



# Nikkei Images

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## New Museum Director-Curator: Beth Carter by Miko Hoffman

The National Nikkei Museum & Heritage Centre is thrilled to announce the appointment of our new Director-Curator, Beth Carter. Beth was previously Curator of Indigenous Studies with the Glenbow Museum in Calgary, Alberta, for over 20 years, where she focused on community involvement and collaboration. She has a Bachelor of Arts from the University of British Columbia and a Masters in Social Anthropology from the University of Cambridge in England. Beth worked extensively with the Blackfoot community as the Project Coordinator for the *Nitsitapiisinni: Our Way of Life* gallery and was part of the curatorial team for *Head to Toe: Personal Adornment around the World* and *Honouring Tradition: Reframing Native Art*. She has also worked with immigrants from Southeast Asia to share their experiences in *Seven Stories*, part of the *Voices of Southeast Asia* exhibit. She coordinated the development of *Many Faces, Many Paths: Art of Asia*, a permanent exhibit of monumental sculpture from across Asia, and oversaw related programs featuring Hindu and Buddhist community members and religious teachers. Beth was also the co-chair of Glenbow's Asian Community Advisory Council. She has travelled extensively in Asia and has studied Asian art and history both in university and independently.

Beth will begin work here on a very part-time basis in May-June and



Beth Carter, the new Director-Curator of the Japanese Canadian National Museum. (Photo courtesy of Glenbow Museum)

will be full-time as of July 2009. We help expand the Museum's programs look forward to working with Beth to and outreach activities. ☼

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## Report from Beth Carter

I am truly honoured to be the new Director-Curator for the Japanese Canadian National Museum. After many years away from Vancouver, I am happy to return to the city where I grew up. Over the last 20-plus years, I have worked as a Curator of Indigenous Cultures at the Glenbow Museum in Calgary. My curatorial career has focused on the use of interdisciplinary collections and collaborative community initiatives, primarily on First Nations and Asian topics. I was blessed to work with many wonderful indigenous and Asian community members, and was the curator responsible for the collections and programs in the permanent Asian gallery at the Glenbow, which deals primarily with sacred Hindu and Buddhist art from many regions. I am now eager to add to my knowledge of Japanese Canadian history and culture, and look forward to facilitating the important work being done by the JCNM.

Watch out for lots of activity to be happening at the JCNM in the near future. With the help of our energetic summer students, gratefully funded through Canada

Summer Jobs and the Young Canada Works programs, we are doing a major cleanup of our workspaces, reworking our collections storage areas and catching up on a backlog of collections processing. If you have inquired about donating an item to the museum, I would kindly ask your patience for a bit longer. We will be ready to accept new donations again at the end of the summer.

Once the dust settles, we will also be starting some long term planning. My goal will be to create a new five-year plan by the end of the year. Museum staff will be asking for guidance, input and ideas from a wide range of community members - watch future issues of the **NIKKEI IMAGES** for opportunities to participate. There is already a great deal of discussion around the national scope of the museum, and a future permanent exhibit in a museum expansion. The JCNM wants to communicate inspiring experiences relating to the history of Japanese Canadians and their ongoing contributions. I look forward to working closely with the Nikkei community to achieve that goal. ☀

## A Review of *Obachan's Garden*

by Rhys Davies

### *Obachan's Garden*

"How do we learn about things that have happened before us? And what about memories, what people remember? Are these memories always real? And what about what we dream, or wish for? Can these become real one day?"

Linda Ohama asks these questions at the beginning of her film, *Obachan's Garden*, released in 2001, and now available on DVD. The

questions arise naturally through the story she tells in the film, the story of her grandmother, Asayo Murakami.

The film starts in Onomichi, Hiroshima prefecture, on September 1, 1923, the date of the Great Kanto earthquake that destroyed most of Yokohama and Tokyo. Twenty-five year old Asayo's story of her fear for her husband, who was in Tokyo at the time, her relief at finding that he survived, and his return to her, are told simply and engagingly through dramatic re-enactment, archival still



Cassette cover of the Japanese version of "Obachan's Garden". (JCNM photo, 2009)

photographs, newsreel and stock footage. In a matter of fact we are told of how Asayo's husband then returned to Tokyo without her, to live and work in the Imperial Palace. He took their two daughters, Fumiko and Chieko, with him. Asayo consoles herself with the knowledge that "they are near the Emperor now so they are fine." She repeats that, mantra-like, throughout the next seventy-five years.

We are then taken to the present (1998) and it is Asayo's hundredth birthday, in the nursing home in Calgary that she has lived in since age 97. But she decides to pass on the party, to the disappointment of her large family. The movie picks up where it left off, with Asayo's emigration to Canada as a 'picture bride' to a Mr. Murakami in Steveston. But Asayo takes one look at her new husband and decides that he just won't do, and spends the next three years working to repay him the cost of her ticket to Canada - \$250.00.

She eventually gets married again, with the assistance of a matchmaker, to another man named Murakami, a widower with two children, a boat-builder in Steveston. Together, they have eight children, and we meet several of them in the movie. We see the house they lived in, and Asayo's life from the 1930s is recounted through stories told by her children, still photos, dramatic re-enactments showing Asayo, her husband, and their friends, and home movies from the fifties and sixties.

Asayo is a particularly gifted gardener, and rather than growing vegetables, she grows beautiful flowers. The film gets its title from the family's re-creation of her garden at the Murakami House at the Murakami Visitor Centre in Steveston, as part of their celebration of her centenary.

We follow Asayo and her family through the outbreak of the Pacific War in 1941 and the expulsion from the Lower Mainland; their time in Manitoba on sugar beet farms, and their settling in Southern Alberta to farm potatoes. We see Asayo's reaction to the news of the destruction of Hiroshima, as Linda Ohama imagines it. Then the postwar years unfold, with trips back to Japan to visit relatives, and a full life in Canada, where she is a very talented dancer. Finally, the secret that she had kept to herself through the years is revealed. She shares with her Canadian family the story of her family in Onomichi, and her daughter and granddaughter (and great-granddaughter) set out to find out what they can about the two daughters she left behind. At this point the story becomes quite intense, and it could easily have degenerated into sentimentality. But it doesn't. Linda Ohama tells it with sensitivity and dignity. The outcome of the story is very powerful and moving.

I don't usually watch docu-

mentaries, but I'm glad to have seen Obachan's Garden. I don't know that Ms. Ohama would call it a documentary anyway, it is probably more of a 'docudrama'. Ms. Ohama, who is an accomplished visual artist and filmmaker, skillfully blends archival and stock footage, home movies, re-enactments of the earlier days, still photos and interviews with Asayo, with her mother, and several others. Her skill shows in the way that, for instance, the interviews fit in nicely with the other material - this is not a parade of 'talking heads' the way some documentaries can be. On top of the technical skill shown in the film, it speaks to our hearts. It deals with themes that you find in some of the better feature films of recent years - such as Mike Leigh's 'Secrets and Lies', which covers the same territory. For me, the fact that Asayo came from Onomichi was particularly poignant, since that is the home of the elderly couple in Ozu's masterpiece, "Tokyo Story". The caring and love that infuses the Murakami family contrasts warmly with the emptiness of Ozu's fictional Hirayama family. Obachan's Garden is a generous film, sharing a powerful story unfolded against the backdrop of the last century's most cataclysmic events, with which we can all connect.

The film doesn't answer the questions that it poses at the start, about memories, dreams, the truth. Rather, in an understated yet compelling telling of Asayo Murakami's story, the filmmaker approaches the questions from several points of view and leaves us with the wisdom that we must each find our own answers. ♦

(Obachan's Garden, 2001, National Film Board of Canada, 94 minutes, English and Japanese with English subtitles.)



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# Ucluelet Fishermen's Coop Constitution (*Yuukuretto*

## *Gyogyo Kaisha Kiyaku*) translated by Stan Fukawa

From a copy owned by Ted Nishi, formerly book-keeper for U.F.C. which was incorporated in Sept. 1926

1941 September

Ucluelet Fishermen's Co-operative  
Ucluelet Fishing Company Ltd.

### Article 1. The Name

The name of this Co-operative shall be the Ucluelet Fishermen's Cooperative.

### Article 2. Organization

The Ucluelet Fishing Company Ltd. shall be organized of its shareholders.

### Article 3. Aims

This Co-operative, while furthering conciliation and goodwill between Canadians and Japanese, shall protect the just interests and advance the welfare, of all its members.

### Article 4. Enterprise

This Co-operative shall manage the Ucluelet Fishing Co. as a subsidiary enterprise to buy and sell fresh fish for members and non-members.

### Article 5. Status

Membership in this Co-operative is limited to independent Nikkei fishermen with fishing licences issued by the Canadian government, permanently living in Ucluelet, B.C.\*

(\*Note: Licences to fish in the area for ethnic Japanese were limited to those who had permanent residence there.)

### Article 6. Rights of Co-operative Members

All members of the Co-operative have equal rights. However, should it become necessary to make choices in this area, then the decisions will be made logically by the criteria chosen (by the membership).

### Article 7. Obligations of Co-operative Members

Members of this Co-operative must, under all circumstances, sell their fresh fish to the company managed by the Co-operative within the prescribed time period. However, in circumstances noted in Article 48 below, this shall not apply.

### Article 8. Officers and their number

This Co-operative shall put in place the following officers...

President ( <i>kumiai-cho</i> )	one person,
Vice-President ( <i>fuku kumiai-cho</i> )	one person,
Treasurer ( <i>kaikai</i> )	one person,
Auditors ( <i>kensa yaku</i> )	four persons,
Standing Committee ( <i>jochi iin</i> )	five persons

However, these numbers may vary by year.

### Article 9. Officers' Terms of Office

Officers' Terms are one full year. However, they may be re-elected.

### Article 10. Officers' Duties and Limits of Authority

- i. President: The Co-operative President shall direct and oversee all things concerning the Co-operative and the Company.
- ii. Vice-President: The Vice-President shall assist the President and in the President's absence, shall act in his place, directing and overseeing all things concerning

- the Co-operative and the Company.
- iii. Treasurer: The Treasurer shall, under the direction of the President or Vice-President, take custody of all funds and handle all the income and expenditures. In issuing cheques, the authorized signatories shall be the President and the Treasurer.
- iv. Auditors: The Auditors shall inspect the account books and documents of the Co-operative and the Company and report at the regular monthly meetings of the executive officers. However, the times of the inspections shall be determined by the President and the Auditors.
- v. Standing Committee When members of the Standing Committee are in attendance at Executive Committee meetings, they shall have rights to speak and to vote equal to those of the others on the Executive Committee.

#### Article 11. Election of Officers

Voting for the executive will be done on unmarked ballots at a regular general meeting. However, the election of the officers will be done utilizing the Councillor system, wherein the meeting selects the Councillors and the Councillors, among them-selves, select the officers.

#### Article 12. Replacement of Officers

Should there be a loss of an officer, the candidate who obtained the next highest number of votes shall replace him. Should an officer go to Japan, then the next highest vote-getter shall replace him.

#### Article 13. Annual General Meeting

This Co-operative shall hold its Annual General Meeting each year after the end of the fishing season. This meeting shall include reports on Co-op business, financial reports for the Company, deliberations and research and decisions regarding all things contributing to the development of the Co-op and the Company. Notice of the General Meeting shall be sent one week in advance of the meeting.

#### Article 14. Extraordinary General Meetings

Extraordinary General Meetings may be held in case of emergencies regarding the administration of the Co-op or the Company where the officers meet and decide it to be necessary. A written notice including the Agenda items shall be sent to the membership two weeks before the meeting date.

#### Article 15. Regular Executive Meetings

The officers of this Co-operative shall hold regular monthly Executive Meetings and report on the business of the Co-op and the administration of the Company. They shall deliberate on and study all things contributing to the development of the Co-op and the Company.

#### Article 16. Extraordinary Executive Meetings.

When the President or officers, in the event of an emergency regarding the administration of the Co-op or Company, recognize that an extraordinary Executive Meeting of the officers is necessary, then it may be held.

#### Article 17. The Chairman

The President shall chair the meetings.

#### Article 18. Revising the Constitution

The Constitution of this Co-operative can only be changed at a general meeting where there is a turn-out of two-thirds of the membership.

#### Article 19. Compensation to Officers

Compensation to the Co-operative's officers shall be as follows:

President -	\$200.
Vice-President -	\$150.
Treasurer -	\$150.
Auditors -	\$75. each

Standing Committee Members shall receive no monetary compensation.

These amounts shall be determined annually at the General Meeting and may change.

#### Article 20. Decisions at Executive Meetings

A quorum of 50% plus one of the officers is required for valid decisions by the officers.

#### Article 21. Fishing Season

This Co-operative defines the Fishing Season as that period when the Scow is in operation.

#### Article 22. Appraisal of Assets

The valuation of the assets of the Co-operative and the Company shall be determined at the General Meeting.

#### Article 23. Robbery and Disaster

Should the monies held by the treasurer in custody be lost due to robbery or disaster, the treasurer shall not be held responsible.

#### Article 24. Assistance provisions in the event of licence reductions

##### Para. 1 In the case of Officers:

Because, ordinarily, officers do their utmost for the sake of this Co-operative and for their efforts, gain the enmity of some white people, which may unavoidably result in having their licences revoked, treatment of officers in these cases shall be special in comparison to assistance to ordinary members.

##### Para. 2 In the case of Co-operative Members:

Those who come to the Scow to work in the year in which their licences were revoked shall be paid Assistance. The amount of the Assistance and the case of those who do not come to the Scow to work shall be decided at the General Meeting and according to the conditions that exist in that year. Should, due to misfortune, licences be revoked again in a subsequent year, persons who lose their licences in that year shall be given priority over those who lost them earlier and shall be compensated at a higher level than their predecessors or than regular Scow workers.

#### Article 25. Breaches of the Constitution

In the case of persons who have breached the Constitution, the Assistance provisions in Article 24 shall not apply.

#### Article 26. (untitled)

When a Co-operative member dies or is taken ill (whether in or out of the fishing season) and gives up the right to his fishing licence, then a gift of one hundred dollars to express sympathy or "get-well" wishes shall be sent.

#### Article 27. Monetary Assistance in Emergency

Should a Co-operative member formally request assistance in the form of a loan due to his own illness or of someone in his family, or a fire, or damage to his boat or engine, the Executive, after deliberation may lend him up to two hundred dollars for a period of one year, without interest. Should he be unable to repay the loan within the year, then bank interest charges shall be added after the initial year.

#### Article 28. Regular Loans

When Co-operative members formally request a loan, they may receive up to two hundred dol-

lars for a period of two years at the bank interest rate. However, for a period of one year after the date for repayment, they may not receive further regular loans.

Further, in such cases, there is no need for a guarantor for loans up to one hundred dollars. For loans above one hundred dollars and up to two hundred dollars, one guarantor is required.

Should the borrower not be able to repay the loan by the due date, then the guarantor must bear the responsibility for the loan.

The guarantor must be a member of the Co-operative. During his term as a guarantor, neither the borrower nor the guarantor shall be able to borrow from the Co-operative or be able to serve as a guarantor for another loan.

#### Article 29. Get-Well Gifts in Case of Illness

When due to misfortune, a Co-operative member suffers injury or illness, a Get-Well gift of money or some article shall be given. This shall be left completely to the discretion of the officers.

#### Article 30. Decisions Regarding Money

Executive officers should limit their activities to carrying out Co-op business and dealing with financial matters necessary for administration of the Company. Before they accept personal loans which have the possibility of bringing trouble to the Co-operative, they must obtain approval at an Officers' meeting.

#### Article 31. Appreciation of Officers

Every year, to demonstrate appreciation to the Officers, a vote shall be taken as to the not insignificant gifts to be presented to them, the amounts to be expended to be voted on at the General Meeting.

#### Article 32. Rescue in Times of Distress

- Para. 1        Should a Co-operative member be in danger of distress at sea, or in actual distress, the Co-operative shall do its utmost to assist, whether by sending out rescue boats or search craft.
- Para. 2        The distressed or rescued person must immediately report in detail the conditions prior to and after the incident, to the Co-operative officer of that Bay. The Co-operative officer shall immediately relay the report to the Co-operative President.
- Para. 3        For the member who rescued the distressed person, with consideration for the circumstances, the officers meeting shall deal expediently with the case and award him the average catch of that day. Two-thirds of this shall be borne by the Co-operative and one-third by the distressed person.
- Para. 4        Should a Co-operative member rescue someone other than a fellow member, this should also be reported to the Co-operative, whereupon the officers will consider an expedient response.
- Para. 5        Should a Co-operative member rescue someone outside the Co-op but it is a fisherman with whom he has a close relationship, then the provisions in Article 32, Para. 3 above shall be deemed to be appropriate.
- Para. 6        Should a Co-operative member incur damage or other loss from a member or non-member and he does not know the name of that other party, if he reports this to the Co-operative, then the utmost efforts will be made by the Co-operative on his behalf.
- Para. 7        Should a Co-operative member suffer a loss due to a fellow Co-op member or other party, officers will thoroughly study the matter and the Co-operative shall assist by paying half the cost.



- Para. 8. Should a Co-operative member be involved in an accident with a non-member and the other party makes demands for the loss, only when the officers study the situation and find it a just settlement shall the Co-operative pay half the damage to the boat in assistance.
- Para. 9. When a loss situation is created between two Co-operative members, then after officers study the matter fully, the Co-operative shall assist by paying half the cost, and the other party will be made to pay the other half.
- Para. 10. In the case of a collision, both vessels shall stop, they shall check the extent of damage to the other party and whether or not they are able to navigate freely, and take any emergency measures.

Article 33. Navigation Lights

When navigating at sea, easily visible side lights and aft lights shall always be lit. In the event of non-compliance, then the provisions of this Co-operative with regard to rescue shall not apply.

Article 34. New Members

When applications are made to join the Co-operative, the applicants must fit the requirements in Article 5 above. If on deliberation at an Officers' meeting, it is recognized that there are no impediments, then they may join at any time.

Article 35. New Members Share Purchases

The face value of Shares required of New Members is seven hundred dollars. Payment shall be made according to Article 40 on the method of payment for share purchasers.

Article 36. The Rights of New Members

New members shall have the rights of all other members and be equal to them.

Article 37. The Obligations of New Members

New members must observe the Co-operative's Constitution in its entirety and act in unison with other members.

Article 38. Transferring Licences and Shares

Before a member transfers either a licence or shares from his ownership to another, he must discuss this in advance with officers of this Co-operative and obtain the approval of the Co-operative. Otherwise the transfer cannot occur.

Article 39. *(untitled) I don't understand this one.*

The licence transferee or recipient must obtain proof that the transferor has received from the Co-operative the entire amount of his refund (buy-back).

Article 40. The Licence Transferee's method of Paying for Shares

The Licence transferee shall complete payment for his shares within three years, paying one-third of the amount annually for each of the three years. He must have three guarantors and shall be charged bank interest rates.

Article 41. Payment of the \$200 Deposit

New members and Licence transferees shall at the time of their becoming members or receiving licence transfers pay to the Co-operative the sum of two hundred dollars as part of their shares.

Article 42. Buy-back of shares

Para. 1. When a father transfers or bequeaths his licence to his son, it shall be assumed that his shares are also bequeathed.

Para. 2. When a member transfers his shares, normally, he will receive two hundred dollars of the buy-back immediately. The rest will follow the payments by the licence transferee. However, with regard to the remainder outstanding, bank interest rates



will apply.

Para. 3. When there are compassionate grounds, and the Co-operative wishes to be a good corporate citizen, then the immediate buy-back shall be half of a member's shares. The directors shall make appropriate provisions with regard to the remainder of the buy-back.

Para. 4. Should the officers, in consideration of the Company's economic position, determine that it is possible to make full payment, should they wish to be a good corporate citizen, then they may buy-back all of a member's shares.

Para. 5. When the transferor requests the full payment at one time for his shares, should the transferee consent to paying the full amount by the General Meeting of the year following the transfer, then, at the Executive Meeting, taking into account the business and financial conditions, the officers may take appropriate measures to allow this.

#### Article 43. Valuation of the Shares

The value of the shares shall be decided at the end of the year or of the month, using as guideposts the assets and liabilities in the balance sheets.

#### Article 44. Cases involving Disposition of Shares during the Fishing Season

In the case of someone either going out of the fishing business or dying between one Regular (Annual) General Meeting and the next, the valuation of the shares for the purpose of buy-back shall be based on the valuation at the previous Regular General Meeting less ten per cent. This will be adjusted broken down per month and calculated per person in the intervening period using the monthly balance sheets.

#### Article 45. Changing Occupations During the Fishing Season

When a Co-operative member changes occupations, he shall pay from the month that he leaves the village (and in addition to his per person expenditures) the sum of fifty dollars per month.

#### Article 46. Travel Expenses and Per Diem Payments outside the Fishing Season

When a Co-operative member, outside the fishing season, travels on business for the Co-operative or the Company, on top of the actual travel expenses, he shall be paid a per diem of five dollars a day for other expenses.

#### Article 47. Travel Expenses and Per Diem Payments during the Fishing Season

When a Co-operative member, during the fishing season, travels on business for the Co-operative or the Company, on top of actual travel expenses, he shall for the time he is away, be paid 80% of the average of the catches of the three top fishermen, less the cost of gas and oil, plus two dollars a day for social expenses. The Manager will be reimbursed for his actual travel expenses plus two dollars a day.

#### Article 48. (untitled)

If, for unavoidable reasons, a meeting extends into the following day and the officers are unable to go out to fish, then each officer shall be paid the average catch of that day.

#### Article 49. Fishing in Other Areas

When a Co-operative member goes fishing in other areas, he shall as a basic rule always within three days of his departure, inform the Co-operative of the fishing situation there. For this he shall be allowed expenses of up to four dollars a day.

#### Article 50. The Personal Use of company Boats

With regard to the personal use of Company-owned carrier boats, it is necessary to seriously consider such things as the company schedule, the nature of the requests, and the expeditious han-

dling of the matter as basic principles. The responsibility shall be left to the officers to decide. However, no matter what measures are taken by the officers, those who apply for the use of the boats should take care not to misunderstand these measures but have faith in them.

**Article 51. The Personal Use of the Messenger Boat**

When a Co-operative member's boat is out of order and he cannot use it to go fishing, he may use the messenger boat at any time. If there are no new breakdowns then he may use it as long as he wishes.

Para. 1 If during the first three days of use, another Co-operative member's boat breaks down, after the three days, the boat must be passed to the second boat owner. In this case, if there is no third boat break-down, the first two owners of out-of-order boats may alternate three-day load periods.

Para. 2 Should a third member suffer a break-down, the second member shall relinquish the boat to him after his three-day term is up. In this situation, the three boat owners with break-downs shall take turns among themselves of three days at a time.

Para. 3 Subsequently, should another member have a break-down after the previous members have had more than three-days' use, then it shall be passed on immediately to this new person. Where two of them use the boat at the same time, then the period of use becomes six days.

**Article 52. The Tariff for the Use of the Messenger Boat**

From the total catch during the rental period, minus gas and oil, the rental will be fifteen per cent of the remainder.

**Article 53. Responsibility for damage to the messenger boat.**

If during the use of the messenger boat there is damage or other loss due to the lack of care on the part of the user, the user shall pay for half the damages.

**Article 54. (untitled)**

Co-operative members who leave the village before the end of the Fishing Season shall be considered the same as those who remain, and depending on the final settlement of accounts, shall share in the resulting losses or profits.

**Article 55. Profits and Losses, Equally**

As a result of the report of the final settlement of accounts, the losses or profits will be equally divided.

**Article 56. Service Awards**

From the total catch during the rental period, minus gas and oil, the rental will be If it is recognized that an employee in his behaviour is opposing the will of officers, then whatever the personal relationships involved, following a decision in an Executive Meeting, he should be dismissed. For those who have served the Co-operative or Company well, those who are departing from this area shall have their awards presented to them.

**Article 57. Farewell Gifts**

Co-operative members who are returning to Japan because of illness shall be presented with a farewell gift of twenty-five dollars.

**Article 58. Special Commendations**

For those Co-operative members who have saved lives or faced dangers or made contributions to society, and done other praiseworthy things, then the Co-operative shall award prizes to them.

#### Article 59. Penalties

Co-operative members should always uphold Co-operative and Company rules, and never leak Co-operative and Company confidences. Should there be Co-operative members who transgress these principles or who dishonour the Co-operative or disrupt its order through their actions, then there should be deliberation and appropriate punishments or sanctions should be carried out.

#### Article 60. Penalties Against Employees

If it is recognized that an employee in his behaviour is opposing the will of officers, then whatever the personal relationships involved, following a decision in an Executive Meeting, he should be dismissed. ●

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## National Association of Japanese Canadians

### Endowment Fund Recipients

WINNIPEG, MB. May 27, 2009. The National Executive Board of the NAJC is pleased to announce the following recipients of the Endowment Fund for the Spring 2009 term:

#### Sports, Education, Arts Development (SEAD)

**Alison Reiko Loader** (Quebec) requested assistance to study at a two week workshop in Animation Studies in July, 2009 in Oregon. Granted: \$1,500.

**Keiko Marumo** (Edmonton) requested assistance to enhance her training in kendo to prepare for the International Kendo Tournament in Brazil. Granted: \$1,000.

**Zen Nakamura** (Montreal) requested assistance to hold an exhibit in the Gendai Gallery in the Toronto JCCC regarding a house building project of a Japanese Canadian family. Granted: \$1,000.

#### Cultural Development (CD)

**Ayame-Kai Dance Group** (Toronto) requested assistance for the group's 25<sup>th</sup> Anniversary Concert to be held in November, 2009. Granted: \$3,000.

**Brendan Uegama** (Delta) requested assistance to make a film "Henry's Glasses". Granted: \$3,000.

**Calgary Japanese Community Association** (Calgary) requested assistance for the cost of information gathering for a History Preservation Project. Granted: \$2,000.

**Powell Street Festival** (Vancouver) received assistance with professional artist's fees for the 33<sup>rd</sup> Annual Powell Street festival. Granted: \$3,000.

**Yayoi Theatre Movement Society** (Vancouver) requested assistance for a multi-media dance performance, "Identity", based on the life of Roy Kiyooka. Granted: \$1,500. ●

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## Report from the Executive Director by Miko Hoffman

#### Report on 2009 Annual General Meeting

On a sunny Sunday, May 24, the NNMHC membership had its Annual General Meeting, at which the 2008 board was re-elected and three new directors were elected. As President Craig Natsuhara mentioned in his report, we are confident that the three new directors will contribute their own specialties, specifically Justin Ault in the areas of marketing and interests of the *yonsei* generation, Gordon Goto in the area of construction engineering and Carrie Okano in the area of human resources. The President also spoke about our accomplishments in the past year and thanked the board of directors, volunteers and staff; and spoke of the exciting goals we are working

toward in the near future, especially with the arrival of new Director-Curator, Beth Carter.

#### Report on 2009 Open House

Our Open House was a fun-filled weekend, featuring guided tours, martial arts demonstrations, tea ceremonies, entertainment, Museum displays and activities, and much more! We thank all of the community members who came by to say hello and took part in the festivities, and to everyone who participated. Special thanks to the performers who donated their time (Toshio & Nobu, Harry Aoki's First Friday Forum & Coffee, Chibi Taiko), to Vancouver Urasenke, and to the NNMHC Volunteer

Auxiliary Committee for coordinating the refreshments for the entire Open House weekend. Many thanks to all of the volunteers who assisted us during the Open House: Kay Akada, Yasuyo Asahi, Jianlou Fan, Stan Fukawa, Minnie Hattori, Mitsuo Hayashi, Elaine Homma, Naoto & Mimi Horita, George Kimura, Tina Le, Amy Ly, Yumi Matsuda, Roberta Nasu, Simon Ng, Shoji Nishihata, Miki Sato, Monica Seo, Tom & Avalon Tagami, Dorris Tai, Nami Tokuyama, Amy Wang, Mio Yamada, Sam Yamamoto, Moe Yesaki.

### Report on Art Auction

We are pleased to report that we reached our goal of raising \$15,000 at our first ever silent art auction on May 2! The approximately 120 people in attendance enjoyed delicious refreshments (courtesy of Les Amis du Fromage, Coco Cake Cupcakes and Makoto Japanese Restaurant), wine donated by Select Wines, and entertainment by the fabulous jazz trio Room 335. More importantly, everyone thoroughly enjoyed themselves bidding on 85 artworks donated by 65 very generous and talented artists!

We cannot thank the participating artists enough for their support of our organization! Thank you: Keiko Ai, Douglas Beasley, Taiga Chiba, Raymond Chiu, Ted Colyer, Camilla D'Errico, Mas Funo, Melissa Gidney, Roy Hamaguchi, Madoka Hara, Masako Hori, Yuriko Iga, Tomoyo Ihaya, Seiji Kuwabara, Shirley Inouye, Isao Ito, Junichiro Iwase, Joyce Kamikura, Kaori Kasai, Estate of Roy Kiyooka, Allen Ko, Tsuneko Kokubo, Shig Kuwabara, Aki Mimoto, Ken Mimura, Mrs. Tsugi Miyashita, Lotus Miyashita, Motoko, Lydia Nagai, Judy Nakagawa, Lynda Nakashima, Linda Ohama, Jean Okada, Yukiko Onley, Jeanie Ow, Koichi Saito, Terry Sasaki, Kinichi Shigeno, Henry Shimizu, Joan Shimizu, Kathy Shimizu, Robert Shiozaki, Ron Sombilon, Michael Tora Speier, Jeff Chiba Stearns, Katsumi Sugita, Kyoko Sumi, Lyndsay Sung, Michiko Suzuki, Jackie Tahara, Naoko Takenouchi, Norman Takeuchi, Mary Anne Tateishi, Hitomi Nunotani, Saori Yamamoto, Brendan Uegama, Yvonne Wakabayashi, Ken Wesman, Arleigh Wood, Joseph Wu, Sachi Yamabe, Barb Yamazaki, Mas Yano, Tad Yesaki.

We would also like to acknowledge an individual, Yoshi Karasawa, who gave a substantial donation toward the event in lieu of her attendance.

Many thanks to the volunteers who assisted us before and during the auction event: Dana Bjarnason, Lorne Blackman, Jason de Couto, Stan Fukawa, Margaret Gallagher, Mitsuo Hayashi, Avron & Linda Hoffman, Naoto & Mimi Horita, Nina Inaoka Lee, Aya Iwatsuki, Frank Kamiya, Kristen Lambertson, Angus MacLean,

Yumi Matsuda, Judy Nakagawa, Aiko Nishira, Linda Reid, Jeevan Sandhu, Miki Sato, Tom & Avalon Tagami, Izumi Tanaka, Yasuhiro Tsushima (Japanese: 対馬靖弘), Moe Yesaki.

### In the Gallery

#### Sea, Stealth and Suzuko

The *SULAN MARU* exhibition from 2006 returns to the gallery. This exhibition marks the daring 1906 *SULAN MARU* voyage of Japanese immigrants to the Fraser River. In autumn 1906, spurred to escape hardship and famine in Japan by a dream of abundant natural riches in Canada, the legendary Jinsaburo Oikawa led 82 men and women on a voyage across the Pacific. They came on a three-mast schooner *SULAN MARU* to build a prosperous community on Don and Lion Islands and the nearby area on the Fraser River that endured until 1942. The show will feature rare Oikawa Family treasured artifacts and photographs donated by Oikawa's great-grandchildren in Japan, complemented by material and stories from the descendents of those who came with him.

### Upcoming Events

#### Koto Concert by Chikako Kanehisa

Sunday, July 26, 2009, 3pm at 6688 South-oaks Crescent (Kingsway & Sperling), Burnaby

Chikako Kanehisa from Japan will perform a concert to help raise funds for National Nikkei Museum & Heritage Centre. This will be a captivating concert of traditional as well as contemporary and improvisational music. Tickets \$20 adults, \$15 seniors & students, available at the National Nikkei Museum & Heritage Centre. Please register by phone 604.777.7000 or [www.nikkeiplace.org](http://www.nikkeiplace.org)

#### The Art of Taiko with Kenny Endo - lecture/demonstration

Thursday, July 30, 2-4pm, 2009

Kenny Endo will perform and speak about the traditions of *taiko* as well as demonstrate his original work for this ancient instrument. He'll explain about the instruments, show how *taiko* is learned and performance pieces are memorized. The historical and cultural context of *taiko* will be discussed. The *odaiko* (large drum), *taiko* set, *tsuzumi*, *fue* (bamboo flute) and various traditional percussion instruments will be featured.

Kenny has been performing, composing, and teaching *taiko* for 34 years. He spent ten years in Japan (1980-1990) and received his *natori* (stage name and



license to teach) in *hogaku hayashi* (Japanese classical music). Kenny is currently based in Honolulu, Hawaii where he is artistic director of the *Taiko* Center of the Pacific (a *taiko* school). He travels extensively around the world sharing his art and original compositions often collaborating with prolific artists of various genre. Kenny has a special affinity for the Vancouver area as his mother was born in Steveston.

This lecture-demonstration is made possible by the National Nikkei Museum & Heritage Centre and the Powell Street Festival.

Minimum donation of \$10 per person.

Please register by phone 604.777.7000 or email [info@nikkeiplace.org](mailto:info@nikkeiplace.org)

## Hapa – the New Face of the Japanese Canadian Community

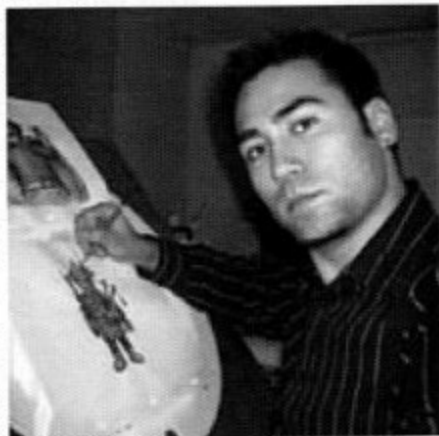
by Christine Kondo

The Japanese Canadian community is changing. Statistics Canada reported the intermarriage rate for the Japanese Canadian community is the highest among all ethnic groups in Canada and that 70 percent of all Japanese Canadians were in mixed unions. But in some families, like my own, that rate is almost at 100 percent. This means that a majority of the children, teenagers, and young adults today in our community are *hapa*.

*Hapa* is a Hawaiian term that is used to describe a person of mixed Asian or Pacific Islander ancestry. In recent years, North Americans of mixed Asian descent have used that term to describe their multiracial identity.

Award-winning animator and filmmaker Jeff Chiba Stearns says, "I have a love hate relationship with that term [*hapa*] because it

was a term that was used to help people of mixed Asian descent discover a sense of community amongst themselves like a word that Metis or Mestizo may have done. But it's a Hawaiian term and there's been some backlash from the Hawaiian community like, "Why are



Jeff Chiba Stearns, animator and filmmaker. (J. C. Stearns photo, 2008)

you using a term that we use to describe ourselves?" So it has turned into an ethnic signifier whereas before it meant part or half?

Stearns is currently working on a feature-length documentary, *One Big Hapa Family* which is expected to be released in early 2010. "Calling the film *One Big Hapa Family* is a way for me to put everything in context with how I've struggled with this term. *Hapa* may become

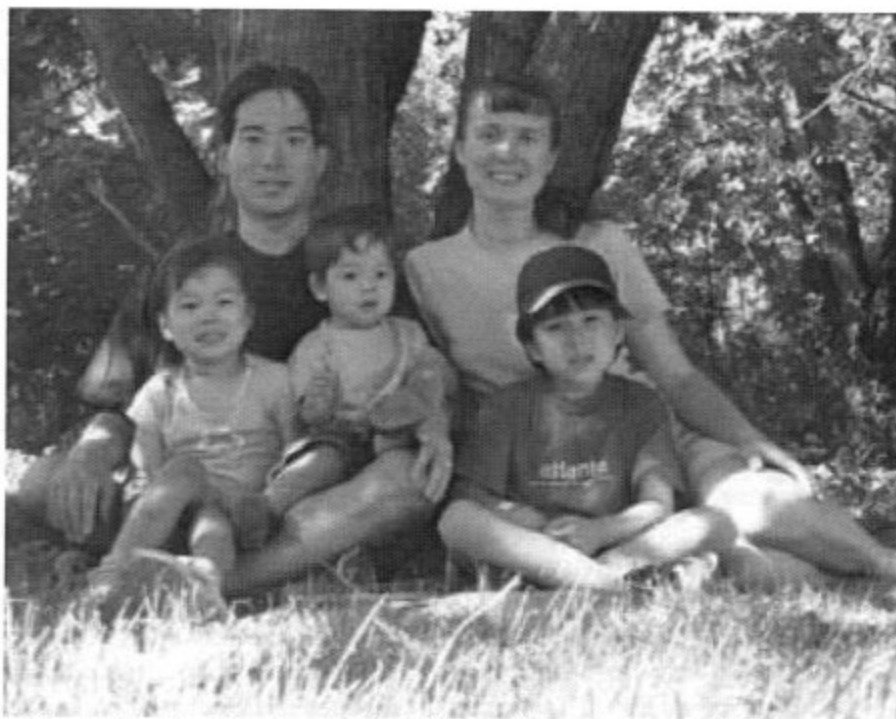
that term which labels us, but then again maybe we have to look beyond that and just accept that we are becoming Canadian," he says.

With such a high intermarriage rate, the Japanese Canadian community is no longer solely Japanese. It is now a truly multi-cultural community. In the Autumn 2000 issue of NIKKEI IMAGES, in her article "The Making of the Japanese Canadian National Museum," Grace Eiko Thomson acknowledged this new reality: "The rise of intermarriage amongst Japanese Canadians, and the significance of the number of children born to these intercultural parents, now affect our consideration about who, or what, is meant by Japanese Canadian community... It is expected that the new Museum must represent, through its exhibitions and collections, spaces for dialogues around identities and communities, issues of concern shared by all Canadians, and voices must be raised to make sure we do not fall into elitism and exclusionist practice."

Since then, the Museum has regularly offered workshops and forums on the subject of *hapa*, most recently during the 20<sup>th</sup> Anniversary Japanese Canadian Redress Conference in September 2008 with a workshop entitled, "Re(a)addressed: I am (Japanese) Canadian."

The rate at which *hapas* are involved in the community and participate in events varies widely. Some are high-profile community leaders, entrepreneurs, artists, and spokespeople like Jeff Chiba Stearns; THE BULLETIN editor John Endo Greenaway; restaurateur Justin Ault who is the first *hapa* on the National Nikkei Museum and Heritage Centre's Board of Directors; actress and playwright Julie Tamiko Manning whose play "Mixie and the Halfbreeds" just completed a successful run in Vancouver in June; and many more.

However, because of the forced dispersal of Japanese Canadians during World War II, the community became scattered in towns and cities across Canada. The generation that grew up right after the war (the *sansei* or third generation) were generally encouraged to blend into



Keith and Louise Tanaka with their three children (left to right) Bailee, Kieran and Jaden. (Tanaka Family photo, 2008)

mainstream society. Chiba Stearns relates the experiences of his mother: "For her generation, they were never taught the Japanese language for fear of accents. They were very Canadian and grew up in families who wanted to be very Canadian."

This in part led to the high integration and intermarriage rate that began with the *sansei* generation. As a result, many families have little or no involvement with the Japanese Canadian community.

Louise Korpela Tanaka, whose husband Keith is a *sansei* says, "We have not participated in any Japanese Canadian events in the community. I don't think there is any specific desire not to attend but since his family was never particularly involved, it is not something to which we've been exposed. Keith is pretty much 100% Canadian and his cultural exposure has been limited to Japanese cuisine, unless you want to count driving his Toyota."

Louise and Keith have three children and Keith's many cousins as

well as his brother are also involved in mixed marriages. The Tanakas are only one example of the many *hapa* families across the country.

Jeff Chiba Stearns observes, "What I've noticed is that a lot of the history and traditions are going to fade away as we become more blended. But I almost found that for the fourth generation, the *yonsei*, and even for the fifth generation who are a quarter Japanese, there's still a sense of pride in their roots and in their heritage and they care about it, actually more so than their parents' generation or their parents before that."

Although participation levels vary from family to family, by reaching out, raising awareness, and offering a variety of workshops, events, and exhibits that are geared towards *hapas* and youth, all of these measures will go a long way to encouraging more involvement with the Japanese Canadian community.

"I think the Japanese Canadian community is being infiltrated by us

*hapas*," says John Endo Greenaway. "I'm on the older side, so there aren't a lot of *hapas* my age, but I'm seeing more and more *hapa* showing up on boards and committees . . . and of course in the arts and sports . . . I don't think it's a matter of whether or not the Japanese Canadian community offers opportunities, we're here to stay. If anything, the question would be, does the community offer enough to young people to get them engaged? Get the younger generations involved and by default you get lots of *hapas*. It's a mathematical certainty!"

But when a *hapa* starts becoming more involved in the Japanese Canadian community, is there a lingering feeling of guilt because it means they're choosing to assert one side of themselves and rejecting their non-Japanese background?

Endo Greenaway says that he never felt guilty that he was choosing sides. "But I do remember, in my late teens, early twenties, discovering that I was part of this greater community beyond simply mainstream culture. I became involved in *taiko* (Japanese drumming) and suddenly it bothered me that I wasn't readily identifiable as Japanese or Japanese Canadian. My facial features place me in the Italian/Portuguese/other camp and my last



John Endo Greenaway, Editor of the BULLETIN. (S. Fukawa photo, 2007)

name is Greenaway. And here I was engaged in this traditional Japanese art form. People often looked at me askance—like, why are YOU playing Japanese drums? So for a while there was a part of me (the non-Japanese half) wished I was full Japanese. ... As I've gotten older I have come to appreciate more and more that duality and the gifts it has provided me with."

"I didn't think about it too much until I turned 20," says Chiba Stearns. "At an early age for me, the 'What are you?' question made me aware

of always being questioned about my identity as a Canadian because essentially 'What are you?' doesn't signify you as being Canadian because people don't think you are. ... As Canada matures as a country we're not going to have to go through that anymore. We'll get to a point where we realize that it's okay to be mixed."

Now that the intermarriage rate is so high, there's no going back, the Japanese Canadian community has already changed. What does this mean for the future of the community?

"Part of me would like to think

that *hapas* are the new face of the Japanese Canadian/Nikkei community," says Endo Greenaway. "But you know, the other part of me sees us, by our very nature, as leading to the--I won't say dissolution of the community--but dilution, and ultimate absorption into mainstream Canadian identity. I don't necessarily see this as a bad thing. There is something appealing about the idea of racial purity losing ground to increasing hybridity. I joke sometimes that *hapa* will take over the world. And perhaps it's true." ●

## Making Two Good Books – Nikkei Fishermen by Paul Kariya

Have you wondered why a good part of Japanese Canadian history is rooted in the commercial fishing industry? How about why 'Suzuki' seems to be a common surname amongst environmental heroes? There was a time when 'white men' could not catch sockeye – how come? There are many questions like this. Some are obscure and of interest to only a small audience and others are of societal significance and of interest to many. Answers, historical context and interpretation are presented in two new books published by renowned BC publisher Harbour Publishing, *The Spirit of the Nikkei Fishermen* (2007) and *The Spirit of the Nikkei Fleet* (2009). The editor/writer is Masako Fukawa who along with her husband Stan was a member of a unique *Nikkei Fishermen's Committee* who oversaw production of both volumes. What follows is not a book review, this has been done by others and the books have been very well received but instead, an introduction to how this unique *Nikkei Fishermen's Committee* functioned and came to deal with the questions posed earlier.

In 2000 a very good *Nikkei* youth ice hockey team toured Japan and

played in that country's top Under 18 selection tournament, the one from which the national Japanese U-18 team is selected. The hockey was great, the boys participated in a trip of a lifetime, playing top level international hockey, learning about a part of their own culture as Japanese Canadians and also witnessing how the Japanese Canadian community works and thrives. The boys of Team 2000 would never have been able to afford to go on that 12-day trip without the support of the *Nikkei* grandparent fishing generation of the Lower Mainland, anchored in Steveston, BC. Many of the players from that team had roots in the fishing industry. It was the seniors who learned the team needed to raise a lot of money and who in their creative and community minded way helped out. Some of these people could have simply written cheques, and some did, but the majority of the grandparents did it the old way, their way. They invited the players to help out at the Steveston Buddhist Temple *Obon* festival with fund-raising proceeds going to Team 2000. The boys helped setting up tables and chairs and by cleaning up. But who was helping whom? Team 2000 did not know it

then, but as well as receiving money, they were being taught how a community pulls together, how causes are led, buildings are built and projects are done.

Later that summer, there was a major fund-raising dinner for the team in Steveston. It was humbling and heartfelt to witness the old fishermen up early in the morning cutting up salmon and tuna to be ready for the afternoon banquet. Precision cutting, lots of chatter and laughter. Then in the kitchen, there were many bowed backs as *teri-chicken*, JC-styled chow mein and desserts were prepared. The *Fujin-kai* and the men did it the 'fishing community' way, as has been done countless times in the past in Steveston, Ucluelet, Tofino, Saltspring Island, Alert Bay and elsewhere when money was needed either for a language school, to support a funeral, a harvest celebration or families in need. The *Nikkei* fishermen helped send Team 2000, and subsequently Team 2002 and 2004, to Japan.

After the return of the team in 2000, younger former fishermen themselves, led by Dan Nomura and Dr. Jim Tanaka, agreed that tribute needed to be paid to the pioneer *Nik-*



kei fishermen. But rather than do it for them or to them, it was decided to invite the older fishermen to form a cooperative ad hoc committee that would plan and execute several tribute projects. This was important because as the old fishermen said subsequently, they too had once been young and had benefitted from their forefathers so they too had a lineage to respect. The point was we all have to pay tribute to those who came before us. There have always been Japanese fishermen, teaching and training the next generation.

The two *Nikkei* Fishing books are only the most recent manifestation of what has been a 9-year collective venture of the *Nikkei* Fishermen's Committee<sup>1</sup>. Along the way, the Committee hosted a *Nikkei* Fishermen's Reunion Dinner in Steveston and erected a Memorial Statue on the site of the Phoenix Cannery. With the publication of the books, the focus of the Committee will go into establishing the fishing component of a major permanent exhibit at the National *Nikkei* Museum and Heritage Centre. Given that the average age of the senior's component of the *Nikkei* Fishermen's Committee is about 80, several key

members have passed on and a few others have joined.

Over the 9 years there have been fits of frenetic activity when the Reunion Dinner was being prepared. There was collective fretting about fund-raising. Everyone went back to school when the *Nikkei* Fishermen's Survey was being constructed and then sent out, retrieved and analyzed. There were funerals to attend and hospital visitations. There were spells of weekly meetings over green tea – lots of story telling. At times there was some disagreement about direction or some problem to be solved. Invariably the old guys pointed out the right and wise direction through consensus.

When the first Japanese immigrants saw the abundant salmon runs on the Fraser River, the die was cast about what would draw other immigrants to this land. The wealth potential was overwhelming. Innovations would come from this participation such as in boat building techniques or trolling for sockeye salmon or new net technologies. Many leaders would arise, some named and others less well known. T. 'Buck' Suzuki would rise to be a voice of reconciliation after

WW2 and also help establish an environmental ethic amongst commercial fishermen and JCs. One can read about all of this in the books.

What you won't see or read about are the old guys in the *Nikkei* Fishermen's Committee. In typical Japanese Canadian fashion, they do the work and seek no credit. They teach by demonstration. Leadership is not the guy in front or the loudest, but it is how you embrace the weakest or lowest member and combine many talents and skills to generate a positive good. It is about accomplishing the mission or task, not about whose name is on the cover of the volume. The *Nikkei* Fishermen are owed very much. Read the dust jacket cover for their names.

A group of fishermen saw a need to document the history of who they were and what they contributed to Canada and its mosaic, especially to the West Coast Canadian salmon fishery.

An important partner to be recognized is the National *Nikkei* Museum and Heritage Centre under whose auspices the *Nikkei* Fishermen's Committee has functioned as an ad hoc body. ●

## *Family History Series No. 10*

### **The Tasaka Family History by Ted Ohashi and Yvonne Wakabayashi**

In 1893, our grandfather, Isaburo Tasaka, emigrated from the tiny island of Sashima on the Inland Sea of Japan to Portland, Oregon. He was 22 years old. It was a 24-day trip by sea. The fare was 70 yen, less than \$1 today but a princely sum back then.

Grandfather worked in forestry during the winter and in the fishing season travelled to the Pacific Coast Cannery in Steveston, B.C. With money saved from selling salted salmon, he returned to Japan in 1901 and married our grandmother – 17-

year old Yorie Hato said to be of *shizoku* or noble birth. They came back to Steveston in 1903 and later moved to Salt Spring Island, B.C. Between 1904 and 1929, Yorie had 19 children – 17 survived birth and 15 reached adulthood.

Below is the most complete "family" picture we have. It was taken in Steveston, B.C. in 1934. It includes both parents and all the children except Masuko, the eldest, who was in Japan and whose picture is inserted in the lower, right corner of the picture. Also excluded are

Hajime and Chizuko who were deceased. Included are Masue's first husband Keiji Ise and some family friends including the Sawadas.

Birth dates were not recorded as accurately then as they are now. Only four of the children were born in hospitals. For the others, Isaburo traveled to Victoria every few years to record vital statistics from memory. Fumi has one official document with her birth date as 1914 and another as 1915. Takeo's birth is recorded as 1925 in Japan but after discussion with his sister Hanano, they agreed





Back Row L to R: Arizo (1908-1997), Fumi (1915- ), Judo (1910-1999), Masue (1911- ), Taisho (1913-2000), Fusa (1918-1946), Keiji Ise, Iko (1920-2002), Koji (1906-1997), Sachu (1909-1997)  
 Middle Row L to R: Haruko Sawada, Taeko Sawada, Yorie (1884-1976), Sueko (1929- ), Isaburo (1871-1957), Mr. Sawada  
 Front Row L to R: Sadako Murata, Takeo (1924- ), Kiyo (1922- ), Hachiro (1927- ), Hanano (1925- )  
 Inserted in lower right, Masuko (1904-1997). Not included: Hajime (1905-1908), Chizuko (1922-1922)

he is older than she and he must have been born in 1924.

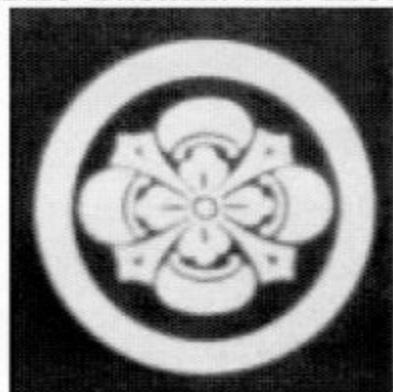
The five oldest children were sent back to Japan as preschoolers to be educated and the four youngest later accompanied their parents who returned to Japan prior to the outbreak of World War II. It is easy to tell who was educated in Canada - they spoke fluent English while for the others, English was definitely a second language.

Our Tasaka family was founded

on Sashima Island on the Inland Sea of Japan in the late 1600s. The traditional home there is still occupied by a Tasaka - Hachiro - and it will eventually pass to his son.

In Buddhism, the date of death is recorded at which time the person is given a new name but their worldly name is not retained.<sup>1</sup> As a result, these records only track generations. The first entry in the Tasaka *koseki touhon* is March 7, 1713 - the date of death of the wife of Tahai Tasaka,

## The Tasaka Ka-mon





A picture from circa 1925 on Saltspring Island. L → R: Arizo holding Kiyo, Masue carrying Hana, Yorie behind, Iko in the hat and Fusa. Just behind them is Yorie's garden.

the family founder who died in 1740. From the present, we filled in the blanks back to around 1852.

In genealogy, heraldry is important. The English have Coats of Arms. Scots have a tartan. In Japan there is a *monsho* or mon (crest) and the *ka-mon* (family crest). These were developed in the Heian Period (792-1185). It was first used by the Kuge class who served the Emperor. In full battle dress it was the only way to identify friend from foe. *Ka-mon* was later only used by the Imperial family, lords and shoguns and passed from father to eldest son. Younger sons created variations as their own. Women also had crests that passed from mother to daughter. When families made alliances through marriage, in war or business, for example, they often altered their *ka-mon* to reflect each other's. Similarities in *ka-mon* may indicate such an historical family connection.

Life on Saltspring was difficult for an immigrant family with so many mouths to feed. The food supply was supplemented by Mother Nature. The boys went to the beach to look for crabs and other edible sea life. Mr. Yuen, a neighbouring farmer, allowed Fumi to keep any eggs she found in the field that had been laid

by his hens. Another neighbour's apple tree bordered the property and fruit falling on the Tasaka side of the fence was harvested. Isaburo traded fish for fruit. Wild plants such as stinging nettles were also gathered and eaten.

Grandmother brought *fuki* from Japan and planted it in her garden. *Fuki*, also known as coltsfoot or bog rhubarb, is not indigenous to this area. The plants today mark the location of the original Tasaka property on Saltspring Island.

A uniquely Japanese Canadian industry was charcoal making. There is an emerging history of Japanese making charcoal on the Gulf Islands of Galiano, Mayne, Pender, Provost, Saltspring and Saturna. Masue and Taisho helped their father tend the pits in the early 1920s. Masue kept water in a bucket to cool the pit if it got too hot and also sewed the bags used to carry the coal. Taisho was responsible for the operation, reported to his father each day and helped load the bags on his dad's fishing boat for delivery to Victoria. This was a winter activity and each month they made around 200 bags worth \$.30 each or \$60 in total.

In 1935, Isaburo and Yorie with Takeo, Hanano, Hachi and Sueko in

tow, returned to Japan. The reasons are not clear but it is known that the year before, Koji was sent to tell his father "he was needed in Japan."

The internment period during World War II was a difficult time for Canadians of Japanese ancestry. After the war, the Tasaka family remained stoic regarding this experience. On those occasions when they did discuss it, they always had positive memories. This is, after all, an ethnic trait. But more than half a century later and with considerable prodding from the younger generations, some feelings have surfaced. Of course it was hard. Certainly people were upset about the injustices. But the Japanese sense of '*shikatagana*' remains strong.<sup>2</sup>

Everyone has images of people rounded up like cattle at Hastings Park in Vancouver before being shipped off to crudely built camps in the interior and destinations farther east. But this was only one way Japanese were relocated. In a family as large as the Tasakas almost all bases were covered.

Some Tasaka families moved before being forced from their homes. At one time, Koji, his wife Ayame and their three young children, Masue and husband Keiji, Fumi and husband Wataru, sisters Fusa and Iko, brothers Taisho, Sachu and Takeo and Takeo's adoptive parents Mr. and Mrs. Mase, all lived together under one roof in Harper Valley near Kamloops. Ayame had to work particularly hard to keep everyone fed and everything clean. Under such conditions, some tension and conflict was unavoidable.

In time, this group broke up into smaller units with Masue, Fumi and families moving to Coldstream near Vernon, B.C. Fusa went to join her husband in Ontario and Sachu was



Seven of the Tasaka Children Circa 1934. Back row L → R: Iko, Fusa, Masue. Front row L → R: Hana, Hachiro, Kiyo, Sueko.



*Tasaka group during internment. From l → r Take, Koji. Children Yvonne, Tom, Jack standing on stump. Ayame, Iko, Tye.*

moved to a work gang in Revelstoke, B.C.

Arizo, with wife Hatsue and their children at the time were uprooted from Steveston to Hastings Park and on to a Government camp in Greenwood, B.C. There Arizo established a barber shop and pool hall and headed the largest family among his siblings numbering over 100 descendants today.

Some Japanese were assigned to work gangs and Sachu was one of these. He was interned near Revelstoke, B.C. where he was forced to live and work.

Judo, with wife Mitsue and their children at the time were uprooted from Claxton, B.C. and moved to Hastings Park. But as a successful fisher, Judo had some money and was able to move his family to the self-sustaining camp at East Lillooet. This was for families who could pay for their transportation and housing. This allowed them to live in difficult but better conditions.

Fusa was married to Eichiro Fune who was sent to an internment camp and then to a prisoner of war camp in Angler, Ontario. There are several reasons people were sent to one of two prisoner of war camps: if they were Japanese nationals, if they were considered a specific risk, if they were outspoken about their poor

treatment or if they missed the dusk to dawn curfew. Mr. Fune was born in Japan, was a university graduate and a reporter for a Japanese language newspaper in Canada. Fusa moved to White River, Ontario to be with him.

Kiyo was working as a houseboy for Air Commander Earl Godfrey near the Esquimalt naval base when war broke out. After Pearl Harbor, he tried to join the army but was denied because he was of Japanese extraction. Later, when the British, who were desperate for service personnel, recruited Japanese Canadians for their Pioneer Corps with the rank of corporal, Canada changed its policy. Kiyo was accepted into the Canadian army and served until the end of the war receiving an

honourable discharge with the rank of sergeant.

Isaburo and Yorie with children Masuko, Hanano, Hachiro and Sueko spent the war years in Japan.

In the U.S., interned Japanese were allowed to return to their homes immediately after the end of the war. The Government of Canada of the day extended their prejudicial practices. First, they 'encouraged' Canadian citizens of Japanese descent to return to Japan. New Canadian government policy required citizens of Japanese ancestry to move east of the Rocky Mountains or 'repatriate,' that is, 'voluntarily' move back to Japan. A total of 4,319 people were deported under this policy until the law was changed in January 1947. It was not until April 1, 1947 that a law forbidding Japanese Canadians to own real estate was repealed. Although Chinese and East Indians were allowed to vote in British Columbia in 1947, Japanese and Aborigines were excluded as were Doukhobors, Hutterites and Mennonites unless they had served in the armed forces. It was not until June 15, 1948 that Canadian citizens of Japanese ancestry were allowed to vote in Provincial and Federal



*Tye and Take working at the Seymour Arm sawmill during Internment.*

*Continued on page 20*





*Fumi (88), Rose (83) and Masue (92) toast the New Year – 2004.*

elections and it was not until April 1, 1949, that all laws restricting the rights of Japanese Canadians were set aside. This was the first time those people interned during World War II were allowed to return to the Pacific coast.

After their rights were finally restored, Fumi, with husband Wataru and family returned to Vancouver where they rented a large area of the New World Hotel across from Oppenheimer Park in what was known as 'Japantown.' The Koji Tasaka family stayed with them until they found accommodations on West Broadway. Masue and her new husband Ainosuke also stayed with the Hiranos until they also settled on West Broadway. Later, the Arizo Tasaka family, Iko, husband Takeo and family, Sachu and Take returned to the Vancouver region. The Judo Tasaka family moved to Port Edward and the Taisho Tasaka family settled in Louis Creek. Kiyo Ise (Tasaka) took up residency in Ontario.

Hanano returned to Canada in 1951, lived with her sister Fumi's family before moving to Kelowna to complete a dressmaking and design course. She then moved to Toronto where she lived with her brother

Kiyo before remarrying and having a family.

Of course, they all returned to a difficult environment and had to start over in any jobs they could find. Koji, a university graduate, had been the principal and a teacher at the Japanese language school in Kitsilano. He now worked as a labourer in a saw mill. His wife Ayame also taught at the school but now worked as a seamstress. Their family lived behind her shop. Masue worked in Ayame's shop until opening her own place as did Iko whose husband had also been a teacher before the war but now

worked in a saw mill.

The fishing families returned to their former trades but their equipment and assets had been confiscated. Judo Tasaka and family fished successfully for many years out of Port Edward. Take was also a top fisherman around the south coast of B.C. Fumi's husband was a carpenter, boat builder and eventually house builder. Fumi cooked for the men in the Great Northern cannery and worked as a house cleaner and cooked for other people. The Taisho Tasaka family settled in Louis Creek, B.C. where he worked in forest products. Sachu also moved back to the Lower Mainland.

The 1950s and 1960s proved that for most Japanese Canadian families, success didn't come in bags or boxes. Success came in cans. The history of our family and their collective success is based on the words "I can." It is a family that experienced a lot of adversity and came through it all where others might have failed.

By the 1960s and 1970s, the Tasakas were able to re-establish themselves personally and financially. They enjoyed vacations with their



*Mr. Morita was a regular gaji player even at age 100! L → R: Koji, Mr. Morita, Fumi, Arizo, Iko.*





Members of the Nyce and Tasaka families at the official opening. Chief Harry Nyce in ceremonial dress is standing below the ship's keel. l→r from the Chief are Keiko (in front), Debbie, Kim and Rose.

families including the occasional visit to Japan. Partly because of their early years in Canada and in some part to the hardships of the internment years, the Tasaka family was more than brothers and sisters. They were also their own best friends.

One of their most popular forms of entertainment was a Japanese card game they called *gaji* that is better known as *hanafuda*. In their version, *gaji* was a highly social game involving much discussion, some playful argument and a small amount of gambling. When they were younger, the games would last all night with the host providing breakfast. As the years passed, the games became shorter until the players were in their 70s and 80s and one friend, Mr. Morita, who played at age 100. At this time the games would start earlier in the day and finish in the early evening.

The "regular" players included Koji and Ayame, Arizo, Fumi, Iko, Take and Misako and friends

including Mr. Morita and Mrs. Kobuke. Sometimes, Fumi's husband Wataru would play and when they were available brothers, Tye and Sachu would join in. For several years, this group would play *gaji* at least once a week.

Although we don't want to identify some family members as special when they all were, there are two that deserve mention.

In 1989, Koji received the

*Kun Gotō Zuihōshō* (Order of the Sacred Treasure 5<sup>th</sup> Level) from the Emperor of Japan for contributions to the Japanese community. Koji was the 'patron' of our Tasaka family, a mantle he inherited when his older brother passed away as a child. He worked hard, raised a wonderful family and was active in his church and the community.

In 1998, the *NISHGA GIRL*, a wooden gill-net fishing boat designed and built by Judo Tasaka became part of a permanent exhibit in the Canadian Museum of Civilization in Hull, Quebec. The boat had been commissioned by Nisga'a Chief Harry Nyce and his wife Deanna who had been friends of the Judo Tasaka family for twenty-five years. This vignette is a tribute to both families and the harmonious interaction of two cultures as well.

When we began assembling this family history in 2002, there was so much about our family that we didn't know. We discovered the importance of recording this information because it will be lost otherwise. We are glad we did it but wish we had started sooner. We hope our family's history will encourage you to begin recording your own.



A proud moment. L → R: Japanese Consul General Mr. Shigenobu Yoshida, daughter Yvonne, Koji wearing his medal, granddaughters Wendy and Beth.

Continued on page 22

## Footnotes

<sup>1</sup> Important documents in Japanese genealogical study include: *Koseki*: a family record usually kept in a church or Government office where the family was founded. *Koseki touhon*: the

entire register. *Koseki shouhon*: an excerpt. *Kakocho*: the death registry.

<sup>2</sup> A blend of the Oriental belief in fate and the North American phrase "those are the breaks." It is a resignation to one's destiny. It is not only "There is

nothing I can do" but also "There is nothing I should do." ❀

(All photographs from the Tasaka Family Collection.)

## Nikkei Place Volunteer Appreciation BBQ

by Carl Yokota

On Sunday June 7, 2009, volunteers for the National Nikkei Museum & Heritage Centre, Nikkei Home and New Sakura-so were blessed with warm, sunny skies and were feted with a memorable appreciation picnic barbeque for all their volunteer efforts.

Upon registration, volunteers were presented with a chocolate treat and a raffle ticket which offered



Linda Li registering volunteer and dispensing a chocolate treat and raffle ticket. (C. Yokota photo, 2009)



Hungry volunteers lining up for Chief Yamamoto preparing his special yakisoba dish. (C. Yokota photo, 2009)

chances for lucky draw prizes.

Opening remarks were made by Nikkei Seniors Health Care and Housing Society president, Robert Nimi and NNM&HC president, Craig Natuhara. John Greenaway from THE BULLETIN found himself perched atop a tall work ladder and snapped photos of the volunteers as the group

squeezed together in front of the Nikkei Place entrance.

Chef Yamamoto from the Hi Genki Restaurant cooked up his special yakisoba noodles at his makeshift kitchen, while under the two covered tents were found tasty food favourites such as jumbo nori-wrapped musubi, teriyaki chicken, pickled vegetables, coleslaw, and other tasty condiments. For some summer sizzle, the cooks at the barbeque grill churned out their signature "Nikkei dog" hotdogs. And to finish off their meals and to help beat the heat, freshly scooped ice cream sundaes were distributed to those eager participants who quickly but patiently formed a long line to be served.

The entertainment provided was varied but participatory in nature. The Island Girls dance group led by Joyce Oikawa charmed the crowd with their Hawaiian dance moves, even persuading unsuspecting folks into



Officials welcoming volunteers to the barbeque picnic. From the left: Yoko Watase, Nichola Ogiwara, Linda Reid and Robert Nimi. (C. Yokota photo, 2009)

performing with them on the Nikkei Place front lawn. Dozens of enthusiastic "cowpokes" kicked up their heels in some good, old-fashioned country line dancing, and in a snake-like procession, eager frolickers played a spirited game of *Jan Ken Pon*.

Closing remarks were presented by Suni Arinobu of Nikkei Home and Nikkei Place executive director,

Miko Hoffman. Helping out during the afternoon with announcements and translations were Nichola Ogiwara and Linda Reid, and Yoko Watase.

All in all, it was a most enjoyable afternoon of shared commitment and friendship, tasty delights, and fun activities for all the volunteers who were able to attend. ●

## サンドン / 西村咲弥記

めったに太陽を拝めないサンドンに日系人が強制収容されたのは1942年だった。銀鉱としてさかえた1890年代のサndonは人口5000人以上、2つの鉄道が通り、29のホテル、28のバー、オペラハウスがあり、新聞も発行されていた。1891年にこの近くの山で銀と鉛を含む方鉛鉱の鉱脈が発見されたというニュースが広まり、翌年の雪解けを待って多くの人が鉱石をさがしに来たので、ホテル、サロン、鉱夫たちの必需品を売る店は大繁盛した。

この年の夏一人の男が大きな丸い石を見つけたが、驚いたことにその125トンの石は純粋の方鉛石でトン当たり147オンスの銀を含んでいた。彼はこれを現金2000ドルで売ったが、買った人はその石から銀と鉛で総額2万ドルを得た。山から掘り起こした鉱石は馬の背で運ばれた。当時ここには800頭の馬がいた。

1893年アメリカの西部で鉱夫組合ができたがカナダでこの支部ができたのは95年だった。このころ鉱夫たちは激しい労働と厳しい寒さで体をこわす者が多く、このため待遇改善と賃上げを目標に9ヶ月間ストライキをしたが、結局8時間労働で、これまでより25セントやすい日給3.25ドルをのむほかに2000人がここを去った。そして1900年5月3日の大火では町の中心部がやられ、被害総額は50万ドルに達した。しかも丁度そのころ銀の値段がねくずれた。

火事の焼け跡がかたずいた時、人口は半分になり、町は小さくなったが、防火のため道路を広げ建物の高さも低くした。用水路の上に木の道路を作りこれがメイン通りになった。1914年にはサndonは人口50人のゴーストタウンになったが、第一次大戦が始まるとメタルの需要が増え、1920年代には再び町が

栄えた。しかし戦後の不況でここはまたもやゴーストタウンになった。この町に再び人が住むようになったのは第二次大戦が始まり、約1000人の日系人がここに収容されたときであった。

このゴーストタウンが、なぜ日系人の強制収容施設にえらばれたかという、無人の家が沢山あったことと、水力発電所があって、日夜電氣を使うことができたからである。山々に囲まれたこの町では、電氣がなければ昼間でも家の中ではなにもできなかつたであろう。サndonの町を出る道はひとつしかなかったため、収容所の人々は捕虜同然で逃げることもできなかつたが、それでも第一次大戦に従軍した在郷軍人が日系人の警備に雇われていた。ここでの仕事といえば、道路工事、庭づくり、掃除、鉄くず集め、きこりなどで、女性は洋裁や木工の仕事をした。

近くに住むズカボゾク（白系ロシア人）たちが新鮮な野菜を持ってきて日系人たちを助けてくれた。食糧は割り当て制で米と砂糖が配給された。郵便物はトロントに運ばれて検閲された。ここにはベッド数20の小さな病院があって、日本人の医師と歯医者者が週に一度やってきた。日系人はカメラを持つことを禁じられていたので、ここでの彼らの写真は一枚もない。冬は約6メートルも雪が積もり、なだれが起こるので、カナダ政府は1944年に日系人をニューデンプシーに移した。こうして町は再びゴーストタウンに戻り、1956年の6月には洪水で多くの建物が流された。

現在、中心地に二つの建物が残っており、古い役場の建物をギフトショップにして、もうひとつの建物を博物館にした。博物館の高さ3メートルのガラスドアを開けると高さ4.5メートルの空間に19世紀の消防自動車や初期の電灯である炭素アーク電球などがみられる。最



近ライトという人がサンドンを観光名所にしようとして、古い蒸気機関車と客車をエドモントンから運んできたため、夏になると2万人を超える観光客が、このゴーストタウンを見に来るようになった。●

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## ERRATUM

It has been brought to our attention that an honoree was overlooked in the article "Order of Canada Recipients in the Nikkei Community" published in the Spring 2009 issue of NIKKEI IMAGES. Her name should have listed immediately before that of Miyuki Tanobe on page 10 of this issue as follows:

**Betty Kobayashi Issenman, C.M., M.S.S., Halifax, NS, Appointed May 1, 2002.**

She was invested in the Order of Canada by Her Excellency Adrienne Clarkson on 21<sup>st</sup> February, 2003. Our apologies to Betty Kobayashi Issenman for this omission.

## The list of new and renewing members of the National Nikkei Museum & Heritage Centre from March 1, 2009 to June 30, 2009.

Mr. & Mrs. Robert Abe	Mr. & Mrs. Mitsuru Hori	Mr. Tom Kurwahara	Mr. & Mrs. Hiroshi Okazaki	Mrs. Etsuko Tanaka
Mr. & Mrs. Tats Aoki	Mr. & Mrs. Naoto Horita	Mr. & Mrs. Bernie Lofstrand	Mr. Kenji Okada	Dr. & Mrs. Jim Tanaka
Mr. & Mrs. Tsuguo Arai	Mrs. Sumire F. Hughes	Mr. & Mrs. Mamoru Madokoro	Mr. Herbert Ono & Ms. Tara O'Connor	Mr. & Mrs. Ryoji Tanizawa
Justin Ault	Mr. & Mrs. Naotaka Ide	Mr. & Mrs. Minoru Maniwa	Mr. Ray Ota	Ms. Sian Tasaka
Mr. & Mrs. Yoshiharu Aura	Prof Masako Iino	Ms. Josie Matsuba	Mr. & Mrs. Masamitsu Oye	Mr. Charles Tasaka
Mr. & Mrs. David Banks	Ms. Sanaye Ikari	Mr. & Mrs. Yoshiaki Matsumoto	Mrs. Aileen Randall	Mr. & Mrs. Tom Taylor
Mr. Robert Banno & Ms. Cathy Makihara	Mrs. Joan Imai	Mrs. Shizuko Matsumura	Mrs. Linda Reid	Mr. Thomas Tazumi
BMO Bank of Montreal	Reverend Katsumi Iwayoshi	Mr. & Mrs. Mitsuyoshi Matsushita	Ms. Patricia Roy	Mrs. Marie Teraguchi
Mr. & Mrs. Rod Bourke	Mr. & Mrs. Masayasu Mike Inoue	Ms. Judy Maxwell	Mrs. Akemi Sakiyama	Mrs. Kay Terai
Mr. & Mrs. Katsuji Chiba	Mrs. Kimiyo Inouye	Mr. & Mrs. Don Mayede	Miss Joyce Sakon	Mr. & Mrs. Willy Tobler
Mrs. Sumika Child	Mrs. Chiyoko Inouye	Ms. Kirsten Emiko Mcallister	Mr. & Mrs. Gary Sasaki	Fumi Torigai
Mr. & Mrs. Michael Coles	Mr. & Mrs. Roy Inouye	Mr. & Mrs. Tsuneo Miki	Mr. Fred Sasaki	Mr. & Mrs. George Tsuchiya
L.A. Dinsmore	Mrs. May Ishikawa	Mr. & Mrs. Arthur Miki	Mrs. Virginia Sato	Mrs. Kazue Tsurusaki
Mr. & Mrs. John Dubitz	Mr. & Mrs. Noboru Ishikawa	Mr. & Mrs. David Minamata	Mrs. Mary Seko	Mr. & Mrs. Takuo Uegaki
Mr. Dennis Enomoto	Mrs. Hanae Iwaasa-Robbs	Mr. & Mrs. Kaoru Minato	Ms. Yuko Shibata	Ms. Marjorie Umezaki
Dr. & Mrs. Bruce Ettinger	Ms. Sumi Iwamoto	Mr. Hiroshi Minemoto	Mr. Ralph Shimizu	Ms. Leslie Uyeda
Ms. Rose Farina	Mr. & Mrs. Kunihiko Iwashita	Mrs. Ritz Misumi	Mr. & Mrs. Tommy Shimizu	Mr. & Mrs. Mutsumi Uyede
Mr. & Mrs. Malcolm Fitz-Earle	Mr. Tak Iwata	Mr. & Mrs. Tom Miyanaga	Mr. & Mrs. Yoshio Shimizu	Ms. Kuniko Uyeno
Mr. & Mrs. Robert Friesen	Mrs. Kyoko Jackson	Mrs. Frances Miyoko Miyashita	Ms. Janet Shimizu	Mrs. Kimiye Ueyama
Mr. & Mrs. Kiyoshi Fujieda	Mr. & Mrs. Richard Kadonaga	Mr. & Mrs. Tak Miyazaki	Mr. & Mrs. George Shimizu	Vancouver Japanese Gardeners Association
Reverend & Mrs. Ohrai & Minako Fujikawa	Mr. Tatsuo Kage	Mrs. Rose Mohoruk	Mr. Ted Shimizu	Mr. & Mrs. Henry Wakabayashi
Mr. Brian Fujimoto	Mrs. Sumiko Kamachi	Mr. & Mrs. Steve Morishita	Mr. & Mrs. Wataru Shishido	Mrs. Michiko Watanabe
Mrs. Kay Fujishima	Lily Kamachi	Mr. & Mrs. Derral Moriyama	Mr. & Mrs. Kiyoshi & Shono	Miss Anne Williams
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