



PACIFIC CITIZEN

CELEBRATING 93 YEARS

NO NO GIRL

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A Century of Nisei
Fishing Exhibit in S.F.

'No No Girl'
opens a
new chapter
of what a
Japanese
American
family can be
in the 21st
century.

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Densho Names Its New
Executive Director.

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REEL LIFE TRIUMPH

Paul Goodman makes his
return to filmmaking.

EIGHT EAST PRESENTS A PAUL DAISUKE GOODMAN FILM "NO NO GIRL" MIKA DYO CHRIS TASHIMA JYL KANESHIRO SCOTT KEIJI TAKEDA
KURT KANAZAWA HANNAH LEIGH GARY MURAKAMI KEN NARASAKI JOSH REYNOLDS DIRECTOR OF PHOTOGRAPHY BEN SLAVENS ASSISTANT DIRECTOR BECCA HERNDON
EXECUTIVE PRODUCER JONATHAN TANAKA PRODUCED BY LAURIE MIHO GOODMAN & PAUL DAISUKE GOODMAN WRITTEN, EDITED, AND DIRECTED BY PAUL DAISUKE GOODMAN

TANFORAN MEMORIAL OFFICIALLY DEDICATED

The Tanforan Assembly Center Memorial Committee holds a ribbon-cutting ceremony, culminating a decade of work to honor those once imprisoned at the San Bruno site.



TACMC Chairman Doug Yamamoto (left) and Vice Chairman Steve Okamoto, also of the San Mateo JACL, stand in front of the newly dedicated Tanforan Memorial featuring a statue of the Mochida sisters.

PHOTOS: COURTESY OF STEVE OKAMOTO

The Tanforan Memorial Committee formally opened the Tanforan Memorial with a ribbon-cutting ceremony that was held at the site of the former Tanforan Assembly Center on Aug. 27 in San Bruno, Calif.

The \$1.4 million memorial, which took more than 10 years to complete on land that was donated by BART (Bay Area Rapid Transit), the city's regional transportation system, is situated just outside the San Bruno BART station and the Shops at Tanforan.

More than 700 individuals, including 48 Tanforan survivors, gathered for the unveiling ceremony, which included 16 speakers including San Bruno Mayor Rico Medina; Acting Consul General of Japan

Hajime Kishimori; Dr. Leroy Morishita, president of the Japanese American Community Foundation; State Sen. Josh Becker; and Rep. Jackie Speier.

Tanforan survivors, who all wore red carnations, were represented by Mary Ann Furuichi, who was 4 years old when she and her family went to Tanforan following the issuance of Executive Order 9066.

According to the TACMC, "During WWII, the U.S. Army converted what was then the Tanforan Racetrack into one of 17 temporary detention centers at which persons of Japanese ancestry were incarcerated while more permanent detention centers in the inland United States were being built."

The Tanforan Assembly Center, over the course of six months, held nearly 8,000 people of Japanese descent.

The Tanforan Memorial stands as a permanent monument to honor all those who were forcibly imprisoned at Tanforan and "to ensure that the injustice they suffered is not forgotten."

It features a replica horse stall as well as a statue sculpted by Sandra Shaw of the two Mochida sisters,



The \$1.4 million Tanforan Memorial took more than 10 years to complete and stands as a reminder to all that injustices once suffered must never be forgotten.

who were photographed by Dorothea Lange in 1942 as they waited to be transported to Tanforan from their home in Hayward, Calif.

Ceremony attendees also were able to view the updated permanent "Tanforan Incarceration 1942: Resilience Behind Barbed Wire" exhibit, curated by Judy Na Omi Shintani, at the BART Station.

The TACMC, which was formed in 2012, is comprised of former Tanforan detainees, in addition to several Bay Area Japanese American activists.

Chairman Doug Yamamoto said that "he was overcome with emotion" when he addressed the crowd with his closing remarks. "After looking at the finished memorial, I felt that the effort we put in was well worth the time in honoring the 8,000 souls that lost everything when they were forced to come here in 1942." ■

Tanforan survivors all wore red carnations at the unveiling ceremony.



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I'm glad to see the Pacific Citizen growing and evolving with its website, and especially LOVE the much easier-to-navigate digital archives. It's a treasure trove for JAs to learn about our community's history, and for scholars and journalists looking to connect the past with the present. Thanks for the improvements, P.C.!

— Gil Asakawa



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FROM THE EXECUTIVE DIRECTOR

EVEN WHEN YOU'RE RIGHT, YOU CAN STILL BE WRONG

*By David Inoue,
JACL Executive Director*

Last month, I had the opportunity to visit Israel as a part of AJC Project Interchange, a program whose goal is to communicate the 70-year-old nation of Israel's profoundly democratic character, complex security situation and diverse and innovative society. The group I was a part of included leaders from other Asian American organizations that partner with AJC, as JACL has for many years.

While the trip was with the obvious intent of promoting Israel in a positive way, we were afforded the opportunity

to meet with diverse representatives of Israeli citizens and some from the Palestinian-occupied territories.

Going into the trip, I had hoped for greater clarity on understanding the Israeli-Palestinian conflict, but I came away with further questions and concerns about whether peace is truly possible between these two sides.

Unfortunately, we often fall into absolute dichotomies — one must either fully support Israel or Palestine. The reality is that neither side is blameless in the obstructions to achieving peace.

The deep divisions and acrimony on both sides of the Israeli-Palestinian conflict often play out in other conflicts.

In particular, I have seen this play out painfully in our own community over the discovery and subsequent removal of the James Hatsuaki Wakasa Memorial Stone at Topaz.

Upon the discovery of the stone — something unimagined given what we had known about the history, but incredibly fortunate — the Topaz Museum moved the stone somewhat unceremoniously and without consultation with appropriate preservation experts.

Some members of the Topaz survivors community and other interested individuals formed the Wakasa Memorial Committee to advocate for the preservation of the stone. An initial list of demands was provided to the Topaz Museum, which was slow to respond, leading to further agitation to the Wakasa Memorial Committee.

Unfortunately, the rancor that developed has reached the point where even as the Topaz Museum is now making many efforts to meet the original demands of the Wakasa Memorial Committee, it's being met with tactics that seem to seek to discredit and delegitimize the Topaz Museum. Publicly insinuating

that the museum's leadership is incompetent and putting its museum holdings in danger is not the way to achieve engagement.

The actions of the Wakasa Memorial Committee can be incredibly effective in bending the will of an antagonistic nemesis in the court of public opinion and are not dissimilar to tactics JACL has used against companies and political leaders with whom we have had disagreement. But is the Topaz Museum truly such an adversary that must be ridiculed in this way?

I believe that different tactics must be taken, or the viability of the museum is put in question. I believe the board recognizes the previous errors and the need to atone and evolve as an organization to prevent such unforced errors from happening again. We need to work in concert as a community to support that evolution.

The Israeli-Palestinian conflict comes down to two sides with claims to the same land. Similarly, the Wakasa Memorial Stone under law belongs to the Topaz Museum, but in spirit, it belongs to the community.

As we all stake our claim to retelling of the legacy of James Wakasa, we

must work together to preserve the physical reminders and the underlying story that gives the memorial its power. If we focus too much on the ownership of the stone, we lose sight of the story.

In just the past week, the Topaz Museum has made several announcements, which I hope the Wakasa Memorial Committee will take to heart and use as a place to work to re-engage constructively to ensure the preservation of the Wakasa Memorial Stone.

The Topaz Museum still has much that it can do to continue to express its remorse for what it has done with the memorial. Ultimately, what is important is that the stone be preserved and presented in a way that honors the memory of Mr. Wakasa.

I sincerely hope that the Wakasa Memorial Committee and the Topaz Museum Board can find this common goal as a means to work together with the united support of JACL, as well as the Japanese American and Delta, Utah, communities.

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



NIKKEI VOICE

LEARNING ABOUT ASIAN AMERICANS THROUGH POP CULTURE

By Gil Asakawa

Pop culture can be a mirror that reflects the issues and values of its time — for good and bad. For instance, Hollywood initially embraced Asians, and two of the early film era's biggest stars were Los Angeles-born Chinese American Anna May Wong and Japanese-born Sessue Hayakawa.

But as the 20th century progressed, Hollywood began casting white actors with eyes taped back and "yellowface" makeup on their faces to play Asian roles. Some of our greatest actors, like Katharine Hepburn (1944's "Dragon Seed") and Marlon Brando (1956's "Teahouse of the August Moon," complete with a terrible racist accent), played Asians on camera.

I give a talk about the history of Asians in American pop culture, starting with Wong and Hayakawa, showing examples of yellowface, showing TV commercials from the 1960s to today (much better representedAsian!) and I'm happy to report that we're much better represented and much more visible —

without accents, even — now than we were even just a generation ago.

And it continues to get better, as the U.S. undergoes the often-painful evolution sparked by the murder of George Floyd and the Black Lives Matter movement, as well as anti-Asian hate whose flames were fanned by the twice-impeached former president. Just this week, news reports covered a Montana bar owner who doubled down on calling Covid-19 the "C***k flu." Really? Really, sad to say.

It'll be interesting to see how anti-Asian hate manifests in Hollywood productions to come, but for now, pop culture is already showing more Asian characters and even lead characters, not just sidekicks.

Netflix leads the pack when it comes to showcasing Asians and Asian Americans. The streaming network had some huge Asian hits ("Squid Game," the Korean mind-bending series about an insane "game") and some duds (the unfairly canceled live-action remake of the sci-fi anime "Cowboy Bebop") in 2021.

And it's also had some quirky

rom-coms about teenagers lately, including the "To All the Boys . . ." movie trilogy starring Vietnam-born adoptee Lana Condor, and the series "Never Have I Ever," produced by Mindy Kaling and starring Maitreyi Ramakrishnan, a young Tamil Canadian first-time actress.

We've enjoyed all these series and more on other networks, but I'm most charmed right now by Disney+'s "Ms. Marvel," the teen spinoff of "Captain Marvel," part of the expansive Marvel Comics Universe of franchises, starring 20-year-old, Pakistan-born and Canada-raised Iman Vellani as the young superhero-to-be.

"Ms. Marvel" is a six-episode series that establishes the high school student Kamala Khan as a sassy daughter of a South Asian family living in Jersey City, across the river from Manhattan. Her parents (that is, her mom) have traditional values of hard work and good grades, making a good living and marrying a proper partner. It's a scenario that many Asian American children of immigrant parents will instantly recognize and empathize with as well.

It's great to become immersed in

the Pakistani Muslim community of north Jersey and its culture, including mosque and family celebrations. Just as a viewer, I feel I've learned to appreciate Pakistanis more deeply than I had before, even though I have Pakistani friends and colleagues.

One of the most powerful lessons I learned from "Ms. Marvel" isn't about superpowers (yes, here's a spoiler alert) or magic amulets. It was the history lesson I got about how Pakistan was formed after Indian independence from the British colonialists in 1947.

When the British left, they partitioned South Asia into India (the large continent and country most of us might recognize, though we know nothing about it) and Pakistan, which was where Muslims were forced to migrate. Pakistan was divided into two small parts, and East Pakistan broke away in 1971 and became Bangladesh.

Too much history for you? Why is it important to learn about the South Asian experience and the Pakistani partitioning? Because for decades, the history of the Japanese American experience — the wartime concentration camps and the heroism

of the Nisei soldiers who fought in both Europe and the Pacific — went untold, only known within our community.

I love history, and I have focused much of my energy on learning my own community's history. But there are important lessons to learn from all around the world.

As the JA experience becomes a little better known through pop culture (not just 1999's "Snow Falling on Cedars" or 2018's "The Terror: Infamy" horror series starring George Takei that was set in a JA wartime concentration camp, or even "Never Have I Ever," which featured in one powerful episode the JA family experience of the mixed-race high school jock with whom the Indian main character has a crush), it's worth keeping our eyes and mind open to the experience of other communities, especially other Asian communities.

I'm embarrassed to say I knew the term "Partition of India," but I never knew how violent and uprooting it was for South Asian Muslims. It's estimated that 200,000-2 million people died during this sudden, forced migration.

» See LEARNING on page 12



Historically, Hollywood has cast white actors in Asian roles, applying "yellowface" makeup to alter their appearances. Pictured is Katharine Hepburn in 1944's "Dragon Seed."



Disney+'s recent TV series "Ms. Marvel" accurately portrays a South Asian family living in Jersey City while staying true to the story's historical roots.

A CENTURY OF NISEI FISHING

For more than 100 years, the San Francisco Fishing Club has been providing a deep connection to the community through its members' love of angling.



The San Francisco Fishing Club recently held an exhibit at the National Japanese American Historical Society in San Francisco Japantown. Among the items on display were a historical pennant, fishing reels for ocean, freshwater and fly fishing and a satin baseball jacket.

PHOTOS: EMILY MURASE



In this undated photo, Mas Matsumura is pictured along with his family and friends after a successful fishing trip.

PHOTOS: SF NISEI FISHING CLUB



In 2012, Director Cory Shiozaki released "The Manzanar Fishing Club" documentary film.

PHOTO: COURTESY OF MANZANAR FISHING CLUB

SF JACL President Judy Hamaguchi with trophy winners at July's SF JACL Youth Fishing Derby

PHOTO: SF NISEI FISHING CLUB

By Emily Murase,
Contributor

Atug. Then another. With the snap of the wrist, FISH ON! For more than 100 years, the San Francisco Nisei Fishing Club has celebrated angling among generations of Nikkei families and their friends.

Members of the fishing club mounted a first-ever exhibit "The San Francisco Nisei Fishing Club" hosted recently by the National Japanese American Historical Society, which is located in San Francisco Japantown. The exhibit featured vintage photos, detailed narratives and an impressive display of tackle, rods and reels across the years.

The Issei abbreviated San Francisco as "Soko," so the club was established in 1918 as the Soko Fishing Club by Issei tackle shop owners and anglers. Club meetings were held at the original Japantown located south of Market Street, close to the piers.

Historically, the Issei anglers excelled at catching striped bass, including a 60-pound stripers from the Suisun Slough by Mr. Arima, and a

33-pound stripers from the San Francisco Bay by Keisaku Dobashi. Together with the Japanese Hotel Assn. and other local civic groups, the Soko Fishing Club organized various events, including well-attended community picnics.

The growth and economic dynamism of the Japanese community came to an abrupt end with the onset of World War II and the signing of Executive Order 9066.

Despite the tremendous hardships and trauma of the incarceration, Japanese Americans demonstrated an indomitable spirit, captured in a 2012 feature-length documentary film "The Manzanar Fishing Club" by Director Cory Shiozaki.

The film includes exhaustive research and interviews with survivor anglers who tried to recapture moments of freedom and dignity in furtive fishing expeditions in the streams of the eastern Sierras surrounding the Manzanar prison camp, in brazen violation of prison rules.

According to the exhibit, the Soko Fishing Club was reconstituted in 1955 as the San Francisco Nisei Fishing Club, as leadership transitioned to the next generation of

anglers. Leo Naganuma was elected president of the club, which had 127 members at the time.

The club's mission was to expand opportunities for fishing among younger generations and promote conservation.

Between 1960 and 1985, the club hosted the Huck Finn Fishing Outing for economically disadvantaged 8- to 12-year-old boys. Annually, the club chartered a bus to Lake Berryessa in Napa County for a day of supervised fishing, a barbecue lunch and prizes.

For more than 25 years, over 1,000 boys, and eventually girls, benefitted from the program. However, due to climbing liability insurance and other expenses, the club was unable to continue the program after 1985.

In the face of a generation of children without exposure to fishing, the club partnered with the San Francisco Chapter of the JACL in the early 1990s and rebranded the event as the SF JACL Youth Fishing Derby.

The chapter agreed to underwrite the event, including liability insurance, while club members provided instruction. In July, the Fishing Derby was conducted for the first time in three years.

From the 1940s-'70s, another signature event was Family Nights, which, at its peak, attracted 400 participants who enjoyed movies, bingo and pot-lucks of Japanese delicacies together.

However, the Redevelopment of the Western Addition in San Francisco in the 1950s-1973 forced many Japanese families out of Japantown, eventually causing the discontinuation of the event.

By 2011, the death of longtime club leaders, resulting leadership vacuum and declining membership caused the club board to seriously consider disbanding.

According to Diane Matsumura, a 29-year member of the club and currently its acting president, key individuals stepped up to fill the void.

"In November of 2011 . . . Kay Matsunaga of San Francisco and her brother, Dennis Matsunaga, from Sacramento, daughter and son of club member Mits Matsunaga, volunteered to be board members to keep the club from disbanding after 93 years," recalled Matsumura. "Then, longtime mentor George Miyasaki of San Mateo and newcomer George Won of Lafayette stepped up to also join the board. I . . . volunteered to be-

come the first female club president, and Eric Noda stepped up to be vp. The club did not disband that year."

On March 24, 2018, the club celebrated its 100th anniversary with a special dinner in San Francisco Japantown, where the club was presented with a commemorative certificate by Mayor Mark E. Farrell.

"I have found out through the years that what makes this club wonderful are the members. They are all fishermen and fisherwomen, but they are also amazingly dedicated, dependable and welcoming to all," said Matsumura. "In the early years, the venues were all packed with everyone having a great time, soaking in the atmosphere and talking about old times. Now, with so many of the old timers gone, there are fewer and fewer people in attendance. However, the camaraderie between members still exists, and everyone still has a good time."

From Issei anglers who mastered local fishing to incarcerated defying prison rules to fish forbidden streams in the Eastern Sierras to youth fishing outings, the San Francisco Nisei Fishing Club has provided a deep connection in the community that has survived for more than a century. ■



San Francisco Mayor Mark Farrell issued a Certificate of Honor to commemorate the club's centennial anniversary in 2018.

PHOTO: SF NISEI FISHING CLUB



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A new exhibit on Japanese Americans in Lincoln County, Neb., is set to open at the Lincoln County Historical Museum this fall.

PHOTOS: COURTESY OF STEVE KAY



Barbie Okamoto Bach holds a photo of her father, Takeshi Okamoto, who lived and grew up in North Platte, graduating from North Platte High School in 1939. Okamoto served in the U.S. military as a language specialist during World War II before coming back to earn a Ph.D. in chemistry.

PHOTO: JOB VIGIL

The banner features the text: "NATURALIZATION CEREMONY, 1953", "Lincoln County Historical Museum", "2403 N. Buffalo Bill Ave., North Platte, NE 69101", "308-534-5640", "lincomuseum@gmail.com", "lincomuseum.org", "Mission Statement: The Lincoln County Historical Museum's mission is to collect, preserve, and exhibit the history of our region, while providing access to education about, and inspiration from that history for all.", "Japanese of Lincoln County", and "Lincoln County Historical Museum". Below the banner is a circular inset showing a woman holding a framed photo.

**By Job Vigil,
The North Platte Telegraph**

The Issei joined the community in Lincoln County as the first generation of immigrants from Japan, working at the Union Pacific Railroad and farming throughout the county.

An exhibit at the Lincoln County Historical Museum is planned for an opening in the fall, and Barbie Okamoto Bach has contributed



D E N S H O

DENSHO ANNOUNCES NEW EXECUTIVE DIRECTOR

Naomi Ostwald-Kawamura will take over the reins from Tom Ikeda, founding executive director.

SEATTLE — Longtime educator, scholar and nonprofit leader Naomi Ostwald-Kawamura will succeed Densho Founding Executive Director Tom Ikeda and guide the public history organization into the future.

After an exhaustive national and international search, the Densho Board of Directors is pleased to announce Ostwald-Kawamura as the organization's next executive director. Ostwald-Kawamura

officially joined Densho staff on Sept. 1 and will formally succeed Ikeda on Nov. 2.

"We are thrilled that Naomi Ostwald-Kawamura will be Densho's next executive director," wrote Densho Board Chair Ron Tanemura in an official statement. "We had a very competitive candidate pool, but as an educator with specialized knowledge of Japanese American history and with her strong back-

ground in nonprofit leadership and administration, Naomi has the rare combination of skills and experiences we were looking for. She has big shoes to fill, but there's no doubt in my mind that she can do it — and that she'll lead Densho, and our community, in exciting new directions."

» See Densho on page 9

Naomi Ostwald-Kawamura has been named executive director of Densho, whose mission is to "preserve and share the history of the WWII incarceration of Japanese Americans to promote equity and justice today."

PHOTO: YUMI FREITAG



PRESERVING A PROUD LEGACY FOR ALL TO SEE

Takeshi Okamoto to be featured in a new museum exhibit on the history of Japanese Americans in Lincoln County, Neb.

substantial photos and historic documents to the process. Bach grew up in North Platte, and her family has an extensive history in the area.

Her father, Takeshi Okamoto, was the firstborn of his family. Bach said they lived on West 10th Street, and her mother's family, the Kumagais, lived on West Ninth Street.

Both families attended North Platte High School, and Takeshi led the way for his siblings and children.

"His dad worked off and on but had a lot of personal choice issues and health issues," Bach said, "and my dad felt responsible for the whole family all the time."

She said her dad was a hero who lived to the age of 92. He is buried at Fort McPherson National Cemetery, having served in the military as a language specialist during World War II.

After graduating from high school in 1939, Takeshi took several odd jobs, she said. He was most proud of his participation on the debate team in school.

"He also had some real academic achievements," Bach said. "He was encouraged by his teachers to go far, which he thought was kind of surprising."

Takeshi's family all had Japanese first names, but that changed when they began attending high school.

"When they got to high school, they were all told that the teachers couldn't deal with their Japanese names," Bach said. "They had to adopt Anglo names, so they all did. My dad took the Anglo name Ted. His nickname was 'Tuck.'"

She said after the start of WWII, Japanese were not accepted into colleges. During high school, Takeshi attended many Episcopal Church camps.

"Bishop (George Allen) Beecher adopted

my dad," Bach said. "My dad was kind of a tough boy, and Bishop Beecher wrote letters of recommendation to get my dad into Hastings College and paid for his tuition."

Takeshi lived with the Beechers and served as gardener and chauffeur. He also was the sexton for the cathedral in Hastings.

"He lived with Bishop Beecher's family and served the bishop and went to college at Hastings," Bach said. "He was only there for a couple of years, then he was in the service."

Takeshi was sent to Japan during Gen. Douglas MacArthur's occupation. He served just a little over a year.

"After the service, he went to the University of Nebraska-Lincoln and got a Ph.D. in chemistry," Bach said. "He didn't have a lot of knowledge about how things work. I think it's part of the immigrant experience because he never knew things he could have had."

Bach said her dad was a real character.

"When I was little, he would tell me these stories," Bach said. "He would say, 'I was in the Nebraska penitentiary.' I would say, 'What?'"

He would answer, "Yes," and would give her the date he was there, and Bach would respond again with a "What?"

"What did you do?" Bach would ask him. "And he said, 'Well, I drove a truck full of vegetables into the penitentiary.' He was such a joker. He was always trying to make some crazy story."

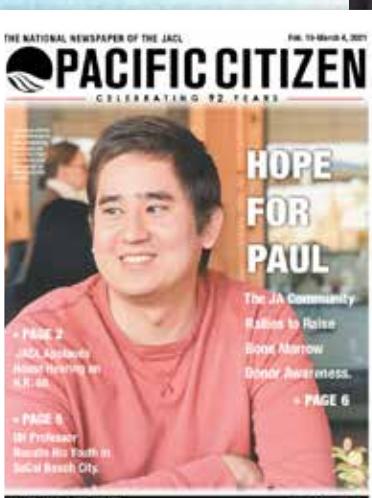
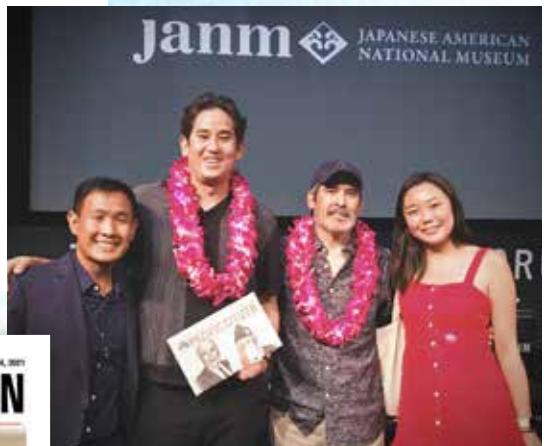
As a youngster, Bach said her dad always wanted to learn to fly airplanes.

"He saved up some money, and in his spare time, he was taking flying lessons," Bach said. "It was just something he wanted to do. I don't know if he wanted to make it a career thing, but I have his license."

» See Legacy on page 8

Director Paul Goodman (second from left) holds a copy of the *Pacific Citizen* during his appearance at JANM's Tateuchi Democracy Forum following the screening of "No No Girl." Also pictured (from left) are filmmaker Jeffrey Gee Chin ("Lil Tokyo Reporter"), "No No Girl" cast member Chris Tashima and JACL VP Public Affairs Seia Watanabe.

PHOTOS: GEORGE TOSHIO JOHNSTON



Pacific Citizen's Feb. 19, 2021, issue



Actor Kurt Kanazawa discusses his role in "No No Girl" during a Zoom meeting with the P.C.



Laurie Goodman, who served as a producer on "No No Girl" after providing life-saving stem cells to her brother, Paul, recalls her experiences on the movie during a Zoom meeting.



Mika Dyo plays the protagonist Sue Hasegawa in "No No Girl."



PAUL GOODMAN'S

'No No Girl' marks the filmmaker's return to making movies.

**By George Toshio Johnston,
Senior Editor**

For anyone meeting Paul Daisuke Goodman for the first time, some general first impressions might be: tall, young-looking and boyishly handsome, engaged with the world, good-natured, healthy — all fine attributes.

That was the version of the 30-year-old filmmaker the audience got to see on Aug. 20, when he was present with members of his cast and crew at the Japanese American National Museum's Tateuchi Democracy Forum in Little Tokyo for the premiere of his second feature film, "No No Girl."

"It feels like a real honor to be showing this movie at JANM, and I couldn't be more proud of everyone that worked on this film," Goodman told the audience. "We started shooting in November. . . . Now we're here today, being able to show it to all of you."

For the audience and Goodman, it was a special moment. Most of those present already knew that despite his now-healthy state, it was not long ago that he was fighting for his life yet again, due to the return of the cancer he was first diagnosed with in 2016.

In that first encounter with acute lymphoblastic leukemia, Goodman's doctors used chemotherapy to successfully push it back into remission.

Then, it returned.

ALL IN THE FAMILY

This time, however, his medical team recommended a different tack: Find someone who could serve as a donor for a bone marrow transplant. Because of Goodman's lineage — ethnic Japanese on his mother's side, Eastern European/Jewish on his father's side — finding a match who could be a donor became a rallying point for the Japanese American community (see *Pacific Citizen's* Feb. 19, 2021, issue).

"Our community really came out and ran all these drives," said Laurie Goodman, who also served as a "No No Girl" producer, referring to how the Japanese American community mobilized to find someone who might help her brother. "It was just incredible to see all the support."

As it would turn out, the adage "blood is thicker than water" in this case meant that after all the searching to find a match, it would be Laurie who would provide the genetic materials that would save her older brother.

ADVANCING THE MATCH

Laurie was, however, only a 50 percent match for Paul. Nevertheless, the procedure proved to be a success, thanks to what she described as the "medical advancements have been made just in the past, like 10 to 20 years for Paul's type of leukemia."

Elaborating, she said, "What I gave Paul actually wasn't bone marrow, it was my stem cells. They basically gave me like a

week's worth of injections of this stuff called Neupogen, which just boosts your white cell count so that I was able to produce more stem cells for Paul.

"And then on the day of the donation, I went in, I sat in a bed, they put one IV thing in one arm, which took out my blood, put it through a machine that gathered all the stem cells, like when you donate platelets."

Once that was process was completed, Laurie's blood was returned, minus those vital stem cells, which were then readied for Paul. A bit of an oversimplification, to be sure — but it worked. With his leukemia in remission, he went on a mission — to complete one of the projects he had worked on while his life was on hold: "No No Girl," beginning in November 2021.

MAKING MOVES — AND MOVIES

Regarding his remarkable good fortune as a two-time leukemia survivor, one could say Goodman was, well, sanguine. "At this point, you know, I can't treat it like it's the definition of my life," he told the *Pacific Citizen*.

With "No No Girl," it may be that the leukemia that has indeed defined Goodman's life in recent years will now fade into the background, as his talents as a filmmaker come into focus in the foreground. His output since 2020 — knocking out two feature-length movies while contending with the Big C — is impressive and prolific.

If he could point to something that he'd rather have define his life, filmmaking is it. Goodman completed his first feature-length movie, "Evergreen," in 2020. It starred Hannah Leigh and Scott Keiji Takeda.

It was a debut that impressed Chris Tashima, who plays Uncle Bob in "No No Girl." Himself a multihyphenate — actor, director, producer, writer — Tashima, who won an Oscar in 1998 for "Visas and Virtue," saw promise in Goodman's work.

"'Evergreen' was his first feature. It was basically a road movie, two people in a car," Tashima told the *Pacific Citizen*. "The fact that he could keep those two people interesting for an hour and a half . . . I thought, 'OK, he's a good filmmaker. Let's see how he does with a bigger cast.'"

That bigger cast would include Goodman's two leads in "Evergreen," Leigh and Takeda, with the latter playing Kento, the son of Sansei parents Gail and Eric Hasegawa (Jyl Kaneshiro and Ken Narasaki) and, making her big-screen debut, Mika Dyo as daughter Sue Hasegawa. Add to that the brother of Gayle and Uncle Bob, Uncle Kenny (Gary Murakami), whose son, Alan (Kurt Kanazawa), is Sue and Kento's cousin — and is Kento's best bud.

WRITE AT HOME

"Write what you know." That's one of those old saws wannabe writers get told by writing teachers — but that's because it works.

In the case of "No No Girl," Goodman has incorporated into the fictional narrative the

REEL LIFE TRIUMPH

quotidian details, perspective and observations of growing up as a fourth-generation Japanese American in Southern California into a story that nevertheless is tied to the experiences and lore of his ancestors: camp. The 442. Unspoken family secrets. Upper-middle class suburban living. Extended family. Hanging with friends. Celebrating *oshogatsu*. Performing *oshoko*. Japanese food.

Even the movie's title is a play on the words used to describe those who were incarcerated during World War II and chose to answer "no and no" to a loyalty questionnaire that lives in infamy.

Serious stuff? Yes. But "No No Girl" is in parts also unexpectedly funny, a testament to Goodman's script and the talents of his cast.

LANDING THE LAUGHS

Although she was a newcomer to acting in a film, Dyo said she had complete confidence in the script's comedic elements.

"I really had no doubts, and then after meeting Kurt and Scott and seeing their dynamic, I was like, 'These two are idiots, and it's hilarious.' And this trio — those jokes are going to land, and that dynamic is going to work. . . . They have depth to them, they're not just always sad, and they're not just always silly," said Dyo.

For Kanazawa, landing a role in Goodman's second feature was like a wish that came true. A trained opera singer, he met Takeda when they worked together in a musical. Then, when he saw "Evergreen," he became a "fanboy" of that movie. His friendship with Takeda would lead him to the role of Alan — and Kanazawa's warmth and humanity came through.

"I'm ashamed to say I did not have the foresight to understand just how good Kurt was going to be in this role," Goodman said. "He took this character and made it something so much better than what was ever written."

COMING TOGETHER

Despite the fact that, with the possible exception of Takeda, the "No No Girl" cast that comprised the Hasegawa family and in-laws had never before worked with Goodman, something clicked, and their comfort and ease with one another made the familial interplay and dynamics ring true.

This family photo that appears in the background in "No No Girl" was, according to director Paul Goodman, a "proud little Easter egg" for his family, in that it was a composite photo that "Photoshopped" into a group picture of the movie's cast with his actual grandmother, Kinuko Ujihara (center), who died in 2017.



'NO NO GIRL': AN APPRECIATION

"No No Girl" can be synopsized thusly: A millennial's discovery of love letters written by her just-deceased grandmother launches a search into self-discovery while threatening to topple her family's identity and stability as long-buried family secrets are unearthed.

Is there such thing as a normal family? Does there exist a family that is without some sort of dysfunction? Should a family's secrets stay secret? Can a family's secrets stay secret?

Those are some questions that come to mind after viewing Paul Daisuke Goodman's assuredly directed second feature, "No No Girl." While its synopsis could apply to a situation encountered by anyone from any family anywhere, what sets this movie apart is that the family in question is Japanese American — and the millennial protagonist is a Yonsei woman named Sue Hasegawa.

Yes, the Hasegawa family and in-laws do fall under the umbrella term Asian American. But as Japanese Americans, they are different from other Asian American families, at least as depicted recently in such pop culture offerings as "Dr. Ken," "Fresh Off the Boat," "Kim's Convenience" or "Crazy Rich Asians."

For one: All the families depicted in those stories were tethered via still-living family members to whatever "old country" from which they hailed.

Not so for Gail and Eric Hasegawa, who are third-generation American, and their kids, Kento and Sue, who

are fourth-gen. (That this family is ethnically Japanese on both parents' sides is in itself almost a political statement in this age of near-ubiquitous mixed marriages if one of the spouses is Japanese American.)

As such, there is no inscrutable *halmoni* spouting fortune-cookie aphorisms and *bon mots*, no immigrant parents scolding their children or grandchildren for falling in love with a *gweilo*, no Tiger Mom crushing her child with guilt and rapped knuckles for getting an A-plus instead of an A-plus-plus. Even the recently deceased mother/grandmother, a Nisei, was American-born and very possibly never visited Japan.

By comparison, the suburban-dwelling Hasegawas seem (loaded term alert!) "normal," even though they're not (gasp!) white folks! Although their young adult kids are well-behaved and well-educated, Sue's pink hair is not so much a sign of rebellion but, rather, a fashion statement, an act of nonconformity that many of her peers, naturally, would also do.

And yet — they still carry on some traditions that their Issei forebears might recognize: gathering on New Year's Day to feast on *osechi ryori*, attending a service at a Buddhist temple, giving their kids Japanese first names that might serve as ethnically ambiguous to non-Nikkei.

As third- and fourth-generation Japanese Americans living and working in Southern California, though, there is something that sets the Hasegawas apart from both their white or other-Asian neighbors: the generational aftereffects of Executive Order 9066, which sent Baa-chan, when she was roughly Sue's age, to an American concentration camp during World War II and compelled Jii-chan to prove his loyalty to America by joining the 442nd.

As for long-buried family secrets, "long-buried" in Goodman's script is figurative and literal: Like hundreds, if not thousands, of ethnic Japanese families who worked, farmed or fished

along what would become known as the Western Exclusion Zone after the U.S. declared war on Imperial Japan, the Issei and Nisei Hasegawa family could either by their own hand incinerate anything "Japanese-y" that might be construed as a sign of disloyalty to America — or dig a hole and bury a "treasure chest" of family heirlooms to spare them from confiscation or destruction.

But there is an added layer of complexity when Sue finds her late grandmother's love letters to someone who wasn't her grandfather — which her mother and uncles already knew of and kept hidden away — and her family and she now need to choose whether to continue to ignore the family's secrets or unearth and embrace them, leading Sue to make, as a young woman, a connection to her heritage she didn't know existed.

In "No No Girl," Goodman tells that story with aplomb, weaving together many characters and elements, some quite heavy (property theft at the end of a gun barrel, for example), yet lightened by the goofy, Laurel-and-Hardy-like interplay of cousins Kento and Alan. Their speculations about Baa-chan (She was a Yakuza! She was a spy!) become even sillier when the poignant truths and heirlooms are finally revealed.

Also significant: The Issei generation gets zero mention, and the Nisei characters are seen only in flashback when they are young, with no contemporary versions of them as elderly seniors. The Sansei, meantime, are in or past middle age, rapidly approaching the appearance of what their own parents looked like.

Believe it or not, that's fine because "No No Girl" opens a new chapter of what a Japanese American family can be in the early stages of the third decade of the 21st century that is nevertheless still connected in surprising ways to their ancestors of yesteryear.

If there is any justice in the universe, someone at a streaming service or broadcast network (Are those still a thing?) might see "No No Girl" and decide that the Hasegawa family deserves a series of its own.

— G. T. J.

Jyl Kaneshiro and Ken Narasaki as Gail and Eric Hasegawa in "No No Girl"



The Hasegawa family and relatives celebrate the New Year Japanese style in "No No Girl."



For Kaneshiro, the chemistry was real. Maybe it was the "No No Girl" script. Maybe it was unspoken but shared experiences. Whatever it was, it worked for her.

"I got the audition notice from East West Players, and I was like, 'Wow, I've never heard of a story like this being told.' So, of course, I submitted immediately," said Kaneshiro, whose 20-plus-year acting career had been mostly in theater.

Noting how "you don't get the Japanese family being the main central focus of anything," Kaneshiro added, "At first, I was just like, 'I want to do this story.' And then I found out about Paul and everyone. And I was just like, 'I want to do this. I don't care what it takes. I want to be in this.'

"And now that I have been and now that I am part of this family, you have no idea what it means and what it did for me and, and I just hope to continue to stay in touch and be a part of this forever."

MUSIC AND MOTIVATION

Adding to the ease with which the ensemble cast came together along with Goodman's writing and directing skills was the movie's music, composed by Brandon Lew.

"My mom met him at a Christmas party and then told me, 'Oh, hey, Daisuke, you should really look at this. This musical artist that I found — he's so talented,'" Goodman recalled.

Months later, on a whim, Goodman reached out to Lew. "We've been working together ever since. He's just incredible," said Goodman.

It would, furthermore, be a safe bet to say that Goodman's trials have motivated him to use every moment that he now has to pursue

the film projects he envisioned when he was limited to thinking about and writing scripts.

"No No Girl," in other words, is a gift to the community that supported Goodman as he struggled, the first culmination of the many projects he thought about when the only filmmaking he could do was direct the movies he saw in his mind.

A YONSEI PERSPECTIVE

To Tashima, Goodman has, with "No No Girl," achieved something that speaks to where the Japanese American community is now, many decades after the shock of Executive Order 9066.

"No No Girl" is not immigrant story or a 1.5 generation story or an interracial love story. It's a rare creature in that it's a Yonsei story.

"Paul is just telling his own little story about something inspired by his memories about his grandfather and his grandmother," Tashima said. "He's just telling his own story because he's the producer and the editor and the director and the writer. He's in total control."

For Laurie Goodman, telling the story from a Yonsei perspective shows "how going forward, we can continue to tell the story, but how it is affecting us, and how we hope to bring awareness to" the intergenerational trauma passed down from the Issei and Nisei, even though those generations are both peripheral, yet connected to the characters in "No No Girl."

After all the struggles he has faced and obstacles he had to overcome to get back to being a filmmaker, Goodman said, "I feel really proud of this movie. And I feel really emotional when I think about how many people came together to make this happen for us."



Chris
Tashima as
Uncle Bob in
"No No Girl"

LEGACY » continued from page 5

On the second page of the license, her dad wrote a notation: "I was scheduled to finish my certification to fly solo when I was called back because my dad's stomach cancer, so I was called back home."

She said he didn't take his final test. The date on the certificate is 1941, which was right after high school and before he went to college.

"He saw himself as a farmer," Bach said. "He was always telling me stories about sugar beets."

Takeshi leased property and often had issues with water rights for irrigation.

"He told me these long stories, and some of it was different treatment for Japanese farmers than for others and the challenges of getting water rights and good land," Bach said. "He was a real naturalist. He loved nature. He was always fishing."

"His career was as a research chemist," Bach said. "His first job was with Monsanto in St. Louis, so we moved from Nebraska to St. Louis."

In 1970, Takeshi took over the engine lab of Monsanto in England. The family moved there in 1972.

"He was in charge of that facility, and they called him 'the Governor,'" Bach said. "He worked in petrochemical research."

The full story of the Okamoto and the Kumagai families will be part of the museum exhibit at the Lincoln County Historical

Museum, as well as those of other Japanese families.

Jim Griffin, director/curator at the museum, said \$100,000 has been raised to remodel the museum and build the exhibit. He said Bach has provided a plethora of historical pieces to anchor the project.

"From her, we have received a treasure trove of photographs," Griffin said. "Their family photos and other photos from the Japanese community here in Lincoln County have helped us put together the story of the Japanese that settled here in Lincoln county. We're super grateful for that."

"We're still planning for the fall to open," Griffin said. "We're really excited to be able to remodel a whole section of the museum because of this project."

He said the money was raised in just three months for the remodel project.

"It is allowing us to remodel that whole section," Griffin said. "Half of it will be turned into the Japanese Americans of Lincoln County exhibit, and eventually when we raise more funds, the other half of that area will be made into an exhibit to tell the history of our airport."

This article was reprinted with permission by Job Vigil and the North Platte Telegraph. For more information on the Lincoln County Historical Museum, visit lincolncountymuseum.org.



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JANM ANNOUNCES 10 NEW BOARD MEMBERS

LOS ANGELES — The Japanese American National Museum in Little Tokyo has announced 10 new members to its board of trustees and board of governors.

Kristine Nishiyama and Dennis Sugino have been named trustees. Akemi Kondo Dalvi, Jennifer Hirano, Yuko Kaifu, Masatoshi Komoriya, David Mineta, Michele Miyakawa, Joshua Morey and Christopher Yang were named governors.

"Our new board members bring a wealth of diversity and experience to JANM's leadership. We are grateful for their commitment and dedication to sustaining JANM in the years to come. I look forward to working with them to strengthen our mission and work toward a more just future for all," said Bill Fujioka, chair of the board of trustees.

Kristine Nishiyama is a senior vp and senior counsel with the Capital Group in Los Angeles and has been with the company for more than 25 years. She also serves in various capacities for Capital Group subsidiaries and affiliates. She received her B.A. from the University of Oregon and her J.D. from Southwestern University School of Law. Nishiyama also serves on the board of trustees for the Westside Los Angeles Ronald McDonald House and volunteers with various child advocacy programs.

Dennis Sugino is the founder and CEO of Kansa Advisory. In addition to serving on the board of JANM, he is a board member of the Japan House Foundation (Los Angeles). He previously served as a board vice chair of the U.S.-Japan Council, board member of Keiro, board member of the Investment Fund for Foundations and investment committee member of Mercy



Health System. He earned his B.S. from California State University, Dominguez Hills, and his M.A. from the University of California, Los Angeles. He grew up in Gardena, Calif.

Akemi Kondo Dalvi is the president and CEO of Kondo Wealth Advisors, an independent and professional wealth management practice in Los Angeles that focuses on the Asian American community. Dalvi received her B.S. in accounting from the University of Southern California. Dedicated to financial education and empowerment, Dalvi has served as a longtime columnist for the Rafu Shimpo and East San Gabriel Valley Japanese Community Center. She is the co-author of "Retiring Upstream: Finding Happiness & Security in the Transition of a Lifetime."

Jennifer Hirano is a business development analyst for Alphabet, identifying development opportunities within the Google suite of products. She received her B.A. from Tufts University in international relations and MBA from Columbia Business School. In addition to the JANM Board of Governors, she serves on the board of councilors for the U.S.-Japan Council and the board of trustees for K9

Youth Alliance, a small nonprofit based in Los Angeles.

Yuko Kaifu is the president of Japan House Los Angeles, a public diplomacy initiative launched by the Japanese government. Kaifu currently serves on the board of directors for the U.S.-Japan Council, one of the most important organizations to her. She received a B.A. from Nara Women's University and an M.A. from Queen's University in Canada.

Masatoshi Komoriya is the deputy COO – international and deputy chief executive of the Global Commercial Banking Business Group. He assumed these New York-based positions in April. Komoriya graduated from Waseda University in Tokyo with a B.A. in Law and earned LLM degrees from the University of Pennsylvania and New York University School of Law.

David K. Mineta has been the president and CEO of Momentum for Health since August 2015. He received a B.A. in political science from the University of California, Berkeley, and an MSW from San Jose State University.

Michele Miyakawa is a co-founder and managing director of Moelis & Company. She specializes in advising high-growth consumer companies regarding capital raises and strategic alternatives including mergers and acquisitions. Miyakawa holds a B.S. in economics from the Wharton School at the University of Pennsylvania and an MBA from Harvard University.

Joshua Morey is the chairperson of Ori-gen and president of the J Morey Company. Ori-gen amplifies the voice of diverse communities throughout America by providing resources, services and perpetuation planning for independent agents and brokers from diverse backgrounds. Morey serves on the board of directors for the U.S.-Japan Council, JANM, the Little Tokyo Community Council and the Japanese Evangelical Mission Society. He has a B.A. in business economics from Wheaton College and a M.A. in intercultural studies from Fuller Theological Seminary.

Christopher Yang is the group vp of business development and the deputy general counsel for Toyota Motor North America and the executive vp and COO for Toyota Connected North America. Yang is a second-generation Japanese-Chinese American and is fluent in Japanese, earning his B.A. in political science with high distinction from the University of California, Berkeley, and his law degree from Georgetown University Law Center. In his free time, Yang is a devoted practitioner of the martial art of kendo and holds a 7th degree black belt — and has led the U.S. to two silver medals and three bronze medals at the World Kendo Championships during his 18-year tenure on the U.S. National Kendo Team. ■

DENSHO » continued from page 5

Until July, Ostwald-Kawamura served as the executive director of the Nikkei Place Foundation, a Japanese Canadian community-based organization in British Columbia, Canada.

Ostwald-Kawamura previously worked as the director of education at the San Diego History Center and currently serves as the board president of the Washington, D.C.-based Museum Education Roundtable. In that role, she spearheaded a three-year initiative to align MER's organizational practices with its value commitments to equity, diversity and inclusion. She holds a master's degree in education from the Harvard Graduate School of Education.

Ostwald-Kawamura's deep interest in public history, collective

memory practices and education led her to pursue a Ph.D. in curriculum and pedagogy at the University of British Columbia.

Her dissertation, which she will defend this fall, focuses on the intergenerational transfer of memory in the Japanese American and Japanese Canadian communities. Specifically, she focused on the unique challenges and issues that community history organizations face in light of the passing of those who survived the forcible removal and incarceration of people of Japanese descent in Canada and the United States.

"Making history relevant to people in the present is what animates the work that I do both in community and in my scholarship," said Ostwald-Kawamura. "The

executive director role at Densho bridges my personal commitments, scholarly interests and my professional experience into one unique opportunity. I feel inspired and honored to be working alongside the Densho staff and board — and cannot wait to immerse myself in the broader Densho community."

Ostwald-Kawamura was selected unanimously by Densho's board and staff search committee. According to Koya Partners, the firm that led the search for Densho's next leader, this level of consensus very rarely happens in an executive search.

"There was a lot of excitement by the board and staff as we learned more and more about Naomi," said Ikeda. "Naomi brings executive leadership, high emotional intelligence, operational experience, integrity and vision to all of her endeavors. I can't wait to see how

the organization evolves and innovates under her leadership."

During her first two months at Densho, Ostwald-Kawamura will work alongside Ikeda. At the virtual Densho Gala on Nov. 2, she will deliver her first formal address to the Densho community and take on the role of executive director.

At that point, Ikeda will assume the role of senior adviser to the executive director through the remainder of 2022. This substantial overlap will ensure a smooth leadership transition and allow Ostwald-Kawamura time to familiarize herself with Densho operations, board and staff and the community-at-large before taking the helm.

Ostwald-Kawamura is a Shin-Nisei, born to Japanese immigrants in San Diego. Through both her work and educational pursuits, she has cultivated a deep intellectual and emotional connection to the

legacy of Japanese American and Japanese Canadian World War II incarceration.

Naomi lives with her husband, Kai, who is a tenured professor at the University of British Columbia, and their daughter in Vancouver. In her role as Densho executive director, she is committed to building connection and community in Seattle.

As a graduate of the University of Washington, she has maintained a strong network of friends and family in Seattle and is looking forward to strengthening those relationships and building new ones.

"This is a once-in-a-lifetime opportunity," said Ostwald-Kawamura. "I feel honored to have been selected to lead Densho, an organization that I have long admired and that has played such a critical role in preserving Japanese American historical memory." ■

A NATIONAL GUIDE TO NOTABLE COMMUNITY EVENTS

CALENDAR

DUE TO HEALTH AND SAFETY CONCERN IN THE U.S. BECAUSE OF THE COVID-19 PANDEMIC, PLEASE CHECK REGARDING THE STATUS OF EVENTS LISTED IN THIS ISSUE'S CALENDAR SECTION.

NCWNP

76th Annual Japanese Food and Cultural Bazaar at the Buddhist Church of Sacramento
Sacramento, CA

Sept. 18; 11 a.m.-8 p.m.

This year's drive-thru bazaar will feature preordered food including chicken teriyaki, karaage chicken, chow mein udon and spam musubi. The bazaar will also feature commemorative merchandise including T-shirts, bags and aprons also available through presale.

Info: Visit <https://www.buddhistchurch.org>.

'Different Paths to Leadership: Japanese American Women at Cal Berkeley, CA

Sept. 24; 10-11 a.m.
East Pauley Ballroom,

ASUC Student Union
Martin Luther King Jr. Building
2495 Bancroft Way

In-Person and Virtual Event
Price: \$35 In-Person Attendance

The Japanese American Women Alumnae of UC Berkeley present this multigenerational panel of Japanese American women alumnae who each started their educations at Cal in different decades and for diverse reason. They will each share how the mentorship, on and off campus, and the robust academic education offered at Cal led them to their community leadership today.

Info: Register at <https://homecoming.berkeley.edu/registration/>.

Half Moon Bay Art & Pumpkin Festival

Half Moon Bay, CA
Oct. 15-16; 9 a.m.-5 p.m.

Main Street Between Mill and Spruce Streets

Price: Free

This annual festival celebrates the beautiful fall harvest and autumn splendor and this year marks its 50th anniversary! Join the community for a weekend of family fun and activities, including live music, Great Pumpkin Parade, arts and crafts, craft beer, Pumpkin Run and pumpkin carving and contest.

Info: Visit <https://pumpkinfest.miramarevents.com/>.

'Bearing Witness: Selected Works of Chiura Obata'

San Francisco, CA

Thru January 2023

Asian Art Museum

Chong-Moon Lee Center for Asian Arts & Culture

200 Larkin St.

Price: Check Museum for Information

This exhibit showcases Chiura Obata's firsthand depictions of the 1906 earthquake and fire, as well as his paintings documenting the forced incarceration of Japanese Americans during WWII. Obata (1885-1975) is renowned as a 20th-century master who merged

Japanese painting techniques and styles with modern American abstraction.

Info: Visit <https://asianart.org>.

PSW

Okaeri Virtual Allyship Symposium Los Angeles, CA

Sept. 17; 10 a.m.-5:30 p.m.

Price: Registration \$10-\$20

Join Okaeri in this one-day symposium covering the topic of LGBTQ+ allyship in six areas: family (Japanese speaking), family (English speaking), work, school, faith (Christian) and faith (Buddhist). Participants may attend up to five workshop sessions for one registration fee.

Info: For more information and to register, please visit bit.ly/Okaeri-AllyshipSymposium. For questions, email Okaeri.la@gmail.com.

Keiro No Hi Festival Los Angeles, CA

Sept. 17

Hosted at four local community organizations in Cerritos, Gardena, Pasadena and Venice

Price: Free; Registration Required

The fifth annual Keiro No Hi Festival will be hosted by four local organizations throughout the Los Angeles area that will each feature a complimentary bento, gift bag, crafts and more. Come out and safely enjoy celebrating all of the older adults that we have in our lives.

Info: Visit Keiro.org/knh to register for free. Registration is on a first-come, first-served basis and closes on Aug. 29 or until spots are filled. For more information, email programs@keiro.org or call (213) 873-5708.

Poston Annual Pilgrimage Parker, Ariz.

Oct. 21-22

Blue Water Casino and Other Nearby Sites

11300 Resort Dr.

Price: Registration \$225 (Thru Oct. 1)

The Poston Community Alliance Annual Pilgrimage returns this year with an in-person event, featuring a new Poston exhibit created within donated space at the Museum of the Colorado River Indian Tribes that includes a map of Poston's three camps for visitors to locate the exact barrack and apartment where their family resided. Educational workshops and bus tours of the Poston Monument and Camp 1 school sites will also be included. A banquet featuring keynote speaker Janice Munemitsu, author of "The Kindness of Color," will include the weekend's activities. Pilgrimage capacity is limited to 150 attendees.

Info: To register, visit <https://www.eventbrite.com/e/2022-poston-pilgrimage-tickets-326676537317>.

Baseball's Bridge to the Pacific: Celebrating the Legacy of Japanese American Baseball

Los Angeles, CA
Dodger Stadium
1000 Vin Scully Ave.

This exhibit pays tribute to the 80th anniversary of Executive Order 9066 and the 150th anniversary of U.S.-Japan diplomacy. It consists of historical panels and prewar artifacts that chronicle the introduction of baseball to Japan in the early 1870s to the first Japanese American teams in 1903. The early tours by these Nikkei teams to Asia starting in 1914 helped usher in the start of professional baseball in Japan in 1936.

Info: Visit <https://niseibaseball.com/2022/06/11/baseballs-bridge-to-the-pacific-celebrating-the-legacy-of-japanese-american-baseball/>.

Info: Visit www.janm.org.

BeHere/1942: A New Lens on the Japanese American Incarceration

Los Angeles, CA

Thru Oct. 9

JANM
100 N. Central Ave.

Created by visionary Japanese media artist Masaki Fujihata, this exhibit invites visitors to see things in the photographic archive that they never knew were there as a result of careful curation of little-known photographs by Dorothea Lange and Russell Lee, some presented in hyper-enlarged form or reimagined as video. Visitors will become photographers themselves, actually participating in the scene, thanks to this unique exhibit.

Info: Visit www.janm.org/exhibits/behere1942.

PNW

Na Omi Shintani: 'Dream Refuge for Children Imprisoned'

Portland, OR

April-September

Japanese American Museum of Oregon

411 N.W. Flanders St. (entrance on 4th Avenue)

Price: Ticket Admission

"Dream Refuge for Children" is an installation by San Francisco artist Na Omi Shintani that explores the trauma of children that have been incarcerated. Shintani has created a series of cots arranged in a circle with an image of a sleeping child drawn directly on each mattress that draws parallels between different children who have been imprisoned and denied their culture.

Info: Visit www.jamo.org.

'Be Water My Friend' Exhibit

Seattle, WA

Ongoing Exhibit

Wing Luke Museum

719 S. King St.

Price: Museum Admission

Do you ever wonder how Bruce Lee developed the philosophy behind his most iconic quote? This exhibit invites viewers

to step into the mind, body and spirit of Bruce Lee to see how his pursuit of knowledge informed his philosophy and life. The exhibit's interactive technology interweaves beautiful imagery with the legendary martial artist's personal objects and books to bring his journey to life.

Info: Visit <https://www.wingluke.org/exhibit-be-water-my-friend>.

MDC

Twin Cities JACL 75th Anniversary

Celebration

St. Paul, MN

Oct. 8; 6 p.m.

Historic Fort Snelling

200 Tower Ave.

Please save the date for the upcoming 75th anniversary of the JACL's Twin Cities chapter, featuring an evening that includes a boutique sale, bento box dinner and program that will welcome guest speaker Frank Abe, co-author of the new graphic novel on Japanese American resistance to wartime incarceration "We Hereby Refuse." More information will be forthcoming

Info: Visit www.tcjacl.org.

IDC

Japan America Society of Colorado

2022 Gala

Denver, CO

Oct. 12; 6 p.m.

Mile High Station

2027 W. Colfax Ave.

**Price: \$175 JASC Members;
\$225 General Public**

Join the Japan America Society of Colorado as it celebrates its gala showcasing Japan's kimono culture that will highlight traditional and modern kimono, iaido sword demonstrations and sake tasting. A special honor will also be presented to Mayor Michael B. Hancock for his dedication to Denver-Japan relations.

Info: Visit jascolorado.org.

EDC

Virtual Discussion: 'A Black and Asian Future: Tackling the Double Pandemic of Covid and Hate'

Sept. 21; 3 p.m.

Virtual Event

Price: Free

AARP convenes the AAPI and Black communities to address the double pandemic of Covid and systemic racism. The event will explore the overlooked history of working together for positive change and open up the conversation on empathy, healing and our shared vision of tomorrow. Where do we go from here and how might we build bridges for multigenerational Asian and Black solidarity? By bringing communities together, we can move toward our collective physical, mental and financial well-being.

Info: Visit <https://www.facebook.com/events/4700552310046948/>. To register, visit <https://bit.ly/3cOjXol>.

'Our Missing Hearts' Book Discussion

Cambridge, MA

Oct. 2; 3 p.m.

Brattle Theatre

40 Brattle St.

Price: Tickets \$40 Includes Book Copy
Join Celeste Ng as she discusses her third novel with Maggie Levine of the Boston Public Library. "Our Missing Hearts" is an old story made new about the ways supposedly civilized communities can ignore the most searing injustice.

Info: Visit www.portersquare-books.com/event/celeste-nga-maggie-levine-our-missing-hearts.

CelebrASIANS Benefit Fashion Show: 'From Resilience to Radiance'

Cambridge, MA

Oct. 2; 3-6 p.m.

Starlight Square

84 Bishop Allen Dr.

Tickets: Prices Vary.

2027 W. Colfax Ave.

CelebrASIANS raises funds for peer-led support initiatives, breast and cervical cancer education and outreach, as well as programs that foster intergenerational community and cultural connection among women. Asian Women for Health strives to advance equity, reduce health disparities and meet the growing needs of Asian women and their families.

Info: Visit www.eventbrite.com/e/2022-celebrasiasons-benefit-fashion-show-from-resilience-to-radiance-tickets-391325393787?aff=odeimcmchimp&mc_id=155e1d0a2a&mc_eid=5ac4ecbd3c.

Filipino Pop-Up Brunch

Malden, MA

Oct. 8; 11 a.m.-2 p.m.

Malden Senior Center

7 Washington St.

Price: \$55

The Filipino Festival in Malden presents this event with Jules' Kitchen and Bits & Bites by Kristine to bring a taste of a traditional Filipino brunch with an American twist. This four-course brunch menu will be served along with musical performances by Filipino students from Berklee College of Music.

Info: Visit www.facebook.com/events/456043265988853/.

Experience Chinatown Arts Festival

Boston, MA

Thru October

Pao Arts Center

99 Albay St.

This fall, see, hear, create and connect to celebrate the rich cultural fabric of Boston's Chinatown through free creative activities. Performances will be held at the Pao Arts Center.

Info: Visit www.paoartscenter.org/events/experience-chinatown2022.

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Events in the calendar section are listed based on space availability.
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FOR MORE INFO:
pc@pacificcitizen.org
(213) 620-1767

In MEMORIAM

Akiyoshi, Ruth Yaeko, 90, Whittier, CA, Aug. 4.

Fukuhara, Jimmy, 100, Los Angeles, CA, July 8; during WWII, his family were incarcerated at the Manzanar WRA Center in CA; veteran, Army (MIS); he was predeceased by his wife, Eileen; siblings, Henry Fukuhara, Frank Fukuhara, George Fukuhara and Tomi Matsunaga; he is survived by his siblings, Lily Takayama and Willie (Hiroko) Fukuhara; he is also survived by many other relatives.

Hatae, Masaji, 93, Monterey Park, CA, July 23; during WWII, he was incarcerated at the Manzanar WRA Center in CA; veteran, Army (Korean War); attended UCLA and USC; he was predeceased by his sister, Junko Yamashita; he is survived by his wife, Grace; children, David (Audrey) and Sharon (Joseph) Vargas; sister, Mary Nomura; he is also survived by many other family members; gc: 6.

Hirokawa, Harry, 92, Gardena, CA, Aug. 7; he is survived by his siblings, Louis (Ann) Hirokawa and Vivien Urabe; he is also survived by nieces, nephews, grandnieces, grandnephews and other relatives. Inouye, David G., 68, Westminster, MD, July 1; he was predeceased by his sister, Carol Ward; he is survived by his wife, Mary; sons, Christopher Inouye and Jeffrey Inouye (Hannah Mumbert); uncle, George Kobayashi; aunt, Hester Kobayashi.

Kimura, Franklin Itaru, 86, Caldwell, ID, April 23; during WWII, his family and he were incarcerated at the Poston WRA Center in AZ; veteran, Army; he was predeceased by his siblings, Hitoshi, Tadashi, Dick, Kay, Ted, Akiko, Teruko Honda and Blanche Fujii; he is survived by his wife, Phyllis; children, Thomas (Sue), Douglas (Terri), Charles (Cheri) and Julie (James); siblings, Lil Kiyokawa, Frances Kaneshige, Jane Wing and Fred Kimura; gc: 9; ggc: 7.



Matsumoto, Amie, 91, Gardena, CA, May 4; during WWII, she was incarcerated at the Heart Mountain WRA Center in WY; she was predeceased by her husband, Gene; she is survived by her sons, Randy and Ronald Matsumoto; gc: 2.



Matsumoto, Deborah, 84, Endicott, NY, June 22; she was predeceased by her daughter, Sarah (Matsumoto) Kobayashi; sister, Joyce Raad; she is survived by her children, Rachel (Lazarus) Gehring, Stephen (Melissa) Matsumoto and David (Kimberly) Matsumoto; son-in-law, Mark Kobayashi; gc: 15.



Matsumoto, Jack Hiroshi, 91, Torrance, CA, June 13; during WWII, his family and he were incarcerated at the Poston WRA Center in AZ; he was predeceased by his siblings, George Onodera, Aileen Onodera, Yoshio Matsumoto, Tomiko Yamamoto, Takayashi Matusumoto, Emiko Koide and Haruko Kurachi; he is survived by his brother, Sakai Onodera; adopted family members, Anna Torres, Carlos Lopez, Willie Bruce, Adrian Bruce, Ricky Bruce, Jacob Hernandez, Ambrosia and Estrella Lopez.

Matsumoto, Kurt Jack, 65, Pasadena, CA, May 14; he is survived by his mother, Mary Michi Matsumoto; stepson, Devin Larscheid; siblings, Don (Kathy) Matsumoto and Kelly (David) Hokyo; he is also survived by a niece and a nephew and other relatives.

Matsumoto, Masako Nancy, 83, San Diego, CA, July 3; she is survived by her husband, Masami; children, Masahiko Mas and Sandra Sayuri Matsumoto; daughter-in-law, Jolean Matsumoto; son-in-law, Brian Tsang; brothers, Hiroshi, Kiyoshi and Yukio Kadomatsu; gc: 3.



Minata, Aiko, 96, Spokane, WA, July 28; during WWII, her family and she were incarcerated at the Minidoka WRA Center in ID; activities: Spokane Pharmacy Auxiliary, Highland Park United Methodist Church, Spokane Girl Scouts and JACL; she was predeceased by her husband, George; siblings, George Heyamoto, Hiromu Heyamoto, Shizue (Sue) Ehama and Toshiko; grandson, Brett Ellison; she is survived by her daughters, Laura Kodama (Bill) and Sydnee Snowden (Chris); gc: 1; ggc: 2.

Nakama, Charles, 72, Waipahu, HI, June 20; he is survived by his wife, Susan; children, Charles (Chas) Nakama, Sean Nakama, Dawn Allison, Heather Townsley, Devin Nakama and William Nakama; sisters, Karen Warwick and Christy Carle; gc: 12.

Nakamoto, Yoriyoshi, 94, Gardena, CA, May 3; he is survived by his wife, Miyoko; daughters, Lori Prybylla (Paul) and Shari Nakamoto (Alex Kawana); 3 siblings; gc: 1.

Nakasone, Hajime, 90, Honolulu, HI, Aug. 8; veteran, Coast Guard; activities: Yagaji Doshi Kai, Hawaii United Okinawa Assn.; he was predeceased by his sisters, Yuriko Miyashiro and Yoneko Miyahira; he is survived by his wife, Chieko; daughters, Karen (Roman Amaguin) and Nancy (Ted) Tolentino; siblings, Toyoko Pasquen, Robert (Becky), Ella Asato, Ralph, Glenn (Sharon) and Dean (Myrna); gc: 2.

Nakata, Mitsuko, 84, Hilo, HI, July 23; she is survived by her stepsons, Albert Nakata Jr. and Arnold Nakata.

Okutsu, Shiro, 87, Las Vegas, NV, July 10.

Ogata, Chino, 83, Rancho Palos Verdes, CA, July 22; she is survived by her husband, Shigeki; sister, Mona (Yukio); daughters, Susan (Layne) and Judi (Steve); gc: 3.

Omori, Hiroshi, 65, Inglewood, CA, July 18; he was predeceased by his brothers, Henry Keisuke Omori and Edward Kazuhiko Omori; niece, Vivian Noriko Omori Weintraub; he is survived by his wife, Diane; daughter, Kamerin Toshiko Omori; uncle, Keiichi Omori; sister-in-law, Susan Oda Omori; he is also survived by nephews, nieces and other relatives.

Sano, Yoshio, 102, Ann Arbor, MI, July 23; during WWII, his family and he were incarcerated at the Granada WRA Center (Camp Amache) in CO; he was predeceased by his wife, Marjorie; brothers, Rinks and Tsugio; he is survived by his children, Susan (James) Gordon and Randall (Gem) Sano, gc: 5; gcc: 5.

Shida, Kimiko, 87, Santa Clarita, CA, April 30; she is survived by her children, Joanne (Phil Tokeshi) Shida-Tokeshi and Kevin Shida; sister, Setsuko Yotori; sister-in-law, Kay Tsukuno; she is also survived by 2 nephews, a niece and many other relatives; gc: 2.



Shimabukuro, Katherine Tokiko, 85, Falls Church, VA, June 12; veteran, Navy.

Shimabukuro, Kikue (Kay), 93, Pasadena, CA, June 27; she was predeceased by her husband, Yukichi; son, Randy; siblings, Chiyo Yagi, Shinichi Oshiro, Natsuko Aoki, Yoshino.

Takiguchi, Kenneth Shoichi, 96, Los Angeles, CA, Feb. 6; he was predeceased by his sister, Sarah Mitsuyuki; he is survived by his sons, Darryl Takiguchi and Craig (Miwako) Takiguchi; siblings, Edward Koichi Takiguchi, Mildred Kuniyoshi, Clara Medeiros and Beatrice Nishigata; gc: 3.

PLACE A TRIBUTE

'In Memoriam' is a free listing that appears on a limited, space-available basis. Tributes honor your loved ones with text and photos and appear in a timely manner at the rate of \$20/column inch.

CONTACT:

Editorial@pacificcitizen.org or call (213) 620-1767 ext. 104

Tamae, Yoko, 93, Alhambra, CA, July 6; honored with a Women of the Year award in 2005; active with the Okinawa Association of America and Pioneer Center in Little Tokyo for 15 years; she was predeceased by her husband, Seiki; she is survived by her stepson, James Tamae.

Yamagawa, Chizuko, 100, Los Angeles, CA, July 4; she was predeceased by her husband, Joe; she is survived by her daughters, Corinne "Corky" (Norman) Tatara and Becky Yamagawa; gc: 1. Yamamoto, Annie Akeo, 86, San Diego, CA, May 20; she is survived by her children, Leilani (Norman) Lanoue, Emily "Kapu" (Dean) Hughes, Benedict (Denise) Kaaihue, Benjamin Kaaihue, Benton (Michelle) Kaaihue; stepdaughters and stepsons; sisters, Madeline Espinoza, Helen Wiggs and Flora Jumawan; gc: 37; ggc: 45.

Yamasaki, Kiwa, 82, Camarillo, CA, July 30; she was predeceased by her husband, Mutsuo; daughter, Merry Yamasaki; and sister, Kinuyo Umemoto; she is survived by her children, Carolyn (partner, John D. Tull) and Kenny Yamasaki; siblings, Masazumi (Setsu) Yanagihara and Kayo (Minoru) Yamaguchi; brother-in-law, Yusaku Umemoto; she is also survived by many nieces, nephews and other relatives.

Yamasaki, Mitsuru, 98, Gardena, CA, July 13; he is survived by his wife, Mary; son, Bruce (Sheryl); gc: 3; ggc: 2.

Yamashita, Benjamin, 87, Canaan, NH, Aug. 9. ■

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REIMAGINE
EVERYTHING

AARP CELEBRATES THE PASSING OF THE INFLATION REDUCTION ACT

By Scott Tanaka

I am excited to share that the passing of the Inflation Reduction Act brings relief to all older Americans by lowering prescription drug prices and limiting Medicare plan out-of-pocket costs.

On Aug. 16, AARP issued the following statement from Jo Ann Jenkins, AARP CEO, after President Joe Biden signed the Inflation Reduction Act of 2022:

"AARP has fought hard to lower prescription drug prices for decades, and we thank President Biden for signing this historic legislation to provide relief to AARP's members and all older Americans. This is one of the most important pocketbook issues for older Americans — across

political aisles and across the country. We have made our voices loud and clear: Drug prices are out of control, and enough is enough.

"Going forward, Medicare is required to negotiate the prices of certain drugs, drug companies will be penalized if they raise prices faster than the rate of inflation and tens of millions in Medicare plans will soon have an annual cap on how much they pay out-of-pocket for their medications. Our fight isn't over — AARP will keep working to make sure the law is implemented, and we'll keep advocating for additional measures to bring down the price of prescription drugs."

Some of these changes will go into effect later this year, while others are being phased in over the next

four years.

To learn more about this historic win and what it means for you and your loved ones, visit <https://blog.aarp.org/inflation-reduction-act-includes-historic-measures-to-lower-prescription-drug-prices>.

I also wanted to remind everyone about AARP's upcoming event **"A Black and Asian Future, Tackling the Double Pandemic of Covid and Hate."** This event will take place on Sept. 21 at 3 p.m. ET.

AARP convenes our Asian American Pacific Islander Community and Black communities to address the double pandemic of Covid and systemic racism. In this FREE online event, we will explore our overlooked history of working together for positive change and open up the conversation on empathy, healing and our shared vision of tomorrow.

Where do we go from here, and how might we build bridges for multigenerational Asian and Black solidarity? By bringing our communities together, we can move toward our collective physical, mental and financial well-being.

This discussion, moderated by Richard Lui, MSNBC/NBC News anchor, author and filmmaker, will feature panellists Paula Madison, author and

journalist; Jose Antonio Vargas, Pulitzer Prize-winning journalist; and Alex Reid, the first non-Asian Black K-Pop star.

Please join us and register at <https://aarp.cventevents.com/event/dc9c24d8-7deb-4b8d-a29f-930a6f6949b9/summary>.

For the latest news, updates and upcoming events as we celebrate all things AAPI, visit the AARP AAPI Community Page at aarp.org/aapi. You'll also find an extensive library of free resources where you can learn more about financial security, health, wellness and caregiving.

Scott Tanaka is a member of the JACL Washington, D.C., chapter and is a policy, research and international affairs adviser at AARP.

LEARNING » continued from page 3

The narrative arc of "Ms. Marvel" includes the partition as Kamala is sent back in time by her powers and learns about the chaos and heartbreak of the era. And it does it in a way that's not in-your-face or points fingers to find blame.

It simply adds context and complexity to the young Ms. Marvel's character. I can hardly wait for future seasons and how Kamala gets integrated into upcoming MCU blockbusters alongside Captain Marvel and other familiar superheroes.

But I'll never forget the lessons that this series, and its creators, revealed to me about Kamala Khan's back story. Knowing it enriches my experience of watching the series again and helps me appreciate all South Asians and my Pakistani colleagues that much more.

Gil Asakawa is the author of "Tabemasho! Let's Eat! The Tasty History of Japanese Food in America."



PHOTO: AARP



PACIFIC CITIZEN

Special Issues Coming Soon

September - Scholarship Issue

Congratulate your graduates with a message in our special issue and read about the 2022 winners of the JACL National Scholarships!

November - VETERANS Special

Celebrate or acknowledge the Armed Forces or the Veterans in your life by placing their name and photo in our newspaper and forever saved in our archives! Prices start at \$30 per 2"x1"

December - Holiday Special Issue

Great fundraiser activity!!

Holiday issue packages have been sent to all JACL Chapters. If you haven't received it yet, please email/call Susan.

Contact Susan at (213) 620-1767 ext.103
email: BusMgr@PacificCitizen.org

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