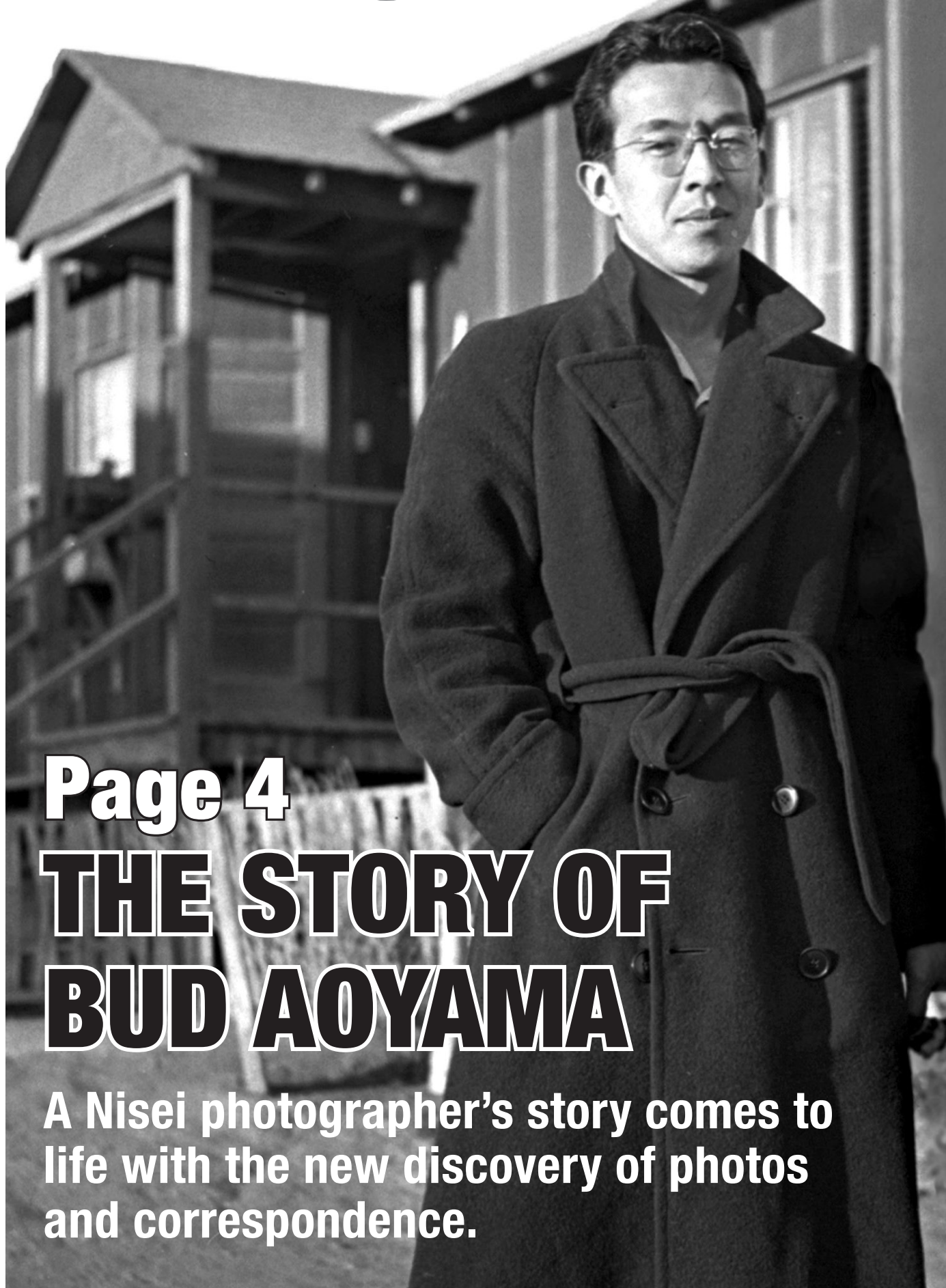




PACIFIC CITIZEN



Page 4 THE STORY OF BUD AOYAMA

A Nisei photographer's story comes to life with the new discovery of photos and correspondence.



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The *P.C.*'s Spring Campaign begins.



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Behind the scenes of 'Emperor'



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Justin Chon stars in '21 & Over.'



SPRING CAMPAIGN

Letter From the *P.C.* Editorial Board Chair

My Fellow JACLers, Pacific Citizen Subscribers and Supporters,

I'd like to thank you all for your ongoing support of all things JACL and particularly for your generous support of the JACL's official publication, the nationally recognized *Pacific Citizen*, which has served you proudly for 84 years. Your donations to the P.C.'s annual "Spring Campaign" enables us to staff vital positions at the paper, as well as purchase office essentials such as computer software, equipment and supplies. Without your generous donations, it would be difficult to operate and continue the *Pacific Citizen*. In addition, your contributions will allow us to update our website and other social media alternatives so that we can provide you with the most up-to-date news and vital information surrounding our nation and the communities in which we live.

This letter officially kicks off our 2013 "Spring Campaign." I know many of you contributed to the "Spring Campaign" in the past at the "Wall of Fame" level. I sincerely hope that you continue to support the *Pacific Citizen* at this \$150 or more level. And, I truly hope that many more of you will join us in providing the much-needed "Wall of Fame" support. You will find a solicitation

for the "Spring Campaign" in this issue of the *Pacific Citizen*. Please take the time to consider donating, and please be generous in your donation. The *Pacific Citizen* thanks you for your support!

When our National President David Lin asked me to serve as this biennium's *Pacific Citizen* Editorial Board Chair, I was honored. I must admit that the position has been much more demanding than I anticipated. But, I'm glad to help out with our organization's news source. And, I want to thank and acknowledge your Editorial Board (Gil Asakawa, Roberta Barton, Hugh Burleson, Mark Kobayashi, Kevin Miyasaki, Kevin Mori, Paul Niwa and John Saito Jr.) for all of their guidance and assistance.

I trust that you all enjoy the product of our hard-working staff and volunteer efforts. We are all working to provide you with the best *Pacific Citizen* possible. I'm very proud of this product.

Please feel free to contact me or any of the other *P.C.* Editorial Board members with any suggestions or comments.

Respectfully,

Carol Kawamoto
Pacific Citizen Editorial Board Chair

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Letters to the Editor...

CALIFORNIA PERSONNEL BOARD ISSUES FORMAL APOLOGY TO JAPANESE AMERICAN EMPLOYEES FIRED DURING WORLD WAR II



Ninety-five-year-old Sally Taketa was fired from her state job when World War II broke out.



Many JACLers were on hand to hear the California State Personnel Board issue an apology to former Japanese American employees.

Dear Editor,

In re to *P.C.* (Feb. 1-14, 2013, page 4) concerning the apology to the California state workers who were fired in 1942 due to their Japanese ancestry. It is to be noted that one among the 265 fired was the late Mitsuye Endo, the litigant of *Ex Parte Endo*. It must also be known, too, that she took this stand despite some Nikkei leaders among others who tried to dissuade her from doing it. Because of her courageous stand, 120,313 Japanese and Japanese Americans unjustly incarcerated in America's concentration camps were freed. Sadly, the apology comes much too late for this unsung Nisei heroine.

Stanley N. Kanzaki
N.Y. Chapter JACL



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NIKKEI VOICE

Racism Against Asians Rages on, But Sometimes There's Good News

By Gil Asakawa

It's been a bad couple of weeks for racist tirades against Asians.

An Indiana college student, Samuel Hendrickson, posted a racist rant on YouTube entitled "Why I'd Hate to Be Asian" (which has since been removed), which listed 10 reasons of such mental acuity as "most Asians look alike," "you'd have to be short" (guess he hasn't been following Jeremy Lin in the NBA) and he "sucks at math."

Following this exercise in poor taste, which fired up the Asian American blogosphere's ire, a Taiwan-based company called New Media Animation issued a response that had me laughing out loud. It's a funny retort to each point, including a computer-animated Hendrickson being beaten by Asian women who all look very different. So, it's nice to see Asians starting to punch back when we're blindsided.

But other dumb incidents stirred the racist pot in recent weeks. A Miami (Ohio) University senior posted a series of racist tweets on "OxfordAsians," with pearls of wisdom from an alleged Asian perspective, such as "Check out my new Nikes! My little brother made them" and "Found the cutest cat outside of Thompson. I named him lunch box special." Asian bloggers raised such a ruckus that the Twitter account was shut down.

Meanwhile, the online Libertarian publication *Taki's Magazine* ran a commentary by Gavin McInnes titled "Tackling Asian Privilege," in which the author makes a (satirical? serious?) case for Asians being overly successful and privileged. "You don't need epicanthic folds to see that simply by the virtue of their success Asians are seriously and systematically oppressing people of color," McInnes writes.

Unfortunately, the commentary was one thing; the no-holds-barred racist comments following were downright disturbing.

One more item came across my screen just last week, this time from a small-town Vermont newspaper, which inserted a poster to boost team spirit for the local high school team in the upcoming state basketball championship game. The opponent was Rice High School, and the paper unfortunately chose to use the Wonton font for a poster that reads, "Fry Rice."

Now, mind you, this doesn't rise to the level of "Why I'd Hate to Be Asian." But the Wonton font has a long history of serving as a code for Asian stereotypes, and the Asian American Journalists Assn. sent a letter to the *Caledonian Record* trying to educate the paper and suggesting an apology was in order.

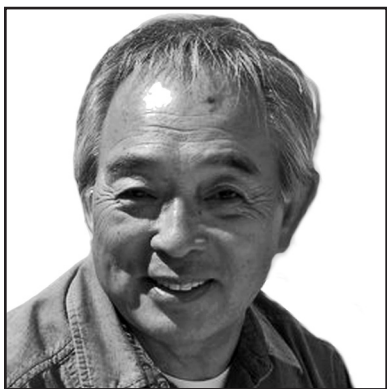
The paper replied in an editorial that it stands by the poster and says because it wasn't intended to be racist, it's not. The paper says just evoking an ethnicity doesn't mean it's a racist statement.

That's one problem with many of these little slaps in the face that Asian Americans endure: They're not taken seriously by the offenders. They might be small offenses, but they add up. What we're told is that we need to get a sense of humor and lighten up. Stop being so politically correct. It wasn't meant to be racist, so it's not.

Thank goodness for Asian American bloggers who keep up on these incidents, so we can pass them along and let everyone know when something idiotic happens.

Sometimes there's good news, like that NMA animated response to the Indiana college student. On March 13, I heard something that made me smile and feel better. It was on NPR, which sometimes is accused of lacking diversity in its coverage.

>> See ASIANS on page 16



FOR THE RECORD

'Japanese Eyes, American Heart'

By John Tateishi

I recently read a book titled "Japanese Eyes, American Heart: Voices from the Home Front in World War II Hawaii," which is the second volume of a "Voices from the Home Front" series published by Watermark Publishing in Hawaii.

The book, a project of the Hawaii Nikkei History Editorial Board, is a compilation of personal stories of the experiences of Hawaii's Japanese population during WWII told through the lens of the Japanese values (*giri, gisei, chugi, meiyō*, etc.) that were so much a part of who they (and we) are/were.

Here on the mainland, we know very little about the wartime experiences of the Japanese population in Hawaii. By way of comparison, we've always pointed out that in Hawaii — the point of Japan's attack against the United States — the government did not incarcerate the entire Japanese population because, we were told, to do so would have crippled the islands' economy. Japanese Americans were too much an integral part of the island population.

Because the government's treatment of the Japanese population in Hawaii was so different from our experience on the mainland, we've always assumed that our counterparts in Hawaii went about their lives as best they could after calm and order were restored on the islands. We never considered what it was like for them after Dec. 7, assuming some degree of normalcy in their lives.

But as I learned from "Japanese Eyes," that was hardly the case. The 38 personal stories of the Hawaiian experience found in this book tell a very different story.

While they were not uprooted and imprisoned, there was extreme hardship for some, a great deal of distress and worry for everyone and their lives were disrupted by the events of the war in their backyards. *Issei* leaders, like on the mainland, were taken away, some shipped to mainland prisons and concentration camps, others incarcerated at places such as Sand Island and the Honouliuli internment camp; schools were closed, not to open again for weeks; in many cases, older sons or daughters quit school to help support their families when their fathers were taken away or families suddenly found themselves without incomes.

Each story begins with the morning of Dec. 7 and the descriptions of seeing planes flying

overhead, the Rising Sun insignia on their wings. As the attack began, many heard the bombs and saw the black, rising smoke, with the realization of the awful truth that the Japanese were attacking Pearl Harbor.

And from that moment, their lives changed.

Tora Matsuda Kimura, whose husband was arrested immediately after the attack, was left to raise seven children between the ages of 8 and 23. Two of her sons joined the Army, and she, who knew only how to maintain her home and raise her kids, went to work in the pineapple fields to do back-breaking work from dawn to dark and took in washing and ironing for the Filipino field workers to put food on the table for her kids.

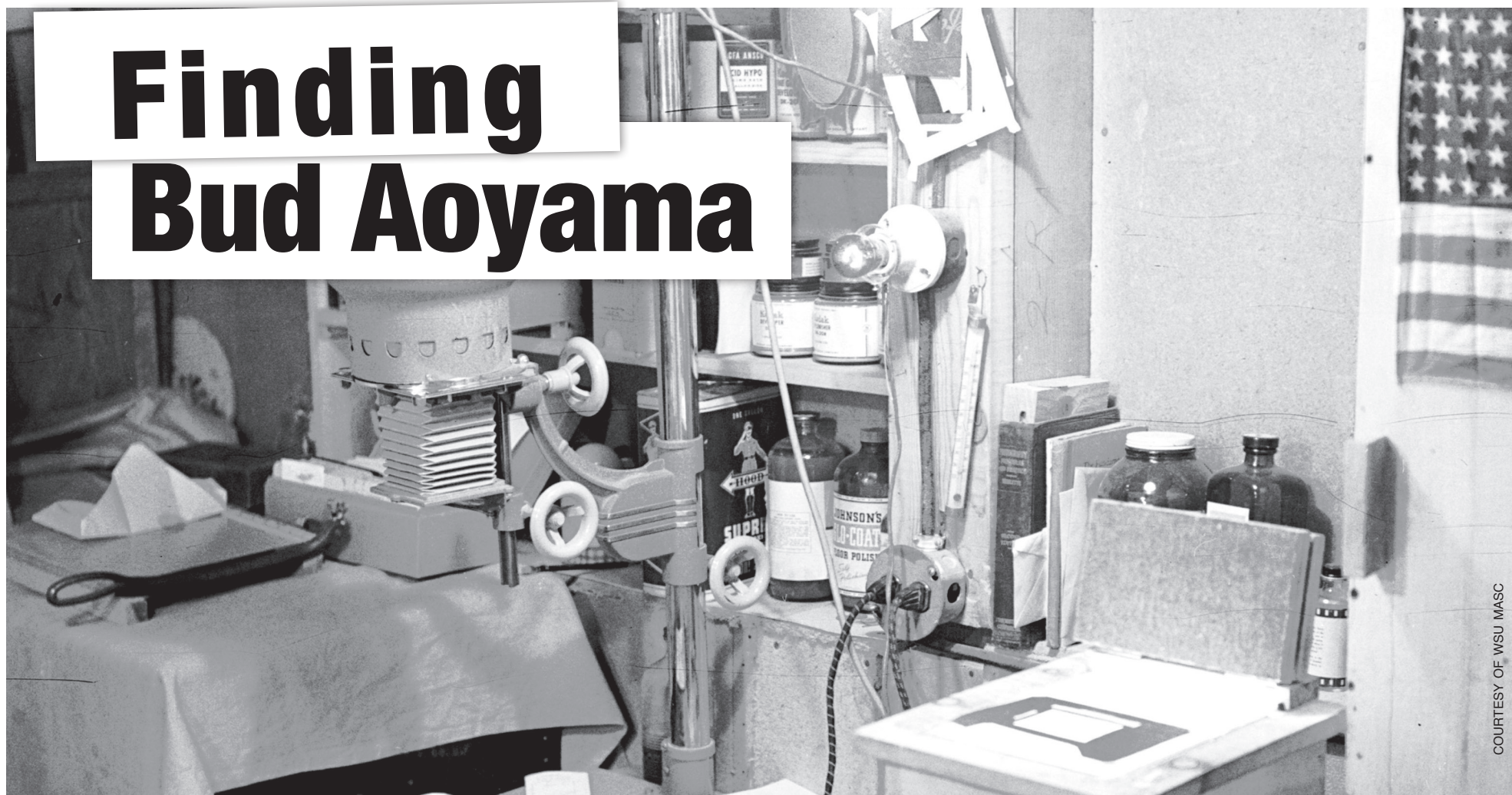
Lois Tatsuguchi Suzuki's father, who was a Buddhist priest and a Japanese language schoolteacher, went to answer the door one evening and was taken away by soldiers. With only \$12 and six young children ranging in age from 6 months to 11 years, their mother attempted to keep the Buddhist temple open and depended on the goodness of friends and neighbors, who left food or money on their back porch at night. Eventually, Quaker missionaries came to the family's aid and helped them through the difficult years of the war until their father's eventual return.

It's interesting to read that Japanese Americans in Hawaii encountered social isolation and hostility during the war, something we didn't experience in camp, of course, but came face-to-face with after we left camp and returned to the cities and towns from which we had been uprooted.

Tomi Kaizawa Knaefer describes how she realized after the war started that "being Japanese was anti-American," and she did in those early months of the war what we Sansei did after the war — began shedding our cultural baggage. She describes how she stopped eating rice and Japanese food, stopped speaking Japanese to her mother. She was 8 years old at the time.

>> See 'AMERICAN' on page 16

Finding Bud Aoyama



Frank Hirahara photographed the *Heart Mountain Sentinel* darkroom.

PHOTOGRAPHS AND CORRESPONDENCE BY A NISEI HEART MOUNTAIN PHOTOGRAPHER WERE RECENTLY UNEARTHED IN A PERSONAL STORAGE COLLECTION.

The story of Takashi “Bud” Aoyama’s life can be puzzled together from the few bits and pieces he left behind before he died of tuberculosis in 1951.

It was a life like many Japanese Americans his age during World War II. Aoyama’s dreams to become a photographer were not deterred by the bombing of Pearl Harbor in 1941 and his subsequent unjust incarceration in Wyoming’s Heart Mountain camp.

“I’d rather eat and sleep photography,” Aoyama was quoted saying in a 1943 edition of the high school newspaper the *Heart Eagle Mountain*, which also noted the Nisei’s broad smile and nonchalant spirit.

Born in 1913 to Japanese immigrants Tadaichi Aoyama and Ito Sunada in Pacific Grove, Calif., Aoyama was the eldest of four siblings. He never married and had no children.

Before being interned, Aoyama graduated from San Francisco High School and gained two years of photography experience. Early into WWII, Aoyama moved south to Los Angeles to be with his family. When the family was forcibly removed to Heart Mountain, Aoyama found a job in the camp hospital.

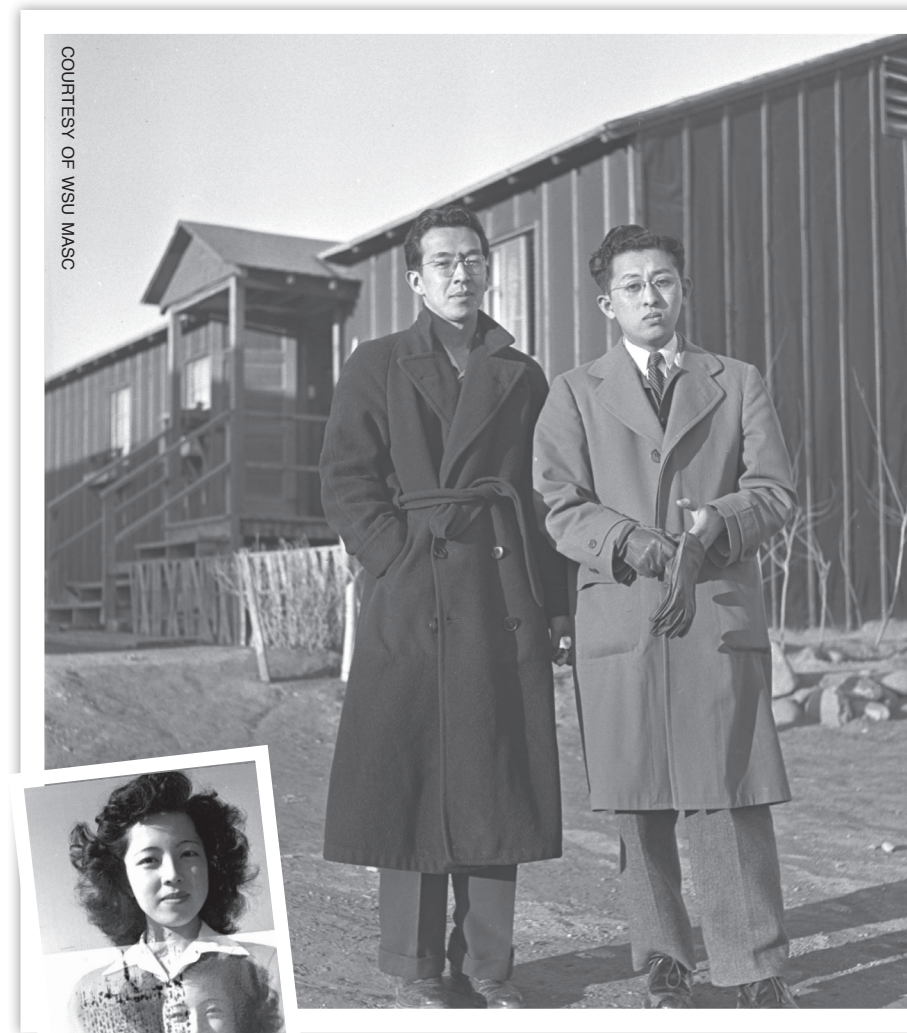
“He was very nice,” said Carl Iwasaki, 90, a photographer who went on to work for *Time* magazine, *Life* and *Sports Illustrated*. “He was working at the Heart Mountain hospital as sort of like an orderly. I was working in the X-ray department.”

Aoyama honed his photography skills taking yearbook portraits of Heart Mountain High School seniors, which were sold for \$4 per dozen. He was also the “ace photographer” for the *Heart Mountain Sentinel*, where he worked in the then-state-of-the-art darkroom, which was equipped with air-conditioning, running water and a lightproof atmosphere. He worked there with Frank Hirahara, the photo editor of the high school yearbook in 1944.

The photos Aoyama snapped of smiling high school seniors faded into history along with any substantial firsthand accounts of his life. But last year, the daughter and granddaughter of Heart Mountain internees found negatives and correspondence by Aoyama in her family’s possessions.

“I found his story to be quite compelling,” said Patti Hirahara, who lives in Anaheim, Calif. “My dad would be happy that I’m doing this for Bud because they were so close and my dad had kept his negatives in his own file.” Hirahara donated Aoyama’s artifacts to Washington State University.

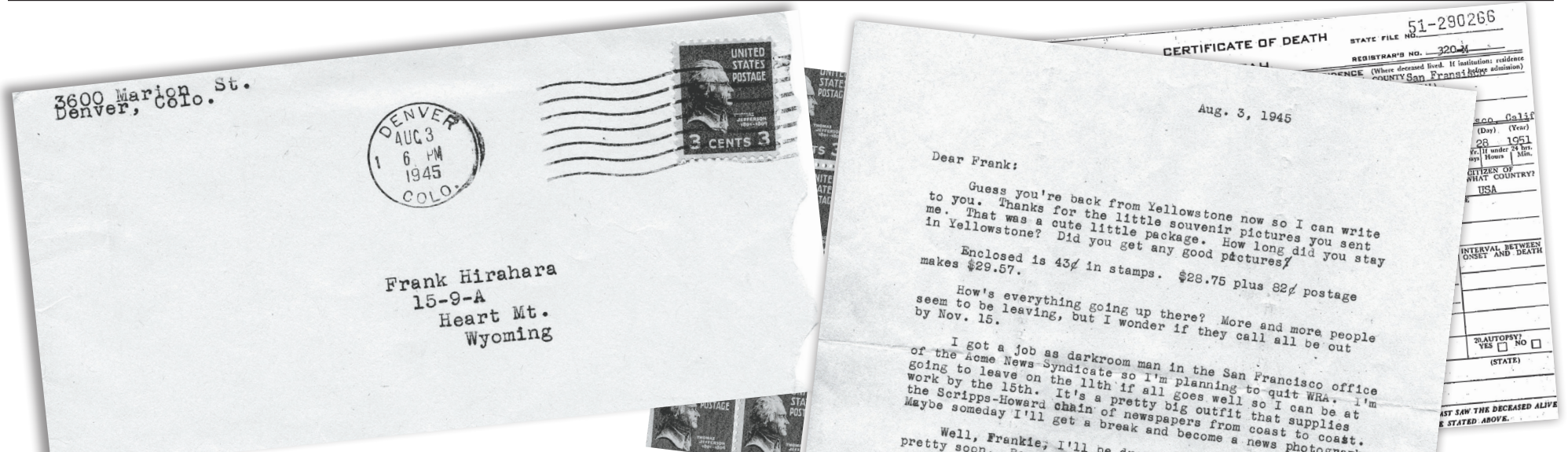
Trevor Bond, head of Manuscripts, Archives and Special Collections at WSU, said the Hirahara photo collection will be posted online May 7. Aoyama’s photos will be publicly available to researchers.



Photographers Bud Aoyama and Carl Iwasaki (pictured above from left) in 1943 in front of the Hirahara barrack in block 15.

Hideko Takehara, a Heart Mountain High School senior who was originally from Los Angeles, was photographed by Aoyama in 1944.





Hirahara's father, Frank, and grandfather, George, were among about 1,000 residents originally from Yakima Valley incarcerated at Heart Mountain. George, who worked as a refrigerator technician and was a member of the camp's camera club, constructed a darkroom under their family's barracks.

When Hirahara's father died in 2006, she unearthed more than 2,000 Heart Mountain images. Hirahara donated the photo stockpile, which is the largest private collection of photos taken at Heart Mountain, to WSU, where her father majored in electrical engineering after the war.

Further digging into her father's files more recently yielded a 1945 letter penned by Aoyama, who was then leaving his position as a War Relocation Authority darkroom specialist and photographer to work in San Francisco's Acme News Syndicate. "Maybe someday I'll get a break and become a news photographer," Aoyama wrote, not signing his name.

"I tried to figure out who this letter was from. I pieced the information together," Hirahara said. "So once I found out that, I tried to find relatives."

Hirahara found Aoyama's nephews, Greg Marutani and Calvin Aoyama. But since Aoyama died six decades ago, the nephews had little information about him.

"They just mentioned him in passing, 'Uncle Bud.' That was it," said Marutani, 66, who heads the JACL education committee. "I didn't even really know that he was in camp until much later because, of course, we never knew anything about camp."

Marutani said he never had any family camp photos before Hirahara sent digital versions of the ones his Uncle Bud took. He says Hirahara deserves recognition for her efforts to tell the stories of Nisei like Aoyama.

"It's nice, but the issue is that people are going to ask questions, and I don't have any answers," Marutani said. "It's sort of nice to say, 'Well, my Uncle Bud met Ben Kuroki, so there's some connection there.'" Kuroki, who was the only Japanese American in the U.S. Air Force to serve in combat during WWII, visited Heart Mountain in 1944 and was photographed by Aoyama.

Aoyama, with dreams to become a news photographer, applied to work for the WRA photography section in the Denver, Colo., office. "So, when there was an opening in Denver, we decided to hire Bud. We needed someone to work in the darkroom," Iwasaki said, who was working as a WRA photographer and recommended Aoyama.

But Aoyama had two black marks on his record at Heart Mountain. He wasn't immediately hired because he answered "no" to the infamous question No. 27 on the questionnaire given to internees, indicating his reluctance to serve in the Army. He also participated in a strike at the hospital.

"Bud explained that he was the eldest son and the family depended on him," said Lane Hirabayashi, an Asian American studies professor at the University of California, Los Angeles. "And also he said that yes he had participated in the hospital strike at Heart Mountain, but that he did so because there was an abusive Caucasian supervisor that was mistreating Japanese Americans."

Hirabayashi researched Aoyama for the book he co-wrote called "Japanese American Resettlement Through the Lens: Hikaru Carl Iwasaki and the WRA's Photographic Section, 1943-1945."

Eventually, Aoyama was hired by the WRA photography section. Some of the photos he took as a WRA photographer are online in the University of California, Berkeley, collection.

"Most of the time I was out shooting pictures, mostly in the east coast," Iwasaki said about documenting Japanese American resettlement. "And then we would send the film back to Denver, and Bud would develop the film and make prints."

In 1945, Aoyama resigned from the WRA. Little is known about what happened to him after that.

"It's kind of like a detective story," Hirabayashi said. "With these Nisei, I think some of them lived really interesting lives. Certainly, Bud probably did more than we will ever know about. But the thing was it didn't go onto the record."

A death certificate and a small obituary, which ran in the *Ogden Standard-Examiner* on May 28, 1951, are the only documents that tell about the last days of Aoyama's life. Aoyama, who likely contracted tuberculosis in the 1930s, died in 1951 after being treated at the Utah State Tuberculosis Sanatorium for 561 days.

Aoyama's obituary indicated that his sister, Miyuki, and brother, Fred, would attend the funeral services in Utah. His remains are now buried in the Japanese cemetery in Colma, Calif. It's unlikely anyone will ever know anything more about Aoyama's short life.

"There are still boxes, and I'm still sifting through them," Hirahara said about her father's collection. "But I think as far as Bud is concerned, this is the last I'll find."



COURTESY OF WSU MASC

WRA Photographer Takashi "Bud" Aoyama (far right) takes a break from his duties with Sgt. Ben Kuroki (in uniform), who visited Heart Mountain in 1944.

Hapa Japan 2013 Festival Set for April in Los Angeles



"Mixing It Up: [Identity and Music] Innovation," a concert featuring (clockwise from bottom left) Kina Grannis, Gow and Justin Nozuka, kicks off Hapa Japan Festival 2013 on April 2.

LOS ANGELES — Hapa Japan Festival 2013, presented by the Hapa Japan Database Project and the USC Center for Japanese Religions and Culture, is set for April 2-6 in Los Angeles. The free five-day festival celebrates mix-race and mixed-roots Japanese people and culture.

The festival kicks off April 2 at 7:30 p.m. with "Mixing It Up: [Identity and Music] Innovation," a concert featuring mixed-race musicians Kina Grannis, Justin Nozuka and Gow at the Bovard Auditorium at the University of Southern California.

The festival also will include a screening of the films "Found in Translation" and "The Power of Two" on April 3 at 7 p.m. at the Japan Foundation in Los Angeles. A discussion with "Translation" director Masahiko Fox and "Power" subjects Anabel "Ana" Mariko Stenzel and Isabel "Isa" Stenzel Byrnes follows the screenings.

On April 4, East West Players Theatre in downtown's Little Tokyo will host the Hapa Japan Book Fair and Literary Panel, featuring award-winning writers Sesshu Foster, Velina Hasu Houston, Ruth Ozeki and Carlos Yushimoto de Valle, followed at night with a Hapa Japan Comedy Night showcasing comedians Samantha Chanse, Daniel Nainan, Anna Suzuki and KT Tatara.

The Hapa Japan Scholarly Conference, co-sponsored by the Mellon Foundation Sawyer Seminars at USC and Kyoto University, is set for April 5-6 at USC Davidson Conference Center. Various sessions — from "The Multiplicity of Identities" and "Youth and Mixed-Race in Contemporary Japan" to "Japanese-Brazilian Mixed-Race Realities" and "Reading Race: Representations of Mixed-Race Japanese" — will feature guest-speakers and panel discussions.

Following the conference on April 5 will be the Los Angeles film premiere of "Hafu: The Mixed-Race Experience in Japan" at 7:30 p.m. at the Japanese American National Museum. A discussion with the



film's directors, Lara Perez Takagi and Megumi Nishikura, follows.

The festival's final event on April 6 is the opening-night reception of the "Visible and Invisible: A Hapa Japanese American History" exhibit at JANM at 7:30 p.m. The exhibit, a collaboration between the Hapa Japan Database Project, the USC Center for Japanese Religions and Culture and JANM, starts with the earliest days of immigration when multiracial and multiethnic families first entered new communities and whose children became the first Americans of Japanese ancestry. It also showcases the history of racial segregation and anti-miscegenation laws that prohibited or even criminalized marriages between white and nonwhite peoples. Despite this history, the most recent U.S. Census data reveals that by the next census count, a majority of the Japanese American community will be multiracial. The exhibit runs through August 26.

For more information or to register for Hapa Japan Festival 2013, visit www.hapajapan.com or email hapafest@gmail.com.

Empty Chair Project Closes in on Reaching Memorial Goal

By Casey Kelly

JUNEAU, ALASKA (AP) — A proposed monument in Juneau to Japanese Americans interned during World War II got a big boost recently.

The Gastineau Channel Historical Society donated \$5,000 to the Empty Chair Project, and a fundraising concert raised nearly \$2,000. Organizers have been collecting funds for about a year and need about \$6,000 more to meet their \$40,000 goal.

Third-generation Japanese American violinist Steve Tada and pianist Nancy Nash performed several compositions, including Michio Miyagi's "Haru No Umi" at the Empty Chair benefit concert in February.

Sisters Mary Tanaka Abo and Alice Tanaka Hikido sat in the front row as honored guests.

Hikido was 9 years old in 1942 when the entire family was taken from Juneau and placed into internment camps.

"We were identified with the enemy when we were not the enemy at all," she said.

Brother John Tanaka, who died several years ago, inspired the Empty Chair Project. He was valedictorian of Juneau High School's Class of 1942, but could not attend graduation after the family was taken from the capital city. The school set up an empty chair at the ceremony to acknowledge that John Tanaka was not there.

The memorial will be a slightly larger-than-life-size bronze replica of the empty chair at Juneau's Capital School Park, located next to the old Juneau High School. Project organizer Margie Shackelford has been friends with Abo since childhood.

"We can't always redress everything, but we can at least acknowledge that an injustice occurred," Shackelford said.

The Tanaka siblings' father, Shonosuke, operated the City Café in downtown Juneau for more than 50 years. In the early 1940s, the territorial capital was home to about 6,000 residents, and the restaurant was open 24 hours a day to serve miners, fishermen and other laborers.

Hikido recalls that federal agents came for her father just a day after the Japanese attack on Pearl Harbor in December 1941.

"They took all the men, actually. It wasn't just my father, but all the immigrant-born men," she said. "Then shortly after that they were

>>See CHAIR on page 7

Senate Confirms Chen for U.S. District Court in New York

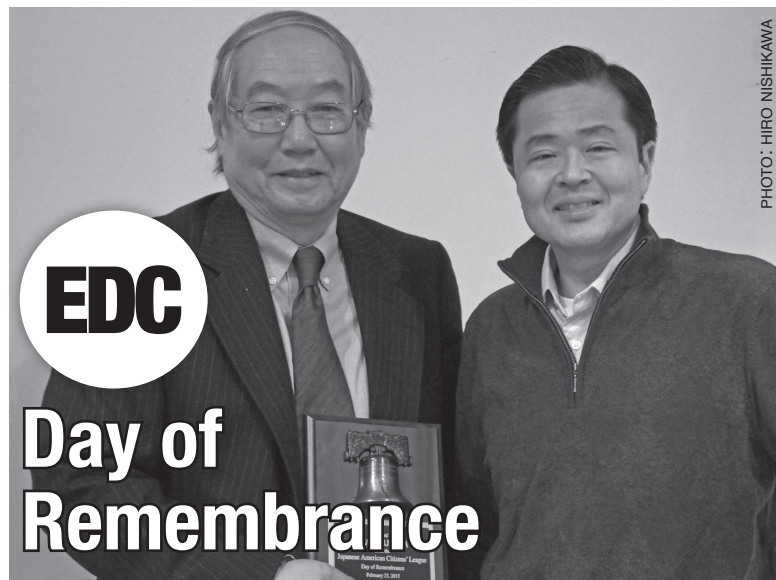
WASHINGTON, D.C. — Pamela K. M. Chen was confirmed March 4 by the U.S. Senate to a seat on the U.S. District Court for the Eastern District of New York. Chen becomes the first openly gay Asian Pacific American to serve on the federal judiciary.

"NAPABA (National Asian Pacific American Bar Assn.) congratulates Pam Chen on her historic nomination and confirmation and is proud to have supported her in the nomination and confirmation process along with the LGBT community," NAPABA President Wendy Shiba said. "We applaud President Obama and Sen. (Charles) Schumer for their continued commitment to diversifying the federal judiciary."

For nearly 14 years, Chen has served as an assistant U.S. attorney for the Eastern District of New York, where she has served as chief of the Civil Rights Section for more than eight years.

"Judge Chen's confirmation is a step in the right direction," said Mee Moua, president and executive director of the Asian American Justice Center. "There are more than 40 federal District Court judges in New York City. Judge Chen will become the third Asian Pacific American, bringing APA representation on the bench more in line with our 14 percent share of the city's population."

Chen's confirmation brings the number of active Asian Pacific American Article III judges to 18 nationwide: two federal Appellate Court judges and 16 federal District Court judges. ■



DOR keynote speaker Grant Ujifusa (left) and Scott Nakamura, JACL Philadelphia chapter president

PHILADELPHIA — The Philadelphia JACL chapter held its Day of Remembrance program on Feb. 23 at the Mainline Unitarian Church in Devon. The program, attended by 50 members and guests, recognized the 25th anniversary of the signing of the Civil Liberties Act.

The DOR program's featured speaker was Grant Ujifusa, author and editor of *Almanac of American Politics*, whose presentation centered on the numerous challenges and complications related to the eventual passage of the redress legislation, officially known as HR 442.

Although Ujifusa and his family never experienced being interned during the war, having lived in Wyoming, Ujifusa went on to serve

as redress strategy chair of the JACL.

In 2012, Ujifusa was given the Order of the Rising Sun by the Japanese government for his role in securing a measure of redress for Japanese Americans unjustly incarcerated during World War II.

In addition to Ujifusa's presentation, the program also featured a performance by musicians from the Curtis Institute of Philadelphia, who performed an original composition by Riho Maimets. Maimets' piece was inspired by Julie Otsuka's book "Buddha in the Attic."

Readers who are interested in the entire text of Ujifusa's speech can access it through the Philadelphia chapter's website.

— *Herbert Horikawa*

CHAIR >> continued from page 6

taken to, so, there was a lot of unknown."

While their father was interned in Santa Fe, N.M., the Tanaka children and their mother were sent to Camp Minidoka in Idaho, where they would spend the next three years.

"It was a small room that we shared with a pot-bellied stove, and that was our home for the duration of the war," Hikido said.

"And then we had all our meals in the mess hall, did all of our showering and bathroom needs in what they called the laundry room. So, it was kind of communal living."

Violinist Tada, whose family lived in the Seattle area, had relatives taken to Camp Minidoka as well.

"They published what was called a 'Memory Book' and it has group photos of everybody's family in front of their barracks," he said. "And it kind of reads like a school yearbook. They had social clubs, they tried to have dance bands and morale builders and they even had Boy Scout troops."

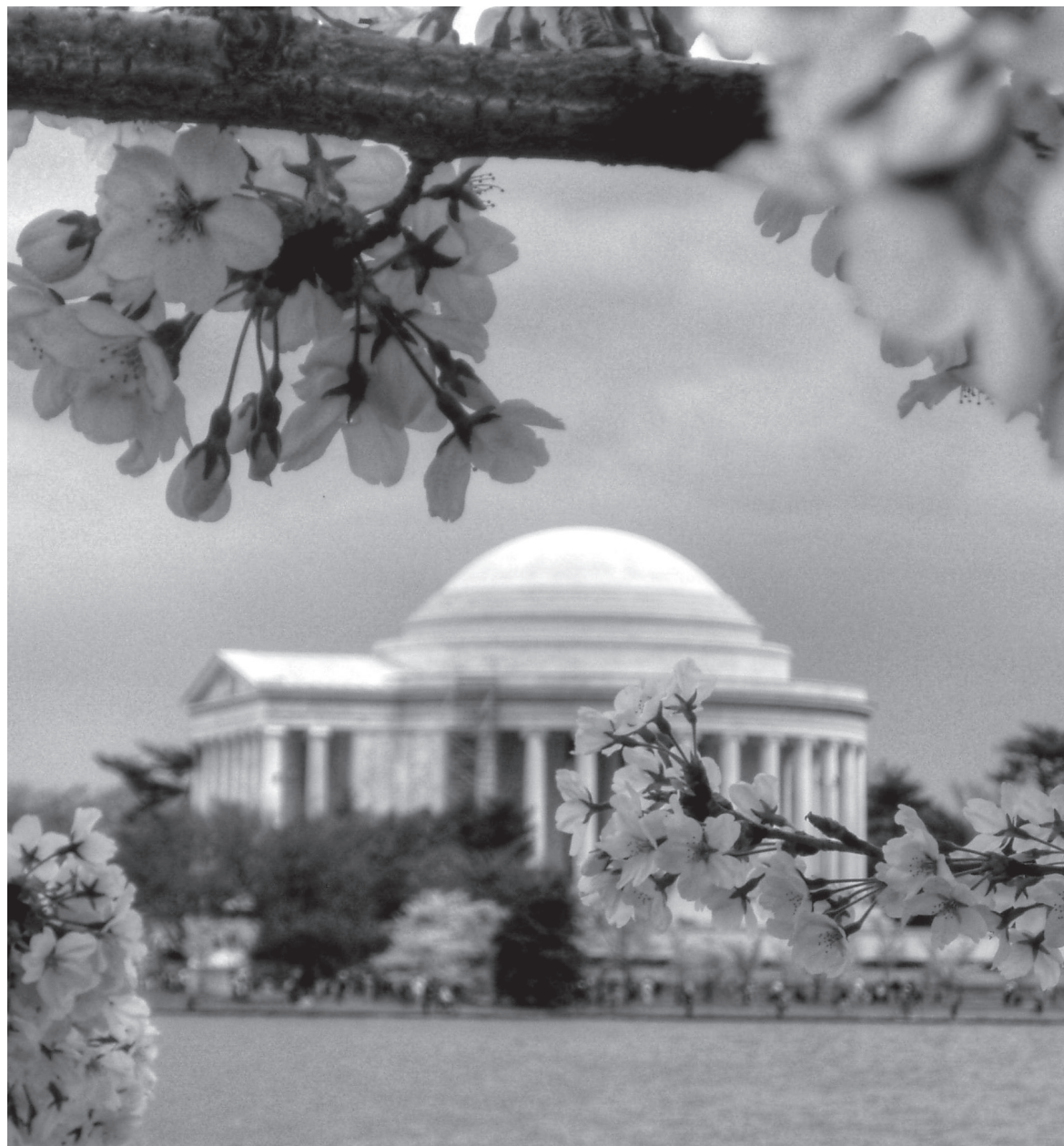
After the war, the Tanakas returned to Juneau, where Hikido says her father reopened the City Café with community support.

"He had to take a loan out from the bank, and the bank gave him the loan unconditionally," she remembers. "And suppliers were family friends who told my father that he didn't have to pay his bills until he had a cash flow that made it possible."

Seattle artist Peter Reiquam has a design concept for the Empty Chair memorial. Shackleford says it will include the names of all Japanese Americans taken from Juneau during WWII.

"Plus a Japanese symbol for remembrance and memory and text telling a story of the empty chair," Shackleford said.

With the funds raised at the benefit concert, organizers are confident that they will be able to dedicate the memorial in the summer of 2014. ■



The "peak bloom date" of the Yoshino Cherry trees that grow along the Tidal Basin in Washington, D.C., is expected to be at the end of this month.

National Park Service Announces Peak Bloom Dates for D.C. Cherry Trees

By Pacific Citizen Staff and Associated Press

WASHINGTON, D.C. — The nation's famous cherry trees along the Tidal Basin are expected to bloom at their peak from March 26-30, signaling the unofficial start of spring.

National Park Service cherry tree expert James Perry made the prediction at a news conference on March 4 to preview the annual National Cherry Blossom Festival, commemorating the anniversary of Japan's gift of 3,000 trees to the nation's capital as an act of friendship in 1912.

The average peak bloom date is April 4, but last year's peak came on March 20 because of warm weather. Perry said the trees were blooming a little bit earlier than 50 or 75 years ago.

"Ultimately, it's up to Mother Nature," said Perry in regard to when the trees will bloom and how long the delicate pink and white flowers will last.

Perry said the "peak bloom date," the date when 70 percent of the blossoms of the Yoshino Cherry trees are open, is expected to be at the end of March.

That puts the trees in bloom just before Easter. At this point, however, cold weather could delay the blossoms' opening.

Once the trees flower, weather will also determine how long the fragile blossoms will last, according to Perry.

"It really depends on the wind and the rain," he said, adding that the blossoms have lasted for as short as five days and as long as 18 days.

The cherry blossoms draw about 1.5 million visitors to the nation's capital each spring. This year's National Cherry Blossom Festival, held annually since 1927, runs from March 20-April 14. The three-week-long festival will feature activities to celebrate the blossoms and Japanese culture, a televised parade and celebrity musical performances.

For more information on the 2013 National Cherry Blossom Festival, visit www.nationalcherryblossomfestival.org.

Mission Accomplished

FOR PRODUCER YOKO NARAHASHI, BRINGING 'EMPEROR' TO THE BIG SCREEN WAS PERSONAL.

By George Toshio Johnston
Contributor

For Yoko Narahashi, telling the story of the fate of Japan's emperor in the early days of the U.S. occupation following that nation's surrender was more than just something that needed to be told. For the Tokyo native, some of "Emperor" was personal — and she says it was by far the biggest movie for which she could claim the title of producer.

The main story in Roadside Attractions' "Emperor" is that of how Brig. Gen. Bonner Fellers (Matthew Fox) was charged by Gen. Douglas MacArthur (Tommy Lee Jones) to investigate whether there was any evidence that Japan's Emperor Hirohito (Takataro Kataoka) was complicit in ordering the attack on Pearl Harbor, as well as other military actions that came before Dec. 7, 1941.



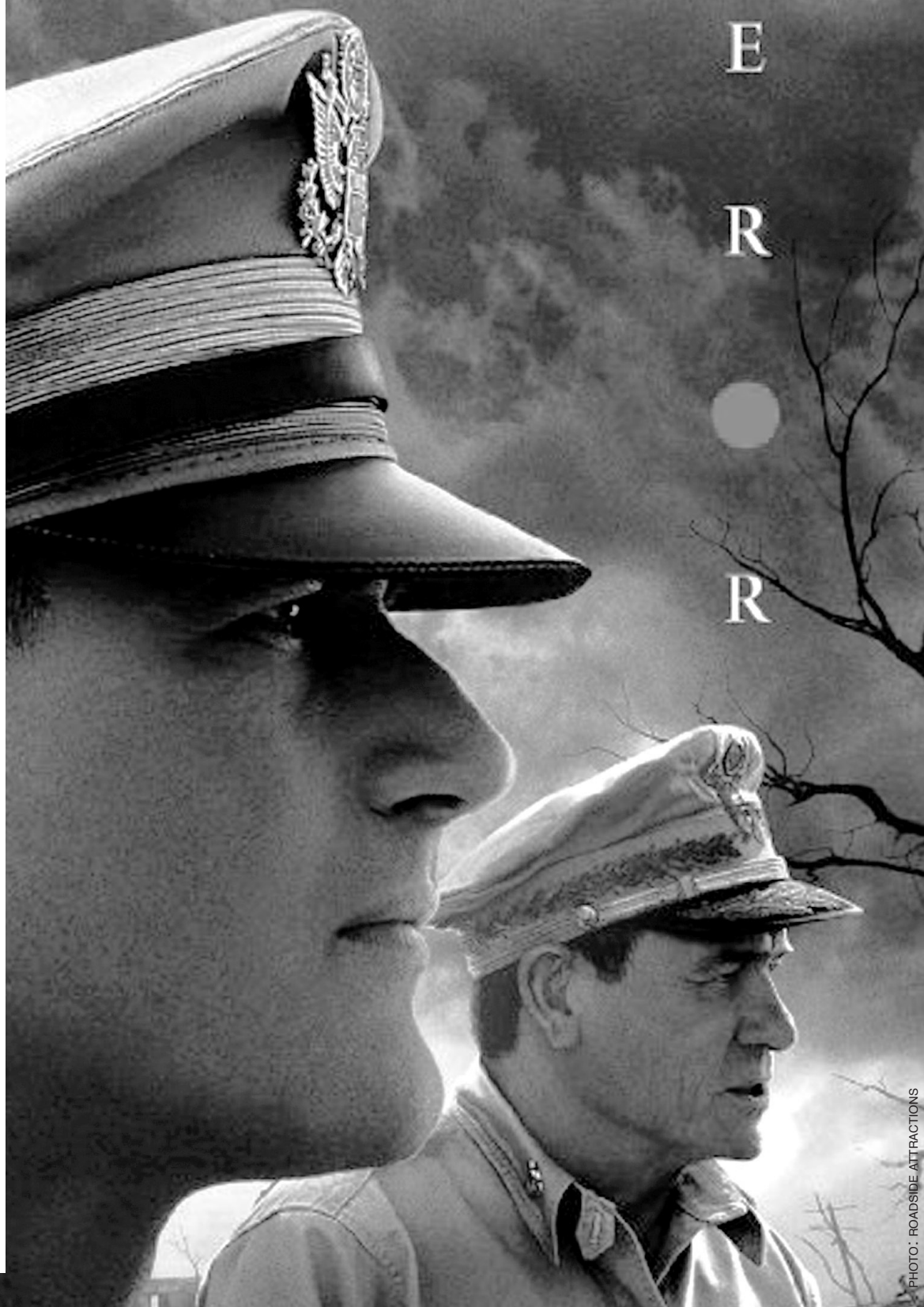
(From left) "Emperor" producers Yoko Narahashi, Gary Foster and Eugene Nomura following the post-screening discussion of their film at UCLA on March 4.

If so, Hirohito could be tried for war crimes. And if he were to be found guilty, he could be executed. Many people around the world actually wanted to see it happen. That, of course, would likely make the nascent occupation very difficult, since Hirohito was still revered by his people. But if it were found that he had no direct hand in Japan's military adventures, the man occupying the Chrysanthemum Throne, if cooperative, could be useful in rebuilding the broken nation — and in helping to keep the communist threat of the Soviet Union at bay.

Narahashi's personal connection to the story came in the form of her grandfather, Teizaburo Sekiya, who served in Emperor Hirohito's Ministry of the Interior. As a child, Narahashi says she heard stories about her grandfather, even though he died soon after she was born.

"I did hear a lot from my grandma, his wife. Also, many stories from my uncles and my mother," Narahashi said. "And they knew Fellers, too." Sekiya is portrayed in "Emperor" by Japanese actor Isao Natsuyagi.

Decades later, when she read the book written by Shinya Okamoto upon which "Emperor" is based, it became Narahashi's mission to tell the broader story of that critical period in Japan's recent history. Regarding the film's focus on Fellers, she said, "I thought it would be good to bring light to someone that people don't know but who is someone that did a big job that affected our history."



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She also knew, however, a book written in Japanese for the Japanese market was one thing. Turning that story into a movie could only be made outside of Japan. “In a way, I think the Japanese are still very closed,” she said. Nevertheless, Narahashi believes that “Emperor” will be very well received in Japan, especially based upon early screenings of the movie there.

So, too, does fellow “Emperor” producer Eugene Nomura. Speaking at a panel discussion following a screening of the film at the University of California, Los Angeles, on March 4, he said that “Emperor” will play in 300 theaters in Japan at the end of July. “Many of the Japanese men hold in emotions, usually,” he told the audience. “But this film triggered a lot [of emotion] in the men in the theater. They came up, and they were speechless. They came to me and said, ‘This is amazing,’ and ‘Thank you for making this. This is going to move so many people.’ I think if we had made it as a Japanese film, it would have been impossible. We probably would have had a lot of interference. I think we were able to make it because it’s a U.S. film and that’s why they’re open to it.”

Prior to “Emperor,” Narahashi had been known primarily in Hollywood as a top casting director for Japanese-themed projects. As such, she spends part of her life in Tokyo and part of her life in Los Angeles, though she spent a good part of last year in New Zealand, where the bulk of “Emperor” was shot.

From her casting director days,



Tommy Lee Jones stars as Gen. Douglas MacArthur in Peter Webber’s World War II drama “Emperor.”



Brig. Gen. Bonner Feller’s (Matthew Fox) relationship with Aya (Eiko Hatsune) initially drew him to Japan before the war.



Eiko Hatsune plays Matthew Fox’s love interest in the film.

Narahashi can claim a big part in turning Ken Watanabe from a domestic star in Japan into an international superstar, thanks to 2003’s “The Last Samurai” — and Watanabe’s other many movies that followed.

Regarding her future as a filmmaker, Narahashi says one of her ambitions is to direct movies. But she will also continue to produce motion pictures. The key for her is finding and developing the right stories. “You have to find the story that you can so believe in, so that nothing deters you,” she said. “There are so many obstacles, you won’t be able to stand strong otherwise.”

Narahashi had nothing to say but the highest praise for her fellow producer, Gary Foster, as well as the cast and crew with whom she worked. Regarding “Emperor” co-star Eiko Hatsune, Narahashi said she believes the actress could find more roles in Hollywood, especially if she keeps working on her English. “She’s very strong inside,” Narahashi said.

Regarding discussing projects post-“Emperor,” Narahashi demurred on sharing any specifics, other than saying she had a few projects she’d like to work on. When asked, however, if she’d want to produce a movie starring Watanabe as Japanese diplomat Chiune Sugihara, who saved Lithuanian Jews fleeing Nazi persecution, she had a one-word answer: “Yes.”

For now, however, “Emperor” is still fresh, and it’s getting all of Narahashi’s attention. Then, this summer, comes its release in Japan. After that, it will be time to focus on producing her next projects. “There’s lots of stuff,” she laughed. ■

REVIEW: ‘EMPEROR’

Nearly seven decades after the end of World War II, interest in that monumental period of contemporary history still runs high. While much is known and has

been explored for many years now about the Atlantic-European side of that war — D-Day, the Holocaust, Adolf Hitler, Winston Churchill, Franklin D. Roosevelt, et al — only recently in popular culture has the Pacific-Asian aspect begun to receive much-deserved scrutiny, via the HBO miniseries “The Pacific” and such motion pictures as 2006’s “Flags of Our Fathers” and 2007’s “Letters From Iwo Jima.” (We can overlook 2002’s “Windtalkers.”)

Now, in the Lionsgate release “Emperor,” which opened in limited theaters March 8, the earliest days of the postwar occupation of Japan by the United States gets the Hollywood treatment.

Directed by Peter Webber from a script by Vera Blasi and David Klass that was based on a book by Shiro Okamoto, “Emperor” is a dramatization inspired by real events, namely the investigations of high-ranking Japanese politicians and military men that would culminate in the war crimes tribunals, which resulted in executions and imprisonments.

As its title suggests, “Emperor” is focused on the investigation of Japan’s Emperor Hirohito, led by Brig. Gen. Bonner Fellers, at the behest of Gen. Douglas MacArthur, the supreme allied commander who many felt was not unlike an emperor in his own right.

In Hollywood’s version, Fellers, played by Matthew Fox, has 10 days to determine whether the emperor should be tried as a war criminal for his role in the attack on Pearl Harbor, not to mention all the other military adventures Japan conducted as it expanded its presence throughout the region. But he also has a personal journey — to find the whereabouts of a Japanese girlfriend from his college days.

Credit producers Gary Foster, Russ Krasnoff, Yoko Narahashi and Eugene Nomura for taking on such subject matter, much of which is still either unknown or barely known, even in modern day Japan.

Credit also the locale of New Zealand to stand in for Japan for most of the movie, though some locations were actually shot in Japan, including an unprecedented scene shot on the grounds of the Imperial Palace.

As MacArthur, Tommy Lee Jones captures the attitude, arrogance and swagger for which the military giant was known. Getting much more screen time, however, is Fox, who is simply overshadowed by the outsized personality of MacArthur, not to mention Jones’ star power.

The Japanese cast is uniformly fine, thanks no doubt to Narahashi’s experience as Hollywood’s go-to source for acting talent whenever it makes a “Last Samurai” (2003) or “Memoirs of a Geisha” (2005).

More problematic is the imaginary love story between Fellers and the Japanese woman, played by Eiko Hatsune. While the tragic romance does provide a way to advance particular plot points and introduce characters to expand the story, it’s clunky and feels tacked on.

Most egregious for Japanese American viewers is the complete and utter absence of any depiction of Japanese Americans who served in Japan during the occupation. Wasted is a great opportunity to show that Nisei, who were vital as members of the Military Intelligence Service during the war, were equally as vital during the peaceful transition that was to follow. The audience for this type of movie is probably limited anyway, but it’s still disheartening to realize that those who do see it are denied the chance to learn about the still-largely unknown contributions of Japanese Americans during this period.

The payoff at the end of “Emperor” turns out to be the most compelling part of the film: the meeting between MacArthur and Hirohito. For that alone, “Emperor” is worth seeing.

— G. T. J.

From Eggs to Film: A Japanese American Studio Head



‘I think my dad would think it’s not even in the realm of possibility. Not because he didn’t think I was great. But I don’t think he thought these opportunities would exist for us.’

KEVIN TSUJIHARA ASSUMES THE REINS OF WARNER BROS. ENTERTAINMENT AND MAKES HISTORY.

By Ryan Nakashima, Associated Press

Kevin Tsujihara spends most of his time in back-room meetings, away from the red carpets and spotlights for which the city is known. There are few photos of him online, and a few weeks ago, someone created the first page for him on Wikipedia.

But on March 8, the 48-year-old father of two, who grew up making deliveries as the son of egg distributors, became the CEO of Warner Bros. Entertainment. The third-generation Japanese American will be the first Asian American to head a Hollywood studio.

And Warner Bros. isn’t just any studio. It is one of the world’s largest entertainment companies and the fount from which recent Oscar winner “Argo” sprang. Sprawled over 35 sound stages and other buildings, the studio got its start in 1923. It’s the home of Humphrey Bogart and Ingrid Bergman, and whose modern hits include the multibillion-dollar franchises “Harry Potter” and “The Dark Knight.”

Tsujihara’s rise at Warner Bros., and his appointment as CEO, is a testament to his hard work, humility and willingness to take risks. It’s also a sign of the progress Japanese Americans have made in the last 70 years.

During World War II, Tsujihara’s parents, like thousands of Japanese families living in the U.S., were branded by the federal government as traitors and forced to live in internment camps. They had their property confiscated and had to rebuild from scratch when the war was over. The Tsujihara family’s struggle lends deeper meaning to Kevin’s accomplishments.

“The one thing I kind of regret and am sad about is that I couldn’t share this with my dad,” Tsujihara said during an emotional moment in his office on the studio lot. “He would be shocked. I think my dad would think it’s not even in the realm of possibility. Not because he didn’t think I was great. But I don’t think he thought these opportunities would exist for us.”

Last month’s appointment of Tsujihara came as a surprise. Although he was in the running to replace Barry Meyer as chief executive, he wasn’t exactly a front-runner.

Most observers believed the job would go to one of two colleagues with whom Tsujihara shared the office of the president — Warner Bros. Pictures President Jeff Robinov or Warner Bros. Television Group President Bruce Rosenblum. Robinov had overseen production of the hugely successful “Dark Knight” series. Rosenblum helped turn the studio into Hollywood’s largest producer of TV shows. Meanwhile, Tsujihara had been in charge of driving consumption of movies on disc and in digital formats during a difficult transition period for the film industry.

Hollywood trade publications suggest that Tsujihara was the top choice in the end because he maintained a humble demeanor and didn’t campaign for the job. It also didn’t hurt that he gets along well with Jeff Bewkes, the CEO of parent Time Warner Inc.

With the parent company increasingly betting its future on the value of its content, rather than the way it’s delivered, a digital strategist would seem logical anywhere but in Hollywood, where relationships with directors and actors are given primacy.

Tsujihara said his relative status as an outsider helped him challenge the status quo at a time when the industry began suffering from the collapse of DVD sales. His kind of out-of-the-box thinking is apparent in some of Warner Bros.’ recent experiments. The company began selling “Argo” by way of digital download while Oscar buzz was at its hottest, weeks before the movie’s release on DVD. Warner Bros. also took the lead in holding back rentals at \$1.20-per-night kiosks like Redbox until a month after DVDs went on sale, in order to nudge people toward purchasing downloads, discs or movie tickets.

“I think part of the what was really helpful was I never came from this industry, I never had aspirations to work in this industry. And so I questioned everything,” Tsujihara said. “I had a perspective that I wasn’t afraid to speak my mind because I didn’t think this was where I’d end up.”

Tsujihara grew up making deliveries for

his parents’ egg distribution business in Petaluma, Calif., a community of 58,000 north of San Francisco that was once known as the “Egg Capital of the World.”

One summer, his father made him take a job on a farm where he had to clean up chicken excrement and sort eggs on a conveyor belt.

The youngest of five siblings, Tsujihara grew up speaking English at home, even though his parents could speak Japanese.

His father, Shizuo, was on the phone working around the clock, sometimes playing host to egg farmers and buyers at a home office equipped with an egg shed.

“You get a lot of your work ethic from watching people versus them telling you how to work,” he said.

Apart from the work, Tsujihara had a relatively carefree childhood.

“My parents wanted me to feel American and to fit in with everyone else as much as possible,” he said.

It was only later in life that Tsujihara realized the sacrifices his parents had made. His father, who died in 2003, served as a translator helping the U.S. military during the war, while his family lived in an internment camp. His uncle, Kazuo, enlisted in the famous 442nd regiment of Japanese American soldiers who fought for the U.S. in Europe. Although the family had been farming peaches, grapes and olives in the Fresno, Calif., area before the war, they resettled in Petaluma after leaving the internment camps.

>>See STUDIO on page 16

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Manzanar Pilgrimage to Feature Karen Korematsu and UCLA Kyodo Taiko

LOS ANGELES — The 44th Manzanar Pilgrimage will feature guest speaker Karen Korematsu, co-founder of the Fred T. Korematsu Institute for Civil Rights and Education, along with a performance by UCLA Kyodo Taiko at the annual gathering, set for Saturday, April 27, at the Manzanar National Historic Site located in California's Owens Valley.

This year's pilgrimage will commemorate the 25th anniversary of the signing of the Civil Liberties Act of 1988. "Over the decades, there were key events and individuals that served to lay the foundation and set the stage for the passage of the Civil Liberties Act of 1988. One of those individuals was Fred Korematsu," Manzanar Committee Co-Chair Bruce Embrey said.

Fred T. Korematsu was one of four men who defied Executive Order 9066. His landmark case before the U.S. Supreme Court in 1944 challenged the constitutionality of the mass incarceration of Japanese Americans, but his conviction was upheld for violating the exclusion order.

However, 39 years later during the Japanese American community's fight for redress and reparations, evidence was uncovered showing that there was no military need for the incarceration, contrary to claims made by the War Department. On Nov. 10, 1983, Judge Marilyn Hall Patel of the U.S. District Court of Northern California vacated Korematsu's conviction.

"While Fred Korematsu is most famous for standing up for his rights and beliefs in his court cases, we must remember his resistance to Executive Order 9066 began before the forced removal of the Japanese American community was underway," Embrey said. "We're honored that his daughter, Karen, has agreed to participate in this year's Pilgrimage."

Karen Korematsu has carried on her father's legacy as a civil rights advocate since 2005. In 2009, she co-founded the Fred T. Korematsu Institute for Civil



Rights and Education at the Asian Law Caucus in San Francisco.

UCLA Kyodo Taiko, founded in 1990, is the first collegiate taiko group in North America. Led by 2012-13 directors Kacie Hirano and Reid Taguchi, the group is composed entirely of UCLA students.

The pilgrimage program also will feature various speakers, the traditional interfaith service and ondo dancing.

The Manzanar at Dusk program follows in the evening from 5-8 p.m. at the Lone Pine High School auditorium in Lone Pine, Calif., located nine miles south of the Manzanar National Historic Site. The program is co-sponsored by the Cal State Long Beach, Cal Poly Pomona, UCLA and UCSD Nikkei Student Unions.

For more information, call (323) 662-5102 or email 44thpilgrimage@manzanarcommittee.org.

Museum Opening Date Announced

ARKANSAS — The Jerome Rohwer Interpretive Museum and Visitor Center will officially be dedicated on April 16, announced the McGehee Industrial Foundation.

The World War II Japanese American internment museum will house the exhibit "Against Their Will," which interprets the history of the Japanese American internment camps, two of which, Jerome and Rohwer, were located in Southeast Arkansas.

The dedication ceremony will begin at 1 p.m., with the museum opening and reception to follow at 1:45 p.m. Arkansas Gov. Mike Beebe and actor-author George Takei, who moved with his family to the Rohwer camp when he was 5 years old, will be in attendance.

At 3:30 p.m., there will be a dedication of signage and remarks at the Rohwer Memorial site.

The Jerome Rohwer Interpretive Museum and Visitor Center is located at 100 S. Railroad St. in downtown McGehee. It will be open to visitors at no cost Tuesdays-Saturdays.

For more information, call (870) 222-9168.

"Against Their Will" Exhibit

Opens at the

Jerome - Rohwer Interpretive Museum



Dedication Ceremony April 16, 2013

100 S. Railroad St., McGehee, Arkansas
(870) 222-9168

Gila River Reunion Deadline Set

Monday, April 15, is the deadline to RSVP for the Gila River Reunion, which will be held this year from May 31-June 1 at the Doubletree Hotel in Torrance, Calif.

The mixer is on Friday, May 31, at 5 p.m., and the luncheon proceeds the following day at 12:30 p.m.

The registration fee is \$120 per person; registration will be accepted until the 350-person maximum is reached.

Hotel accommodations for out-of-town reunion attendees can be reserved at the Doubletree for a special rate of \$109 per night plus applicable room tax. Mention "Gila River Reunion" to qualify for the special rate. Call (800) 222-8733 for reservations.

For more information, contact Kumi Tanaka at kumitnk@yahoo.com or call (310) 214-2010.



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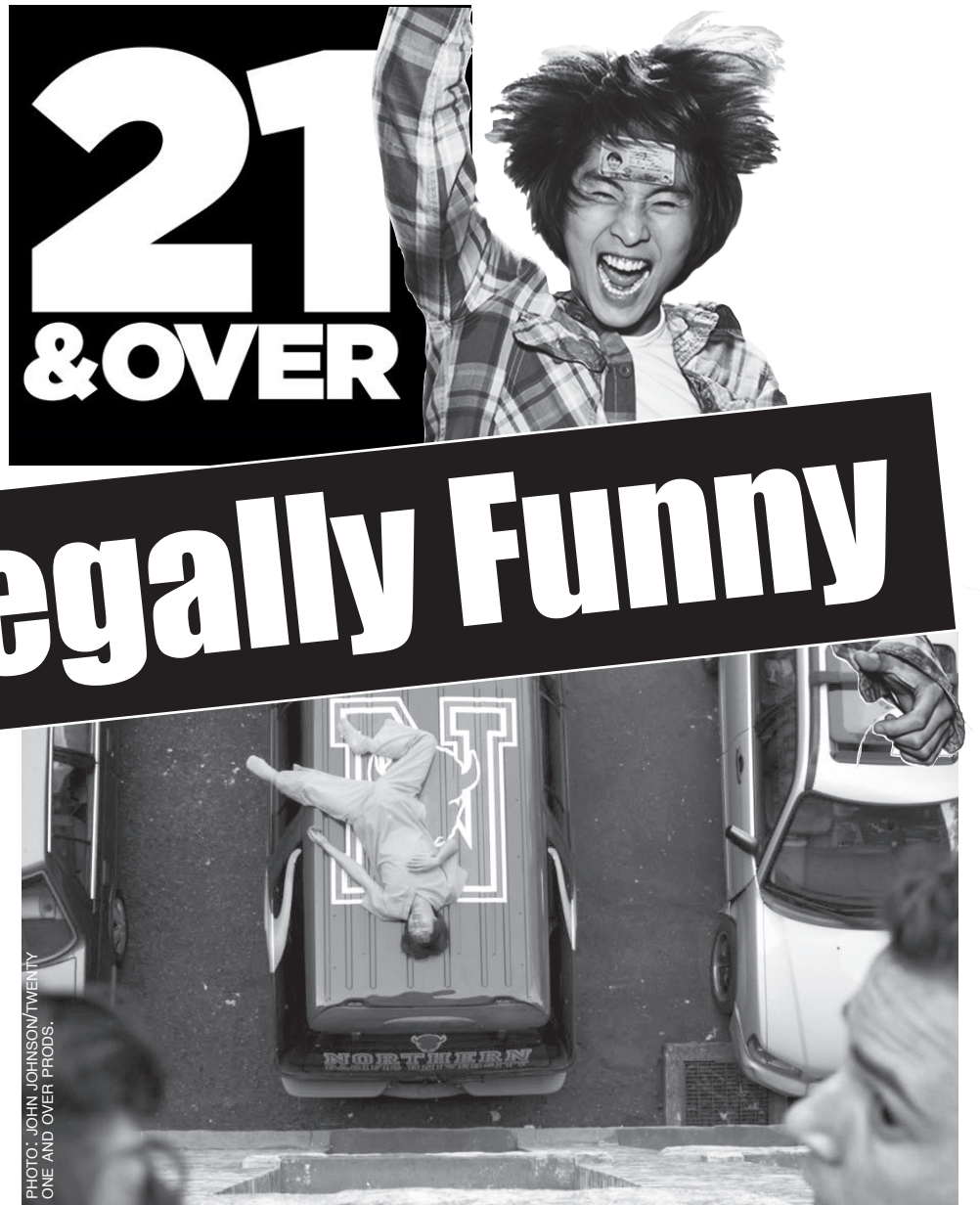
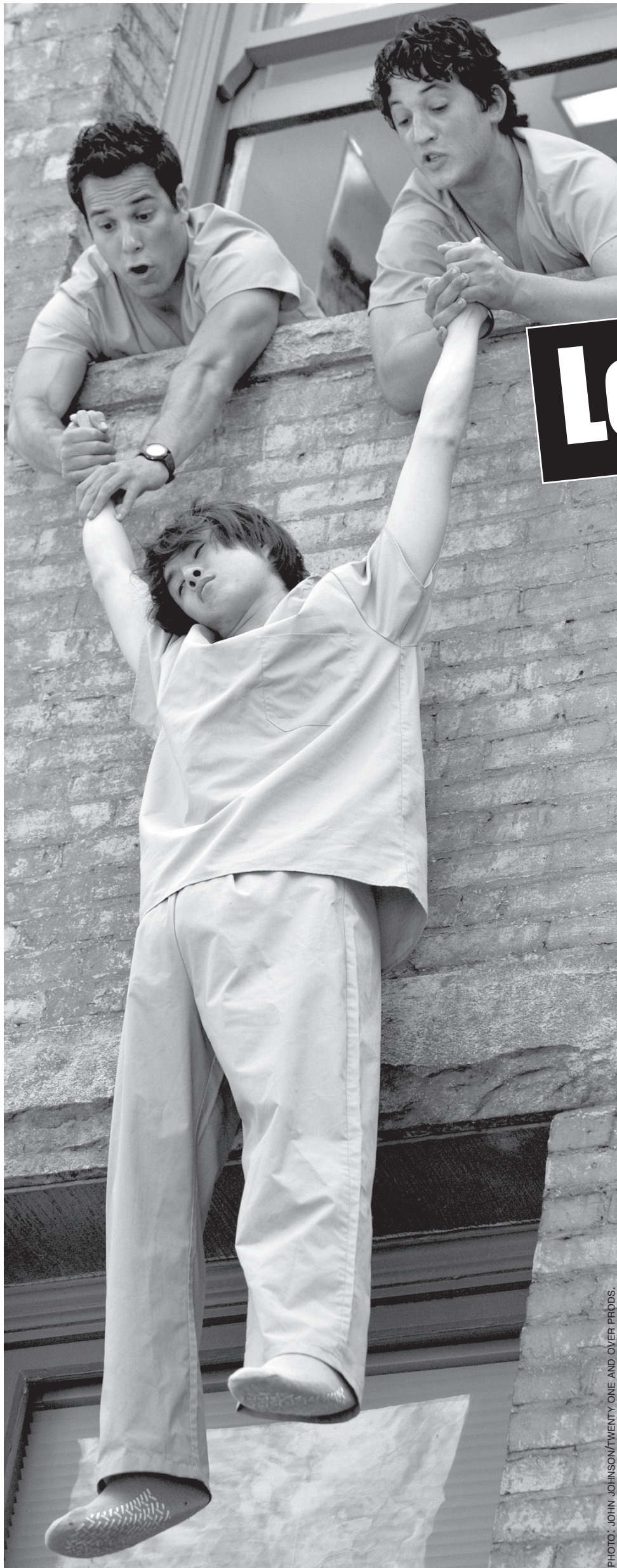
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ACTOR JUSTIN CHON OPENS UP ABOUT HIS RISING CAREER AND WHAT *REALLY* HAPPENED ON HIS 21ST BIRTHDAY.

By Allison Haramoto and Nalea J. Ko

Justin Chon has, by all accounts, mastered the ability to *act* drunk. Being drunk is one thing, but acting drunk throughout a 93-minute-long feature film was a challenge the incredibly youthful-looking actor took very seriously — and prevailed.

In the four years since the *Pacific Citizen* last spoke with Korean American actor Chon, the 31-year-old Orange County, Calif., native has gone from starring in the Nickelodeon TV show “Just Jordan” to playing overachiever Eric Yorkie in the “Twilight Saga” to his first starring role in Relativity Media’s raucous coming-of-age comedy “21 & Over,” which opened nationwide in theaters on March 1.

The film follows the hilarious happenings that occur when two guys take their best friend out to celebrate his 21st birthday — the night before an important med school interview. What’s supposed to be just “one beer” turns into a night the three buddies will never forget — or even remember.

Now, Chon is riding high from his feature-film success and is branching out in Hollywood as a bonafide actor-writer-producer-director. And he’s not letting the typical stereotypes that surround Asian American actors keep him from heading straight to the top.

Chon took time from promoting his film to speak to the *Pacific Citizen* about his rising Hollywood career, the great fun he had while making “21 & Over” and what *really* happened on his actual 21st birthday.

How did you land the role of Jeff Chang in “21 & Over”?

Justin Chon: I was filming one of the “Twilight” films, and I put myself on tape for the producers and directors. When I returned to Los Angeles, I went in to the producers and had chemistry reads with (co-stars) Skylar (Astin) and Miles (Teller).



Jusin Chon (center) stars along with Miles Teller (left) and Skylar Astin (right) in Relativity Media's "21 & Over." The comedy follows the hilarious, out-of-control exploits of three friends celebrating the 21st birthday of one friend, the night before his med school interview.

For the purposes of research for your role, did you have to party a lot with your co-stars in real life to get into character?

Chon: When I met Skylar and Miles, we all got along really well. We ended up going out and partying, and we knew that we had great chemistry. We have since become great friends. They are a lot of fun.

Do you have any real-life party stories from your 20s that you can share?

Chon: I have too many to recall. In my 20s, every night was a party night. LOL!

What did you do for your 21st birthday? How does your 21st birthday compare to your character's birthday celebration?

Chon: On my 21st birthday, I was in Korea, and I went out with my friends. We got so drunk, and my friends propped me up outside a pharmacy and left me there. I woke up in the morning because it was raining on me, and my once-white shirt was now black.

In the movie, you take shots from a girl's chest and then a fat man's belly. How did those experiences compare? How many takes did you have to do?

Chon: I preferred the young lady's shot better. I don't remember how many takes we did. It was all in good humor. It works well in the film.

Was there ever a point where you thought that you couldn't do some of the scenes? That they were too much to handle?

Chon: I never felt like I could not do everything. All of us actors were really game for everything. Once you commit to something, you have to stay with it and just go for it no matter how crazy it gets.

Can you tell us about any funny behind-the-scenes moments?

Chon: There were funny behind-the-scene moments all the time! All the scenes constantly pushed the limits of craziness and humor, and we were constantly cracking up.

How was this character different from the other roles you've played in the past?

Chon: This was a huge role that required a ton of physical comedy. I have never had the opportunity to do so much physical action. It was a real challenge because you don't want to mimic being drunk, you really want to capture being drunk. I worked really hard to play it real and in the moment. This role is a departure from anything that I have done before. I am proud of this role.

Jeff Chang ends up in pink panties and a bra. Did you have to hit the gym extra hard to prepare for that scene? Do you get any say on the lingerie picked out?

Chon: I always keep myself pretty lean and in shape. I box with a trainer, and it helps keep me looking fit.

You're probably the youngest-looking 31-year-old. What's your secret?

Chon: I can't take any of the credit. My parents look young, and they passed on their great genes to me.

What's the best thing about getting older?

Chon: You get to learn more and more with every situation of every day and with the good and the bad things, you mature and gain more wisdom.

You always seem so down-to-earth in interviews. Now that you're starring in a leading role in a feature film, are you going to go "Hollywood"? If so, what outlandish requests are you going to make in your rider?

Chon: The Hollywood aspect of the craft of acting is not that important to me. This film has to do really well for it to really make an impact on my life. I just want to keep doing the best work I can. The Hollywood "star" crap is not what motivates me, nor do I care about it.

Did you make any big purchases to celebrate your first leading role in a feature film?

Chon: I have just about everything I need. I am not the type to run out and buy expensive things. I would, however, like to one day purchase a speedboat!

When we spoke to you in 2009, you were single. Do you have a girlfriend?

Chon: Right now, I am single again. I had a couple of special gals since we last spoke, but now I am solo. I am always looking.

What other projects are you working on?

Chon: I just finished co-producing (alongside Kevin Wu) and acting in a film called "Man-Up!" that we shot in Hawaii. We are editing it right now. I am really proud of all the work that we have put into it.

Is there anything else you'd like to add?

Chon: Yes. Go see "21 & Over" and tell all of your friends and everyone on your social networking sites! Thank YOU in advance! ■



PHOTO: JOHN JOHNSON/TWENTY ONE AND OVER PRODS.



PHOTO: JOHN JOHNSON/TWENTY ONE AND OVER PRODS.

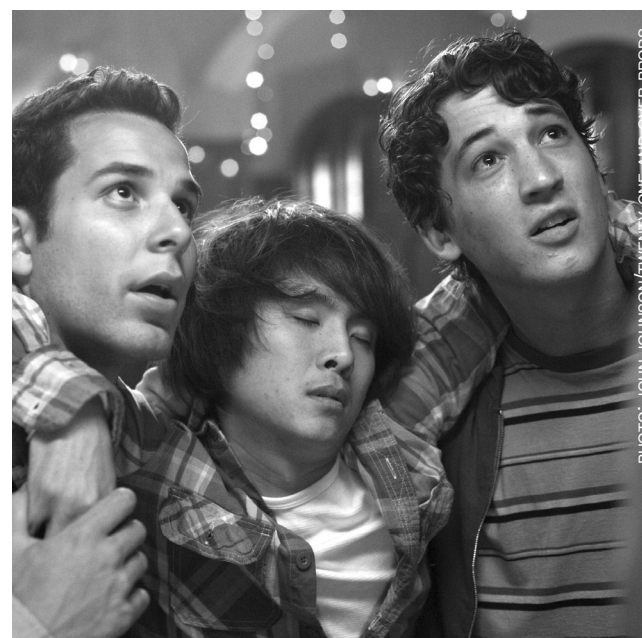


PHOTO: JOHN JOHNSON/TWENTY ONE AND OVER PRODS.

A NATIONAL GUIDE TO NOTABLE COMMUNITY EVENTS

PHOTO: RICH IWASAKI



Portland Taiko 'Insatiable' Performance
PORTLAND, OR
 March 29, 8 p.m. and
 March 30, 2 p.m. and 8 p.m.

Portland State University
Lincoln Hall
1620 S.W. Park Ave.

Cost: \$16-\$30

Portland Taiko's "Insatiable" performance includes contemporary reflections on Japanese folk dance. The performance is under the artistic direction of Michelle Fujii.

Info: Call (503) 288-2456 or email
info@portlandtaiko.org

CALENDAR

>>EDC

Asian American United Public Forum
PHILADELPHIA, PA
March 29, 5:30 p.m.
Philadelphia Folklore Project
735 S. 50th St.

Asian American United is holding a public forum to explore the shifting politics of race. From 5:30-6:45 p.m., there will be a last chance to view the exhibit "We Cannot Keep Silent." At 7 p.m., attendees can walk around the corner to 4919 Pentridge St. to participate in a public forum. Speakers include Scott Kurashige and John Elliott Churchville.
Info: Call (215) 726-1106.

The Ninth Annual 'A Spoonful of Sugar' Diabetes Fundraiser
BOSTON, MA
March 18, 6:30-9:30 p.m.
Museum of Fine Arts,
Art of the America's Wing
485 Huntington Blvd.
Cost: \$250/General Admission

The Joslin Diabetes Center is holding its annual 'A Spoonful of Sugar' Asian American Diabetes Initiative. The fundraiser will feature food by Boston chefs such as Joanne Chang, Ming Tsai and Jasper White.
Info: Contact Kevin Hudson at (617) 309-2512 or email
Kevin.hudson@joslin.org.

Chinese Progressive Assn.'s Year of the Snake Festival
BOSTON, MA
March 22, 5:30 p.m.
China Pearl Restaurant
9 Tyler St.
Cost: \$35/Students, Children, Seniors and Members;

\$100/Nonmembers

The Chinese Progressive Assn., a grassroots community organization, is gearing up for its 2013 Year of the Snake Spring Festival banquet.
Info: Call (617) 357-4499 or email
justice@cpaboston.org.

>>NCWNP

The 28th Annual Shinzen Run and Walk
FRESNO, CA
April 27, 5:30 a.m.
Woodward Park

The race is open to runners and walkers of all levels and ages. Races include a kids' race, a two-mile run/walk, a five-mile run and 10-mile run/walk. Proceeds benefit the Fresno JACL scholarship fund, Central California Nikkei Foundation and Shinzen Japanese Garden. Registration begins at 5:30 a.m. at the Shinzen Garden parking lot.
Info: Visit www.fresnojacl.org.

Santa Cruz Ballet Theatre's 'Moonstones' Performance
SANTA CRUZ, CA
March 23, 1 p.m. and 4:30 p.m.
Cabrillo College, Cabrillo Crocker Theater
6500 Soquel Dr.
Cost: \$24/Premium Section; \$15/Seniors and Youth; \$20/Classic Section; \$12/Seniors and Youth; \$18/Cabrillo SAC Members

Santa Cruz Ballet Theatre showcases performances choreographed by Shayla Bott and artistic director Robert Kelley in collaboration with Watsonville Taiko. The performance will feature a performance of "Moonstones:

A Tale of Three Suns" by Ikuyo Conant, artistic director of Watsonville Taiko.
Info: Call (831) 479-6154 or visit
www.cabrillovapa.com.

AAWAA's Exhibit 'Undercurrents and the Quest for Space'
SAN FRANCISCO, CA
May 2-25

SOMArts Cultural Center
934 Brannan St.
 The Asian American Women Artists Assn. and Asian Pacific Islander Cultural Center are teaming up to present the exhibit "Undercurrents and the Quest for Space." The opening reception will be held on May 2 from 5-8 p.m. Admission to the exhibit is free.
Info: Call (415) 863-1414 or visit www.somarts.org.

>>PSW

San Fernando JACL Potluck
ENCINO, CA
March 23, 9:30 a.m.
Lake Balboa

The JACL San Fernando Valley chapter will be getting together for a leisurely walk, potluck and line dancing. Attendees are advised to bring their specialty main dish, salad, fruit dish or dessert by 11 a.m.
Info: Call Marion Shigekuni at (818) 893-1581.

The 2013 Riverside JACL Installation Luncheon
RIVERSIDE, CA
March 16, Noon
Riverside Marriott
3400 Market St.
Cost: \$30/Per person; \$25/Students
 The Riverside JACL will be

holding its annual installation luncheon, hosted by Ken Inouye, PSW governor. The guest speaker is Congressman Mark Takano.
Info: Visit www.riversidejacl.org.

Getty Art Exhibit 'Japan's Modern Divide'
LOS ANGELES, CA
March 26-Aug. 25

The Getty
1200 Getty Center Dr.
 The Getty presents "Japan's Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto," two artists' interpretation to political, economic and social change in 20th-century Japan.
Info: Call (310) 440-7300 or visit www.getty.edu.

Japanese Ink Dyeing Workshop
PASADENA, CA
April 7, 14, 21 from 3-5:30 p.m.
Pacific Asia Museum
46 N. Los Robles Ave.
Cost: \$35/Members; \$45/Nonmembers
 Textile artist Setsuko Hayashi will be teaching dyeing techniques such as Japanese shibori, Indonesian batik and stenciling. Advanced registration is required. Special discounts are available for students who take all three classes.
info: Call (626) 449-2742, ext. 31.

>>MDC

The 2013 Chicago JACL Scholarship Luncheon
SKOKIE, IL
May 5, Noon

Maggaiano's Little Italy Restaurant
4999 Old Orchard Ctr., Ste. A28
Cost \$45/General Admission
 This event celebrates Chicago JACL chapter scholarship winners. RSVP by April 23. Send checks payable to Chicago JACL at 5414 N. Clark St., Chicago, IL 60640.
Info: Call (773) 728-7171 or visit www.jaclchicago.org.

Asian American Leadership Forum
CHICAGO, IL
March 16, 8 a.m.-5 p.m.
Northwestern Law School
Thorne Auditorium
375 E. Chicago Ave.
Cost: \$30/Student; \$40/Non-profit; \$50/Corporate
 The Asian American Leadership Forum, organized by the Asian American Institute, looks at the successes and issues within the Asian American community. Conference speakers include Illinois Sen. Heather Steans, Chicago Bar Assn. President Aurora N. Abelia-Austriaco and 2013 Elgin City Council candidate Chin Keomuangchanh.
Info: Contact Bryan Hara at
bhara@aaichicago.org.

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TRIBUTE

**TAKETSUGU
'TAK' TAKEI**

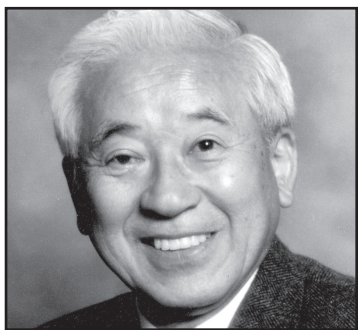
Feb. 18, 1930-Jan. 18, 2013

Resident of Cupertino, Calif., Tak Takei passed away unexpectedly on Jan. 18, 2013. Born on Feb. 18, 1930, in San Francisco, Calif., he was preceded in death by his parents, Hyobu and Tsuneyo Takei, sisters, Florence Ida (Paul d.) and Haru Hedani (Tokuji d.), and brother, Kazuo (Fusae).

During World War II, Tak's family was interred at Santa Anita Racetrack and later Topaz Relocation Center in Utah. They returned to San Francisco in 1945 after the war.

Tak graduated from Lowell High School in San Francisco and U.C. Berkeley. He was then drafted into the U.S. Army and served in the Military Intelligence Service in Japan and Korea. After the Army, Tak graduated from Hastings College of the Law and was admitted to practice in 1961.

Tak's career spanned all three branches of government. Legislative — joined the Legislative Counsel of the State of California in 1961. Executive — Appointed Director of California Department of Consumer Affairs by Gov. Jerry Brown in 1975. Judicial — Appointed Judge to the Santa Clara County Superior



Court, where he was the first Asian American Superior Court Judge in Santa Clara County in 1976. Tak was also one of the original five attorneys to the newly formed Santa Clara County Office of the Public Defender in 1965. After spending 20 years on the bench, Judge Takei retired in 1996.

Tak is survived by his wife, Lilly, son, Jonathan (Suzette), daughter, Leslie, son, Kevin (Sandra), and six grandchildren (Kaela, Malia, Garrett, Noelani, Audrey, and Alexander Takei).

A private memorial service was held in San Jose. Donations in Tak's memory may be made to any of the following: Asian Law Alliance, 184 E. Jackson St., San Jose, CA 95112; the Japanese American Museum of San Jose, 535 N. 5th St., San Jose, CA 95112; Yu-Ai Kai, 588 N. 4th St., San Jose, CA 95112 or the West Valley JACL, 1545 Teresita Drive, San Jose, CA 95129.

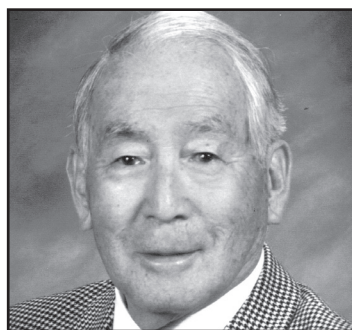
TRIBUTE

**OTOJI ROGER
SHIOZAKI, 90**

Roger, a devoted husband and family man, passed away peacefully in Monterey, Calif. He was born on Dec. 12, 1922, and died on Feb. 8, 2013. He celebrated his 90th birthday on Dec. 12, 2012 (12/12/12). Roger was a native of Monterey and a product of Monterey grade schools, Monterey High and Salinas Junior College until World War II. He was a member of El Estero Presbyterian Church, Monterey Peninsula Nisei VFW Post #1629 and the Monterey chapter of the JACL. He loved Monterey and appreciated its beauty and rich history.

Roger was loving, compassionate, kind, supportive, generous and fun. He was meticulous in being neat in the way he dressed and in caring for his cars and yard. One of his favorite leisure activities was using his creative gift in rearranging the furniture and decor in his house. He never stopped learning in his field of interest and everything in life. He enjoyed reading the newspaper and magazines.

Roger had been a successful barber for 56 years in Monterey, finally retiring in 2006. Starting his own business was one of



his biggest accomplishments. He truly had a servant's heart. Throughout those years, he cherished and treasured his many wonderful friendships. Another accomplishment was sending his two children to college.

Roger married his wife, Shizuko, in 1952 in Monterey. Both Roger and Shiz shared good times as true 49'er faithful and sports enthusiasts. Roger and Shiz also shared a love of music, especially bands such as Glen Miller, the Dorseys, Benny Goodman and many others.

He is survived by his wife, Shiz; children, Michele Ann Takehara (Walton) of Sacramento and Steven Shiozaki (Marice) of Belmont; four grandchildren, Monica and Derek Takehara, Janelle and Ethan Shiozaki; and numerous nieces and nephews.

The celebration of his life was held Feb. 15 at the Mission Mortuary in Monterey, Calif.

In Memoriam

Chavers. Toshiko, 89, Phoenix, AZ; Jan. 18; she was active with the JACL, Chojukai, Arizona Buddhist Temple and Bowlerettes; predeceased by brothers, Tadashi and Shoji Teraji; son, Ronald Yoshioka; and great-granddaughter, Emily Quan; survived by daughters, Joyce (Jim) Shiota, Denise (Roy) Fuse and Karen (Alan) Yamanishi; brother, Tommy (Ayako) Teraji; 7 gc; 2 ggc.

Fumio, Nishida, 93, Sacramento, CA; Jan. 17; the Nishida family was interned at Tule Lake and Amache; predeceased his wife, Alice, and brothers, Katsumi and Roy; survived by his sisters and brother, Mineko Iinuma, Betty Nishimori and Jimmie; his children and their spouses, Michael and Jill, Ernest and Jenny Takahashi, Ruy and Ester Solis and Mark and Bonner Chaykovsky; 7 gc; 2 ggc.

Iseri, Carl Kiyoharu, 82, Ontario, OR; Jan. 30; his family was evacuated to Tule Lake; he was drafted into the Army in 1951; he was a member of the Snake River JACL; predeceased by his parents, Mat and Kisa, eight brothers and two sisters; survived by wife, Beverly; children, Gay Lynn, Janie (Howie Henrikson) and son, Bill; brother, Oscar (Ann); sister-in-law, Ikue; 1 gc.

Koga, Elsie, 84, Sumner, WA; Feb. 11; her family was interned at Minidoka; she was predeceased by daughter, Stephanie; five siblings, George (Mary), Terry (Masae), Betty (Merle) Hansen, Samuel and Clarence; survived by her husband, Tom; children, Tom Jr., Kimberly (Noel) Rodman and William (Shawna); brother, Al Ogawa; sister, Julia (Yoshiro) Tokiwa; 5 gc.

Shishido, Yoshio, 86, Rancho Palos Verdes, CA; Feb. 12; he is survived by his wife, Kazuko Shishido; sons, Larry and Bruce Shishido; grandchildren, Kristine, Jason and Kyle; siblings, Ana Taka, Hanako Kishiyama, Ichio Shishido, Tomie Hatanaka, and Teddie Shishido; brother-in-law, Glenn (Jean) Yamamotoya and Kei Wada; also survived by many nieces, nephews and other relatives.

TRIBUTE

**AKIKO LILLIAN
SASASHIMA**

February 20, 2013

Akiko passed away on Wednesday, Feb. 20, at Vintage Gardens, the active living home where she resided for five years. She is formerly of Sanger.

She loved painting ceramics, winning a "Best of Show" award at the Fresno County Fair. While at Vintage Gardens, she crocheted 800 hats for cancer patients and loved interacting with staff and residents.

Akiko was preceded in death by her husbands, Arata and Chester; daughters, Peggy Sasashima Liggett and Linda Sasashima; and son, Larry Sasashima.

She is survived by her daughters, Shirley Ihara and Barbara Takumi; grandchildren, Debbie Watanabe, Michael Ihara, Lillian Dehn, Brian and Kevin Takumi and Troy Sasashima; 10 great-grandchildren; sister, Anna Wong; and brothers, James and Ben Udo.

A memorial service was held on Feb. 26 at United Japanese Christian Church in Clovis, Calif.



TRIBUTE

DR. GEORGE SATO, WUSM 1947

Dr. George Sato, beloved pediatrician for generations of St. Louisans, passed away peacefully on Feb. 5, 2013. Born on July 19, 1922 (Carlsbad, Calif.), and raised in South Pasadena, he was a star track and field athlete, setting high school track records in 1939 that still exist today. He was a sophomore at UCLA when WWII forced him and his family into the internment camp in Gila River, Ariz., in 1942. Thanks to the generosity of Washington University

Medical School (WUMS), George left Gila River to begin his legendary career in pediatrics. Besides helping hundreds of patients daily in his private practice, he was a clinical professor, and in 1982, he was awarded the WUMS Alumni Assn. award for dedicated service. He loved photography, camping, fishing and, most of all, gardening.

He married his devoted, brilliant wife, Marjorie Soohoo, in 1948, and is survived by Marjorie, his brother, William, his 4 children, Steve, Rick (Mary), Nancy (Ken Yasuda) and Randy (Lisa Cornell); his 7 grandchildren, Bryan (Trish), Kim (Elton Dean III), Carolyn, Greg, Misa Yasuda, Sashi Kristin Yasuda and Rachel; his 4 great-grandchildren, Cate, Lily, Payton and Elton IV; and many nieces and nephews.

Donations can be made to Missouri Botanical Garden (MOBOT), Attn: Tribute Fund for George Sato, P.O. Box 299, St. Louis, MO 63166-0299. A public celebration of his life will occur on June 22 at a dedication ceremony at MOBOT.

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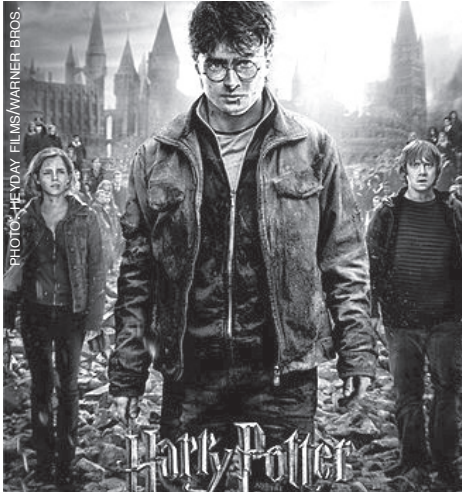
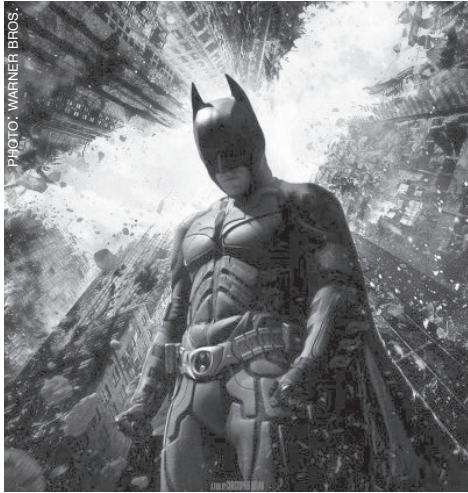
MIDORI OGO YOSHII

Midori Ogo Yoshii passed away at her home on Feb. 25, 2013, and will be greatly missed. She was born in San Leandro, Calif., on July 13, 1928. Her beloved husband, Kiyoshi, preceded Midori in death. Loving Mother to Karen (Marc), Laura (Harry), Greg (Aili) and Brian (Catherine). Loving Grandmother to Nick and Joshua. Loving aunt to many

nieces and nephews. Midori provided unconditional love and devotion to her family and many friends. She enjoyed cooking, sewing, gardening and golfing. She fully embraced her Christian faith and was actively involved in her church community. Family and friends are invited to attend a "Celebration of Life" memorial service on March 23 at 2 p.m. at the San Lorenzo Japanese Christian Church, 615 Lewelling Blvd., San Leandro, CA 94579.



STUDIO >> continued from page 10



As CEO of Warner Bros. Entertainment, Kevin Tsujihara is responsible for overseeing such blockbuster franchises as “The Dark Knight” and “Harry Potter.”

After Tsujihara graduated from the University of Southern California with an accounting degree in 1986, he got a job as a manager at Ernst & Young’s entertainment division working on audits, mergers and acquisitions. One of his major clients was Warner Bros.

After a few years, he was admitted into the MBA program at Stanford University. It was then that he decided to learn more about his Japanese roots. He studied Japanese for a year and took a summer internship at the Long Term Credit Bank of Japan in Tokyo. Looking Japanese but lacking fluency in the language led to some awkward moments for Tsujihara, convincing him he’d be better off making a living in America.

After receiving his MBA in 1992, some former USC classmates asked Tsujihara to write a business plan for a tax preparation business. He wrote it up, and the friends talked him into running the company.

He based the business, QuickTax, in the city of Commerce, a gray, industrial suburb of Los Angeles.

After a few years of struggles, Tsujihara sold the company at a loss to check-cashers.

“Sometimes falling is the best thing in life,” he said. “I think it’s very humbling, and it’s a good thing.”

Around that time, his wife-to-be Sandy, a Japanese American friend of the family who grew up in a neighboring town, told him she wouldn’t move down from San Francisco to be with him unless they got married, and he wouldn’t get married unless he had a job. So, he tapped contacts at Warner Bros. he had made while working at E&Y, looking for work.

He started in 1994, overseeing the studio’s interest in theme park operator Six Flags. Gradually, he tacked on more responsibilities, coming to direct the company’s efforts distributing movies on discs and over digital formats and helping to guide strategy. In 2005, Tsujihara became president of the studio’s newly created home entertainment unit, overseeing movies and video games.

Over the years, he’s gained a reputation for being a savvy-yet-personable businessman. He’s helped brainstorm key company strategies. He pushed the studio to be the first to sell movie discs compatible with UltraViolet, a system of recording disc purchases in online lockers so they can be played over the Internet. The fledgling system has had its hiccups, but Tsujihara believes it’s a way to transition consumers from disc purchases to digital ones — and return the industry to growth in the next few years.

Even amid all the deal-making, Tsujihara has never lost sight of his roots. In 2006, filmmaker Kerry Yo Nakagawa sent him a rough cut of “American Pastime,” a low-budget movie about Japanese American internees who played baseball inside the camps. Tsujihara took it home for Christmas and showed it to his mother, Miyeko (“Mickey”), who is 85. She was deeply moved. He brought Warner Bros. in as a distributor and helped the movie get seen in more theaters and on TV networks such as ESPN Classic. The studio even set up a night for the Dodgers pro baseball team to promote the film.

“He moved mountains for this movie,” Nakagawa said. “If we didn’t have a friend like Kevin, it probably wouldn’t have found a distributor.”

For Nakagawa, Tsujihara’s promotion ranks way up there with other big Japanese American firsts — like the first congressman, Sen. Daniel Inouye, or the first to board a shuttle into space, Lt. Col. Ellison Onizuka.

“It gives me tremendous, tremendous pride,” Nakagawa said.

Even so, people who study the portrayal of Asians in movies and TV shows say they don’t expect Tsujihara’s appointment will result in a big change onscreen.

Mike Le, a spokesman for Racebending.com, a website that advocates for diversity, said diversity “isn’t something that just happens because you have an Asian CEO.”

Steve Tao, a TV producer at J.J. Abrams’ Bad Robot, said Tsujihara’s appointment proves there’s been progress in the industry. A group he chairs called the Coalition of Asian Pacifics in Entertainment encourages Asian Americans to take up acting, writing and producing and helps provide training, contacts and opportunities. He said the appointment shows there are more Asian Americans in executive ranks, ready to take on leadership roles.

“It just happened that Kevin was the most qualified,” Tao said. “It’s the way diversity is supposed to work.”

ASIANS >> continued from page 3

The report, the first in a series called “The Race Card,” narrated by NPR reporter Michelle Norris (one of the very few high-profile African Americans on NPR), featured “Six Words: Ask Who I Am, Not What” and interviewed a Korean American young woman talking about that dreaded conversation many of us have had: “Where are you from?”

The young woman wisely states that the question is just a way to put Asians into predetermined boxes, and she goes over the litany of dumb things people have said to her:

“Oh, I tried kimchi once, and I don’t know if I like it” and, most painfully, from older American men, “I saved your country.” What do you say to that? I’m glad NPR aired this segment, and I hope it made listeners think.

Our job of educating people about Asian cultures and the Asian American experience is never over. Next week, there’ll be new irritating things to deal with — and write about.

Gil Asakawa blogs at www.nikkeiview.com and is a former Pacific Citizen Editorial Board chair.

‘AMERICAN’ >> continued from page 3

Most of the stories from “Japanese Eyes” are a variation on the same theme and tell of the daily struggles everyone endured. And amid the hardships they suffered, there are also the stories that inspire. Most who share their stories went on to college and excelled at whatever they did. Many became leaders in their communities, and some broke barriers.

Michael Okihiro made his way from the University of Hawaii to med school at the University of Michigan and eventually returned to Hawaii as a neurologist, the first ever on the islands. He distinguished himself in the field of neurology, pioneering

breakthroughs and discovering treatments that saved lives and rose to prominence in the field of neurology.

“Japanese Eyes, American Heart” gives us a look at the WWII experience of Japanese Americans in Hawaii and leaves us with a strong sense of how, through all the confusion and fear in their lives, their Japanese values helped them through the difficult years of the war.

And in that sense, it’s a shared experience with us. Different but so familiar.

John Tateishi is a former JACL national director.



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