikaze; Ron Davis, Charters and Groups, Pacific Coach Lines, Ltd.; Elmer Morishita; Bob Nimi; Sam Yamamoto.

Jan-Ken-Pon! Family Games Day

National Nikkei Heritage Centre, Saturday, March 19, 10:00 AM - 2:00 PM

The Japanese Canadian National Museum presents Jan-Ken-Pon! Family Games Day on Saturday, March 19, 2005. Join us and try your hand at old-fashioned relay races, or traditional Japanese games and toys. Choose to run around and burn off some of that Spring Break energy, or spend some quiet time learning Japanese games such as Go and Karuta. Highlights will include a Jan-Ken-Pon (rock-paper-scissors) tournament, sports day races, and craft activities. Not to mention prizes, prizes, and more prizes! Mark your calendars now! For children aged 4-12, accompanied by a parent. Participants must register. Registration fee, including lunch: children \$10, parents \$5. Call 604-777-7000 to register or for more information.

Japanese Canadian National Museum Lecture Series

(For information: 604-777-7000 ext. 111.)

Nikkei Landscapes – Nikkei Design

National Nikkei Heritage Centre, Thursday, February 24, 7:00 PM

The JCNM Lecture Series presents Nikkei landscape architects Kelty McKinnon and Joseph Fry, who will speak about their own practice and others' work as design responses to Japanese Canadian influences in the landscape – from the conceptual to actual built projects. Among other projects, Fry has worked on the design of a Japanese Canadian memorial garden in Neys, Ontario, while McKinnon has taught in the Landscape Architecture program at UBC, with a studio course focusing on landscape design in the Downtown Eastside, including the Powell Street area. Admission by donation.

50th Anniversary of the Steveston Judo Club

National Nikkei Heritage Centre, Thursday, March 31, 7:00 PM

The JCNM Lecture Series presents a screening of the Steveston Judo Club's 50th Anniversary video. Afterwards, Alan Sakai will share his experiences helping to organize the Steveston Judo Club's 50th Anniversary celebrations and the process of compiling the 50th Anniversary book. Ken Kuramoto will describe putting the video together.

Twenty-seven Years With Japanese Immigrants in Amazonia

National Nikkei Heritage Centre, Thursday, April 13, 7:00 PM

Anne Uchida McVety will speak about her life as a missionary in the jungles of Brazil, where she spent 27 years of her life, from 1964 to 1991, ministering to the spiritual needs of many of the Nikkei immigrants in the Amazon valley. In 1991, she followed the "reverse migrants"—the Brazilian Nikkei who went to an industrialized Japan to seek more lucrative jobs in the factories, to assist them in their adjustment to the homeland of their parents and grandparents.

The list of new and renewing members of the National Nikkei Museum & Heritage Centre from October 31, 2004 to January 31, 2005

Mrs. Kikue Akitaya	Mrs. Patricia H. Jette	Ms. Rosalind Nishi
Ms. Makiko Asano	Mr. & Mrs. Michael & Frances Johnson	Mr. Yutaka Ed Ogawa
Dr. Michiko Ayukawa	Mrs. Tomiko Jowett	Ms. Lorene Oikawa & Mrs. Mae Oikawa
Ms. Sara D. Buechner	Mr. & Mrs. Gordon & Kyoko Kadota	Mrs. Marge Oike
Mr. & Mrs. William & Amy Chang	Mr. & Mrs. Frank & Naomi Kamiya	Mr. & Mrs. Hitoshi & Setsuko Okabe
Mr. & Mrs. Maurice & Tamako Copithorne	Mr. Jiro Kamiya	Ms. Patricia Roy
Mr. Hamish Cumming & Ms. Emiko Ando	Mr. & Mrs. Paul Kariya	Mr. & Mrs. Bjorn & Vivian Rygnestad
Mr. David Fujiwara	Mrs. Yoshi Katagiri	Mr. & Mrs. Bunji & Marilyn Sakiyama
Mr. & Mrs. William & Doris Girard	Mr. & Mrs. Tosh & Mary Kitagawa	Mr. & Mrs. Noboru & Elizabeth Sakiyama
Mr. Kiyo Goto	Mrs. Kim Kobrle	Mr. & Mrs. Kenji & Tsuru Shibata
Mrs. Susan H. Gratton	Mrs. Chiyoko Kubo	Mrs. Emiko Amy Shikaze
Mr. & Mrs. Shoji & Fumi Hamagami	Mr. Jeff Kusaka	Ms. Janet Shimizu
Ms. Aiko M. Hamakawa	Mrs. Margaret Lyons	Mr. & Mrs. Howard & Jane Shimokura
Ms. Taeko D. Hamakawa	Mr. & Mrs. Ron & Marion MacQueen	Dr. & Mrs. Kazumi J. & Yurika K. Shintani
Mr. & Mrs. Ken Hasebe & Erika Hasebe-Ludt	Mr. & Mrs. Don & Connie Mayede	Mrs. Mary Takayasu
Ms. Eileen Hirota	Ms. Joan Miki	Dr. & Mrs. Jim H. Tanaka
Mr. & Mrs. Roy & Kathryn Honda	Mr. & Mrs. Richard & Nancy Minato	Mr. & Mrs. Sidney & Marie Teraguchi
Ms. Marie Hori	Mrs. Ritz Misumi	Dr. Gerald Thomson
Dr. & Mrs. Akira & Hamako Horii	Mrs. Fusa Murata	Ms. Mariko Watanabe
Ms. Beverley Inouye	Mr. & Mrs. Dan & Rury Nakagawa	Dr. Michael C. Wilson & Ms. Ineke Dijks
Mr. & Mrs. S. H. Inouye	Mrs. Peggy Nakano	Ms. Shirley Witherow
Ms. Wakako Ishikawa	Mr. Hiro Nakashima	Mr. & Mrs. David & Beverley Yamaura
Mrs. Mieko Iwaki	Mr. & Mrs. Brian & Hitomi Nasu	Mr. Mitsuo Yesaki
Mr. & Mrs. Don & Kumiko Iwanaka	Mr. & Mrs. Yukio & Roberta Nasu	Mr. Carl Yokota
Mr. & Mrs. Kunihiko & Sumiko Iwashita		