



PACIFIC CITIZEN

Emiko Fukumoto married sailor Steven Kasmauski in 1952. Her mother had given her money for a one-way ticket back to Japan. Instead, she used it toward their first home. Emiko and Steven are pictured at that house with their son, Stanley.

PHOTO: COURTESY OF THE KASMAUSKI FAMILY

CELEBRATING
96
Years

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Miyamoto's Life.

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**SHARING THE
JAPANESE
WAR BRIDE
EXPERIENCE**

P.C.'s Spring Campaign: WE NEED YOUR SUPPORT

Dear *Pacific Citizen* Reader,

I wrote my first bylined story when I was a sophomore in college. It appeared in the *Rafu Shimpō*, the Japanese American daily newspaper in Los Angeles. The story was about a close friend of mine who had recently passed away from leukemia. He was 20.

He had lost both of his parents to cancer by the time he was 10. When he was diagnosed with cancer at age 16, he faced it with a quiet courage, fighting it into remission several times. After attending his funeral, I felt compelled to share his story — not just to honor his life, but also to remind readers of the strength and resilience found in our community. I approached the *Rafu* editor, and he agreed to publish it.

That experience showed me the power of ethnic media — to preserve memory, lift up unheard voices and connect us through stories that speak to our shared history and humanity. It's what drew me to serve on the editorial board of the *Pacific Citizen*, and it's what inspires our team to bring you stories that define our community.

Today, I'm writing with a sincere and urgent appeal: We need your support now more than ever.



Like many nonprofit organizations and ethnic media outlets, the JACL and *Pacific Citizen* are facing an extreme budget shortfall. The current deficit threatens not only the long-term sustainability of our publication, but also the people who make it possible. We are losing a beloved longtime administrative staff member due to JACL organizational budget cuts. We also risk losing our graphic designer, who brings the stories on our pages to life with care and creativity.

These are not just staff — they are members of our *Pacific Citizen* family and the backbone of the publication you've come to rely on for news, history, opinion and connection. We operate with a lean team and limited resources. But what we

offer is vital: We document our community's history, preserve its voice and uphold the legacy of the JACL, the oldest and one of the largest Asian American civil rights organizations in the country.

That first bylined story of my friend's quiet strength and resilience helped me understand the power of community journalism. It showed me that our stories matter and that they deserve to be told with care, courage and context.

Decades later, I still believe that. The *Pacific Citizen* continues to be a home for our voices — a place where we preserve our past, confront our present and shape our future. But we can't do it without you.

Please join me in making a contribution to our Spring Campaign today. With your help, we can raise the funds to keep our graphic designer and ensure that the publication will continue publishing a paper that we can all be proud of.

Thank you for being a part of our story.

With gratitude,

John Saito Jr.,
Pacific Citizen Editorial Board Chair

Survey Finds 4 in 10 Americans See Asian Americans as More Loyal to Their Countries of Origin Than to the U.S.

The annual study by the Asian American Foundation reveals a stark disconnect between the public perceptions and lived realities of Asian Americans, heightening concerns around their safety.

SAN FRANCISCO — As the nation celebrates Asian American, Native Hawaiian and Pacific Islander Heritage Month, the Asian American Foundation on May 1 unveiled the findings of its fifth annual Social Tracking of Asian Americans in the U.S. (STAATUS) Index — the leading national study of Americans' perceptions

of AANHPI communities.

The survey reveals both new insights on Americans' views of the country's most ethnically diverse communities and notable trends that have emerged since the inaugural STAATUS Index. Drawing on five years of data, it also offers granular analysis of how longstanding stereotypes,

deep-seated misperceptions and media, culture and information consumption habits shape how Asian Americans are viewed — often in stark contrast to their lived realities.

"In 2021, we launched the STAATUS Index to explore how Asian Americans were being scapegoated, invisibilized and

viewed through the lens of toxic stereotypes during the pandemic," said Norman Chen, CEO of TAAF. "Five years later, the data shows there is a growing perception that Asian Americans are more loyal to their countries of origin than to the U.S. — a reflection of the rising belief in the 'perpetual foreigner' stereotype.

"The 2025 STAATUS Index also underscores a troubling and ongoing disconnect between how Asian Americans are perceived and how we actually experience life. That has real consequences

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FROM THE EXECUTIVE DIRECTOR

Not Just One Month to Remember Our Heritage

By David Inoue,
JACL Executive Director

The month of May has long come to be a time to celebrate our Asian and, more recently, our Native Hawaiian and Pacific Islander history and culture as Americans. It has admittedly been an interesting tightrope between celebrating that which we share from our ancestral heritage and that which makes us American.

Most of us have a shared history of immigrating to this country, but we also recognize that for those who are indigenous or in territorial states, this Americanism has been forced upon them, and the interplay between one's ancestral culture and heritage and that which is American

can be an antagonistic relationship.

And yet, we find ourselves together to celebrate our "shared" heritage as Asian Americans, Native Hawaiians and Pacific Islanders. We have forged a community together, one perhaps even more diverse internally than the rest of the United States, but it is a community we have claimed as ours. But even as we celebrate this shared heritage, we find it under attack.

From Day 1 of the new Trump administration, the president has issued sweeping executive orders targeting diversity, equity and inclusion throughout the federal government.

Over the past three months, we have seen the website for the National Japanese American Memorial to Patriotism to WWII and other sites of importance to the Japanese

American community disappear for a few hours to be quickly restored in full by the following week, if not within hours. This was noted as a technical error on the part of the National Park Service's website administrator.

However, in a more overt implementation of the White House's executive order to eliminate DEI content from the federal government, the U.S. Army removed its page about the 442nd Regimental Combat Team. This was part of a full removal of sites connected to the Army's history of Asian American, Native Hawaiian and Pacific Islander service and Army leadership.

While the outcry from our community was enough to get the content of the page about the 442nd restored to the Army website, it remains without a home, existing as a random blog post, as the parent page on AANHPIs remains unrestored. Many other pages were removed from military sites such as the Army's including sections from Arlington National Cemetery that highlighted notable figures buried at the site.

Pentagon press secretary John Ulyot stated in response that "DEI is dead at the Defense Department.

Discriminatory Equity Ideology is a form of Woke cultural Marxism that has no place in our military. It Divides the force, Erodes unit cohesion and Interferes with the services' core warfighting mission."

Yet, the reality and what makes the motives of these changes so apparent and obvious is that none of the sites targeted focused on white men. This is not about erasing so-called preferences or highlighting any one group over another, it is entirely about erasing the stories of people of color, LGBTQ+ individuals and women.

Any reasonable person would agree that the Army can celebrate and acknowledge the Texas Lost Battalion while also celebrating and recognizing the 442nd, who rescued those soldiers behind German enemy lines. Without Chinese and Irish immigrants working together from opposite sides of the country, we would not have had the transcontinental railroad. To promote a story of the railroads having been built by the Irish would be missing half the story. And yet, that is the story this administration would like for you to hear. It is not just a matter of no longer highlighting stories of

AANHPIs, this is an effort to erase the stories from existence.

Understanding the diversity of our U.S. history does not preclude learning the history of any other group. In fact, we cannot know and understand our history without understanding the history of all groups and participants in our nation. The whole point of our country is the diversity, citizen and noncitizen, straight and nonbinary, male and female, Black and white, Asian and Pacific Islander, indigenous and immigrant. The list could go on forever.

So, as we "celebrate" Asian American Native Hawaiian and Pacific Islander Heritage Month, let us celebrate all of America. And likewise, we cannot limit our recognition of AANHPI history to just this one month. More than ever, we need to be highlighting the importance of all our stories to this nation's amazing culture, heritage and history. It is all of our responsibility to ensure that we never forget these stories.

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

for our safety, sense of belonging and pathways to prosperity in this country," Chen added. "That is why TAAF will continue to invest in research and education to promote safety and prosperity, challenge misconceptions and ensure that our community's stories are taught and told."

Among the 2025 STAATUS Index's key findings:

- 40 percent of Americans believe that Asian Americans are more loyal to their countries of origin than to the U.S., doubling since 2021. This lack of trust is resonant with historical discrimination of Asian Americans — for instance, only 44 percent strongly agree that the incarceration of Japanese Americans during World War II was wrong.
- Amid tensions between the governments of the U.S. and China, more than 1 in 4 Americans are concerned that Chinese Ameri-

cans are a threat to U.S. society, especially around national security. As a wave of state legislatures consider legislation aimed in part at restricting Chinese nationals from purchasing property, 4 in 10 Americans support laws to prevent foreign citizens residing in the U.S. from owning land.

- 48 percent of Americans believe Asian Americans are treated fairly in society — a five-year high. Meanwhile, 63 percent of Asian Americans report feeling unsafe in day-to-day spaces, and 63 percent fear they will be victims of discrimination in the next five years.
- Over the past five years, many Americans are unable to name a famous Asian American. Jackie Chan, who is not American, continues to be the most popular answer. This year, 42 percent could not name a famous Asian American. Large swaths

of Americans also cannot name a single famous Native Hawaiian or Pacific Islander (54 percent) figure or a significant event involving Asian Americans (53 percent). Furthermore, 1 in 4 Americans have no primary relationship with an Asian American — highlighting the invisibilizing of Asian Americans in society.

- Among younger Americans, there is a notable reliance on social media (mainly TikTok, Instagram and YouTube) to learn about AANHPIs. Global pop culture products such as Japanese anime (43 percent) and Korean TV dramas (42 percent) are popular sources among 16- to 24-year-olds to learn about Asian Americans, showing many are mistakenly conflating content from Asia with domestic Asian American cultures and experiences.
- Americans continue to view Asian Americans as "smart, hard-

working and nice," perpetuating the model minority myth. In the workplace, East and South Asian Americans are seen as more reliable and respectful than white Americans, but less assertive and charismatic. As leaders, East Asians and South Asians are perceived as having less authoritative leadership styles than white Americans.

- Despite the lack of understanding of the lived realities of Asian Americans, nearly 80 percent of Americans support specific initiatives aimed at uplifting Asian American communities, with 41 percent backing legislation requiring Asian American history to be taught in schools. This comes as recent strides to expand Asian American studies face pushback as debates about curriculum intensify.

The results are based on a sample of 4,909 U.S.-based adults, aged

16 and above, conducted through an online panel between Jan. 22-Feb. 25.

The STAATUS Index — Social Tracking of Asian Americans in the U.S. — is a comprehensive, annual assessment of stereotypes and attitudes toward Asian Americans, Native Hawaiians and Pacific Islanders.

Launched in 2021 in response to the rise in anti-Asian hate and address the long-standing underinvestment in AANHPI communities, the TAAF invests in initiatives to combat anti-Asian hate, integrate AANHPI studies into school curricula, elevate authentic AANHPI storytelling and expand resources and representation for AANHPI communities.

To explore the full report and data of the STAATUS Index survey, visit share.taaf.org/STAATUS2025.



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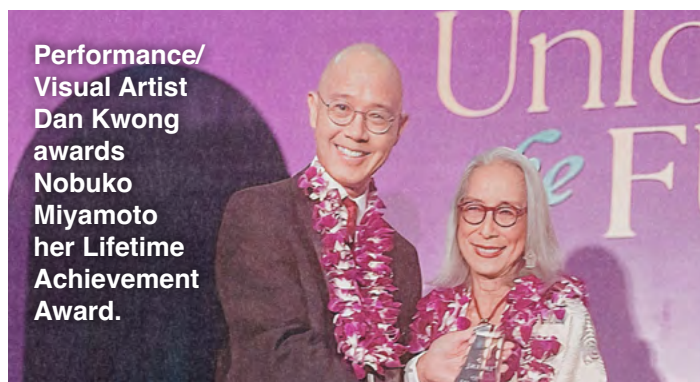
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JANM President and CEO Ann Burroughs presents Toshizo Watanabe with his Lifetime Achievement Award.



Performance/Visual Artist Dan Kwong awards Nobuko Miyamoto her Lifetime Achievement Award.



Filmmaker Tad Nakamura congratulates Judi Oyama on her Award of Excellence.

PHOTOS: ELLEN ENDO

JANM: DEFIANCE ON DISPLAY IN L.A.

Museum raises \$1.2 million with 'We will not be scrubbed' message.

By Ellen Endo,
P.C. Contributor

Japanese American National Museum Board of Trustees Chair William T. Fujioka approached the microphone to open the museum's signature event and set the tone not only for the April 12 gala but also for the institution going forward.

His message was clear: "We will not be scrubbed."

That point appears to have landed with those in attendance at the Diamond Ballroom of the JW Marriott in downtown Los Angeles: The benefit, with the theme "Unlocking the Future," raised \$1.2 million.

Fujioka explained by calling back to the World War II forced removal of 125,000 Japanese Americans. In 1942 after the United States had entered the war, President Franklin D. Roosevelt based Executive Order 9066 on the Alien Enemies Act of 1798, which allows the president — during wartime — to detain or deport immigrants of an enemy nation without due process.

"Like many nonprofit organizations across the United States, JANM is faced with the serious threat of losing federal funding that will impact our ability to pursue our mission," Fujioka stated, citing JANM's long-held commitment to social justice, civil rights and diversity, equity and inclusion, or DEI.

"Some institutions are actually scrubbing their websites and modifying their mission to remove any reference to social justice and DEI solely to protect (their) funding," Fujioka pointed out.

Consul General of Japan Kenko Sone observed, "JANM not only preserves Japanese American history and culture but also promotes civil rights and democracy. JANM's

role is more important than ever in the current context."

Remarks by JANM President and CEO Ann Burroughs echoed Fujioka's opening admonition.

"We gather now in a moment of profound urgency," she said. "Across this country, we are witnessing the dangerous rollback of civil rights, a resurgence of hate and of racism . . . as if DEI were a threat rather than a foundation of a just and equitable society."

Burroughs added, "Our democracy is being tested in ways that it has never been tested before."

Throughout the evening, speakers, honorees, presenters and musical performers reverberated the call for a return to social justice and civility. Earlier this month, the *Los Angeles Times* reported that \$2 million in federal grants, of which \$1.45 million was approved for JANM during the Biden administration, had been cut by the newly formed Department of Government Efficiency.

On a more positive note, Burroughs announced that the museum's fundraising efforts have exceeded expectations, reaching \$74 million and prompting the museum leadership to extend the campaign through 2026 with a new target of \$85 million (see *Pacific Citizen's* June 7, 2004, issue, tinyurl.com/jxmedtm6). Future plans include renovation of the galleries, a new core exhibition and enhanced programming.

Three trailblazing individuals were recognized during the event. Lifetime Achievement Awards were presented to Toshizo Tom Watanabe and Nobuko Miyamoto.

Watanabe recalled meeting with Sen. Daniel K. Inouye and JANM's founding Executive Director Irene Hirano. Inspired by the senator's vision for the Democracy Center, Watanabe concluded that "Japanese Americans could not only succeed but could shape the course of history." The encounter led Watanabe to work toward strengthening ties between the U.S. and Japan and endow the Democracy Fellowship, a professional development program named in his honor.

Nobuko Miyamoto, who began as a professional dancer on Broadway and in motion pictures, is best known in the Japanese American community as an activist who for 55 years has fused music and dance with activism. In accepting the award, she commended JANM for "teaching younger generations what democracy is all about. We are living in this moment that amplifies

(JANM's) importance. Your presence says we will not be disappeared. Your resistance says we will not be erased. We are not going backwards!" (see article on the documentary "Nobuko Miyamoto: A Song in Movement" in this issue).

The Award of Excellence was presented to Judi Oyama, graphic designer and entrepreneur whose achievements have engraved her name in the pages of skateboarding history. She was one of the first women to compete in the sport professionally. In 2023, at the age of 63, Oyama was the World Champion silver medalist in slalom skateboarding. She was inducted into the Skateboarding Hall of Fame in 2018.

Actress Tamlyn Tomita, a member of the

JANM board of governors, led the call for contributions to the Bid for Education along with Jennifer Hirano, daughter of the late Irene Hirano, who helped found JANM, serving as its president and CEO, and afterward, as president of the U.S.-Japan Council. KTLA news anchor Frank Buckley guided the evening's lineup as master of ceremonies.

Grammy-winning singer-songwriter Judith Hill, who has sung with Michael Jackson, Prince and Josh Groban, performed a closing set that, like the evening's speeches, challenged listeners to continue to move forward undaunted and unbowed.

To view the 2025 JANM benefit online, visit tinyurl.com/44wut3eu.



Two JA music icons, Judith Hill (left) and Nobuko Miyamoto, at the JANM benefit

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Nobuko Miyamoto, in her own words, views herself as an “artist.”

PHOTO: NOBUKO MIYAMOTO COURTESY OF NOBUKOMIYAMOTO.ORG



Miyamoto has used her dancing, songwriting, voice and storytelling to positively uplift, educate and transform communities.

PHOTO: JANM/PBS SOCAL

MIYAMOTO'S REEL & REAL LIFE IN REVIEW

A documentary film takes stock of the JANM honoree's journey.

By Alex Luu,
P.C. Contributor

It is an understatement to say that Nobuko Miyamoto has seen and done a lot.

Born in Los Angeles a few years shy of the beginning of World War II, Miyamoto and her family were rounded up and incarcerated at the Santa Anita racetrack. A natural and gifted dancer, she was only a teenager when she catapulted to Broadway productions such as “The Flower Drum Song” and classic Hollywood musicals “The King and I,” “Les Girls” and “West Side Story,” working with iconic stars Yul Brynner and Deborah Kerr, Gene Kelly and Rita Moreno and Natalie Wood, respectively. This impressive and prolific streak, however, barely scratches the surface of Miyamoto's 70-plus decades (and counting) life and career.

In the opening scene of the 2024 documentary “Nobuko Miyamoto: A Song in Movement,” Miyamoto introduces herself with a self-deprecating laughter, “I’m Nobuko Miyamoto, what else do you want to know?”

And so begins the aural and visual portrait of an entertainer who finds her true calling with and within her own Asian American community, far from the glamour of the Great White Way and La La Land.

Directed by award-winning filmmaker Tadashi Nakamura, “Nobuko Miyamoto: A Song in Movement” has a standard structure that gives the viewer a chronological account of Miyamoto's life through her music/lyrics, eye-opening interviews in which she recounts her experiences with wit and unapologetic candor and rarely seen archival footage.

Example: A clip from “The Mike Douglas Show” circa early 1970s in which Miyamoto (who at that time was still known as JoAnne) and her songwriting/performing partner Chris Iijima are introduced by John Lennon, who co-hosted the show with wife Yoko Ono for a week. Lennon's nasal monotone cannot hide his earnest respect for the duo as he says, “These are two young people. They're young singers named Chris and JoAnne, and beautiful singers, and they have a story to tell.”

Miyamoto and Iijima launch into their now iconic protest song “We Are the Children” to a mostly white studio audience. It is quite striking to see a famous Beatle not only introduce but also have immense praise for two relatively unknown singers/musicians; however, it is even more incredible to hear about this historic appearance from Miyamoto herself, not because of the rarity of seeing two Asian American faces on an immensely popular American TV show, but of what had

actually transpired behind the scenes.

The show's director had balked at some of the lyrics from “We Are the Children” — which contained references to “the concentration camps” — as being too controversial for a mainstream white audience (in the studio and at home) and suggested that Miyamoto render a more sanitized version.

This was typical of television at the time — it happened to the Rolling Stones (who acquiesced) and the Doors (who didn't) when “The Ed Sullivan Show” wanted changes made to suggestive lyrics. A similar scenario played out at another hit from the time, “The Smothers Brothers Show.”

Faced with the choice to be like one of Bill Hosokawa's “Quiet Americans” and cave in to the demands — or speak out for herself (and, to a great extent, the Asian American community), Miyamoto chose to speak truth to power.

“Out of nowhere, I just feel this rage building up in my body,” she recalled, “and I explode. ‘You! You put us in concentration camps, and you say we can't sing this song?’ And I just turn around and walk away like I was gonna walk home, and before I hit the door of the studio, the director is running after me and he said, ‘No, it's OK, you can sing anything you want!’”

By this time in her career, Miyamoto had, for the most part, walked away from Hollywood. In an unexpected roundabout turn in her life and art, Miyamoto had become entrenched in the civil rights and social justice movements across the country. Having recently met the godmother of Asian American activism Yuri Kochiyama, Miyamoto was personally invited to a meeting for Asian Americans for Action in New York.

It was the first time that Miyamoto was made aware of and met Japanese American (and other Asian American) activists who were demonstrating and fighting alongside the Black Panthers for representation and social change in underrepresented and marginalized communities.

To Miyamoto, it was a wakeup call to reassess her own artistic output in relation to more real-world issues and injustices.

In a deft touch, the film intermixes black-and-white footage/stills of Miyamoto and fellow Asian American activists such as Kochiyama (as well as newfound friend and soon-to-be collaborator Iijima), the Black Panthers' marches and Miyamoto's on-camera interview.

Director Nakamura expertly underscores this visual tableau with one of Miyamoto and Iijima's songs, “Something About Me Today,” from

their band (along with Charlie Chin) Yellow Pearl that would go on to record the first-ever Asian American folk album, “A Grain of Sand.”

As the archival footage and stills of Miyamoto interacting with Kochiyama, Iijima and a cadre of young and hungry Asian American activists play across the screen, we hear Miyamoto's singing the potent lyrics:

*“I looked in the mirror
And I saw me
And I didn't want to be any other way
Then I looked around
And I saw you
And it was the first time I knew
Who we really are.”*

This moment in the film is perhaps its most revelatory one in that it shows exactly what led to Miyamoto's life-changing decision to use her dancing, songwriting, voice and storytelling to positively uplift, educate, challenge and ultimately transform lives and communities.

Yet another defining moment in Miyamoto's life would be the opposite of joy and celebration and instead be rooted in death and loss. In a soul-bearing scene, she momentarily revisits that tragedy with grief and tears, “It stays with you, and it motivates you, too, because I won't stop . . . I won't stop.”

There is so much more to see and know about Miyamoto that is best left for viewers of “Nobuko Miyamoto: A Song in Movement” to discover on their own. The film is definitely a must-see docu that is filled with inspirational songs, riveting stories and testimonials from a humble yet fierce Japanese American who has successfully combined art and activism — in her own words an “artist” — who has made an indelible and profound difference in the fabric and culture of America.

Now at 85 years old and still traveling the country singing, dancing, speaking and sharing her wisdom to sold-out crowds, Miyamoto shows no signs of stopping. And that is a truly beautiful thing.

“Nobuko Miyamoto: A Song in Movement” can be seen for free on the PBS website at [tinyurl.com/ye8h64e5](https://www.pbs.org/shows/nobuko-miyamoto-a-song-in-movement/).



Throughout her life, Miyamoto has also entrenched herself in the civil rights and social justice movements.

PHOTO: JANM/PBS SOCAL

“Nobuko Miyamoto: A Song in Movement” is directed by filmmaker Tadashi Nakamura and encapsulates the performer/activist's life through her music, lyrics and personal interviews.

PHOTO: JANM/PBS SOCAL



Miyamoto and her songwriting/performing partner Chris Iijima

PHOTO: NOBUKO MIYAMOTO COURTESY OF

nobukomiyamoto.org

SHARING THE JAPANESE WAR BRIDE SAGA

The Smithsonian-backed exhibition puts a unique story on the road.

By George Toshio Johnston,
Senior Editor

If you were to ask any lay historian about the effects on U.S.-Japan relations since the aftermath of Japan's surrender to Allied powers that officially ended World War II on Sept. 2, 1945, what might the answers include?

Perhaps how America's postwar occupation of Japan set the stage for the U.S. to refashion Japan's constitution. Maybe something about the reformation of its government and land ownership laws. How about the upgrade of women's rights and the downgrade of its *tennō* from deity to figurehead? There might also be something about the miraculous economic comeback that turned Japan into both an economic rival and America's staunchest ally in Northeast Asia.

Less likely to be cited, however, was that between 1945 and 1960, thousands of U.S. servicemen of all ethnicities, creeds and beliefs who were stationed in Occupation-Era and Post-Occupation Era Japan would meet, fall in love with and marry Japanese women.

Although such liaisons were, to put it lightly, officially frowned upon by the U.S. military and by many in both societies, the number of marriages between American servicemen and so-called Japanese war brides in that time period — said have been 45,000 — became a novel societal phenomenon.

With Nisei servicemen stationed in Japan who married Japanese women being an exception, these interracial and intercultural unions (the latter something that did not necessarily exclude Nisei servicemen) would become part of the zeitgeist of that time. Stories of American servicemen bringing home Japanese wives were reported in American newspapers and magazines and would be depicted in pop culture artifacts like the 1952 motion picture "Japanese War Bride," James Michener's 1954 novel "Sayonara" (which begat the 1957 movie of the same name) and, peripherally, the 1956 movie "Teahouse of the August Moon."

Nearly eight decades after the end of WWII, the oft-ignored and overlooked contribution to Asian immigration to the U.S. represented by those Japanese war brides is being recognized as part of a traveling exhibition titled "Japanese War Brides: Across a Wide Divide," produced by the Smithsonian Institution Traveling Exhibition Service and the National Museum of American History.

With the first stop, which ran from Dec. 14, 2024-April 6 in Texas at the Irving Archives and Museum having wrapped up and the second leg having just begun in Florida at the Morikami Museum & Japanese Gardens in Delray, Fla., "Japanese War Brides: Across a Wide Divide" gives perspective on the obstacles, barriers and challenges these couples — but the Japanese women especially — had to overcome to follow their hearts, and that was often just the beginning of more hurdles yet to overcome.

In addition to barriers to marriage put into place by the military or short-notice transfers out of Japan for the American men and health screenings for the Japanese women that could derail nuptials because of, say, exposure to tuberculosis or allegations of moral turpitude, successfully getting hitched was no easy feat.

In time, however, as those barriers were overcome, the Japanese war brides had to then learn how to become American wives (by the standards of the time) via Red Cross courses that taught Japanese women how to cook American food, maintain an American home, act American and more.

Years in the making, the "Japanese War Brides" exhibition is the latest peak in a years-long effort by Lucy Craft, Karen Kasmauski and Kathryn Tolbert — all three daughters of Japanese war brides who married white American servicemen — to document the disparate yet similar journeys that that particular cohort of native Japanese women, now quite

Kathy Hosna Snell (right) was surprised to find a photo cutout of her mother, Hiroe, featured in the traveling exhibition "Japanese War Brides: Across A Wide Divide." At left is Snell's friend, Melissa, who is also the daughter of a Japanese war bride.

PHOTO: COURTESY OF KATHRYN TOLBERT



elderly if still alive, took so many years ago.

For Tolbert, who had nothing but praise for the exhibition's first stop in Irving, Texas — "They did a beautiful job displaying it" — telling the Japanese war bride story these past several years has been an all-consuming effort that has enabled her to employ her storytelling skills developed as a journalist but also learn new modalities, such as documentary filmmaking (with Craft and Kasmauski, co-producing and co-directing the 2015 documentary "Fall Seven Times, Get Up Eight: The Japanese War Brides") and web-based storytelling via the website warbrideproject.com.

So, what does a visitor to "Japanese War Brides: Across a Wide Divide" get to see? According to Tolbert, the exhibition has seven free-standing curved panels that contain photographs accompanied by explanatory captions and several interactive touchscreen displays with video stories and an interactive timeline that "deals with the history and the definitions and the legal problems" faced by the Japanese women.

It's worth remembering, for example, that the landmark *Loving vs. Virginia* Supreme Court case of 1967, which overturned bans on interracial marriages, was still years away. Furthermore, depending on what part of the U.S. one of these couples moved to, whether it was rural or urban, or whether there was an extant Japanese American community, all presented different potential problems. Also, the challenges were different for white-Japanese couples versus Black-Japanese couples. "It tells a lot of very personal stories, and it is focused that way," said Tolbert, who added, "There's a big section on family and the range of marriages and outcomes, and these again are told through individual voices, women or their children. It talks about food, it talks about identity, and then it ends with their legacy, and also the fact that children are part of their legacy."

The Florida phase of "Japanese War Brides: Across a Wide Divide" continues until Aug. 31. It then moves to Louisiana's Old State Capitol in Baton Rouge, La., from March 21-May 31, 2026, followed by a stay at the Mills Station Arts & Culture Center in Rancho Cordova, Calif., from Dec. 19, 2026-Feb. 28, 2027, with a final stop at the Castle Museum in Saginaw, Mich., from March 18-May 28, 2028.

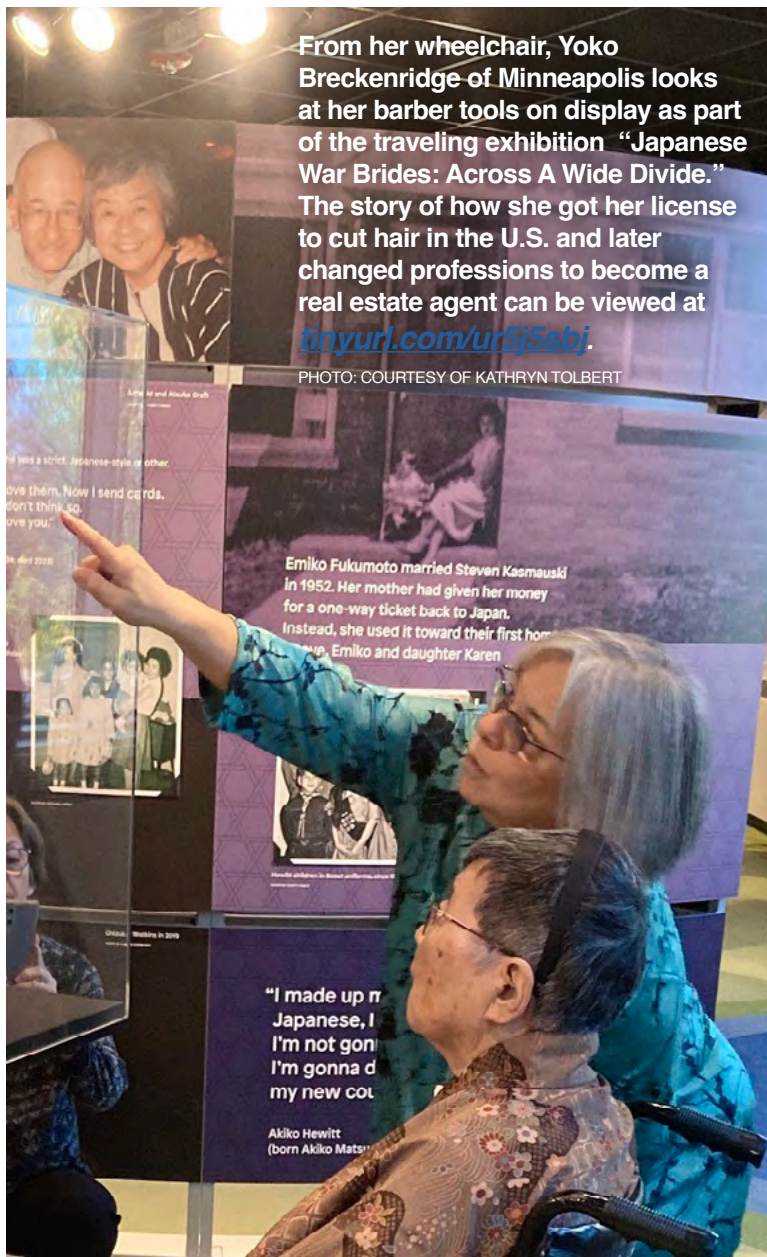
For Tolbert, Kasmauski and Craft, the effort and time spent working on the traveling exhibition and other war bride-

'What's great is that there are a lot of students who are tackling this subject.'

— Kathryn Tolbert

related projects have been both a major accomplishment that paradoxically has only begun to tell the stories of Japanese war brides.

"What's great is that there are a lot of students who are tackling this subject," Tolbert told the *Pacific Citizen*. "So, we're hoping that the exhibition, as it travels, will encourage more family storytelling because we have only scratched the surface."



BRIDE AND PREJUDICE?

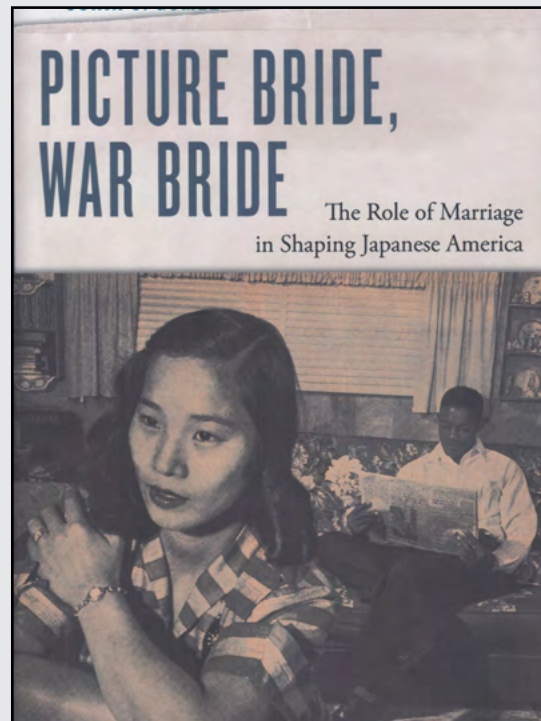
‘Picture Bride, War Bride’ gives voice to different waves of Japanese women.

By Curtiss Takada Rooks,
P.C. Contributor

In “Picture Bride, War Bride: The Role of Marriage in Shaping Japanese America” (ISBN-13: 978-1479803071, NYU Press, 2024, 200 pgs., SRP: \$35), author Sonia C. Gomez — an assistant professor of 20th-century U.S. history at Santa Clara University — provides a much-needed and largely overdue testimony of women’s voices in Japanese American history.

Given gender and cultural power dynamics, “history” has been generally viewed through the lives, experiences and views of men — and this is particularly true of Japanese American histories that have focused on the predominantly male migration of Issei during the Meiji Restoration, resulting in a heavily imbalanced immigrant community. These histories focus on telling the story of Issei men as agricultural labor, small-business owners and community leaders.

In broad 19th- and early 20th-century Asian American histories, mention of women migrants too often focus on them as exploited domestic laborers and/or sex workers. Nor do these Japanese American histories explore how the presence of Japanese women was perceived in the gender politics of the time served to domesticate Issei men, serving a dual purpose of proving their potential for



assimilation, while protecting the virtue of white women. In short, these histories tell us a particular “story” about Japanese immigrant women, but not necessarily their stories and voices.

Gomez’s “Picture Bride, War Bride” joins Akemi Kikumura’s “Through Harsh Winters” and Evelyn Nakano Glenn’s “Issei, Nisei, War Bride” in elevating Japanese immigrant and Japanese American women’s experiences and voices. But Gomez does more than simply write these women “into history”: She deftly argues their centrality in 1) the formation of Japanese American communities through their demographic, social, cultural and economic contributions; and 2) the roles these Japanese immigrant women played

in various processes of race and interracial relationships.

Throughout her analyses, Gomez, whose maternal grandmother was a Japanese war bride, leans heavily on notions of inclusion and exclusion

both within the Japanese American community and broader American multiracial landscape, centering individual stories as an illustration of larger cultural, social and political processes. She unveils the vital roles played by these Japanese women in establishing economic stability for the Issei family and with it the burgeoning Japanese American economy beyond agricultural wage labor.

Indeed, Gomez points out that Issei women’s field labor constituted an economic threat to Irish and other white farmers by giving the Issei men unfair advantage. Why?

Because by using the labor of their wives (and later their children), they did not have to hire as many migrant laborers.

In many respects, Gomez argues that the “unpaid” Issei women’s and Nisei children’s labor in family agricultural and small business enterprises served as economic multipliers, solidifying economic stability and success for the Issei.

By 1920, when the Japanese government stopped issuing picture bride passports and with the passage of the 1924 Immigration Act, which virtually halted all Japanese (and Asian) migration to the U.S., the picture-bride phenomenon became a historical artifact. It would take the end of World War II to create a new wave of immigration from Japan.

From 1945 to the early



BEFORE CIVIL AND RELIGIOUS wedding rites, couples must follow directives of Circular #40, visit Chaplain and C. O., fill out many forms, and be investigated thoroughly to insure success of marriage and sincerity of partners. Photo by Cpl. Brian Burns

Are War Brides Happy?

Women under 18 and men under 20 who wed have two strikes against them... what's wrong with early marriages? Well, a lot of things, most of them having to do with mental and emotional maturity.

Too, at 16 or 18 rates are barely formed. An 18-year-old seldom chooses the same sort of mate he would pick at 22. —“Best Age for Marrying”, CHANGING TIMES, June, 1954 (From a survey of 2000 U.S. marriages)

The popularity of Japanese women with American servicemen, apparently is no passing fancy since 1400 have married them this year, it was announced by the Japanese Foreign Minister. There were nearly 3000 such marriages last year. —Associated Press, July 5, 1954

IT IS PROBABLY more true that the “problem” assailing Japanese occupation marriages comes from not knowing how to score up a marital situation: maturity of mind, maturity of temperament, in-laws, income, planning ahead.

The matter of “race” is in many instances exaggerated. “Language” has its

vated to a rank that outstrips the true facts.

The more than 10,000 Japanese Occupation marriages are holding together (or falling apart) by pretty much the same set of factors working for (or against) the millions of men and women in America, repeating the ancient vows for better or worse.

To keep marital decisions at a sober level, the U.S. Army requires that a soldier obtain military permission to marry. How he gets that permission is grouped in Army Circular Number 40. Under the Circular, he and his fiancée review their reasons and beliefs with the Division Chaplain; later with the Commanding Officer. If the decision is unchanged, the couple have a mountain of paper work to fill out. The soldier must sign a statement that he can support his wife and that he will arrange to get her into the United States.

Has background been looked into also.

軍人花嫁

去年度の軍人花嫁結婚数は三千名、今年度も千四百名を占めているが、そのいづれも、同軍四十名といわれる特殊な結婚をふまねばならない。結婚以前に軍司令官に申しこみ、同軍の許可が得られ、結婚手続にたて、戦後以前に軍司令部に出願せねばならず、その後が日本政府である。花嫁の過去状況を保証するに日本保護者二人、未来をひきつるに米人保護者も必要である。

(左) 第一師団長官舎敷地と結婚問題を相談するグロウソップ上等兵と杉山みね子さん。(次頁上) いよいよ渡米としまつた花嫁たちは米夫人たちの志願による第一班から、家事、料理、接客にわたる六週コースをうける(次頁下) オランダ夫人からチャーターのまぜかたを習得するグロウソップ上等兵さん。

This article from *Scene* magazine — a long-defunct feature magazine that covered Japanese American subject matter — addressed the Japanese war brides phenomenon in its September 1954 issue.

IMAGE: COURTESY OF DENSHO.ORG

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Name: Susan H. Kamei
Year of JACL Scholarship Award: 1974

Scholarship Award Name: Thomas T. Hayashi Memorial Law Scholarship

College/University Attended: University of California, Irvine, and Georgetown University Law Center

JACL Chapter That Awarded Scholarship: SELANOCO

Current Profession: Speaker, Teacher and Author of “When Can We Go Back to America: Voices of Japanese American Incarceration During World War II”

As part of its Scholarship Spotlight series, the *Pacific Citizen* asked Kamei to reflect upon the JACL scholarship and its significance on her life.

The Pacific Citizen: How has receiving a JACL scholarship impacted your life?

Susan H. Kamei: I was so honored to receive the Hayashi scholarship, as I was starting my first year at Georgetown Law, and [I continued] to receive the scholarship in my second and third years. I still have on my résumé/CV (curriculum vitae) that I was a JACL Hayashi Law Fellow. In addition to the financial support that was certainly meaningful, I valued the “vote of confidence” from JACL leaders in pursuing an education and career in law. Having been a beneficiary of JACL support, I have been committed to serving in the Japanese American community throughout my life.

The P.C.: Did you know about JACL before you won the scholarship?

Kamei: Yes. My parents were founding members of the SELANOCO

chapter, and I grew up attending JACL events. After I graduated law school and returned to Southern California to join a law firm in Los Angeles, I served on the SELANOCO board and volunteered for the redress campaign, including on the national JACL level.

The P.C.: If you could give your twentysomething self some advice from where you are now in your life and career, what would it be?

Kamei: I would affirm the advice I was fortunate to get as a young adult: Create opportunities for myself and then make the most of them. After practicing corporate law, I transitioned to working in real estate development and land-use policy and practice. Then, I migrated into a long and productive career as a senior academic administrator at USC, where I also was able to develop curriculum and teach. I’m proudest of the undergraduate course I created about the (Japanese American) incarceration and its relevance to issues today. I am still conducting incarceration-related research with my faculty appointments in history and with the USC Shinso Ito Center for Japanese Religions and Cultures and am now teaching in the community. I could not have anticipated how valuable each of the different jobs and roles I have had would give me the experience and expertise to take on new opportunities. I would also affirm to my twentysomething self how important it is to be grateful for mentors and all those who supported me. I cherish the relationships I had with JACL leaders such as Mike

Masaoka, Min Yasui, Norm Mineta and so many others who kindly took an interest in me.

The P.C.: What is your greatest personal/professional achievement?

Kamei: My greatest personal achievement is being my daughter’s mother. My greatest professional achievement is being the author of an award-winning book that is bringing the story of the Japanese American incarceration to new audiences.

The P.C.: How do you define success?

Kamei: Being able to contribute in ways that make a positive and tangible difference in the lives of others.

The P.C.: Any words of wisdom for this year’s JACL scholarship recipients?

Kamei: Recognize that the scholarship is not just a monetary award but also represents the faith that the JACL community has in you and remember that there are many who believe in you when times are tough.

The P.C.: What do you think is the strength for JACL’s future?

Kamei: The mission to stand up for the civil and human rights of all — something we need now more than ever.

The Pacific Citizen’s annual Scholarship Special Issue highlighting JACL National Scholarship award recipients is scheduled for Sept. 19. For more information on the JACL National Scholarship program, visit www.jacl.org.

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1960s, Japanese war brides would constitute the largest cohort of Japanese immigrants to the U.S. According to the Smithsonian Institution’s traveling exhibit “Japanese War Brides: Across a Wide Divide,” unveiled in December 2024 in Irving, Texas (*see main story*), the nearly 45,000 Japanese women who married U.S. servicemen stationed in postwar Japan had by 1960 increased not only the Japanese American population but also the Asian American population by 10 percent.

Yet, too often in the telling of Japanese American history, this cohort appears almost as an “footnote,” Japanese but not Japanese American, thus essentializing the traditional Japanese American narrative as *the* authentic Japanese American story.

Gomez remedies this with her examination of the lives of the Japanese war bride women and their families, providing a window into narrowness of the Japanese American community’s sense of inclusion, as well as its racialized attitudes toward other nonwhite American communities.

Of particular interest for me, as the child of a native Japanese mother and African American father, is Gomez’s examination of Japanese war brides who married Black servicemen. Gomez situates their lives within an understanding of broader Afro-Asian solidarities, providing an argument on the impact and influence of Black soldiers, sailors and airmen on Occupation Era and Post-Occupation Era Japan and the ideals of civil rights, including the expansion of Japanese women’s rights.

While focusing on Camp Gifu as a site for the relationship between Japanese women and Black soldiers, it provides a template excavating similar understandings, explorations and analyses of Japanese locations such as Okinawa and Camp Zama (Yokohama) where my parents met and married.

In centering on picture brides and war brides, Gomez asserts

the primacy of the role of marriage and family in the formation of “Japanese American.” In this monograph, Gomez also asks about and gives insight into the lives of Issei men who never married. As with the women’s stories and the narratives surrounding these Issei men’s lives, she not only gives them a voice but also provides deeper insights into Japanese American gender, family and sexuality.

While aimed at scholars and lay historians, Gomez’s “Picture Bride, War Bride: The Role of Marriage in Shaping Japanese America” is, I believe, of great importance to the Japanese American community writ large.

Gomez, as she intends, brings to our understanding and consciousness the lives of those rendered to the “margins” of our stories about the Japanese American experience. In doing so, she allows all of us a fuller and more complex story to tell.

Curtiss Takada Rooks, Ph.D., is an assistant professor at the Asian and Asian American Studies Department of Loyola Marymount University.

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Four Years Later, SPA SHOOTINGS ARE REMEMBERED

The event ties the tragedy to a decades-long pattern of Asian hate, anti-Asian laws.

By George Toshio Johnston,
P.C. Senior Editor

(Editor's Note: The following is Part 2 of the article that appeared in the Pacific Citizen's April 18-May 1, 2025, issue. It continues coverage of the panel discussion titled "Immigration & Birthright Citizenship." Part 2 begins with a continuation of Loyola Law School Associate Dean and Professor of Law Kathleen Kim's address, followed by legal cases discussed by UC Irvine School of Law's Fred T. Korematsu Center for Law and Equality Executive Director Robert S. Chang.)

Kim also cited the 1866 Civil Rights Act and 1875's Page Act, which was designed to prevent prohibit entry of Chinese

women — effectively stunting the growth of a Chinese American community by blocking Chinese men laboring in America from marrying Chinese women — into the U.S. by presuming that they were prostitutes and the importance of 1898's *United States v. Wong Kim Ark*, a split decision in which the Supreme Court held that U.S. citizenship was conferred upon any person born on U.S. territory.

In Chang's portion, he discussed several legal cases, such as 1857's *Dred Scott v. Sandford* Supreme Court case (which denied citizenship to Black people), the Wong Kim Ark case, 1922's Supreme Court case *Takao Ozawa v. United States*, as well as 1882's Chinese Exclusion Act and 1890's Naturalization Act.

"The Constitution," Chang noted, "doesn't say anything about

citizenship. It does say something about naturalization. So, Article One, Section Eight, Powers of Congress, the Congress will have the power to establish a uniform rule of naturalization. And so then what Congress did in 1790 was to pass an act that said that only free white persons could become naturalized."

Chang said that the Supreme Court's pre-Civil War *Dred Scott* decision of 1857 required a change to the Constitution, i.e., adoption of the 14th Amendment, to change that — but he also noted that with regard to *Dred Scott*, "The U.S. Supreme Court has never overruled it explicitly."

In 1870, with the Naturalization Act, Congress said, according to Chang, "'OK, we're going to change the rules.' So before, it was just free white persons who could become naturalized. But now, white people and people of African nativity or descent could become naturalized."

But then in 1882, the Chinese Exclusion Act barred federal and state courts from granting Chinese persons to U.S. citizenship. However, thanks to the decision in the Wong Kim Ark case, a person of Chinese ancestry born on U.S. soil was entitled to U.S. citizenship. But how was "white" defined, as in the phrase "free white person"? Chang then referred to the

1922 case of *Takao Ozawa v. the United States*.

Ozawa — a Japanese immigrant who had lived in the U.S. for 20 years — came to the court, and he wanted to be naturalized, asserting that he was actually paler than many so-called white people. It was, Chang said, "an interesting litigation strategy." When he went to court, Ozawa included as evidence a statement from a cultural anthropologist who had visited Japan and talked about the "white people of Japan."

"So, he was saying, 'Well, what is the meaning of white?' He was contesting 'whiteness' and trying to become included as part of that group," Chang said. "The court looked at him and said, 'Well, we know that the statute says 'white,' and we're going to understand that as meaning Caucasian. You're clearly not Caucasian, so you can't become naturalized.'"

Chang then referenced the 1923 case of *United States v. Bhagat Singh Thind*. "The U.S. Supreme Court kind of put itself in a jam because at the same time, there were these other cases coming along regarding South Asians. South Asians at the time were regarded to be of Aryan ancestry. And so Bhagat Singh Thind, who had also served in the U.S. military during World War I, he

came to court and said, 'I'm Aryan. I'm Caucasian. So, you just last term said that white equals Caucasian.' . . . That means that you have to let me become naturalized."

The Supreme Court, however, rejected that argument. "They went back to a 'common-sense' notion of whiteness, where he was precluded. Now, there was a real tragedy here because at this time, 60-70 South Asians had become naturalized.

"The U.S. Department of Justice had various U.S. Attorney's Offices around the country institute denaturalization proceedings against them, and over 50 were denaturalized. There were actually a couple courts though that said, 'No, we're not going to denaturalize you,' but in one particular instance, it resulted in a tragedy where the person killed himself, and he said that he has no country to return to."

Chang then brought up the Expatriation Act of 1907. "So, if a U.S. citizen woman married an alien, somebody who was not a U.S. citizen, she lost her U.S. citizenship."

Because the event went past its allotted time, organizers dispensed with the candlelight ceremony to honor the spa shooting victims.

(Editor's Note: The entirety of this article will appear on the Pacific Citizen's website, PacificCitizen.org.)



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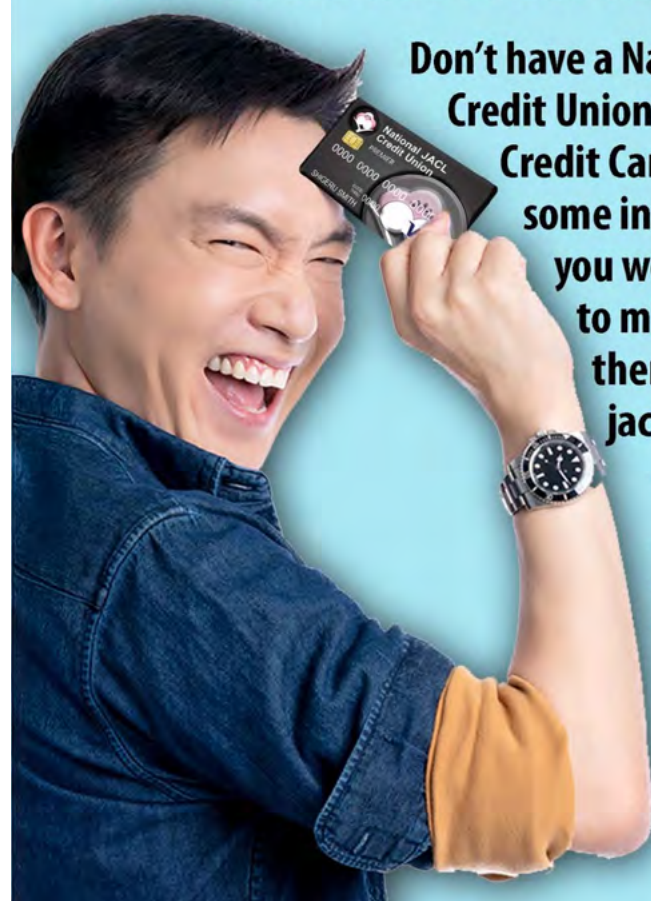


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A NATIONAL GUIDE TO NOTABLE COMMUNITY EVENTS

CALENDAR

NATIONAL

2025 JACL National Convention
Albuquerque, NM
July 17-20
Price: Early Bird Registration Now Open Thru May 7.

Save the date for this year's JACL National Convention in the beautiful city of Albuquerque! This year's event will feature plenaries, special events and the annual Sayonara Gala. Full details, including how to register, are available on the JACL website.
Info: Visit www.jacl.org.

NCWNP

CAAMFest 2025
San Francisco
May 8-11
San Francisco Area Theaters
Price: Ticket Prices Vary

This year's CAAMFest reflects on the histories that have shaped our present. As diversity and funding in education and the arts are being threatened, it is more vital than ever to share stories and learn from each others' experiences. This year's films will remind us of the enduring impact of place and memory.
Info: Visit <https://caamfest.com>.

San Francisco Giants' Japanese Heritage Night
San Francisco, CA
May 16; 7:15 p.m.
Oracle Park
24 Willie Mays Plaza
Price: Special Event Ticket Needed; Price Varies

Cheer on the Giants and celebrate Japanese Heritage night as the team takes on the Sacramento A's. All special ticket holders will receive an exclusive sakura hooded shirt.
Info: For more information, visit jccnc.org.

Matsuri! Japanese Arts Festival
Santa Rosa, CA
May 18; 11 a.m.-5 p.m.
Juilliard Park
227 Santa Rosa Ave.
Price: Free
This festival celebration will showcase Japanese culture and arts and includes taiko drumming, folk dancing and music, martial arts demonstrations, food, crafts, origami, mochi pounding, a koto concert and so much more for all!
Info: For more information, visit www.sonomamatsuri.org/.

Japanese American Community Picnic
Lodi, CA
May 25; 11 a.m.
Micke Grove Park
San Joaquin Picnic Area
11793 N. Micke Grove Road
Price: \$10 Entrance Fee Per Car
The community is invited to enjoy a potluck lunch and races, games and fun events for all ages. Please bring enough food for your family and at least five to six more. Please also bring your own plates, utensils and drinks.
Info: Contact Derrick Egi at (209) 483-0511.

Changing Perspectives on Japanese American Incarceration
Oakland, CA
June 21 and 22; 9 a.m.-5 p.m.
Oakland Asian Cultural Center
388 Ninth St.
Price: \$150
This two-day conference will feature speakers and workshops focused on Japanese American history. Registration includes lunch on both days. Featured speakers include Frank Abe, Dr. Satsuki Ina, David Inoue, Mike Ishii, Barbara Takei and Nancy Ukai.
Info: To register, visit jampilgrimages.org/changing-perspectives.

PSW

Little Tokyo Sparkle
Los Angeles, CA
May 17; 9 a.m.-12:30 p.m.
JACCC Plaza
244 S. San Pedro St.
Nancy Kikuchi Volunteer Day is here! Come on out and help keep the community clean with this annual sweep, scrape, trash pickup and sidewalk cleanup day of giving back.
Info: Visit <https://bit.ly/LTSparkle2025>.

'Utayabira, Wuduyabira: Let's Sing, Let's Dance'
Torrance, CA
May 18; 2 p.m.
James R. Armstrong Theatre
3330 Civic Center Dr. N
Price: Ticket Prices Vary
This is a rare opportunity outside of Okinawa to experience Ryukyuan performing arts in a theatrical setting.
Info: For tickets, visit tinyurl.com/utayabira25.

'Rite of Passage: The Story of Japanese American Redress' Screening and Q & A Discussion
Thousand Oaks, CA
May 24; 10:30 a.m.-1 p.m.

Thousand Oaks Grant R. Brimhall Library Community Room
1401 E. Janss Road
Price: Free
The Ventura County JACL presents this screening of Janice D. Tanaka's documentary that will also include a Q & A discussion with former JACL leaders John Tateishi, Ron Wakabayashi and camp internee Marilyn Yoshiko "Winkie" Takahashi Fordney.
Info: Email infovcjacl@gmail.com.

LTCC Annual Dance Benefit
Los Angeles, CA
June 28; Doors Open 6-11 p.m.
Nishi Hongwanji Kaikan
815 E. First St.
Price: Tickets Start at \$50
This year's benefit dance will feature live music performed by Kokoro. All proceeds will support the mission of the Little Tokyo Community Council.
Info: For questions, contact info@littletokyola.org.

CCDC

Art of the Word: 'Once Upon a Book — Featuring the Illustrations of Grace Lin'
Fresno, CA
Thru June 29
Fresno Art Museum
2233 N. First St.
Price: Museum Admission
This exhibit features Grace Lin's original illustrations from "Once Upon a Book," co-written with Kate Messner. In the book, Alice is tired of winter and decides to escape by reading one of her favorite books. She steps inside the book and becomes a part of the story . . .
Info: Visit <http://www.fresnoartmuseum.org/exhibitions/current-exhibitions/>.

PNW

Side by Side: Nihonmachi Scenes by Tokita, Nomura and Fujii
Seattle, WA
Thru May 11
Wing Luke Museum
George Tsutakawa Art Gallery
719 S. King St.
Price: Museum Admission
This exhibit, curated by Barbara Johns, features the works of Kamekichi Tokita, Kenjiro Nomura and Takuichi Fujii. Their paintings provide an intimage view of what nihonmachi's familiar streetslike before WWII.
Info: Visit www.wingluke.org.

IDC

2025 Amache Pilgrimage
Granada, CO
May 16-18
105 E. Goff
Price: Events Are Free
This year's pilgrimage is the 50th anniversary of the first Amache Pilgrimage. The weekend's activities will include events hosted by Amache Alliance, the University of Denver Amache Project, National Parks Conservation Assn., Colorado Preservation and the Sand Creek Massacre Foundation. There will also be opportunities, by appointment, to stamp the Ireicho Book of Names.
Info: Visit <https://amache.org/pilgrimage/>.

'Uncovering the Journey: Japanese American Pioneers in Box Elder County'
Brigham City, UT
Thru June 21
24 N. 300 West
Price: Check Museum for Admission Pricing
Explore the rich history of Box Elder County's Japanese American community. Discover the untold stories of early agricultural settlers, local war heroes and pioneering civic leaders. This exhibit highlights the lasting impact of Japanese Americans on Box Elder County's culture and history.
Info: Visit <https://brighamcitymuseum.org/uncovering-the-journey-japanese-american-pioneers-in-box-elder-county>.

MDC

Kansha Project Culmination
Chicago, IL
June 28; 3:30-6:30 p.m.
Midwest Buddhist Temple
435 W. Menomonee St.
Over the past 11 years, the Kansha Project has become a flagship program of JACL Chicago, sending more than 100 alumni across cohorts to Los Angeles' Little Tokyo and the Manzanar National Historic Site. This program will celebrate participants' experiences as they share and reflect on their 2025 trip.
Info: Email kansha@jaclchicago.org.

Jerome/Rohwer Pilgrimage
Little Rock, AR
May 21-24
Price: Registration Fee \$350; Deadline is April 21
The Jerome/Rohwer Pilgrimage allows survivors, descendants and interested parties to learn about the continuing legacy and aftermath of America's concentration camps. The program includes an event in McGehee, AR, that includes an Obon festival to honor the spirits of our ancestors.

Info: Visit <https://jeromerohwer.org/index.php/pilgrimage/registration>.

EDC

2025 Boston AAPI 5K
Boston, MA
May 17; 8:30 a.m.
Metropolitan District Commission Pavilion
Celebrate AAPI Heritage Month and raise funds for local nonprofit organizations.
Info: Visit www.movement.cc/events/2025_boston_aapi_5k.

Anime Boston
Boston, MA
May 23-25
Hynes Convention Center
900 Boylston St.
Price: Tickets Required
Anime Boston celebrates Japanese culture and media, including anime, manga and video games. Odaiko New England presents a lecture/demonstration on May 25 at 2 p.m.
Info: Visit <https://www.animeboston.com/>.

Japanese War Brides: Across a Wide Divide
Delray Beach, FL
Thru Aug. 17
Morikami Museum and Japanese Gardens
4000 Morikami Park Road
Price: Museum Admission
This exhibit explores the lives of more than 45,000 Japanese women who immigrated to the U.S. in the aftermath of WWII. It illuminates previously unknown American immigration stories and offers a space to rethink hoe we hate, why we love and what it means to be American.
Info: Visit <https://morikami.org/upcoming-exhibitions/>.

Arts of Japan
Boston, MA
Ongoing
Museum of Fine Arts
465 Huntington Ave.
Price: Museum Admission
This exhibit is dedicated to Japanese prints, specifically 19th-century *ukiyo-e* prints and contemporary pieces.
Info: Visit <https://www.mfa.org/gallery/arts-of-japan>.

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In MEMORIAM

(Editor's Note: Boldfaced names in blue in the PDF version of this page are active hyperlinks to published obituaries for the decedent.)



Adachi, Shin, 96, San Leandro, CA, Oct. 21, 2024.

Fukutomi, Grace Yoshiko, 97, Los Angeles, Nov. 20, 2024.

Hashimoto, Amy Emiko Kusumoto, 100, Los Angeles, CA, April 16.

Hughes, Sumi T., 91, Pasadena, CA, March 17.

Imanaka, Wayne Yoshio, 86, Montebello, CA, Jan. 29.



Inaba, Shigeko, 96, Granada Hills, CA, Dec. 14, 2024.

Ishii, Gerald Ken, 81, Fresno, CA, Jan. 12.



Kawasaki, Edward, 95, Beaverton, OR, Jan. 1.

Kitagawa, Isao Kenneth, 80, Huntington Beach, CA, Jan. 8.

Leong, Nancy Kyoko, 75, Pomona, CA, Feb. 21.

Miyauchi, Takeyuki, 97, Los Angeles, March 7.



Nishi, Mataye Jane, 100, Los Angeles, CA, Feb. 21.

Nakaoka, Kimiko, 95, Manhattan Beach, CA, March 6.

Narusawa, Raymond Nobuo, 96, Alhambra, CA, March 23.



Russey, Masaye Kawai, 90, Crofton, MD, Feb. 19.

Sakamoto, Howard Nobuyoshi, 84, Alhambra, CA, Feb. 17.

TRIBUTE

KIYOKO UCHIDA



Kiyoko Uchida (née Oba), a beloved mother, grandmother and great-grandmother, passed away peacefully at the age of 101 in Pacific Grove, Calif. Born on July 15, 1923, in Alameda, Calif., to parents who came to the U.S. from Japan, Kiyoko lived a long and meaningful life centered around family, hard work and perseverance.

During World War II, Kiyoko and her family were among the many Japanese Americans who were unjustly sent to one of the incarceration camps, taken first to the Santa Anita racetracks and then to Heart Mountain, Wyo. Despite that difficult chapter, she carried herself with strength, grace, and resilience — qualities that would define her throughout her life.

She later married Kiyoshi Uchida, and together they raised three children. For nearly 70 years, Kiyoko worked alongside her family at Pacific Grove Cleaners, the Uchida family business. She served as the bookkeeper and secretary until she was 95 years old — an enduring symbol of her dedication and commitment.

Kiyoko is survived by her children: Steven (Theresa), Karen (Tony) and Randy (Donna); five grandchildren; and seven great-grandchildren. Her family meant everything to her, and she loved them deeply.

Kindness was at the heart of who Kiyoko was. She never spoke poorly of anyone and was always thoughtful and loving to those around her. She found joy in the little things — like playing rummy tile with close friends and spending time with her family playing board games or watching her favorite shows.

Not many people are lucky enough to live to 101, and reaching that milestone speaks to just how special she was. She lived a full life, quietly but powerfully, touching the lives of everyone who knew her. She will be deeply missed and remembered forever.

TRIBUTE

ROBERT 'BOB' YOSHIMITSU FUCHIGAMI



May 15, 1930-March 25, 2025

Bob was the youngest son born to Tokuye and Heita Fuchigami on May 15, 1930, in Marysville, Calif. He joined his elder brothers, George, Bill, Walter and Torao "Tosh," working on the family fruit and vegetable farm. He also had three sisters: Mary, Nobuko and Kazuko. In spring 1942, his family of 10 was forcibly moved to the incarceration Camp Amache, located in southeastern Colorado, where he would spend the next three years. This injustice weighed heavily on him, and he would work tirelessly for the remainder of his life to ensure the preservation and lessons of this history would not be forgotten. "Never Again" was his motto and how he signed his books. His input was crucial in helping to make the Amache Historic Act legislation into reality. Too young to serve with his brothers in the United States military during WWII, Bob enlisted with the U.S. Navy during the Korean War and served from 1950-1954. Bob valued education, which equaled freedom to him. He completed a B.A. in education at San Jose State University, followed by a M.A. in special education, also at San Jose State University. Bob received a fellowship and was able to continue his studies at the University of Illinois with an Ed. D. in special education in 1964. It was in Illinois that he met Sally, his beloved wife of 58 years. They married in 1962 and their first child, Kathleen, was born soon after. Bob began his career in higher education as an assistant to associate professor with the Department of Educational Psychology at the University of Hawaii. There, he initiated and developed a degree program to train teachers in the new field of Special Education. Bob followed up as an Associate Professor in Special Education at the University of Oregon. A second daughter, Ellen, arrived just prior to Bob accepting a position as coordinator and professor for the Special Education Program at Sonoma State University. After becoming Dean of Graduate Studies, Bob would move on to become the assistant superintendent of public instruction, director of special education of the State of California in 1985. His final professional years were back at Sonoma State University, and he retired as professor emeritus in 1992. He and Sally became both domestic and global travelers, visiting some of the world's most beautiful places in the decades following retirement. They settled in Kittredge, Colo., to be closer to grandchildren in 2005. Bob was an inspiration to everyone he met, from the campers he welcomed to Camp Unalayee in the Trinity Alps, Northern California, his longtime friends the "Elams" in the Bay Area, his Boy Scout troop from Greeley, Colo., all his students and everyone fortunate enough to cross his path during his almost 95 years. His devotion to education and unwavering optimism were legendary. He will be greatly missed by the remaining family, especially grandchildren Alex, Jared and Sejal.

News Briefs

IMF, BEA Reports: Calif. Now World's 4th Largest Economy, Passing Japan

Recently released data from the International Monetary Fund and the U.S. Bureau of Economic Analysis showed that California's gross domestic product passed Japan's to become the world's fourth-largest economy. IMF and BEA data pegged the Golden State's GDP at \$4.1 trillion; Japan's GDP came in at \$4.02 trillion. The top three economies in size are the U.S., China and Germany.

Pioneering Dancer George Lee, 90, Actor-Dancer Patrick Adiarte, 82, Die

The subject of the documentary "Ten Times Better" (*Pacific Citizen*, May 10, 2024), George Lee died April 19. At the height of his career, he appeared in stage productions of "The Nutcracker" and "Flower Drum Song." Producer Jon Funabiki noted: "When he joined us for the world premiere of 'Ten Times Better' in New York, we were astonished by his stamina as he participated in special events and media interviews" and that he and executive producer Jennifer Lin were "happy that the film helped to secure his place in history." Meantime, dancer-actor Patrick Adiarte, who also appeared in stage productions of "Flower Drum Song" and "The King and I," as well as TV's "M*A*S*H," died April 15.

— P.C. Staff

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