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NISEI WEEK

JAPANESE FESTIVAL

50TH

ANNIVERSARY



NISEI WEEK 1990



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F R A N C E S
H A S H I M O T O

■



Greetings and Salutations!!!
On behalf of the Board of Directors, it is my great pleasure to welcome you to the 50th Anniversary of the Nisei Week Japanese Festival. From its simple beginnings to attract business to Little Tokyo, Nisei Week has grown to become the largest Japanese festival in the United States.

This commemorative booklet has been produced, not only to celebrate the 50th Anniversary, but to reflect and acknowledge each of the past festivals and to pay tribute to those who have supported and participated in its growth. As these pages will reflect, Nisei Week is the fusion of many organizations. From the Board of Directors, made up of hardworking volunteers from businesses, community and civic organizations, the cultural groups who have tirelessly carried on the rich traditions of our Japanese heritage, the sponsoring community organizations from diversified areas, to the many supporters who have generously donated to preserve and carry on the festival, Nisei Week has matured and blossomed.

Today the Nisei Week Festival plays a unique and rewarding role in furthering the understanding and awareness of the traditions and beauty of the Japanese culture. By highlighting our heritage, the Nisei Week Festival has the opportunity, not only to preserve, but to introduce the numerous cultural traditions to future generations.

I sincerely wish to thank the many volunteers, participants, and exhibitors for their tireless, continuous efforts and the many sponsors and donors for their generous contributions.

I invite each and every one of you to join in making this, our 50th Nisei Week Festival, a most exciting, memorable celebration!

THE WHITE HOUSE
WASHINGTON



June 29, 1990

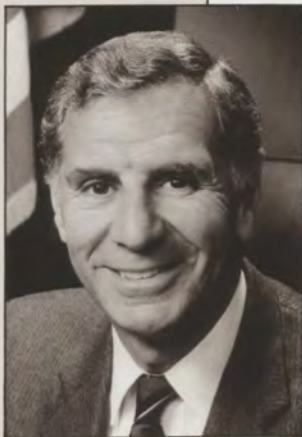
I am delighted to extend warm greetings to everyone gathered for the 50th Nisei Week Japanese Festival.

Our Nation was built through the determination and hard work of individuals who came from around the world in pursuit of political, religious, and economic freedom. As in years past, Japanese Americans play a vital role in upholding and defending that great ideal. Through your proud devotion to the traditions of your ancestral homeland, as well as your unwavering dedication to the principles upon which our Nation was founded, you strengthen and enrich the fabric of our society.

Barbara joins me in wishing you a memorable and enjoyable celebration and every future success and happiness. God bless you.

GEORGE BUSH

OFFICE OF THE GOVERNOR
State Of California



I am pleased to extend my warm regards to all those participating in the 1990 Nisei Week Japanese Festival on the occasion of its 50th anniversary celebration.

California is privileged to count among its people citizens of diverse ethnic background each making unique contributions to the growth and progress of our state. The Golden State's distinctive character and unparalleled prosperity are a direct result of the hard work and dedicated commitment of the numerous people who have come from foreign lands to make California their home, and the endeavors of our state's Japanese community have helped to continue this outstanding tradition of excellence.

Please accept my best wishes for a most memorable celebration and every continued success.

Most cordially,
GEORGE DEUKMEJIAN



As Mayor of the City of Los Angeles, may I extend my congratulations to all of the volunteer participants in the Nisei Week Japanese Festival, past and present, for this year's celebration, the 50th anniversary of the colorful and exciting event. The Nisei Week Japanese Festival is one of the oldest and longest continually-sponsored events in the history of the city, interrupted only during World War II, when the Japanese Americans

and their parents were forcefully and wrongfully evacuated and interned in concentration camps.

Los Angeles is one of the great multi-racial cities of the world, and its rich history of racial harmony is continually enhanced by such events as the Nisei Week Japanese Festival. I understand that the floats of the Nisei Week parade held in 1935 featured the agricultural products of the Issei pioneer farmers.

Therefore, let me take this opportunity to thank the Issei pioneers for their unheralded contributions to the City of Los Angeles, and congratulate their descendants who celebrate the 50th anniversary of the festival, which manifests the Issei spirit.

Sincerely,

TOM BRADLEY
MAYOR

CONSULATE GENERAL OF JAPAN

SUITE 1507, 250 EAST FIRST STREET
LOS ANGELES, CALIFORNIA 90012
TELEPHONE 624-8305



I wish to extend my heartfelt congratulations on the occasion of the 50th anniversary celebration of Nisei Week Festival, the grandest among all of the Japanese American festivals in the United States and one of Southern California's most colorful highlights of the summer season.

May I also take this opportunity to convey my deep admiration for the invaluable contributions over the years by all of you in building a solid foundation from which so many of the cultural and educational exchanges we enjoy today have come about. It is truly commendable that the same spirit of dedication and commitment present when Nisei Week Festival first started is as strong as ever, as is evident in wide community involvement and volunteer support.

I am pleased to take part in this most memorable occasion and, as we look forward to the next fifty years and beyond, I send my warmest wishes to the continued success of the Japanese American community.

Sincerely yours,

KIYOHICO ARAFUNE
Consul General of Japan



UNITED STATES SENATE
WASHINGTON, D. C. 20510



It is my distinct pleasure to have the opportunity to join with you in celebrating the 50th Nisei Week Japanese Festival.

As you celebrate this auspicious milestone in the long and colorful history of the Nisei Week Japanese Festival, you do so with gratitude and respect of the entire Japanese-American community. The city of Los Angeles has long enjoyed close ties with the

Japanese-American community and to have such magnificent festivities taking place in the city will be an enriching experience for those participating.

It is truly fitting that this cosmopolitan city will play host to an event that bridges the long gaps between East and West. This 50th celebration is not only a celebration of Japanese-American culture and heritage, but also of friendships and mutual cooperation.

As I join you with the Japanese-American community in celebrating a most memorable 50th Nisei Week Japanese Festival, I send my personal best wishes to all in attendance.

Sincerely,

PETE WILSON

CALIFORNIA LEGISLATURE

Senate



On behalf of the State of California, I wish to bring warm regards to all those involved in the Fiftieth Anniversary of the Nisei Week Japanese Festival.

Throughout this state and nation's history, Japanese Americans have demonstrated their untiring commitment and tremendous loyalty to their country. Through their strong will, they have carried their cultural heritage to generations of Americans of Japanese ancestry and have fostered an understanding among others. It is because of their fierce commitment to keep alive Japanese traditions and the courage and vision of the Issei, that the Nisei Week Japanese Festival was born, fifty years ago.

To all those who have participated in the Nisei Week Japanese Festival throughout the years, I thank you and applaud your efforts. The Nisei Week Japanese Festival has touched the lives of countless Californians and has earned their respect and admiration as well. I am proud to be a part of your festivities and extend my best wishes for your continued success.

Sincerely,

ART TORRES

Senator

Assembly California Legislature



It is my distinct honor to join you in celebrating the Golden Anniversary of the Nisei Week Festival.

The Japanese American community has greatly enriched the ethnic diversity of our city, and our state. It has maintained its cultural identity and helped individuals fulfill

their own destiny.

For a half of a century, the Nisei Week Festival has been a showcase of the Japanese community's strength and beauty. This festival has become a great cultural event in Los Angeles by showing the world the richness of the Japanese legacy in California.

I commend the Japanese American community and proudly join you in celebration.

Sincerely,

LUCILLE ROYBAL-ALLARD
Assemblywoman, 56th District

BOARD OF SUPERVISORS
COUNTY OF LOS ANGELES

821 HALL OF ADMINISTRATION / LOS ANGELES, CALIFORNIA 90012



It is a privilege and pleasure on behalf of the Los Angeles County Board of Supervisors to extend my sincere congratulations and very best-wishes on the occasion of the 50th Annual Nisei Week Japanese Festival. Once again, I look forward to joining with you and my friends in the Japanese community to help celebrate this "Golden Annual Year" of the Festival.

The Japanese community should be especially proud of this celebration which I know to be one of the biggest and best festivals in Los Angeles County and the Southern California area. As in prior years, my colleagues on the Board of Supervisors join with me in officially declaring the week of August 18 - August 26, 1990, as the 50th Annual Nisei Week Japanese Festival throughout the County of Los Angeles and urge all citizens to join in the festivities.

Good luck and best wishes for an outstanding 50th annual celebration.

Sincerely,

EDMUND D. EDELMAN
Supervisor, Third District



GILBERT W. LINDSAY
COUNCILMAN
NINTH DISTRICT

City Council
of the
City of Los Angeles

I am pleased to say CONGRATULATIONS and express BEST WISHES on the 50th Anniversary of the Nisei Week Festival.

I look forward to joining with you and my good friends at the many activities during the week. I am honored that this cultural event takes place in the Great Ninth District.

It is my pleasure to further extend congratulations to the 1990 General Chairperson, Ms. Frances K. Hashimoto and to the Board members, community organizations, businesses and volunteers for all their dedication in making this such a successful festival celebrating your cultural heritage.

Sincerely

GILBERT W. LINDSAY
Councilman, 9th District



J:A

Japan Business Association of Southern California
345 South Figueroa Street, Suite 206
Los Angeles, California 90071
Phone 213/485-0160

It is a pleasure to welcome you to the 50th Annual Nisei Festival and extend warm greetings and best wishes from the Japan Business Association of Southern California.

Over the past half-century, this Nisei Week Festival has been an important vehicle in promoting cultural awareness and understanding. Offering local Japanese-Americans the opportunity to renew and understand their heritage, the festival also provides knowledge and insight of the Japanese culture to everyone in attendance. I truly hope that many Southern Californians will experience and celebrate the Golden Anniversary of the festival this year.

On behalf of JBA, I congratulate the many people whose united efforts and valuable contributions guarantee the success of this year's Nisei Week Japanese Festival.

Sincerely,

MASAHIRO SHIMIZU
President



LITTLE TOKYO BUSINESS ASSOCIATION
244 S. SAN PEDRO ST., RM. 501, LOS ANGELES, CALIF. 90012
TELEPHONE (213) 620-0570

Welcome to Little Tokyo's 50th Anniversary Nisei Week Japanese Festival! In this special year we have made renewed efforts to present the best traditions of our culture to further mutual understanding among all peoples. We are indeed pleased and grateful to see the interest and good will generated by all who join in our celebration. We honor our Isseis

by sharing our heritage with our friends.

The businesses of Little Tokyo are deeply appreciative of the efforts of the many Niseis, Sanseis and Yonseis, without whose countless hours of dedicated volunteer service this Festival would not be possible.

Sincerely,

YOSHINORI TAKAMINE
President
Little Tokyo Business Association



JAPANESE CHAMBER OF COMMERCE
OF SOUTHERN CALIFORNIA

It is my honor and pleasure to extend my sincere and warm congratulations to the 50th Annual Nisei Week Festival on behalf of the Japanese Chamber of Commerce of Southern California.

The Nisei Week Festival has grown to be not only enjoyed by the Japanese community, but it has become one of the exciting summer events of the city of Los Angeles.

This year is especially significant in celebrating the Nisei Week Festival because it marks the culmination of 50 years of the tireless efforts and enthusiasm of countless people to keep our proud cultural heritage alive.

Nisei Week is uniquely Japanese and represents a bond between young and old, and present and past. It stands as our proud symbol of unity.

Sincerely yours,

AKEMI MIYAKE
President

As the years go by, the outstanding achievements of certain men and women begin to call attention to themselves whether in career or personal achievement or as examples of dedicated service to the community. The Grand Parade of the Festival allows us to give special recognition to these individuals who come from all walks of life—business, government, education, entertainment, arts, medicine and sports—and who have served our community so well.

This year we honor three men. One, a long time member and achiever in Little Tokyo, another, a corporate executive who represents a new presence in our community. The third marshal represents the cultural side of life in his dedication to his family tradition and craft.

K A T S U M A
M U K A E D A



The Nisei Week Japanese Festival honors Katsuma Mukaeda, *genro* of the community, who will be 100 on November 19, 1990, as its Golden Anniversary Grand Marshal.

Born in Kumamoto, Japan, he emigrated to the United States when he was 18 years old. Unlike the majority of Issei pioneers, Mukaeda was able to attend school. He studied for the bar at Southwestern University, but could not take the examination since Japanese immigrants were prevented from becoming naturalized at that time.

Involved briefly in exporting American films to Japan (1920-1922) and in managing a lettuce farm for an American corporation (1923-1927), he later attended American University, School of Law, and earned his Bachelor of Laws degree in 1932. Still unable to practice law, he worked with established lawyers to service their Japanese clientele. In 1933, he was elected president of the Central Japanese Association, the most powerful organization in the Japanese community before World War II.

In 1934, when Japanese farmers in Arizona were subject to terrorist attacks by white competitors, with little or no protection from police but rather harassment, Mukaeda accompanied then Consul General Shintaro Fukushima to Arizona to calm and reassure the victims as well as to help lay the basis for winning lawsuits against the terrorists.

Fukushima's respect for Mukaeda later helped the Japanese American Cultural and Community Center to win his material support for their \$4 million fund drive in Japan.

Long convinced that American ignorance of Japanese culture was one of the basic reasons for worsening relations between the U.S. and Japan, Mukaeda helped organize the Oriental Studies Society at Claremont Colleges in 1935 and served as advisor of the Japanese Studies Department there from 1936 to 1941. In 1937, he became executive director of the Japanese Cultural Society of Southern California, serving until the war.

He was interned in Santa Fe, New Mexico, during the war and returned to Los Angeles in 1936. He helped the post-war Japanese community get back on its feet by organizing the Japanese Welfare Association in 1947, which was absorbed into the Japanese Chamber of Commerce of Southern California in 1949. He served as president of the JCC in 1950 and 1951, and again in 1965 and 1966. For more than 15 years, he also headed the Cultural Division of the JCC.

In 1952, he became executive secretary of the Japan America Society, an organization whose office was located in Mukaeda's office for many years, until his retirement.

He was first decorated by the Japanese government with the Fourth Degree Order of the Sacred Treasure in 1960, which was advanced to the Third Degree in 1970 and to the Second Degree in 1976, the highest of any Issei pioneer in America.

He and his first wife, Minoli, were married in 1916. Their son, Lt. Col. Richard K. Mukaeda, is stationed with the U.S. Army in the Presidio in San Francisco. Mukaeda lives with his second wife, Tillie, in Van Nuys.

T O K U G I
W A K A S A



Tokuji Wakasa is Chairman of the Board of Japan's leading airline and the eighth largest passenger carrier in the world—All Nippon Airways.

Born in 1914 in Toyama Prefecture, Japan, he received his Bachelor of Laws degree from the University of Tokyo. Upon graduation in 1938, he entered the Ministry of Transport, serving in a number of capacities until his appointment as Vice Minister in 1965.

After serving the Ministry of Transport for 29 years, he joined All Nippon Airways Co., Ltd. as deputy president in 1969.

He was appointed President in 1970 and Chairman of the Board in 1976.

Mr. Wakasa and his wife Sumiko have five children and reside in Tokyo, Japan. He likes to play golf and is a ranked player of "go," a Japanese strategy board game.

B A N D O
M I T S U G O R O



Bando, Mitsugoro IX was born in 1929 as Morita Mitsunobu making his stage debut at the age of three in 1932. Following the death of his real father, he became a live-in trainee under famed kabuki actor Onoe, Kikugoro VI. After his death, another famous kabuki actor, the late Onoe, Shoroku became his substitute father.

He married the eldest daughter of Bando Mitsuro VIII in 1955 and in May of the same year, assumed the name of Bando, Yasosuke IV.

He assumed the name Bando, Minosuke VII in 1962 and from 1969 on, he has regularly held recitals of his Minosuke-no-Kai.

At the death of Bando, Mitsugoro VIII in 1975, he took on the dance name of Bando, Mitsugoro IX and has continued to hold dance recitals periodically, calling his group "Tobu-no-Kai" in 1980.

In 1987, he assumed the Bando, Mitsugoro IX name as a kabuki actor, making his debut as Matahei in "Domomata" (Stuttering Mata) and as Kisen, Hoshi in "Kisen."

COMMUNITY SERVICE AWARD

The Community Service Award is given to honor those individuals whose efforts benefit the Japanese American community. This commitment is demonstrated through the time and effort spent working voluntarily with many of the different organizations serving the community.

However, this is the first time that the award has been given to an organization. This reflects an appreciation for the ongoing efforts of the Japan Business Association of Southern California to promote better relations between the community and the member Japanese firms.



The Nisei Week Japanese Festival Committee would like to recognize a long-time member of the Little Tokyo community in this 50th anniversary year. The Japan Business Association of Southern California will be the recipient of the Community Service Award.

The Japan Business Association of Southern California (JBA) is a non-profit, mutual-benefit organization made up of Japan-based corporations doing business in Southern California. It was established in 1961 with 48 founding member firms.

The primary objective of the association is to promote two-way trade between Japan and the state of California. In the process, the JBA hopes to cultivate mutual understanding and goodwill between the people of Japan and the people of California. In representing the interests of its member firms, the JBA also wishes to establish and maintain good relations between the member companies and the community at large.

Currently, corporate membership of JBA includes over 650 Japan-based firms operating within the five-county area of Southern California. It is the largest Japan-related business organization located outside of Japan, whose members represent nearly every major trading, banking, manufacturing and service firm in Japan today.

F U J I M A
K A N S U M A



Madame Fujima Kansuma has been teaching Japanese classical dance in the Los Angeles area for the past 50 years. Since opening her studio in Little Tokyo in 1939, she has had 40 students attain the professional status of *natori*.

Madame Kansuma was born in San Francisco but moved to Los Angeles where she danced with the Los Angeles Shojo Kabuki, a well-trained amateur kabuki troupe composed of young girls.

Advanced studies in Tokyo, Japan with Grandmaster Fujima Kanjuro enabled her to earn her professional title of Fujima Kansuma. She was also one of the few students from overseas admitted to the Onoe Kikugoro VI's Kabuki Acting School.

Returning to the U.S., Madame Kansuma was interned at Rohwer, Arkansas, where she participated in the War-Intercamp Communications Program, sharing her dance with those relocated to Arizona, Colorado, Illinois, Kansas, Ohio and Texas.

In 1970, Madame Kansuma celebrated 30 years of teaching with a dance concert at the Music Center. She was chosen as a delegate to the historic Meiji Centennial Celebration Observance in Tokyo. The Kansuma School has participated in Los Angeles Unified School District's special cultural awareness program for elementary schools as well as presented dance concerts and cultural programs in cities nationwide.

In 1985 she was bestowed the Order of the Precious Crown, 5th Class, by Emperor Hirohito of Japan for her contribution toward the understanding and cultural exchange between the U.S. and Japan. In July, 1987, she was invited to Washington D.C. to be recognized by the National Endowment of the Arts as one of 13 recipients nationwide of the National Heritage Fellowship. At this time President Reagan designated her "Master Artist Kansuma."

This June, Madame Kansuma attended the President's Dinner by special invitation from President and Mrs. Bush.

Married to the late Robert Wilson Kurata, she has a son, Dr. Ray Ichizo Kurata, and a daughter, Mrs. Miyako Tachibana.

S A N J O
K A N Y A V



At the age of four, Madame Sanjo Kanya began her training in classical dance with Mme. Kiyomura, kabuki acting with Nakamura Tomofuku and *nagauta* (vocal and shamisen) with Kineya Yasoyo I.

At 10 she moved to Tokyo, Japan, studying under Bando Mitsumi and receiving the name Bando Miharuru from Bando Mitsugoro VII at age 14. While in Tokyo, she also studied percussion at the Fukuhara School, continued *nagauta* with Kineya Eizaemon and Yoshimura Itoju and was granted the name Yoshimura Itsuji from the *iyemoto* of the Yoshimura School of *Nagauta*, Kineya Eizo.

In 1940, she returned to the U.S. and began teaching classical and kabuki dance and *nagauta*. 1953 saw her return to Japan for further studies where her abilities were recognized by kabuki actor Nakamura Kanzaburo XVII when he bestowed upon her the name Sanjo Kanya V (grandmaster status) in 1955. She has been the only *iyemoto* residing and teaching outside Japan. Earlier that year Madame Kanya received the name Kanzaki Hideharu from Kanzaki Hide II, principal of the Kanzaki School of *Jiuta-mai*. She was the only recognized *natori* of *Jiuta-mai* in the U.S.

She appeared with the late Onoe Shoroku II in a newly choreographed lion dance at the National Theater of Japan in 1969.

Before her death in 1989, Madame Kanya had appeared in commercials promoting the Grand Kabuki of Japan for the 1982 Knoxville World's Fair and in David Bowie's "Man Who Fell to Earth." She produced kabuki dance programs in Northern and Central California as well as 34 years of annual spring programs in Los Angeles, starting in 1956. For 12 years she created "Kayo-Buyo Series" every October in which light, modern *buyo* choreography was set to popular Japanese music.

In pursuing dance excellence, she made annual study trips to Tokyo accompanied by students and dancers from her company.

HANAYAGI
TOKUYAE



Madame Hanayagi Tokuyae has been involved with classical dance for over 50 years. She was born in Los Angeles and started studying *buyo* and shamisen from Kineya Eikimiyo at the age of seven.

In 1931 she was an honorary member of the Welcoming Committee for Prince and Princess Takamatsu's visit to Los Angeles, receiving a letter of appreciation for outstanding dance performance in the presence of the Royal Imperial Family. In 1935, she performed at the California Pacific International Exposition held in San Diego.

During one stay in Japan, she studied under Bando Mikiji but upon graduation from high school, she returned to Japan to study with the following masters: Hanayagi Tokutaro and Hanayagi Jusaburo (dance), Kineya Sajiro (shamisen) and Master Yaochi (Tokiwazu singing).

She received her professional name Hanayagi Tokuyae from Headmaster Hanayagi Jusuke and during the same period was recommended for membership in the Nihon Buyo Kyokai (Performing Arts Federation of Dance in Japan), the only nationally authorized association for dance, supported and managed by renowned performers. Madame Tokuyae was the first Japanese American permitted to recommend future *natori* in the United States.

In 1942 her family voluntarily evacuated to Glendale, Arizona where she taught *buyo* and performed periodically for the Gila and Poston concentration camps. She reopened her studio in Los Angeles in 1946.

She has been a regular performer for 30 years at the annual International Folk Dance Festival held at the Music Center and was honored at the 25th anniversary for her dedication to the event.

Madame Tokuyae has received numerous awards and citations through the years which culminated in 1989 with her being awarded the Order of the Precious Crown, Apricot, from Emperor Akihito for her work in furthering the traditional arts of Japan.

BANDO
MITSUSA



Born in Sacramento, California, Madame Bando Mitsusa began her dance training at the age of 7 under Yamamura Toku of the Yamamura Jiutamai School of Osaka. She was dancing with the Sacramento All-Girls Kabuki when she was scouted to join the Los Angeles All-Girls Kabuki on their tour to Hawaii.

With encouragement from noted Japanese dancer Bando Mitsumi, Madame Mitsusa traveled to Japan upon graduation from high school to study with her and with the late distinguished kabuki star Bando Mitsugoro VII. She also studied *nagauta* under Yoshimura Itoju and *narimono* under Fukuhara Tsurue.

In 1940, she was invited by NHK to perform *nagauta* in a first-time live broadcast to the U.S. from Japan in what was known as "Southern California Evening." She was also chosen to dance in a ten-day production in the Toho Meijikai at the Toho Shogekijyo in 1939.

Upon earning her professional title of Bando Misa, she returned to the U.S. in 1941 and made her official debut/recital at Yamato Hall in Little Tokyo. Shortly thereafter, she was interned at Tule Lake, where she continued to teach dancing to children in camp.

After the war she returned to Los Angeles and opened her school once again. In 1957, she was promoted by Bando Mitsugoro VII and appointed official representative of the Bando School in the U.S. with a new professional name, Bando Mitsusa.

Madame Mitsusa has choreographed 20th Century Fox's "The Barbarian and the Geisha," and Pasadena Playhouse's "Teahouse of the August Moon." She has participated in University of California dance workshops, Disneyland's "Holiday Festival," and nationally televised half-time performances for the Los Angeles Lakers. Also to her credit are her group's selection to appear on award-winning Rose Parade floats in 1981 for Unocal (Sweepstakes winner), 1982 Avon (Grand Prize winner), and 1988 Unocal (Sweepstakes winner).

In addition to teaching in Los Angeles, Madame Mitsusa commutes to San Jose where she also conducts classes.

PIONEERS

The 50th anniversary of Nisei Week has a special meaning for the community. That it has been reached reflects our collective strength and the vision of many individuals who struggled to keep the community and Festival alive and thriving. We have managed to survive in what was originally a hostile environment—racial discrimination, financial hardship (Great Depression) and the consequences of a world war with a homeland only one generation removed.

The pioneers, through their drive, ambition and dedication to their beliefs, forged a new beginning for Japanese Americans in Los Angeles and Southern California.

We seek to call attention to the Issei and Nisei seniors who stand as examples for younger generations to follow by virtue of their service and commitment to their community. They are the stalwart supports for the community and are being recognized by their peers.

The honorees are nominated by various members of the community, such as the Nanka Nikkei Fujinkai, Pioneer Center of Southern California and the Japanese Chamber of Commerce.

The Pioneer Luncheon will be held August 22 at the New Otani Hotel at noon.

H I R O S H I E.
H I S H I K I

Hiroshi E. Hishiki, better known as Hiro, was born in 1918 in Los Angeles and graduated in 1940 from UCLA School of Business Administration with a Bachelor of Science degree in marketing and accounting.

He was evacuated to Heart Mountain Relocation Center, Wyoming during World War II and served there as hospital business manager. He then relocated to Montclair, New Jersey and worked for the United Hospital Fund in New York City until the end of the war.

He returned to Los Angeles in 1946 and worked for Kashu Mainichi as business manager from 1947 until he became the publisher in 1956. He has remained the publisher since then.

Hiro is active in the Japanese American community organizations such as St. Mary's Episcopal Church as its senior warden, Japanese American Optimist Club, Japanese Chamber of Commerce of Southern California and Little Tokyo Business Association. He is a member of the board of directors of the Japanese Overseas Newspapers Association and a member of the Los Angeles Press Club.

His hobbies are golf, fishing and photography and is a member of the Asahi Golf Club and Biltmore Health Club. He and his wife Bessie have a married daughter, Patricia Abrams.

E T H E L
K O H A S H I

Ethel Kohashi, born in Honolulu, Hawaii, attended the Honolulu Business College and the University of Hawaii with a major in Business Administration. She subsequently moved to Sacramento and studied advanced accounting after which she moved to Los Angeles where she worked at a securities firm.

In 1942 she was interned at the Rohwer Relocation Center in Arkansas, but in 1943 relocated to Chicago and worked for a wholesale laundry and linen company in its accounting department.

In 1953 she moved to Los Angeles and worked for a market research and public opinion firm.

Ethel has served as presidents for numerous organizations: Tuesday Nites, 1963-1964; Montebello Women's Club, C.F.W.C., 1968-1970, 1976-1978, 1982-1983; Japanese American Republicans, 1977-1978; Friends of The Japanese Retirement Home, 1980-1982, 1989-1990; Nichibei Fujinkai, 1981-1982; Ladies Auxiliary, Japanese Philharmonic Society, 1979-1980, 1986-1989; Southern California Japanese Women's Society (Nanka Nikkei Fujinkai), 1976 & 1977, 1980-1986 and 1989.

In addition to the aforementioned organizations, she has been on the board of the Japanese American Cultural and Community Center, Little Tokyo Service Center, Little Tokyo Centennial Committee, Los Angeles/Nagoya Sister City Affiliation; Nisei Week Japanese Festival, and Japan America Society of Southern California.

She has received community service awards from the Little Tokyo Service Center and Nisei Week Japanese Festival and was awarded the "Order of the Precious Crown, Apricot" from the Japanese government in 1986.

T S U T O M U
M A E H A R A



Tsutomu Maehara was born in a suburb of Portland, Oregon in 1919 and moved with his family to Hiroshima, Japan in 1923. He graduated from Matsumoto Commercial High School in 1937 and in the same year returned to Portland to join Teikoku Shokai, an import firm where he worked until 1941 when war broke out.

He was interned at Tule Lake in 1942 and in September of the same year was freed to farm with his sister's family in Ontario, Oregon.

Maehara then relocated to Los Angeles in December, 1945 and in the following year established the Anzen Hardware and Hotel Supply Company in Little Tokyo. He has operated the same business in Little Tokyo for nearly 44 years since then.

Envisioning how Little Tokyo would evolve in the coming decades, he devoted himself to a successful campaign in 1961 to change the zoning law from manufacturing to commercial and light manufacturing mixed use.

Maehara's leadership role list is extensive and impressive: Little Tokyo Merchant's Association president, 1982-1987 and currently, Chairman of the Board; Japanese Chamber of Commerce vice president, 1967-1970; Hiroshima Kenjinkai president, 1964-1966; Nishi Hongwanji Buddhist Temple chairman of the board in 1984, when the temple celebrated its 85th anniversary of its founding; and the Japanese Hotel and Apartment Owners Association president, 1970-1971.

His association with the Nisei Week Japanese Festival spans over thirty years, starting in 1961 as its general chairman and receiving a congratulatory telegram from then President John F. Kennedy.

Maehara and his wife, Tsuneko, have 2 sons, 2 daughters and 7 grandchildren.

T E T S U J I R O
N A K A M U R A



Tetsujiro Nakamura was born in 1913 in San Francisco and graduated with honors in 1939 from the University of California at Berkeley. The family was interned during the war at Tule Lake Relocation Center where Tetsujiro worked in the Legal Aid Office.

Nakamura successfully organized the Tule Lake Defense Committee to defend the rights of those Nisei who renounced their U.S. citizenship out of anger for U.S. government misconduct or from fear that their families would break up if their Issei parents were deported to Japan. The Committee raised funds and conducted litigation to prevent deportation of the renunciants and to restore their U.S. citizenship. They were able to obtain an injunction against deportation.

The case for the renunciants lasted for about 20 years during which Nakamura attended night school at Southwestern School of Law in Los Angeles and was admitted to the California bar in 1956. He relocated to Los Angeles and has practiced law in Little Tokyo ever since.

He was appointed a commissioner to the Community Redevelopment Agency of Los Angeles by former mayor Sam Yorty, and has contributed his services to numerous community organizations including: the Los Angeles Honpa Hongwanji Buddhist Temple, Hiroshima Kenjinkai of Southern California, Japanese American Cultural and Community Center and the Sozenji Buddhist Temple.

F U M I K O
T A K E I



Fumiko Takei was born in Florin, California but at age seven relocated with her family to Hiroshima, Japan. After graduating from Shintoku Girl's High School and Futaba Sewing School, she taught at her alma mater for two years.

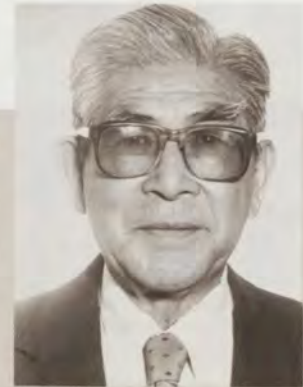
She returned to the United States in 1935 and married the late Takekuma Takei of Yamanashi Prefecture. Her husband was active in the Japanese American community and served as the president of the Japanese American Hotel and Apartment Association of Southern California as well as the Japanese Community Pioneer Center. He was also a director of Little Tokyo Towers and an officer of Hyakudo-Kai.

Fumiko Takei has served the Nishi Hongwanji Buddhist Temple Women's Club, the Japanese Community Pioneer Center and its Senior Citizens Hot Meal Project.

She has received numerous awards and commendations from both private and public sectors of the community. They include the City of Los Angeles, 1981; County of Los Angeles Senior Citizens Affairs Department, 1984, 1986, 1988; and the State of California 24th Senatorial District, 1986. She was honored by the Japanese Community Pioneer Social Service Center in 1984 and was named The Mother of the Year in 1987 by both the Downtown Los Angeles Chapter, Japanese American Citizens League and the Japanese Women's Society of Los Angeles.

Her oldest son, famed actor George Takei, was the 1989 Nisei Week Parade Marshal. Henry, her second son, is a periodontist and daughter Nancy is a teacher.

Y U I C H I R O
Y A M A G U C H I



Yuichiro Yamaguchi was born in 1913 in Kagoshima Prefecture where he graduated from Kaseda Agricultural High School. After immigrating to the United States, he engaged in landscape gardening from 1931 to 1949, except for the years 1942 to 1946 when he was interned at Manzanar.

In September 1949, he opened O.S. Nursery with Kinjiro Nishi and operated it with his partner until 1964, when he established the Yamaguchi Bonsai Nursery which he runs to this date.

His record of community service reflects his involvement with many facets of the Japanese American community. It includes the Sawtelle Japanese Language Institute chairman of the board and PTA president, 1967-1969; California Bonsai Club vice president, 1968-1990; Nihon Minyo Matsumae-kai president, 1974-1988; Nanka Kagoshima Kenjinkai president, 1976-1977; Southern California Japanese Chamber of Commerce director and Dai Nihon Nokai So. Calif. branch vice president, 1980-1990; Taisho Club president, 1983-1985; and Nanka Kenjinkai Kyogikai president, 1988-1989.

He has received numerous awards from organizations such as the Sawtelle Japanese Language Institute, Dai Nihon Nokai, Nanka Kagoshima Kenjinkai, the governor and state assemblyman of California, Kagoshima Ken governor, Nanka Kenjinkai Kyogikai and the Japanese Consulate in Los Angeles.

He was married in 1951 and has a son and three daughters.

TRADITIONAL EVENTS

**50TH NISEI WEEK
OPENING CEREMONY**

July 8
1:30 PM
Noguchi Plaza / JACCC

**50TH NISEI WEEK
AWARDS DINNER**

Aug 20
6:00 PM
Bonaventure Hotel

**50TH NISEI WEEK
CLOSING CEREMONY**

Aug 26
Following Ondo Street Dancing
San Pedro Street
between 2nd and 3rd Sts.

NISEI WEEK CARNIVAL

Aug 25 & 26
12:00 - 5:00 PM
San Pedro Street Parking Lot
between 2nd & 3rd Sts.

CORONATION BALL

Aug 18
6:00 PM
Century Plaza Hotel

FASHION SHOW

July 15
12:00 PM
Beverly Hilton Hotel

NISEI WEEK GRAND PARADE

Aug 19
3:00 PM
Streets of Little Tokyo

**JAPANESE POPULAR TRADITIONS
EXHIBITION**

Aug 21
6:00 PM
Japan America Theatre

ONDO STREET DANCE

Aug 26
5:00 PM
San Pedro Street

PIONEER LUNCHEON

Aug 22
12:00 PM
New Otani Hotel

PRINCE AND PRINCESS PAGEANT

Aug 11
9:00 AM
L.A.P.D. Auditorium

SPECIAL EVENTS

50'S DANCE

June 16
6:00 PM
L.A.P.D. Academy

**BANDO MITSUHIRO,
EVENING OF CLASSICAL DANCE**

Aug 17
8:00 PM
Japan America Theatre

**BEIKOKU KARAOKE
KOHAKU UTA-GASSEN**

Aug 18
7:00 PM
Japan America Theatre

ESSENCE: URBAN TOP-40 MUSIC

Aug 18
12:00 PM
Japanese Village Plaza

**JAPANESE POPULAR TRADITIONS
EXHIBITION**

Aug 21
6:00 PM
Japan America Theatre

L.A. KOREAN FOLK DANCING

Aug 25
4:00 PM
Japanese Village Plaza

**MME. ROKUMINE HANAYAGI
DANCE GROUP**

Aug 26
12:30 PM
Japanese Village Plaza

NISEI WEEK SHIGIN-KAI

Aug 24
7:00 PM
Zenshuji Temple



B A N D O
MITSUHIRO

Mme. Bando, Mitsuhiro, the official parade choreographer for the 1990 Nisei Week Japanese Festival, became a permanent resident of the U.S. in 1969. Within a few months, she established the Bando Mitsuhiro-Kai.

The group held its first recital in 1972 at Koyasan Hall. In 1975, Madame Mitsuhiro established a branch in San Diego, holding their first recital a year later at the Balboa Recital Hall. In 1976, she had her first *natori* title granted to a student from her grandmaster in Japan. That same year, she established her Oceanside class.

She celebrated her 10th anniversary in 1979 with a performance at El Camino College Theatre, receiving certificates of appreciation for her contribution to promoting Japanese American cultural exchange from the cities of Los Angeles, Gardena and Torrance.

In 1982, she established a class in Monterey, California, the same year she first served as official choreographer for the Nisei Week Japanese Festival.

The following year she introduced Japanese classical dance at a "Japan Day" performance in St. Louis and presented her eighth annual public performance in San Diego, receiving a commendation from the San Diego Japanese American Cultural Center.

In 1984, she introduced Japanese classical dance in Vancouver, Canada, held her first Monterey recital and introduced Japanese dance at Canyon College.

She celebrated her 15th year as a teacher in 1985 with a performance at the Japan America Theatre.

In 1986, she held the San Diego Mitsuhiro-Kai's 10th anniversary recital at the East County Performing Arts Center in San Diego.

She led a group of school members to Japan to attend the name-assuming ceremony of the present grandmaster of the Bando school, Bando, Mitsu-goro IX, in 1987.

In 1989, she made a special appearance with the Azuma, Ichiro Show in Washington, D.C. and in September of that year, celebrated her 20th anniversary as a teacher with a recital at the Japan America Theatre.

She has participated in "Japan Day" celebrations at Disneyland from 1977 to 1984, and has continued to perform in the Monterey and St. Louis areas. To date, she has sent 25 *natori* and two *shihan* into the Japanese classical dance world.



Discussing the ondo dance performances for the Nisei Week Festival are (from left) Nisei Week general chairwoman Frances Hashimoto, ondo choreographer Bando Mitsuhiro, parade committee chairman Toru Kurokawa and ondo committee chairman Hideo Kikuchi.

ODORI: MME. FUJIMA KANSUMA

Aug 18
4:00 PM
Japanese Village Plaza

**PLAZA DE LA RAZA
STUDENT PERFORMING GROUP**

Aug 26
3:00 PM
Japanese Village Plaza

**POLYNESIAN DANCES BY ARIETA'S
POLYNESIAN PRODUCTIONS**

Aug 19
5:30 PM
Japanese Village Plaza

SO. CALIF. FOLK DANCE GROUP

Aug 19
12:00 PM
Japanese Village Plaza

STREET ARTS & CRAFTS

Aug 25 & 26
11:00 - 6:00
Weller Court

TAIKO FESTIVAL

Aug 19
12:00 PM
Japan America Theatre

TOKUISHI KARAOKE DOKO KAI

Aug 25
12:00 P.M.
Japanese Village Plaza

ZENSHUJI ZENDEKO

Aug 25
3:00 PM
Japanese Village Plaza



Hideo Kikuchi

Choreographers Historically

Ever since the beginning, one of the main attractions of the Nisei Week Grand Parade is the appearance of the various schools of Japanese classical dance. Representative of many styles, the leaders of the schools have trained and studied intensively, both here and in Japan before earning their professional names. Some have been involved with the Nisei Week Festival from the start, while others have participated later, yet no less enthusiastically.

For all the hard work, dedication and support, we give our heartfelt thanks and wish to recognize the following teachers:

パレードと街頭音頭に出演するグループ



Fujima Kansuma
藤間勘須磨
Since 1934



Hanayagi Tokuyae
花柳徳八重
Since 1934



Bando Mitsusa
坂東三津佐
Since 1935



Sanjo Kangiku
三條勘菊
Since 1949



Hanayagi Rokumie
花柳禄美恵
Since 1950



Fujima Chiseye
藤間千勢絵
Since 1965



Bando Mitsuhiro
坂東三津抔
Since 1969



Azuma Sumako II
吾妻寿満子
Since 1969



Hanayagi Rokumine
花柳禄美音
Since 1972



Kikuta Kyoko
菊田京子
Since 1973



Hanayagi Suzuyukino
花柳寿ゆき之
Since 1982



Kawamura Hoenshun
川村豊潤春
日本民謡研究会
豊潤会小東京教室
Since 1983



Nakaya Natsuko
中谷夏子
琉球芸能教室
Since 1984



Yonamine Keiko
与那嶺恵子
玉城流玉扇会
Since 1989



Arakaki Misako
新嘉喜美佐子
玉城流
Since 1990



Miyagi Nosho
宮城能松
宮城流能造会
Since 1990



Arakaki Sachiko
新垣幸子
宮城流北米支部
Since 1990



Sugiura Mitsuko
杉浦光子
玉城流扇寿会
Since 1990



Emi Hojoen
江見豊浄渚
日本民謡研究会
豊渚会L.A.教室
Since 1990



E X H I B I T S

**AZUMA JAPANESE
CLASSICAL DANCE**

Aug 25
2:00 PM
Yaohan Plaza

**BANKEI (Miniature Landscape)
& SUNA-E (Sandpainting)**

Aug 18 & 19
10:00 - 5:00
JACCC Gallery

BONSAI EXHIBIT (Nampu-kai)

Aug 25 & 26
10:00 - 5:00
JACCC

**CALIFORNIA JAPANESE
CERAMIC ARTS GUILD**

Aug 18, 19, 20, 21, 22, 23
Weekdays 12 - 5; Sat. Sun. 10 - 5
Doizaki Gallery, JACCC

**CHA-NO-YU TEA CEREMONY
(Omote Senke)**

Aug 25 & 26
11:00 - 4:00
Union Church

CHIGIRI-E

Aug 18 & 19
11:00 - 1:00
Yaohan Plaza

CHIYO'S BUNKA NEEDLECRAFT

Aug 18 & 19
10:00 - 5:00
JACCC / Conference Room "A"

CHIYO'S BUNKA NEEDLECRAFT

Aug 25 & 26
11:00 - 5:00
Yaohan Plaza



DICE & COMPANY MAGIC SHOW

Aug 25
12:00 PM
Yaohan Plaza

DICE & COMPANY MAGIC SHOW

Aug 26
12:30 PM
Yaohan Plaza

DISPLAY OF CHRISTIAN MINISTRIES

Aug 25 & 26
10:00 - 5:00
Union Church, Room 209

**DISPLAY OF
SUISEKI AND VIEWING STONES**

Aug 25 & 26
10:00 - 5:00
JACCC

**EXHIBIT AND DEMONSTRATION
OF JAPANESE CALLIGRAPHY**

Aug 25 & 26
12:00 - 6:00
Union Church

HAMANO ORIGAMI (Paper Folding)

Aug 25 & 26
11:00 - 4:00
Yaohan Plaza

HARA-BUSEIKAN (Sword Dance)

Aug 25 & 26
1:30 - 2:30
Yaohan Plaza

IIDA MIYUKI ART FLOWER EXHIBIT

Aug 18 & 19
9:30 AM
Higashi Honganji

**IKEBANA (Flower Arrangement—
Kado Kyoju-kai)**

Aug 25 & 26
11:00 - 6:00
Union Church

**JAPANESE AMERICAN
NATIONAL MUSEUM**

Aug 17 & 18
Fri: 1 - 8; Sat: 11 - 8
Charter Savings Bank

**JAPANESE AMERICAN
NATIONAL MUSEUM**

Aug 20 - 21; 23 - 24
Mon - Tue: 11 - 3; Thu - Fri: 11 - 8
Charter Savings Bank

JAPANESE CLASSICAL DANCE

Aug 25
12:30 PM
Yaohan Plaza

**JAPANESE COOKING
DEMONSTRATION (\$2.00 Fee)**

Aug 18
1:00 & 3:00 PM
Zenshuji

**JAPANESE FLOWER ARRANGEMENT
(Nanka Kyoju-kai)**

Aug 18 & 19
10:00 - 5:00
JACCC

**JAPANESE FLOWER ARRANGEMENT
(Pioneer Class / Shunyo School)**

Aug 25 & 26
10:00 - 5:00
JACCC / Room "B-4"

**KAMON (Japanese Family Crest) &
MYOJI**

Aug 18 & 19
10:00 - 5:00
Higashi Honganji

KAWAI SUMI-E CLUB

Aug 18 & 19
10:00 - 5:00
Higashi Honganji

KIMEKOMI DOLL EXHIBIT

Aug 18 & 19
10:00 - 5:00
JACCC / Conference Room "C"

KOTO PERFORMANCE

Aug 25
1:00 PM
Yaohan Plaza

KOTO PERFORMANCE

Aug 26
1:30 PM
Yaohan Plaza

**KYODO TEMARI AIKO KAI
& ROZASHI EXHIBIT**

Aug 25 & 26
11:00 - 5:00
Union Church

"LOS ANGELES ON STAGE"

Aug 18
3:00 - 4:30 PM
Union Church

**LOS ANGELES / NAGOYA EXCHANGE
PHOTO EXHIBIT**

Aug 18 & 19
10:00 - 6:00
Higashi Honganji

NISEI WEEK ART SHOW

Aug 19 - 26
Aug 19 - 25 (10 - 7), Aug 26 (10 - 4)
Japanese Village Plaza/Upstairs

**PIONEER CENTER
CHILDREN'S ART EXHIBIT**

Aug 20 - 25
10:00 - 4:00
Sumitomo Bank / Union Bank

SUMI-E

Aug 18 & 19
10:00 - 4:00
JACCC / North Gallery

SUMI-E DISPLAY (Moriki)

Aug 18 & 19, 25
10:00 - 5:00
JACCC / Room 302

SUMI-E EXHIBIT (Nanka)

Aug 18 & 19
11:00 - 4:00
Yaohan, 2nd floor

SWORD EXHIBIT

Aug 25 & 26
10:00 - 5:00
JACCC / Second Floor "A" & "B"

TEA CEREMONY - SADO ENSHURYU

Aug 18 & 19
12:00 - 5:00
Higashi Honganji

**THE ART OF TEXTILE DYEING
(Bingata Kata-zome)**

Aug 25 & 26
10:00 - 5:00
JACCC

U.S. 101 PHOTO

Aug 25 & 26
Sat 10 - 5; Sun 10 - 4
Union Church

**WAKAYANAGI HISAMI
(Japanese Dancing)**

Aug 26
2:00 - 2:30
Yaohan Plaza

YUKARI-KAI KIMEKOMI DOLL

Aug 25 & 26
10:00 - 5:00
JACCC / North Gallery



SPORTS

11TH ANNUAL SAMURAI 5-K RUN

Aug 19
8:00 AM
Little Tokyo

**22ND ANNUAL SHORINJI
KEMPO EMBU-KAI**

Aug 25
2:45 PM
244 S. San Pedro St.

**50TH NISEI WEEK
MARTIAL ARTS EXHIBITION**

Aug 26
12:00 - 2:00 PM
Japan America Theatre

AIKIDO DEMONSTRATION

Aug 18
Noon
Yaohan

**NISEI WEEK
BOWLING TOURNAMENT**

Aug 4,5; 11,12; 18
12:00 PM

NISEI WEEK BOWLING

Aug 18
11:00 AM - 8:00 PM

NISEI WEEK JR. GOLF

Aug 8
8:00 AM
Alondra

JUJITSU BY ADAMS

Aug 18
2:30 PM
Yaohan

KARATE WOMAN DEMONSTRATION

Aug 18 & 19
12:30 PM
Yaohan Plaza

NISEI WEEK KENDO TOURNAMENT

Aug 26
8:00 AM - 6:00 PM
Nishi Hongwanji Gym

NIPPO ART OF SHADOW WARRIORS

Aug 19
1:30 PM
Yaohan

**SCNGA NISEI WEEK
GOLF TOURNAMENT**

Aug 19
7:00 AM
Brookside, Pasadena

SHOTOKAN KARATE

Aug 18
5:00 - 8:00 PM
Nishi Hongwanji Temple

NISEI WEEK TENNIS

Aug 4, 5; 11,12; 18,19
7:30 AM
Long Beach City College

**NISEI WEEK INVITATIONAL
COED VOLLEYBALL TOURNAMENT**

Aug 11; 12
8:00 - 5:00; 8:00 - 7:00
Various School Gyms



SAMURAI

11th
ANNUAL

5K

Japanese
American
Optimist
Club

8-19-90

This year over 2000 runners are expected to take on the challenge of the Japanese American Optimist sponsored Samurai 5K Run. In its eleventh year, the 3.1 mile race will wind its course through the streets of Little Tokyo and the surrounding downtown Los Angeles area.

With several age divisions, the winners will be presented with plaques by Miss JA Optimist Kay Niizawa (pictured at right).

The JA Optimists provide oppportunities for the youth of the community with oratorical and essay contests, as well as an extensive women's basketball program, with ages ranging from grammar school through high school.

For over 35 years, the Japanese American Optimist Club has been a progressive organization dedicated to be of service to the community. Membership is open to all that are interested in spreading "optimism" through the community.

The Samurai 5K Run will be held August 19, at 8:00 a.m.

For more information, please contact Rick Shigio at (213) 889-3069 days or (213) 327-2903 evenings.



Col. Ellison Shoji Onizuka

A Tribute to the First Asian American Astronaut

Throughout the history of human experience run two common denominators: A vision, and a fierce dedication to fulfilling that vision. This accurately describes astronaut Ellison Shoji Onizuka, a Japanese American hero in the truest sense.

Many stories and articles have been written and told about him, his determination to succeed in all of his endeavors and his compassion for his fellow men.

As a child growing up in the coffee fields of Kona, Hawaii, he had a dream to some day become an astronaut. When Neil Armstrong returned from his trip to the moon, Ellison was still a child. At the dinner table in his country home one evening he told his parents and his grandfather that some day he would like to fly to the moon. The reply from his grandfather was "bakatare!"

Ellison grew up on the *mauka* side of Kona—just one of the boys, but one who seemed to excel at almost everything he did. He was an Explorer Scout who earned his Eagle rank by hard work and drive. He had his frailties—his pranks, temper and quarrels. But he also liked to laugh and possessed an innate kindness. No matter what his successes, he would never forget *obasan's* or *ojisan's* names and always addressed them as Mr. and Mrs. He believed in courtesy. He made people feel on first meetings as if he really cared about them.

Mrs. Mitsue Onizuka, Ellison's



mother, remembers when he first came back to Holualoa. She hoped he would remember the older people when he went to a senior citizen center at Holualoa School and they came to talk to him. Mrs. Sasaki and Mrs. Nakahashi were there and he called them "obasan." They were happy he remembered them.

The little ones who saw astronauts only in comics came to him, touching and circling him to see if he was real. One little girl said, "Oh, he shook hands with me, I'll never wash my hand. I'm going to put a glove on my hand." This is one of Mrs. Mitsue Onizuka's memories.

Against stiff competition (8,000 applicants) Ellison was selected in 1978 as one of 35 astronauts for NASA's space shuttle program. After approximately five years of intensive training, he received his first assignment as a mission specialist aboard the space shuttle *Discovery* on January 24, 1985. This was the first secret Department of Defense mission. He was accompanied by Capt. Thomas Mattingly, Col. Loren Shriver, Col. Jim Buchli, and Lt. Col. Gary Payton. He never talked about what his responsibilities were on this flight. His only remark was that he hoped some day this mission would be declassified so he would be able to share with his friends what he did.

Upon his return from the *Discovery* mission, he was honored in his hometown of Kona. It was an exciting moment when he and his family walked into the ballroom of the Kona Surf Hotel to the standing ovation of about a thousand people. The state and city dignitaries paid tribute to him and were proud of his accomplishments because he represented the best in Hawaii and the best in the Japanese Americans.

The Governor of Hawaii proclaimed an "Ellison Onizuka Day" for all of Hawaii and the Mayor of the Big Island proclaimed an "Ellison Onizuka Week."

Ellison never forgot his roots. On his first flight he took up Kona coffee and macadamia nuts which are products of his hometown. From the coffee fields of Kona to flying in the most

sophisticated flying machine ever made by man, his accomplishments are a tribute to him.

About a year after his first flight on the *Discovery*, Ellison was given his second assignment on the space shuttle *Challenger*. His duty was to study and get a close look at Halley's Comet.

On January 28, 1986, seventy-three seconds after lift-off, the *Challenger* exploded. Col. Onizuka and six crew members perished as millions of people throughout the world watched the disaster on television.

In the aftermath of the horror and shock, Japanese Americans can take pride in Onizuka's courage and accomplishments. His loss falls heavily upon the Hawaiian and Japanese American population because he attained the highest achievement among these people. He did it in a world where he competed with the best and made his mark strictly on his individual merits.

In realizing his dreams, Ellison Onizuka made us all proud. For remaining Ellison, despite his fame, he made us love him.

A few weeks after the *Challenger* disaster, a group of concerned citizens in Southern California got together to form an organization called the Astronaut Ellison S. Onizuka Memorial. The purpose of this memorial is to increase young people's interest in science, space, technology and related fields and provide the opportunity for science students and their teachers throughout the Southern California area to meet and interact together within the structure of a scholarly science conference.

One of Onizuka's favorite activities was talking to students and sharing his dreams. He would describe the opportunities before them and inspire the young to do their very best no matter what their goals. He stressed the importance of education in the fulfillment of their goals and dreams.

The first Onizuka Science Conference took place in 1986 at the Nishi Hongwanji Temple in Little Tokyo. The conference speakers included three astronauts who were crew



Simulated photo by Isao Hirai Scale Model Co.

"At the dinner table . . . one evening he told his parents and his grandfather that some day he would like to fly to the moon. The reply from his grandfather was "bakatare!"

members from his first flight on the *Discovery*. Joanne Ishimine of ABC-TV emceed this program.

The second Onizuka Conference took place at UCLA in conjunction with the Greater Los Angeles Teachers Science Association.

The University of Southern California has hosted the Onizuka Science Conference in 1988, 1989 and 1990. The American Honda Motor Co., Inc., has sponsored each of these conferences in cooperation with the Greater Los Angeles Teachers Science Association and the Los Angeles Unified School District High School Division.

In addition to the astronauts from NASA who have participated at the Conference, ten outstanding speakers from universities and industries covering a variety of subjects from space exploration to AIDS have been included in the programs.

The latest Onizuka Science Conference held March 3, 1990 at USC brought together not only the sponsorship of American Honda but the participation of McDonalds Hamburgers and Laura Scudder. Over eight hundred students and teachers represented an area from Fresno to San Diego. The Onizuka Science Conference has become known as the finest high school science conference in the Southern California area.

Several months ago the merchants of Onizuka Street in Little Tokyo proposed the building of a replica of the space shuttle *Challenger* in memory of the *Challenger* crew and Col. Onizuka. At a cost of approximately a quarter million dollars, the replica of the *Challenger* will stand 25-feet high on a five-foot granite base in the middle of Onizuka Street.

Three plaques will be placed at the base of the shuttle—one for NASA, one for the crew of the *Challenger*, and one in memory of Col. Onizuka.

Joanne Ishimine will emcee the public dedication of the *Challenger* replica which is scheduled to take place on August 10, 1990. The Onizuka family will be present as will a representative from NASA and Col. Onizuka's fellow astronauts Col. Loren Shriver, Col. Jim Buchli and Col. Gary Payton.

VISITING ROYALTY

To help celebrate the Nisei Week Festival's 50th Anniversary will be several representatives from various festival courts. Among this year's delegates will be representatives from Nagoya, Japan, South America and the following U.S. courts: Miss Cherry Blossom of Hawaii, Lani Sakamoto; Miss Cherry Blossom of Northern California, Kana Enomoto; Miss Hawaii of California, Luana Kapualani Alvarez; Miss Nikkei of Chicago, Catherine Takeuchi; Miss New York Nikkei, Marie M. Leahy; and the Greater Seattle Japanese Community Queen, Tomoko Hirayama.



Lani Sakamoto
Miss Cherry Blossom of Hawaii



Kana Enomoto
Miss San Francisco
Cherry Blossom



Miyuji Sato
Miss Nagoya
Yuko Teramoto (left) and
Yuko Nagase (right)



Tomoko Hirayama
Greater Seattle Japanese
Community



Luana Kapualani Alvarez
Miss Hawaii of California



Marie M. Leahy
Miss New York Nikkei



Catherine Takeuchi
Miss Nikkei of Chicago

1990 CANDIDATES

This year's candidates are a talented and diverse group of young women. Comprised of students, newcomers to the business world and professionals with experience already under their belts, only one will shine as the Nisei Week Queen.

We present the Court for 1990: (front) Kathy Oshima, Kathie Honda; (second row) Sandra Posey, Carolyn Osato, Ann Asaoka; (back row) Kazuko Igawa, Dawn Gotanda, Denise Higuchi, Diane Tanaka.



Ann Mieko Asaoka



Age: 22 **Birthplace:** Granada Hills, California **High School:** Granada Hills High **College:** UCLA **Major:** B.A. Design
Ambition: Expand her experience in the graphic design field and to participate in programs abroad to gain an international perspective in design and culture **Hobbies:** Hiking, fishing, swimming, and bicycling **Parents:** Lyle and Mitsu Asaoka
Sponsor: San Fernando Valley Japanese American Community Center and Coordinating Council

Dawn Midori Gotanda



Age: 23 **Birthplace:** Pasadena, California **High School:** Mark Keppel High **College:** California State University, Los Angeles
Major: B.A. in Speech Communications **Ambition:** To be able to educate students on the importance of cultural awareness. Will be starting her teaching career with the Montebello Unified School District
Hobbies: Membership in California Association of Student Councils; teaching swimming; performing with Moving Dance Images
Parents: Lionel and Rose Gotanda **Sponsor:** East L.A. Japanese American Citizens League



Denise Masako Higuchi



Age: 21 **Birthplace:** Anaheim, California **High School:** John F. Kennedy, La Palma **College:** California State University, Long Beach **Major:** Speech Communications; Interpersonal/Organizational Development; Minor in Human Resources Management **Ambition:** To own and operate a training facility for sales representatives **Hobbies:** Playing piano, reading, dancing, horseback riding, listening to music and spending time with family and friend **Parents:** Diane Yuriko Higuchi **Sponsor:** Little Tokyo Lions Club

Kathie Kimi Honda



Age: 21 **Birthplace:** Orange, California **High School:** El Modena High **College:** Rancho Santiago College **Major:** International Studies degree and promoting and marketing international real estate **Hobbies:** Basketball, volleyball, tennis, snow skiing, dancing, being outdoors and watching sunsets, spending time with family and friends **Parents:** Gary and Linda Honda **Sponsor:** Little Tokyo Lions Club



Kazuko Julie Igawa



Age: 21 **Birthplace:** Los Angeles **High School:** Alhambra High **College:** California State University, Los Angeles **Major:** Japanese, Minor in International Business **Ambition:** Receive teaching credentials and teach, eventually pursuing a career in business **Hobbies:** Japanese classical dancing, hiking, snow skiing, cooking, working out, spending time with family and friends, traveling, theatre, going to nursing homes and spending time talking and visiting people there **Parents:** Kiyoshi and Wakiko Igawa **Sponsor:** Westside Optimist Club

Carolyn Kimie Osato



Age: 21 **Birthplace:** Fullerton, California **High School:** Loara High **College:** California State University, Fullerton **Major:** Liberal Arts **Ambition:** Enter business world and work for an international corporation **Hobbies:** Basketball, volleyball, dancing **Parents:** Robert Satoshi and Sylvia Aiko Osato **Sponsor:** West Los Angeles Japanese American Citizens League and Venice Japanese Community Center



Kathy Lyn Oshima



Age: 25 **Birthplace:** Chicago, Illinois **College:** California State University, Los Angeles **Major:** B.S. in Business Finance
Ambition: To obtain a Master's Degree in business and pursue and career in the investments field **Hobbies:** Snow skiing, basketball, volleyball, biking, traveling, reading, visiting museums and learning about different cultures, tea ceremony **Parents:** Eichi and Yoshiko Oshima **Sponsor:** East San Gabriel Valley Japanese Community Center

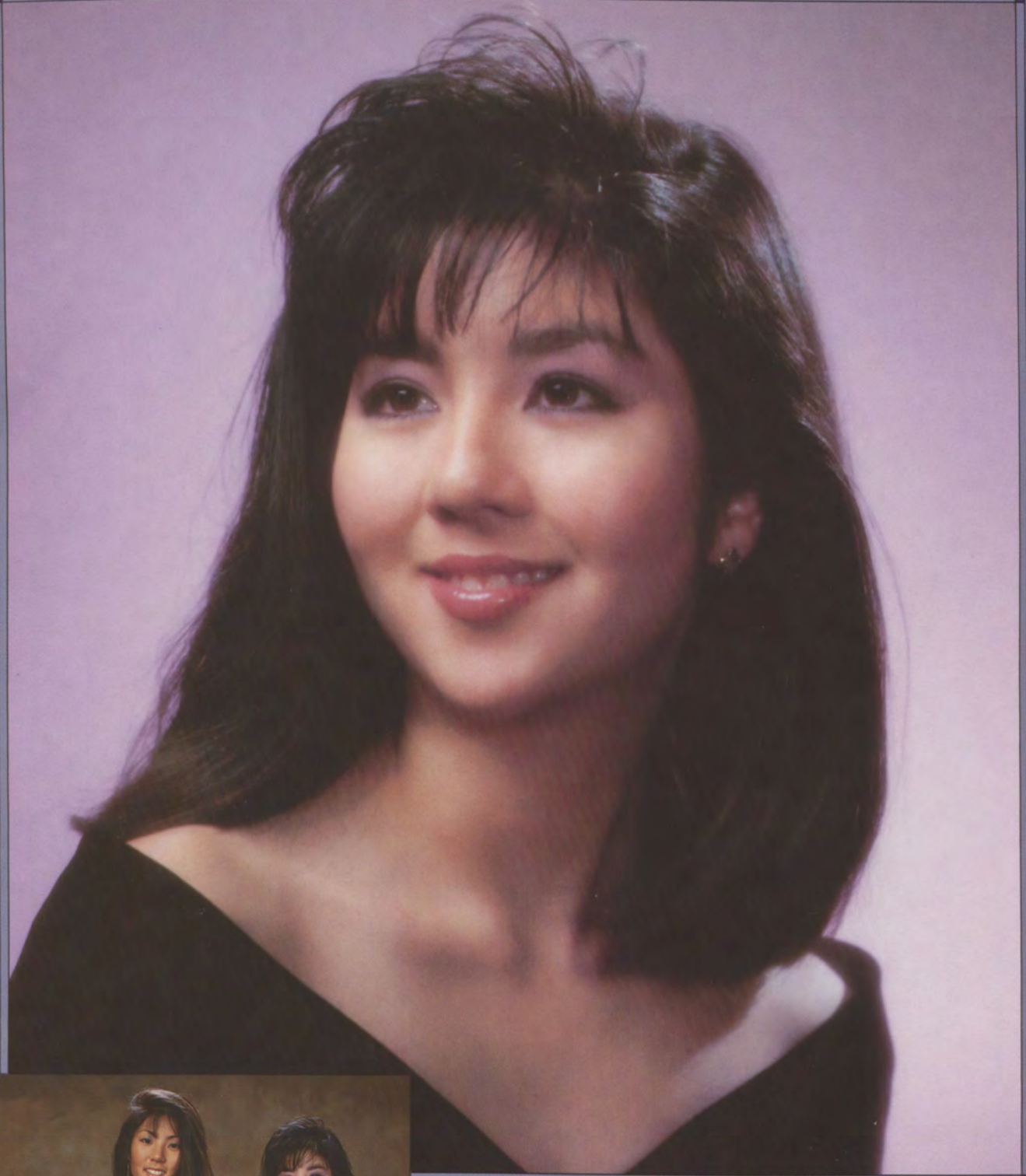
Sandra Alice Posey




Age 23 **Birthplace:** Harbor City, California **High School:** Downtown Business Magnet High School **College:** El Camino College and California State University, Long Beach **Major:** Comparative Literature with emphasis on Japanese and Asian studies **Ambition:** To become a published author/illustrator **Hobbies:** Camping, bicycling, cooking, reading, writing, illustration and storytelling **Parents:** Calvert and Akiko Posey **Sponsor:** Gardena Valley Japanese American Citizens League



Diane Hanayo Tanaka



Age: 23 **Birthplace:** Los Angeles, California **High School:** North Torrance High **College:** California State University, Long Beach
Major: Journalism/Public Relations; Minor in Marketing
Ambition: A career in the agency public relations field and eventually opening my own public relations consulting firm
Hobbies: Aerobics, snow skiing, tennis, roller skating, writing, reading and spending time with family and friends **Parents:** Prentice and Hazel Tanaka **Sponsor:** South Bay Chapter Japanese American Citizens League



SANDRA FUKUSHIMA,
1989 NISEI WEEK QUEEN

Taking Chances, Finding Friends

Being the Nisei Week Queen is not easy when you're still in college and juggling a busy schedule of Queen and Court appearances, classes, studying and exams. Yet the opportunities for rich experiences offered by the year-long reign as Queen is well worth the effort.

By SOJI KASHIWAGI

For Sandra Akemi Fukushima, winning last year's Nisei Week queen title was beyond her imagination.

She had never participated in a queen pageant before, was uncomfortable with speaking in public and took one look at the other participants and concluded that she was the least qualified.

And then the unexpected happened. She won.

Being a little on "the shy side," she says she probably would not have run for the title if no one had asked. But a representative from the Orange County Japanese American Association approached her parents and asked to sponsor her. She was very hesitant at first, but after considering the opportunity again, she changed her mind.

And since that moment, Sandra Fukushima's life has not been the same.

As Nisei Week Queen, the 20-year-old Yonsei from Placentia has served as the Japanese American community's goodwill ambassador, traveling to San Francisco and Seattle and has been around the world to places such as Japan, Singapore, Hawaii and Brazil—all before her 21st birthday.

She is currently a junior at UCLA, majoring in Psycho-Biology, and is tackling head-on such courses as chemistry, physics, biology and psychology.

She entertains many thoughts of what to do after graduation. She's interested in attending optometry school, has just finished taking a Japanese language class and is looking forward to taking more courses with an eye toward possible usage in business. Eventual marriage and kids are in the future.

But wait. Those plans will have to hold for now. When you're Nisei Week Queen, duty calls often, and when you're a full-time student and Nisei Week Queen, you do double-duty. But Sandra doesn't seem to mind. In fact, she says the best part of her whole experience has been the people she has met, and the close friendships and camaraderie she has gained from her Nisei Week Court. For that she says, she will be forever grateful.

"Everywhere I've gone, the people have been so nice to me. I'm thankful to the Orange County Japanese American Association for their support and giving me the opportunity to participate in so many different experiences. Plus my court



has been very supportive and I want them to know how much I appreciate what they've done for me." Sandra and her Court, Joyce Arakawa, Helen Ota, Stacy Yamato, Jennifer Sugimoto, Kimberly Yoshida, Sharon Wada and Jacqueline Borja, start missing each other if too much time goes by without any contact so they get together periodically to see each other and stay in touch.

And together, they have done a lot. Guest appearances at dinners, restaurant openings, cultural and religious ceremonies, parades, bowling and golf tournaments have kept Sandra and her Court very busy throughout the year.

"Just about every weekend since the beginning of the year there's been something for me to do for Nisei Week," she says. "So if one day I have to go somewhere, the rest of the weekend I'm usually doing homework."

Meeting and talking to new people is the most enjoyable part of her public appearances, she says. But it wasn't always that easy. She remembered her first speech as a queen contestant.

"I never gave a speech in public before. I was so scared my knees were hitting each other really hard."

But after much practice, and after many more speeches, speaking became less frightening, until finally, it's now as if she were talking to someone on a one-on-one basis. And when you talk to her one-on-one, you see a young woman who truly comes across as a real person—not

While at school, she says she misses things like rice and her pet rabbit, but what she really misses most are her talks with her mom, the person she is closest to. Every time she has a break from Nisei Week and school, she goes home. "We talk about everything. I always ask her advice."

Growing up in Orange County, Sandra says her exposure to Japanese culture and people was limited to carnivals in the local Japanese American community and the Nisei Week Festival. One of her first involvements was playing basketball and softball in SEYO, a Japanese American sports league. Although she says athletics were not her strongest suits, ("I think I scored one basket the entire season.") she did make many long-lasting friendships, and realized, for the first time, that she had a strong cultural bond with her teammates.

Someone who was molded and shaped into the image of the perfect queen—but someone who is open and talks about the way she and her brother used to fight over petty things, or how she's not quite sure what direction she wants to take in life.

Because she's open to talking about the silly things in life as well as her doubts and fears, you can relate to her. She's down to earth. She's the kind of person who will not only listen to your troubles, but will genuinely care about them and you.

The people she cares the most about are her



(Top left and right) Fifteen-year-old Sandra as Sophomore Homecoming Princess with her proud father, Dan; Sandra, four-and-a-half and brother Glenn at two-and-a-half.



Sandra and her family at her 1987 high school graduation. (Opposite page) Dressed in a yukata, Sandra at two years of age; Sandra in her El Dorado High School days as a song leader.

family—her mom, dad and younger brother, Glenn, 18, also a UCLA student. Her boyfriend, George, and a pool of other close friends also provide valuable support. They are her foundation, the people she calls on when life gets rough. She has also found other effective ways of coping when the pressure is on.

She'll either play the piano (she took lessons for ten years) or racquetball, a sport she has just discovered. When all else fails . . .

"Then I go shopping."

It wasn't until Sandra visited Japan as Nisei Week Queen that she wished she had learned more about Japanese culture when she was younger.

"I felt sad because I couldn't speak Japanese," she says. But as Nisei Week Queen, "I've really developed an appreciation for being Japanese."

As her year as Nisei Week Queen comes to an end, Sandra Fukushima can look back to an exciting and memorable year, full of friendships, personal growth and a new appreciation of herself as a Japanese American—all because she cast her doubts aside and took a chance of a lifetime.

What a difference a year makes.

1989 QUEEN & COURT JAPAN TOUR



(Above) Governor John Waihee wishes "aloha" to Sandra and her Court, Kimberly, Helen, Sharon and Jennifer; (right) Queen Sandra with Miss Nagoya, Yasuko Niimoto and Harumi Ichiyanagi; (below) The members of Pure O2 in Nagoya put on a welcome dinner party for the Little Tokyo Business Association.





(Above left) Queen Sandra joins local dignitaries in the 100th Nagoya Festival Parade; (above, right) Sandra poses with Nisei Week Chairman, Uncle Joe Hashima during the visit to Hawaii.



(Above) While touring Japan, the Queen and some of her Court visit Nagoya Castle; (above right) Queen Sandra with Mayor Nishio of Nagoya.
(Right) Visiting Mr. Hagino of Meiji Seimei in Tokyo.



1989 CORONATION BALL



Queen Sandra Fukushima is surrounded by (from left) grandparents, Jun and Toshiko Fukushima, brother, Glenn, mother, Barbara, father, Dan and grandparents, Yoshio and Bobbi Kono.



FIFTY YEARS OF NISEI WEEK

The Japanese American community in Los Angeles has had a long and varied history. By the time the first Nisei Week Japanese Festival was organized, a large community had settled around the First and San Pedro Street area. Originally organized to stimulate business during the Depression, it has grown into a lavish annual event. But the passage of time is not noticed as people go about their day-to-day business and now the Nisei Week Japanese Festival is celebrating its 50th anniversary.

How did the time fly by? What was it like in the beginning? What about the war years? How did it start again?

In the following pages, we present the past 50 years of the Nisei Week Japanese Festival, highlighting the Queens and their Courts, Marshals, Pioneers, Community Service Awardees, the Parade and choreographers, shows, exhibits, sports and carnival activities. Interspersed among the chronologies are features which give an overview of the events that affected the community during the different decades and probe the possibilities for the future.

Before we start though, let's listen in on a conversation held recently among some longtime residents of Little Tokyo, who remember when. . .

Participants:

Tak Hamano:

President of Umeya, Inc., manufacturer of *senbei*, rice cakes, including the famous fortune cookies.

Masaye Hosoi Inamura:

Sister of Yoshiko Sakurai and wife of Shig Inamura.

Shigeo Inamura:

Retired from shoe repair business in Crenshaw area. Parents owned hotel in Little Tokyo before the war.

Archie Miyatake:

Owner of Miyatake Studios, which will return to Little Tokyo as soon as their new building is built on the old site on East First Street.

Frank Omatsu:

Senior vice president of Sumitomo Bank of California, chairman of Nisei Week Booklet Committee.

Yoshiko Hosoi Sakurai:

Retired former secretary of Yasuo Clifford Tanaka, stockbroker. Father owned Mansei-an restaurant in Little Tokyo before the war.

Kats Kunitsugu:

Executive secretary of the Japanese American Cultural and Community Center and convener/recorder of this *zadankai*.



"The Coronation Ball was always at the Biltmore Hotel. It was THE hotel in those days."
—Yoshiko Hosoi Sakurai



"I used to go watch all those basketball games—the Olivers, Mustangs, Cougars, Bears, Shamrocks."
—Tak Hamano

ZADANKAI: Talk Goes Around

Nisei Week *zadankai* (round-table conversation) held at Hotel Tokyo restaurant in May, 1990.

Kats: Most of you grew up in Little Tokyo and are old enough to recall what some of the Nisei Week Festivals were like in the good old days.

Yoshiko: Times were really bad then, when Nisei Week started.

Frank: When did 379 (Koyasan Boy Scout Troop 379 Drum and Bugle Corps) first start marching in the parade?

Yoshiko: From the first year. (To Shig) weren't you Scoutmaster then?

Shig: I'm old, but not that old. (To Tak) I got stuck with you guys around 1938. (Laughter) (Inamura served as Scoutmaster of Troop 379 for three-and-a-half years).

Archie: In 1938 or '39, Kathy Yoshizawa was the majorette. She marched in front of the 379. Didn't her mother have a sewing school?

Kats: Yes. Modern Sewing School. I went there a short time.

Tak: (To Frank) We used to see you guys (St. Mary's Episcopal Church Troop) all over the place. Camp Hollywood.

Frank: Brighton Beach, too.

Tak: I used to go watch all those basketball games — the Olivers, Mustangs, Cougars, Bears, Shamrocks. Remember the Shrine Skating Rink? I used to go every Sunday. When you're young, you always leave a half hour early, 'cause there was going to be a fight. (Laughter).

Frank: The *ondo* and 379. What else was in the parade?

Tak: They didn't have those big floats like they do now.

Yoshiko: The *ondo* had a lot of participants. We used to practice in back of the place.

Archie: Yeah, the Safety Auto Park.

Yoshiko: Around three times a week, people used to come out. There was nothing else to do. No TV...

Archie: A lot of people lived around here, too. It was all public dancers, no professionals. Remember that big black guy that used to dance? Johnny Little. He was part of Nisei Week. He had an express company. There also used to be a Filipino guy who danced.

Frank: Serio Mendoza, the boxer. I know Serio. He used to work for Harry Yamamoto (owner of the then Towne Distributing Co.) *Ondo* was not professional. Everybody had a good time.

Tak: We all used to dance.

Shig: Jack Kakuuchi's old man used to dance every year.

Kats: Did they have *furitsuke shisho* (official choreographers) then?

Yoshiko: They weren't *natori* yet. Kansuma-san...she used to be Hamaguchi, Sumako in those days, and Hori, Sachiko, that's Bando, Mitsusa-san now, and Yamashita, Haruko.

Archie: That's Sanjo, Kanya. She used to be Bando, Miharu.

Masaye: And Inouye, Reiko, Hanayagi, Rokka-san.

Kats: Some of the dancers were dressed in silk *nihongi*, with long *furisode* and brocade *obi*. It was the only chance for them to

wear those formal kimonos. Did you know Kiyomura, Shisho? (Madame Kiyomura was one of the earliest classical dance and music teachers).

Tak: When I think of those guys who were leaders in those days — Masao Satow, Eiji Tanabe, Kay and Roku Sugahara — they're all gone now. They really hustled to make it work.

Yoshiko: They used to come over to our house for extra *ondo* practice. So we could lead the others.

Frank: All I remember from the first Nisei Week were those *kendo-ists*. They all had balloons on their heads and they separated into Red and White teams. The team that ended up with the most unbusted balloons was declared the winner.

Yoshiko: The Coronation Ball was always at the Biltmore Hotel. It was THE hotel in those days. I don't think the *Times* ever carried those stories.

Archie: Paul Bannai used to be emcee of the Coronation Ball...at the Palladium.

Shig: And the Zenda Ballroom, before the war. South of the Statler Hotel.

Archie: Yeah, and remember the Talent Shows at the Yamato Hall? And didn't they also have a Hobby Show?

Masaye: Where?

Archie: Most likely in the basement of the old Union Church, huh?

Masaye: The highlight of the Yamato Hall days was the Seno Brothers singing. They were the tops.

Kats: I remember the Talent Show at the Koyasan Hall after the war. Reiko Sato, the dancer? She was good. She did an Apache number with Don Takeuchi that was really a production number. She had sex appeal.

Tak: Nisei on the average are shy. It took guts to go up on the stage.

Yoshiko: Wasn't Alice Watanabe the first queen?

Masaye: They sold tickets...I mean, you had to buy tickets to vote for the queen.

Yoshiko: Well, they gave you tickets for buying things in Little Tokyo. One ticket for \$1's purchase.

Frank: Did they make any money?

Yoshiko: *Muri shite katta no yo.* (You made it a point to buy in Little Tokyo).

Archie: If you bought a refrigerator, you got a bucketful of tickets. (Laughter) I think it was my father (Ed. note: the late Toyo Miyatake) who suggested having a grand marshal. I think the first one was Sessue Hayakawa.

Frank: Did the *ondo* just go around in circles, or did they parade?

Yoshiko: We paraded. We went down First St. from Central Ave. and turned at Weller St. (now Astronaut Ellison S. Onizuka St.)

Masaye: Then they had the Carnival in those days, too.

Shig: In the parking lot (now a part of the Japanese Village Plaza).

Kats: Remember the street dances?

Yoshiko: They used to close off the street. Was it Central Ave.?

Masaye: It could have been San Pedro St...You know, I wonder if we had gangs that erupted during Nisei Week?

Yoshiko: If they had fights, they were clean fights. They weren't mean, like gangs are today.

Tak: In the old days, if you can't fight your own battles, don't fight. But I saw some mean fights. I watched from the top of the car. I grew up on Weller St., you know.

Frank: Do you think Nisei Week will survive?

Yoshiko: I can't predict the future. It seems to be run by businesses now.

Kats: No, it's still run by Nisei and Sansei volunteers. But we are getting more funding from businesses...Well, it's getting late. I know we can go on for hours reminiscing like this so thank you very much for taking time to join us tonight.

*"I think it was my father who suggested having a grand marshal. I think the first one was Sessue Hayakawa."
—Archie Miyatake*



*"Ondo was not professional. Everybody had a good time."
—Frank Omatsu*



Masaye Hosoi Inamura and Shigeo Inamura

*"I remember... Reiko Sato, the dancer. She was good. She did an Apache number with Don Takeuchi that was really a production number."
—Kats Kunitsugu*



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GENERAL CHAIRMAN
Eiji E. Tanabe



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NISEI WEEK
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QUEEN COURT
Alice Watanabe
Miye Fujioka
Fukiko Hori
Kay Okamoto
Mary Ota

GENERAL CHAIRMAN
Clarence Y. Arima



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NISEI WEEK
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QUEEN COURT
Renko Oyama
Terue Miyake
Mitsuko Tamari
Yukiya Yamaguchi
Frances Yoshihara



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QUEEN COURT

Clara Suski
Toshiko Ikemura
Haru Shiwo
Mary Sasaki

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Sam Minami



ANZEN HARDWARE, Tsutomu Maehara



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QUEEN COURT
Margaret Nishikawa
Haruko Fujita
Yoshiye Sato
Lily Arikawa
Mary Watanabe
GENERAL CHAIRMAN
Saburo Tani



DAI-ICHI KANGYO BANK OF CALIFORNIA



NISEI WEEK
1 9 3 9



QUEEN COURT
Shizuko Narahara
Emiko Hino
Mary Kubota
Peggy Tsuchiya
May Tomio

GENERAL CHAIRMAN
Fred Tayama
PIONEERS
Matsutaro Hiraishi
Chiyo Abe



EAST WEST EYE INSTITUTE, Fred K. Kurata, M.D.



NISEI WEEK
1 9 4 0



QUEEN COURT
Shizue Kobayashi
Dorothy Wada
May Yamasaki
Tokiko Yokoi
Itsuko Takeuchi

GENERAL CHAIRMAN
Kiyo Yamato



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NISEI WEEK
1 9 4 1



QUEEN COURT
Reiko Inouye
Masa Fujioka
Dorothy Iijima
Shizuyo Ishino
Maye Noma

GENERAL CHAIRMAN
Eiji E. Tanabe



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Part of the indomitability of the human spirit has to do with man's domestic instinct. Despite the situation, despite the crisis, despite massive injustice, people will create a household out of ashes within 24 hours of their arrival. Plane-crash survivors, for example, will set up housekeeping within the wreckage if they are there long enough.

With that in mind, it is not surprising that amidst all the tragedy, anger, anguish and chaos of the evacuation of the Japanese and Japanese Americans from the West Coast and their heartless trek into desolate concentration camps, Nikkei traditional arts not only survived, but even thrived. Even among barbed wire and armed guards, the Japanese could take solace in the ancient and gentle arts of their heritage.

Amazingly, it was not just the harmless-looking arts that were allowed by the War Relocation Authority officials, like *odori* (Japanese dancing) and wood carvings, but even sumo tournaments and kabuki were activities. Kabuki to the uninitiated, after all, can look fierce and threatening, what with the makeup and elaborate costumes. But, in Heart Mountain, Wyoming, camp kabuki was a mainstay form of entertainment, held in most of the mess halls at one time or another. And sumo tournaments were contested in Poston, Arizona.

Sadako Ishizaki, who was interned in Heart Mountain, said that Japanese forms of entertainment were being practiced in the assembly center, like Santa Anita Race Track or at the Pomona Fairgrounds. "We started in Pomona (Assembly Center)," noted Ishizaki, who today helps run Yamato Restaurant in Century City. "It was hard to put something together."

Ishizaki recalled that besides Japanese traditional dancing, the internees put together their own band. At Heart Mountain, a kabuki teacher from Japan (Tomofuku Nakamura) was among those interned, and he set about teaching anyone interested the finer points of this Japanese theater. Everything was not necessarily makeshift. After a while, the kabuki group managed to utilize a Montgomery Ward catalog and sent away for fabric to make their costumes. Ishizaki said that once the kabuki company got organized, they were literally performing every night at the different block mess halls.

In fact, Ishizaki's performances were such a big hit with the Issei audiences that people, years later, would stop her on the street in Little Tokyo to thank her. "All the Issei appreciated it," Ishizaki said. "They all wanted to thank me."

For many of the Issei, this was their first opportunity to see or practice some of the traditional Japanese arts. Prof. Yuji Ichioka, author of *The Issei: The World of the First Generation Japanese Immigrants*, pointed out that most of the Issei were not familiar with such things.

"If you take the average Issei, they came from farms," Ichioka said. As he explained, the Issei knew nothing about *ikebana* and other such arts, but they suddenly "had all this time to kill." Many of them were farmers in the Central Valley, working 16 hours a day, with no leisure time. For these people, practicing any of the arts was out of the question. Ichioka noted that probably the biggest event for these people was to "see a Japanese movie."

For that reason, plus the accessibility of trained teachers, many of the Japanese took advantage of the situation and learned how to make paper cranes, sing

Cultivating Tale Barbed Wire

By CHRIS KOMAI



shigin or how to arrange flowers. As Ichioka said, "Those kinds of things flourished."

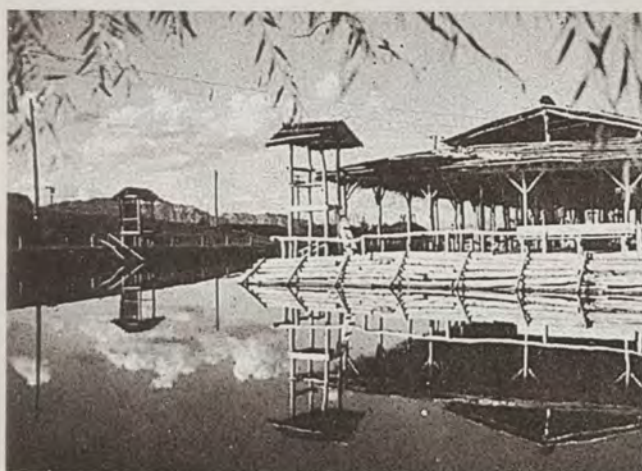
Probably no one was as surprised at the interest level for Japanese dance as was Kansuma Fujima. Kansuma found herself in Rohwer, Arkansas, certainly not a hotbed of dancing of any kind. She had been shipped there from Santa Anita, and had no idea that anyone would be interested in learning the traditional Japanese dances.

"But letters began coming in," she said, "from Salt Lake City, Colorado, Manzanar, asking to study Japanese dance from me." Kansuma had just spent five years in Japan learning the many traditional Japanese dance steps and techniques. She had opened up a studio in Little Tokyo, but Pearl Harbor came and that career appeared to be put on hold.

Surprisingly, the WRA officials allowed Kansuma some freedom of movement to enable her to teach. After everyone realized her talent, the internees built a theater at Rohwer, and they actually opened the theater to the outside public, charging 75 cents to see a traditional Japanese dance show. At one point, Kansuma was even allowed to travel back to Los Angeles to pick up her records and costumes. Certain individuals from other camps even managed special passes to visit Kansuma at Rohwer to learn from her.

Because of her work, work for which she had trained many years, Kansuma said the camp situation did not seem so bad to her. "To tell the truth," she said, "I was

Talent Behind



so busy, I didn't have time to think about it (the situation). I feel guilty."

Kansuma herself took advantage of other people's talents and willingness to teach. "I went to sewing school," she said, "I got a diploma in sewing. We learned a lot."

Kansuma's old studio was in the Tomio Building on Weller Street in Little Tokyo. She had about 50 students in those days, and she recalled the first Nisei Week Parades as if they were yesterday. In those days, the parade was held at night, so Little Tokyo was lit up by the lanterns.

"It was so romantic," she recalled. "The moon would be out. All the dancers (from the different groups) would get together (at the parade's end) and dance together."

The Rev. Mas Kodani of Senshin Temple in Los Angeles was just a boy when he was interned at Poston, Arizona, but he has distinct memories. One of them is that the camp held its own sumo tournaments. "They didn't allow any of the martial arts at first," he recalled. "But, there was sumo."

Kodani said that there were sewing and cooking classes available and many of the internees spent their time carving wooden brooches, that often looked like birds. "They were pretty little things," he said.

The Rev. Kodani could not recall if *ikebana* was practiced and he doubts if anyone got to play a *koto* at Poston, but he does remember dance classes (*Nihon buyo*).

Things were restricted only insofar as they might be construed as militaristic or dangerous, Kodani noted.



(Far left) New Year's meant it was time for *mochitsuki*; (left) Poston Camp II swimming pool; (above) Madame Fujima, Kansuma.

Most of the martial arts were not practiced at first, although there were eventually judo tournaments in some camps, but *kendo* was not allowed at Poston.

"I think after they got us all into the camps, they (WRA) didn't care what we did," Kodani speculated.

At Poston, the internees managed to build two huge swimming pools. The water came from a canal that was connected to the Colorado River. The only drawback was that rattlesnakes often prowled along the pools' edge. The internees also built gardens and ponds to brighten up the landscape.

For all the evils involved in the camps, Kodani noted that the Japanese made the most of their time. They practiced traditional Japanese arts, along with sports and other hobbies to fill the time. They were able to turn something terrible into something worthwhile, although that certainly was not the WRA's intention.

"It (relocation) reinforced Japanese traditions," Kodani said.

So it was that the spirit of the Japanese and Japanese Americans remained strong in the face of tragedy beyond their control. They took a situation where a government penalized them for being Japanese and they didn't run away from their heritage, they amplified it.

In the face of desert camps, they created gardens and ponds. In the ugliness of barbed wire and armed guards, they learned elegant dances and made beautiful objects. They were strong when they could have been weak and the reward was loveliness and souls filled to the brim.

NISEI WEEK
1 9 4 9



QUEEN COURT
Terrie Hokoda
Fumi Iketani
Margaret Kikuchi
Joan Ritchie
Yukie Sato
Tami Shimahara
Susie Shinohara

GENERAL CHAIRMAN
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Nisei Week— How It Began

By TOGO TANAKA

As it still does, the first Nisei Week in 1934 brightened Little Tokyo for seven days and nights. That was fifty-six years ago, August 12 through 18.

A global war disrupted its unbroken sequence. Its Golden Anniversary would have been, not 1990, but George Orwell's fateful 1984.

In the depth of the Great Depression, Nisei college graduates worked for Susumu Hasuike's 3-Star Produce chain for \$80 dollars a month. Little Tokyo merchants catered mostly to Issei patrons. Even then Little Tokyo was the hub of the largest Japanese American population on the U.S. mainland, but it was an unpromising retail area, stable but not expanding.

The Issei controlled it completely, as they did the community. We respected our elders, but their ideas were getting old.

Exuberant Nisei came up with the idea of Nisei Week to lift the gray cloud of the Great Depression. They urged the Issei to cater more to Nisei patronage both in hiring and retail practice. That done, they would bring the customers. The JA CLers sold the idea to leading Little Tokyo Issei merchants.

Enough Issei merchants believed them to help fund the early effort. The Nisei went to work. They organized. It was a milestone in Little Tokyo community cooperation.

WHO WERE THESE NISEI?

First general chairman of Nisei Week was Clarence Arima, his co-chairman was Kay Sugahara. Arima was the Nisei manager of the Issei-owned Union Paper Supply Co. Sugahara was owner of Universal Foreign Service, a customs brokerage firm. Names in the first Nisei Week program identify the nucleus of the organizing team: Seiichi Nobe, John Ando, Tetsu Ishimaru, John Maeno, Sue Ando, Ruby Sakai, Etsu Sato, Masao Igasaki, Yogoro Takeyama, John Yahiro. They were more than

10 years older than most Nisei. Established in their vocations, they were a Little Tokyo Nisei leadership group. John Maeno, who became chairman of the third Nisei Week, wrote in his program:

"The Nisei is a new American. Racially of the Orient, he is a true and loyal citizen of the United States, his native land. Young, ambitious, hopeful, though at times oppressed, he seeks to take his place in civic development and community progress."

This J.A.C.L. message became a fixture. It was interspersed with the commercial marketing thrust of Issei shopkeepers. Nisei Week became an instrument not only to revive and revitalize Little Tokyo's economic base, but to expose the non-Japanese audience out there to the Nisei's message that the successors to the Issei were a generation of Americans.

That mainstream community outside Little Tokyo was not terribly interested in, nor receptive to Nisei offerings of their Japanese cultural inheritance. But from the outset, the Nisei organizers planned their attractions around the best they could offer in *ondo* dancing, Japanese floral arrangements, tea ceremonies, martial arts, fashion shows, kimono-clad queen and attendants, calligraphy, art shows, and talent programs, in the hope that the transpacific cultural bridge would somehow flower and bloom.

In the ensuing half century, Nisei Week's format has undergone surprisingly little change from its basic original. The *ondo* dance parade has continued to be a crowd-drawing spectacle.

Joseph Shinoda, Nisei graduate of Pomona who built San Lorenzo Nursery Company into a leading national grower and distributor of roses and floral products, wrote an occasional column for *The Rafu Shimpo*. About that First Nisei Week's *ondo* parade, he observed that some Issei, surprisingly, were out there in the streets with the dancers:

"They gyrate in those pigeon-toed steps with the seriousness of cogitating jurists; when not lost in the contemplation of the next dance step, they smile with the same ingenuous smile they use in business — a little sheepish but still a smile more than a grimace."

Were the founders, Issei and Nisei alike, of Nisei Week satisfied with the results? I believe they were. It has become a tourist institution. As Southern California's population continues to explode, Nisei Week draws visitors from around the globe as well as participation from the third, fourth, and fifth generations descended from its founders.



(Above) The JA CL car float

(Left) Fashion Show for Men, 1936: Masao Satow, John Ando, Clarence Arima, Tony Gomes, John Maeno, Kay Sugahara.

Postwar Nisei Week

By HENRY MORI

Although we are observing the 50th anniversary of the annual Nisei Week Festival this August, the time span between the program's inception in 1934 and today had lost a few additional years.

Half a century actually labels the aging Nisei as survivors through the archaic period of the 1930s Depression; the struggles and longing for better jobs and opportunities for good life; and the subsequent Evacuation in early 1942.

This will be the backdrop of the changes which have occurred since the revival of the festival in 1949. Just remember there was the complete "wipe-out" of Little Tokyo when the government's mass evacuation of 110,000 persons of Japanese ancestry from the West Coast took place.

The faint dream of even a revival or a return to Los Angeles to resúme one's livelihood was nonexistent.

Then, in early 1946, when former businessmen on First and San Pedro Streets began to reopen the once devastated shops in the area, up popped small talks about the Nisei Week Festival. Another three years were taken by the merchants to bring it to fruition.

The first postwar edition was an abbreviated ten-day affair, highlighted with the crowd pleasers: the coronation ball, the food/games carnival and public participation in the *ondo* parade. A few cultural exhibits and events which did not involve financial drain were offered by kind sponsors.

The 1949 show was the end of long, behind-the-scenes hard planning, coupled with a spirit of challenge and a new outlook for the future and community pride.

The festival overcame the *shikataganai* syndrome of the 1940s in more ways than one. It opened new avenues for growth. The celebration erased even quiet murmurs of possible financial fallout should such a large undertaking be held only thirty-six months since the return of merchants.

Among the Nisei leadership mustered to get the festival "off-the-ground" were Joe Ito of Joseph's Men's Wear; Kiyo Yamato, Insurance; Roy Hoshizaki, House of Photography; Archie Miyatake, Toyo Miyatake; Taro Kawa, Enbun Co.; Mitsuhiko Shimizu, Asahi Shoe Co.; Eiji Tanabe, Travel; Tosh and Ich Nakajima, Empire Printing Co.; Soichi Fukui, Fukui Mortuary; and Willie Funakoshi, Funakoshi Insurance Co.

The list hardly covers the names of other volunteers and business firms which came forth to assist in the programs.

Yaemon Minami of Guadalupe won the 1949 title of "Issei of the Year." The choice was made by a ten-man committee composed of members of the Japanese American Chamber of Southern California.

The Reverend John Misao Yamazaki of St. Mary's Epis-



copal Church was recognized the following year. Gongo Nakamura was given the coveted Pioneer Award in 1951.

Terri Hokoda, wife of Tug Tamura, became the first Sansei to win the Nisei Week Festival crown in 1949, a milestone of sorts. The previous prewar titlists were second generation Japanese Americans.

It may have been a brief period of time but between 1946-1949 there mushroomed countless numbers of mom-and-pop eating houses in Little Tokyo, more often than not, operated by onetime relocation camp cooks.

They were a blessing in disguise for the number of returnees trickling back, who once had very few places to enjoy *Nihonshoku* dishes. The World War II victims now would find warm greetings and a "haven" in the town once called Bronzeville.

For a brief moment, it seemed the people had never left Little Tokyo. However, underneath it all, there were many individual and community problems ahead of them. Family housing was scarce, as were employment situations for the middle-aged and the elderly. Help-each-other policy then prevailed.

Will the community celebrate its 100th Nisei Week anniversary?

In rekindling memories of the *first* resumption of the Nisei Week Festival four decades ago, we cannot help but recall a fictionalized story by one young Nisei writer who silently lamented on what lies ahead for his generation.

"Whither Are We Bound?" he asked in the article published in *The Rafu Shimpō* in mid-1930. The title is rather haunting as we face the second fifty years of the community-sponsored annual Nisei Week Festival.

We pray the Sansei and Yonsei carry on the tradition.

NISEI WEEK
1 9 5 0



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Grace Aoki
Ruby Ushijima
Grace Mayemura
Emy Miya

GENERAL CHAIRMAN
Frank Okada



Japan Airlines



NISEI WEEK
1 9 5 1



QUEEN COURT
Aiko Ogomori
Susie Yamashita
Kikuyo Fujihara
Tazuko Yamamoto
Florence Wada
GENERAL CHAIRMAN
Kiyo Yamato



JAPANESE CHAMBER OF COMMERCE



OF SOUTHERN CALIFORNIA

Little Tokyo Through the Years

By HARRY HONDA



During the Evacuation (1942-1945) Little Tokyo was called "Bronzeville," populated by blacks from the Deep South living in the storefronts in the small hotels and tiny apartments. A man from Hong Kong ran the chop suey house from prewar days, through World War II and after on the north side of East First Street. He remembered Little Tokyo had deteriorated physically and looked like a slum during this period.

In 1945, the Japanese American evacuees began to return and with infinite patience and hard work, slowly restored Little Tokyo to its prewar color and style. S.K. Uyeda opened the first Nikkei business "Bronzeville 5-10-25 Cent Store" (246 E. 1st St.). Situated at the popular East First and San Pedro intersection were Club Cobra (prewar Ichifuji), a nightclub catering to returning GIs and evacuees, the Taul Building (prewar New Tomio Building, 312 E. 1st St.) with Civic Cut-Rate (Iwaki) Drug, back in Nikkei hands and Miyako Hotel (258 E. 1st St.). Kataoka Jewelers did not come back.

When the prewar Nisei Week Festivals were cosponsored by the merchants with the Downtown Los Angeles JACL, proceeds were used to maintain the JACL office at 124 S. San Pedro Street. When the Festival was revived under the leadership of Taro Kawa and the late Kiyoharu Yamato in 1949, the traditional *orei* was omitted and net profits were placed in a Japanese community center building fund. After three years, in response to some accusations that Yamato and Kawa were "monopolizing Nisei Week," they relinquished their voluntary role and made the fund independent of subsequent Nisei Week Festivals. The trust fund which had about \$9,000 from the three postwar festivals had grown in 1974 to \$20,000 which was donated to the Japanese American Community Center, then under construction.

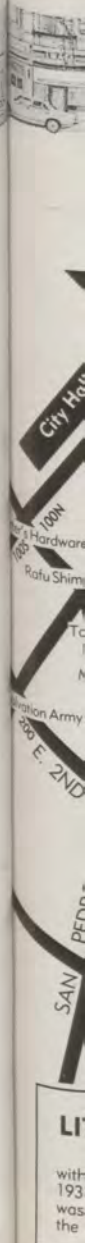
In the early 1950s, a quarter of Little Tokyo was razed

to make way for Parker Center, the headquarters for the L.A. Police Department. One of the well-known *Nihonmachi* landmarks on the block which had to relocate was *The Rafu Shimpo* to South San Pedro in 1951. Toyo Hotel and Olympic Hotel quit altogether and First Street from Los Angeles to San Pedro Streets was widened considerably.

With the demise of the street cars in the 1960s, City Hall planners wanted to widen East First Street between San Pedro and Alameda to facilitate the motor traffic patterns in and out of the civic center area. It also meant tearing down the last vestiges of Victorian and pre-World War II Little Tokyo's north side. Two church buildings—Union (118 N. San Pedro) and Nishi Hongwanji (119 N. Central)—and the shops and hotels in between were all doomed on paper.

But Little Tokyo business and community interests, and non-Asian friends balked. "We have to hang on to what's left of Little Tokyo history," they cried. What was to be a grandiose alteration in the 1970s was changed to conservancy in the 1980s, preserving the area which is now designated the Little Tokyo Historic District—the culmination of a persistent campaign that lasted two decades. Little Tokyo is now undergoing another renewal. Union Church, where the Little Tokyo Players staged their productions in the late 1920s, is being converted to the home of the East-West Players. By the end of this year, the vacated Buddhist temple built in 1925 at East First and Central Avenue is reopening as the Japanese American National Museum.

We owe those farsighted citizens our gratitude for conserving a tangible piece of Little Tokyo, a neighborhood which the Issei developed and the Nisei nurtured with its annual midsummer Japanese festival with an American accent.





R. Yoneda

LITTLE TOKYO — 1933/1934



LITTLE TOKYO — 1933/1934

Here is a bird's-eye view of Japanese Town, within the shadow of Los Angeles City Hall, in 1933-1934 — when the first Nisei Week Festival was inaugurated. The stores and hotel are (•) while the churches are (▼).

Early Years

When Empire Printing Company closed its shop for good this past April, Ich and Tosh Nakajima shut the doors on a business started nearly 80 years ago by their father. His sons turned over to the *Pacific Citizen* a box of Japanese telephone books they had published, the oldest copy being a 1926 directory, through 1965.

The first Japanese telephone book, all *Nihongo* format, was printed by Empire in 1910 (Meiji 43). The list ran vertically, with names in alphabetical order, followed by the phone number, name or street and the house number at the bottom. In 1927 (Showa 2), the phone book changed to typesetting a horizontal format. From 1932, names were in both Japanese and English. As the Japanese population grew, so did the size of the directory. From 1958 there was a book for the city and another for the rest of Southern California.

Incidentally, the first appearance of "Nisei" in the phone books must be shared by a refreshment stand (Nisei-do, 336½ E. First) and a furniture store (Nisei Trading, 256 E. Second—still in business though not at the same location) in the 1937-38 edition.

The final two editions, all English, were printed by Wimp Hiroto of *Crossroads* for Keiro Services in 1970 and 1973. The recent Japanese phone directories published by Japan Publicity omits addresses entirely except in its classified yellow pages.

NISEI WEEK
1 9 5 2



QUEEN COURT
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Sally Gushiken
Louise Kawasumi
Mickey Yamamoto
Barbara Abe

GENERAL CHAIRMAN
Eiji E. Tanabe



JAPANESE VILLAGE PLAZA, David Hyun, Chairman

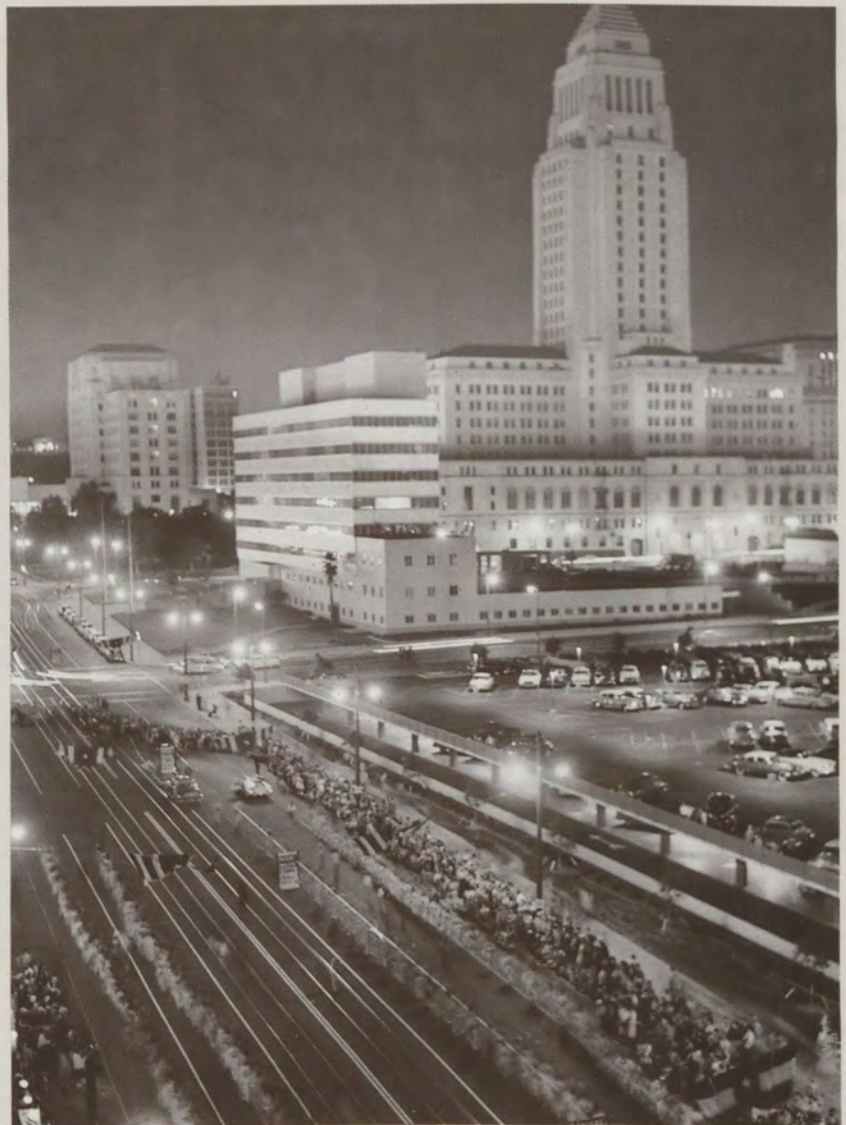


NISEI WEEK
1 9 5 3



QUEEN COURT
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Jeanne Yokota
Jeanne Inouye
Ruth Fujimoto
Yae Marumoto

GENERAL CHAIRMAN
Bob Uno



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NISEI WEEK
1 9 5 4



QUEEN COURT

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KAJIMA INTERNATIONAL, INC.



Nikkei Superstars Of Sports

By GEORGE YOSHINAGA

Pick up the box scores of any present day Japanese American event and one will find the line-up sprinkled with names like "Jones," "Smith," "Johnson," and "Evans." And in most cases, they are the stars of the games.

It wasn't always like that.

During the era referred to as the "good old days," sports in the Japanese American community were contested strictly between one all-Nisei team against another.

Sports was one of the activities which helped to polarize the numerous communities in Southern California where Japanese Americans were living.

Although sports really did not get the recognition it deserved as an important asset of the community, it was one of the key activities which helped the Nisei to grow and mature and go on to become some of the leaders of today's Japanese American society.

Unlike today, when groups of young men get together and form teams just for the purpose of competing, sports in the old days was played by kids who grew up together and shared common interests both on and off the court.

Lifelong friendships were developed as the result of these young men playing together for their club or community teams.

And, while the present day gladiators may think that they are the superior competitors when compared to the yesterday's athletes, history would not seem to support the analysis of today's athletes.

Surprisingly, some of the most gifted athletes produced in the Japanese American community, came from the past.



Bob Watanabe

Dr. Bob Watanabe in his UCLA days, outstripped most of his race competitors, as he still does today



Rafu Shimpo

(Above) Kaz Shinzato (lower left) played for the San Kwo Lords, the dominating basketball team during the 50s and 60s; (far right) Kristi Yamaguchi is one of the brightest stars of today's Nikkei generation

In an era when the opportunities to become a professional athlete were very few, most agree that there were more Nisei who had the potential to become professionals.

However, priorities were much different than they are now and most of those who might have gone on to professional sports stardom, chose another road.

A name that quickly comes to mind is George Aratani, who was recently selected to become a member of Santa Maria's Sports Hall of Fame.

Those who saw Aratani, now a successful businessman, say that he could have played in the Major Leagues both with his hitting and defensive play.

However, like many young Nisei of his day, Aratani chose to continue his education and went off to Japan.

He was not forgotten by those who witnessed his abilities when they singled him out to be inducted into his hometown's Hall of Fame.

For Japanese Americans, the sports eras can be divided into four parts.

First, there were the '30s. Most of the great athletes of this era are lost to memory, mainly due to the events of the '40s which thrust America into war and Japanese Americans into relocation centers.

However, even in relocation centers, sports was one of the main ingredients which kept the morale of the internees at a level which made life tolerable.

In many cases, teams formed in the relocation centers were offshoots from the groups which participated together on the "outside," prior to camp days.

An added ingredient to the competition in relocation centers was that it was no longer restricted to, say, the

Westsiders of Los Angeles playing against the Eastsiders.

Since internees in most camps came from widespread geographic locations, competition was centered between teams from cities or in some cases from other states.

In Heart Mountain Relocation Center in Wyoming, for example, internees from Los Angeles, the San Francisco Bay Area and from the state of Washington, were thrown together. The provincial pride of each area prevailed to make the competition as keen as seen anywhere.

This, then, was the era of the '40s.

Some of the greatest athletes of the Japanese American community came out of this time period. Who can name two greater all-around athletes than Babe Nomura or Tosh Asano?

Both Asano and Nomura were outstanding in four sports, with Nomura going on to stardom in football at San Jose State University. He also excelled at baseball and barring a football injury, could well have been a Major League prospect.

Asano is still rated as the best softball pitcher ever to play the game at not only the Japanese American level of competition but at any level. He also starred in football and track and field as well as basketball.

The '40s also produced some outstanding basketball players such as George Goto, who led Placer Junior College to the national JC championship. He later matriculated at Stanford.

In the '50s, most of the attention seemed to focus on basketball.

Dick Nagai and Kaz Shinzato, both of whom played their high school basketball at Roosevelt High School, accomplished rare feats.

They both received basketball scholarships to USC.

While they did not experience the same stardom on the Trojan varsity that they did as prepsters, it was truly remarkable that two Sansei youngsters could win basketball scholarships to a major university program.

The era of the '60s seem to reflect a change of direction for Japanese Americans.

Names began to pop up as coaches rather than as players. A number of high schools and a few colleges had Japanese Americans as head coaches.

It was during the '60s era that a new activity seemed to be catching hold of the younger generation. . . golf. High schools began to turn out outstanding golfers among both boys and girls.

As the '60s turned to the '70s it seemed that there were more Japanese Americans involved in the sport of golf than any other activity. Glamour sports such as football and basketball seemed to be losing out to golf as the number one sport as far as the number of participants were concerned.

The '80s seemed to continue in the same trend.

The one notable difference as the eras continued to roll on was the absence of the real Japanese American sports star. . . the media attention grabber and the athlete who was the focal point of conversation where Nisei gathered to rehash the events of the time.

The '90s?

Again, a new sport as far as Japanese Americans are concerned, seems to be set to take center stage.

In the winter Olympics of 1992, a gold medal is not out of the realm of possibility for Kristi Yamaguchi, a figure-skating star from Northern California.

Traditionalists among sports fans may ask, "Where have you gone, Joe DiMaggio?"



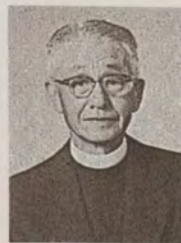
**NISEI WEEK
1 9 5 5**



QUEEN COURT
Stella Nakadate
Aki Mitani
Margaret Fukuda
Nori Shiozaki
Margaret Ouchi
Hazel Fujikawa

GENERAL CHAIRMAN
Kesanoshin Sakuda

PIONEERS
Dr. and Mrs. John Yamazaki



KAWASAKI MOTORS CORP., USA



**NISEI WEEK
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QUEEN COURT
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Gail Imazaki
Helen Kobata
June Sugiyama
Phyllis Fukushima
Irene Fukute
Marilyn Ito
May Ishii

GENERAL CHAIRMAN
Jim Watamura

PIONEER
Mr. and Mrs. Gongoro
Nakamura



Generations Of Honor

Little is known about Nikkei participation in early U.S. military history but the 442nd/100th Battalion has been immortalized in film and print.

A closer look at history and a personalized view of actual service follows in an article excerpted from a previously published feature—in the 1988 Nisei Week Festival booklet

By TAKESHI NAKAYAMA

Every August, the crowds that line the streets of Little Tokyo for the Nisei Week Parade observe a color guard of aging Nisei soldiers bearing the flags of the state and nation for the duration of the parade. These veterans occasionally draw chuckles from the spectators as they good-naturedly struggle to maintain precise marching formation while supporting the large unwieldy flags.

Many in the crowd are unaware of the gallant deeds performed for the United States military by these men decades ago on the distant battlefields of Italy, France and Germany. Their presence in the parade, however, is symbolically appropriate and should serve to remind us not only of their legendary heroism for the 100th Battalion/442nd Regimental Combat Team, but of the tradition of service to the nation performed on the battlefields of both Europe and Asia by Japanese Americans of every generation since the Spanish American War.

The earliest known American veterans of Japanese ancestry participated in the Spanish American War of 1898. The number of servicemen is unknown, but seven Issei were reported killed in action, and two survived aboard the U.S. battleship *Maine*, which was blown up in Havana Bay. There were reports of Issei in other military units in that war, including one who was wounded in action during the Battle of Santiago Bay.

No exact figures exist of Issei and Nisei who



An honor guard for the Nisei Week Grand Parade composed of Nisei veterans

a hostile nation which, consistent with a history of racial bigotry towards Asian Americans, failed to distinguish American citizens of Japanese ancestry from the enemy across the Pacific. These Nisei, as President Truman stated, fought "not only the enemy, but prejudice as well."

While over 110,000 Japanese Americans were removed from their homes on the West Coast and held in remote, inland concentration camps, 694 Nisei were killed in action, mostly from the 100th/442nd Regimental Combat Team. The 100th/442nd was one of the most highly decorated units in the war, having been awarded seven Presidential Distinguished Unit Citations and 18,143 individual decorations—including one Congressional Medal of Honor awarded posthumously to Pfc. Sadao Munemori.

Lesser known are the achievements of the Nisei



of the U.S. Military Intelligence Service in the Pacific Theater during World War II. Because of the classified nature of their work against the Japanese, the story of the 6,000 Nisei of the M.I.S. has only recently been brought to the attention of the American public.

Forty-three Nikkei lost their lives fighting for America in Korea during the early 1950s, and the Korean War produced one Nikkei Medal of Honor recipient, Hiroshi Miyamura of Gallup, New Mexico.

The Vietnam War involved an estimated 3,000 Japanese Americans serving with the U.S. armed forces. Casualty figures reveal 117 killed or missing in action with two young men from Hawaii who served there—Rodney J.T. Yano and Terry T. Kawamura—awarded the Medal of Honor posthumously.

The stories of the veterans from our community during these times of war are as varied as they are remarkable and, indeed, form an integral part of the Nikkei legacy. Although Nikkei veterans can be encountered in any walk of life and social situation, having donned civilian garb, they are typically modest and even reluctant at times to share wartime memories that are often painful. The four veterans profiled here—Harry Akune, Hideo Okanishi, Sue Ogata Kato, and Vincent Okamoto—offer four distinctly different perspectives on the Japanese American tradition of military service and share with us experiences of which even many Nikkei are unaware.



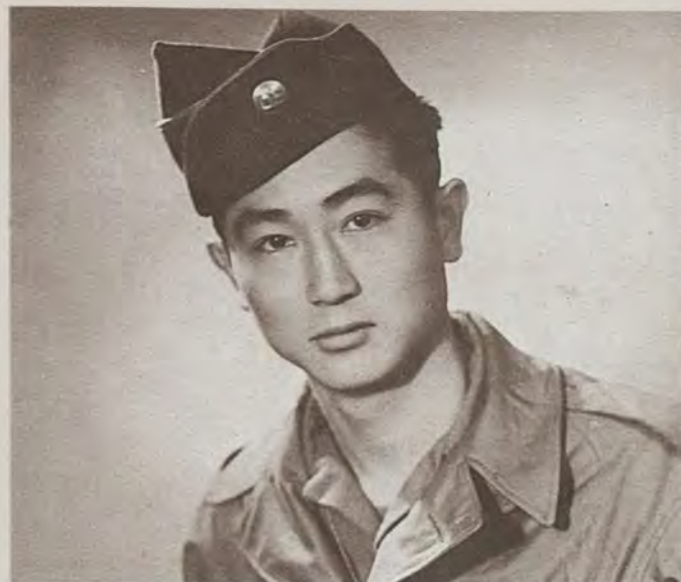
Harry Akune, circa 1945 (above) and with fellow MIS veterans: (top) Jim Matsumura, Harry Akune, George Kanegai, Ken Akune and (seated) Dr. Yamada.

HARRY AKUNE OF THE M.I.S.

The thousands of Nisei who served in the Military Intelligence Service—many of them coming out of internment camps—were in a unique and difficult position of having to fight for the U.S., the country of their birth, against Japan, the homeland of their parents.

One of those Nisei, Harry Masami Akune, now 68, volunteered for the MIS from a camp at Amache, Colorado. The MIS was recruiting people with Japanese language backgrounds, and Akune, who spent two-and-a-half years of his early adolescence in Japan was accepted and sent to Camp Savage, Minnesota for language training.

Like a lot of Nisei in pre-war days, Akune was



sent back to Japan to learn Japanese ways, but, he recalls, "I didn't really like Japan. It felt like I was in a foreign country; I was not really a native. When I returned to California, I felt like I had come home."

At the outbreak of the World War II, Akune was sent with his family to Merced Assembly Center from his hometown of Turlock, then on to Amache. "I was bitter when they put me in camp," he notes. "I refused to do anything, until the Issei told me if everyone did as I did, we wouldn't be able to eat. So, to work out my hostilities, I got a job in camp washing dishes. Then I went to work outside of camp because it felt so good to get out."

When the MIS recruiters came to Amache, Akune and his friends decided to join because "we were considered suspects, not loyal Americans, and we felt we had to go show our loyalty to be accepted."

After language training at Camp Savage and basic training at Camp Shelby, Mississippi, Akune was sent, near the end of 1943, to Australia, where he translated Japanese documents. From Australia, he moved on to British New Guinea with the 33rd Infantry Division, and then to 6th Army Headquarters in Dutch New Guinea.

The Nisei MIS soldier took part in the invasion of Leyte in the Philippines, then joined the 503rd Parachute Regimental Combat Team in Leyte. From there, he participated in an amphibious landing on Mindoro Island. His combat duties included interrogating prisoners of war and translating captured Japanese documents.

Akune, who had no previous training, made his only combat parachute jump at Corregidor while assigned to the 503rd Parachute RCT in 1944. The only Nisei in the unit, he recalls that he encountered no trouble with the U.S. troops. "The best

Hideo Okanishi today, presenting a film; and pictured at right in 1945, while on duty in France.

"Rear echelon units may have the luxury of being bigoted, but on the front line everyone depends on each other. That was the only time I really felt like an American. No one ever questioned my loyalty."

—Harry Akune

place for a Nisei was with a combat unit, because the matter of individual worth is different in combat," he observes. "Rear echelon units may have the luxury of being bigoted, but on the front line everyone depends on each other. That was the only time I really felt like an American. No one ever questioned my loyalty."

Akune is proud of his military service. "I don't have to apologize to anyone. I'm proud to be an American. The experience gave me a lot of confidence. I feel I can hold my own. I only regret that a lot of fellows who served in the rear doing work that didn't seem as important to combat—but which was important in getting documents translated and was vital to the war in the long run—did not receive the recognition they deserved."

After his discharge, Akune attended Morning-side College in Iowa and DePaul University in Chicago on the GI Bill, and returned to California where he was an insurance man until his recent retirement.

He lives in Gardena with his wife, Barbara.

**HIDEO OKANISHI —
FROM THE 442nd TO KOREA**

Hideo Okanishi, now 63, served in the famed 442nd RCT during World War II. He had the unusual distinction of also fighting in the Korean War.

"Since I was a child, I always knew we (Nikkei) were third class citizens, regardless of the U.S. Constitution," recalls the native of the Central California town of Corcoran and later Delano. "Even before (Japan's attack on) Pearl Harbor, we Japanese Americans in Delano had to sit in the Jim Crow

COLORADO RIVER
RELOCATION CENTER

HONOR ROLL

UNIT III
POSTON ARIZONA

SERVING IN U.S. ARMY

YUKIO AKIRA	RIYUICHI GEORGE	KAZUO SAM	MASAICHI SHO	YONEO MINORU	WILLIAM PATRICK	ROBUYUKI FRED	M. TERASAKI	HARRY JOHN	FUKUO SHIRO	BILL WALTER	TOSHIO SHIGERU	SAM EDDIE	SAMUEL ALFRED	HARRY HOWARD	MASAYUKI	NIIOKA HASIEMOTO	RYUICHI SHINODA	M. OKADA KUNISHIGE	SAM KURIHARA	MASAICHI KATAYAMA	MORI MINORU	FUJISAKI WILLIAM	H. NAGANO PATRICK	MITSUOKA ROBUYUKI	M. WATANABE TOM	TERASAKI HARRY	JOHN NARIIMATSU	MARUYAMA SHIRO	KURODA WALTER	TAKAHASHI TOSHIO	SHIGERU SAM	IBRAMOTO EDDIE	YAMAGUCHI SAMUEL	ALFRED HARRY	N. ANDOW HOWARD	SHIGEMU MASAYUKI	NAKAMURA	TOM BEN	TSUTOMU KEI	TSUNODA JOSEPH	WILLIAM TADASHI	GEORGE NOBORU	S. JAMES	NOBORU KATO	OKAMURA JAMES	HIRATSUKA ERNEST	BUNKICHI SAM	RICHARD FUJITA	KY MIYAMOTO	HOSHITO KIYOSHI	LARRY KATAYAMA	HENRY KOMAO	TOM KAWANO	GEORGE SNIGEHARU	AKIRA EDDIE	GEORGE SHIBU	ICHIRI SUZUKAWA	NOBORU KANEHIRO	JOE FUJIMOTO	TSUKASA SEIICHI	ALBERT KOZO	WILLIAM KAY	TADASHI GEORGE	NOBORU S. JAMES	NOBORU KATO	HIRATSUKA ERNEST	BUNKICHI SAM	RICHARD FUJITA	KY MIYAMOTO	HOSHITO KIYOSHI	LARRY KATAYAMA	HENRY KOMAO	TOM KAWANO	GEORGE SNIGEHARU	AKIRA EDDIE	GEORGE SHIBU	ICHIRI SUZUKAWA	NOBORU KANEHIRO	JOE FUJIMOTO	T. MINAMI B. MINAMI	ALBERT TAKAHASHI	KOZO WATANABE	KAY KIRITANI	MASATO MASATO	KAZUMA MARUYAMA	ODAI KAJISHI	REIJI TADAO	Y. TANABE HIRO	FRANK JOE	MASATSUGU JAMES	FRANK ODA	SHOJI NAKAYAMA	SHIGEO LARRY	WATARU GEORGE	HIDEO OTANI	MASARU MASARU	GEORGE KAZUO	HIROMI YASUJI	FRANK IKUTA	HACHIKO TEU	MUKAI IEWASAKI	LLYD VINCENT	GEORGE MASAYOSHI	GEORGE HARRY	YONEZO HISAO	NOBORU HENRY	LEO HIDEO	SAM MINORU	HIDEO HENRY	YURI WILLIAM	SHOJI ITO	GEORGE MASARU	GEORGE KAZUO	HIROMI YASUJI	FRANK IKUTA	MUKAI IEWASAKI	LLYD VINCENT	GEORGE MASAYOSHI	GEORGE HARRY	YONEZO HISAO	NOBORU HENRY	LEO HIDEO	SAM MINORU	HIDEO HENRY	YURI WILLIAM	SHOJI ITO	GEORGE MASARU	GEORGE KAZUO	HIROMI YASUJI	FRANK IKUTA	HATADA TOM	MUKAI HENRY	JAMES RIYOTO	KENJI GUCHI	WILLIE OGINO	YOSHIO SABURO	KEN MASAMI	TOM YONOHAMA	JOE MITSURU	ALLEN GEORGE	FRANK LLOYD	SUSUMU PAUL	H. HEISHIRO	GEORGE FRED	BILL HARRY	GEORGE KAZUO	MARTIN WILLIAM	HATADA TOM	MUKAI HENRY	JAMES RIYOTO	KENJI GUCHI	WILLIE OGINO	YOSHIO SABURO	KEN MASAMI	TOM YONOHAMA	JOE MITSURU	ALLEN GEORGE	FRANK LLOYD	SUSUMU PAUL	H. HEISHIRO	GEORGE FRED	BILL HARRY	GEORGE KAZUO	MARTIN WILLIAM	T. MATSUMOTO OKINO	K. KAWAICHI MASUMOTO	VICTOR TANAKA	FRANKLIN HAMA	TAKAO TANABE	ARTHUR STEVEN	YOSHIO HIDEO	MIRE SANDA	SEI Y. SUGI	WADA PAUL	TAMOTSU TAKAHARA	TAKENORI OHARA	POWER RYOSHII	WILLIAM TAKENORI	GEORGE SHIMIZU	DALIRO KOJI	T. MATSUMOTO OKINO	K. KAWAICHI MASUMOTO	VICTOR TANAKA	FRANKLIN HAMA	TAKAO TANABE	ARTHUR STEVEN	YOSHIO HIDEO	MIRE SANDA	SEI Y. SUGI	WADA PAUL	TAMOTSU TAKAHARA	TAKENORI OHARA	POWER RYOSHII	WILLIAM TAKENORI	GEORGE SHIMIZU	DALIRO KOJI	WILLIAM YAMADA	YOSHIO MASUMOTO	TOSHIO ABE	YASUICHI HIROSHI	NOBORU H. SUGIOKA	FRANK MARUYAMA	ISAC AOKI	CARL EIZO	KAZUO WILLIAM	YASUO TAKASAKI	TATSUJI ISHIDA	JAMES K. NOGUCHI	FRED HASHIGUCHI	WILLIAM YAMADA	YOSHIO MASUMOTO	TOSHIO ABE	YASUICHI HIROSHI	NOBORU H. SUGIOKA	FRANK MARUYAMA	ISAC AOKI	CARL EIZO	KAZUO WILLIAM	YASUO TAKASAKI	TATSUJI ISHIDA	JAMES K. NOGUCHI	FRED HASHIGUCHI
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Unit III Poston's Honor Roll lists the names of its men serving in the U.S. Army

"In World War II, we were fighting for all Japanese in the United States. In Korea, we were fighting because it was our job."—Hideo Okanishi

section of the local theater, and we could not use the swimming pool. When school was over, most white students would have nothing to do with us socially."

A short time before graduation from high school, Okanishi and his family were interned at Poston I, a concentration camp in Arizona, where he worked on a crew digging irrigation ditches and building dams. He observes that when he volunteered for the 442nd RCT in 1942, "most of the guys on the crew were pro-Japan Kibei, led by Sam Uchida. When my friend Saburo Mochizuki and I told Uchida we volunteered, Sam told us, 'That's good. If you think that's right that's what you should do.' I found out later, Uchida led the riots at Tule Lake. He was still doing what he believed, and he believed in Japan. I admired him for that."

Okanishi served with Company F, 442nd RCT, during the Battle of Bruyeres in France, participating in one of the bloodiest battles encountered by the all Nisei combat unit: the rescue of the 36th Division's "Lost Battalion," an all-Caucasian unit from Texas. He was wounded on November 5, 1944, during the Battle of St. Die, but returned to duty with the 442nd for campaigns in southern France and in Italy.

After his World War II military experience, Okanishi says, "It did make me feel I had more rights than the people who had been putting me down. I paid more than my dues."

The feisty veteran raps members of the community who have criticized the Nisei who volunteered for military service from internment camps as being traitors to the Constitution. "These people talked like we were being deprived of our Constitutional rights when we were thrown in camps. But, hell, we were third class citizens. We didn't have Con-

stitutional rights before camps, and we didn't have our Constitutional rights during or after the camps."

However, Okanishi declares that he isn't bitter. "If I was bitter, I wouldn't have volunteered."

After he was separated from the Army in 1946, Okanishi re-enlisted, "because I couldn't find a decent job to help my family. Our family lost practically everything when we were put in Poston."

He was in the Army's 27th Infantry "Wolfhound" Regiment during the Korean War. The Korean War was a different situation, the 442nd veteran says. "In World War II, we were fighting for all Japanese in the United States. In Korea, we were fighting because it was our job."

Okanishi was wounded in action on November 6, 1950: "It was six years later, almost to the hour, after my wound in World War II."

There were a number of Japanese Americans fighting in the Korean War, he reports. Most were from the Hawaii National Guard. The World War II holdovers from the 442nd were generally in non-combat roles. "At a 1950 reunion of 442 in Tokyo, only two of us were still in the infantry," Okanishi says, "and the other kid was later killed in action in Korea."

After nine years, Okanishi left the Army to further his education. He graduated from Woodbury University in 1955, and from the University of the Americas, Mexico, in 1957. He worked for the Los Angeles County Marshal's and Assessor's offices for 23 years until his retirement in 1983 because of physical disabilities. He presently lives with his wife in Rosemead.



SUE KATO — WOMEN'S ARMY CORPS

It was not only the men who contributed to America's war effort during World War II. Many Nisei women, when given the opportunity, volunteered for duty in the Women's Army Corps (WAC) and served honorably.

Sue Suzuko (Ogata) Kato, now 66, was an assimilated Nisei from North Platte, Nebraska—where she was born—and later Greeley, Colorado, who was "infuriated" when Japan attacked Pearl Harbor.

"It never occurred to us that we were different until the war broke out," says Kato, whose father immigrated to Nebraska when he was 17. "The start of the war did not disrupt our lives, but I had heard about the West Coast Japanese being locked up in camps." Her own family never suffered the humiliation of being locked up in American concentration camps.

"I joined the WACs—and this may sound like flag-waving—to prove my Americanism," she comments.

Volunteering for the WACs in 1943, Kato was sent to Fort Des Moines for basic training. Her first assignment was at Fort Devins, Massachusetts, in the personnel office. Then in 1945, she was one of twelve Nisei women ordered to Fort Snelling, Minnesota, to set up a detachment of Nisei WACs in intelligence.

Following language and intelligence training at Fort Snelling, Kato was sent to Washington, D.C., where she helped to translate Japanese documents. "I didn't have much Japanese background before the war, but I did go to Japanese school in North

Sue Kato today (above left) and circa 1946, leaving for duty (from bottom: R. Knudten, F. Segana, T. Nakanishi, M. Kido, C. Isonaga, B. Chin, E. Kodama, H. Hirakawa, M. Yanamoto, A. Mori, S. Shinagawa and M. Nakamura).

**"It never occurred to us that we were different until the war broke out . . . I joined the WACs—and this may sound like flag-waving—to prove my Americanism."
—Sue Kato**

Platte—there were about 25 Japanese families there. I gained enough language training in the WACs to decipher documents."

Kato believes she made a contribution to the U.S. war effort. "I knew they needed WACs to take desk jobs so the fellows could go to the front. We did it for all Japanese Americans. I'm proud to be an American. I've never had any other feelings but that."

Her military experience was "enriching and broadening," Kato says. "I formed lasting personal relationships, and although I never served overseas, I got to see different parts of this country."

She came to California in 1950 and worked as a legal secretary in Long Beach until her retirement. She and her husband live in Canyon Lake, near Lake Elsinore.

VINCE OKAMOTO — VIETNAM VET

The Vietnam War was like no other war in modern U.S. history. Public support for the war was lacking, and political leadership in support of the war waned with each passing year of the long conflict. The nation was divided and anti-war sentiment in this country was strong enough to force an incumbent President to not seek re-election. The Vietnam veterans returned home as heroes without honor.

Two of Vincent Hichiro Okamoto's brothers had fought with the 442nd during World War II and one brother had seen duty in the Korean War. After an ROTC stint at UCLA and receiving his second lieutenant's commission, Vincent followed in the footsteps of his older brothers by serving with the



Vince Okamoto on patrol in Vietnam, 1968, and today as a banker and lawyer.

Special Forces in Vietnam.

"I wanted to go to Vietnam," states Okamoto. "At the time, I thought the country was doing the right thing. I felt we should try to maintain South Vietnam as an independent republic."

It didn't take long for Okamoto to change his mind after he got to Vietnam: "When I first saw the napalm (fire bombing) strikes, it raised a lot of questions about whether killing innocent, non-combatant people was really a rational or effective means of saving them."

Okamoto received the Bronze Star and the Silver Star for valor in June 1968, the latter after his platoon was overrun by an assault which left him with only nine men out of the original 89. The Sansei officer from Gardena was awarded the highest medal the Army could give, the Distinguished Service Cross, for bravery in combat on August 24, 1968.

He also received three Purple Hearts.

Okamoto wants to correct the stereotype held by many that there were no Nikkei fighting in Vietnam. "People thought all Buddhaheads went to college," he says. "They are not aware that some 2,000-3,000 Japanese Americans served in Vietnam between 1965-1973."

By and large, Vietnam was a poor man's war, Okamoto declares. "Not a single senator or congressman's son was killed in action. The soldiers were mostly Blacks, Hispanics and poor Whites. A couple of attorneys I know got rich as draft lawyers, helping kids from wealthy families get out of the draft."

Although he was awarded many medals for his valor in combat, Okamoto observes that the Vietnam War was "totally devoid of glory. In World War II, success and victory were measured in how

much territory you captured, or how many towns and villages you liberated. But in Vietnam, success and victory were measured in body counts, how many corpses you piled up. And body counts were often padded."

Despite the bad memories, Okamoto adds, "I am proud to be an American, because those troops I had under me did everything asked of them, and more. These young men were taught to fight and kill, then when they came back home, they were neglected or ridiculed."

"I feel bitterness. The war experience was similar to the *Nihonjin* and their camp experience. We just didn't discuss it," says the Poston-born attorney-banker who now lives with his wife and family in Torrance. "The Vietnam War was my private demon. I couldn't talk about it with my family for five years. It was like talking about cancer at the dinner table."

The stories of Harry Akune, Hideo Okanishi, Sue Kato and Vincent Okamoto—as compelling, insightful and inspirational as they are—do not tell the whole story. They represent only a small fraction of the tremendous contributions and sacrifices made to America by generations of Nikkei who have served in the military for this country. It is hoped that the stories of these four veterans will encourage the public to seek further information and understanding of the significant role that Americans of Japanese ancestry have played in the building and defense of this nation. Their duty, honor, patriotism—and blood—have earned them an undeniably important place in American history.

Partly excerpted from a previously published article in the 1988 Nisei Week Festival booklet.

"The Vietnam War was my private demon. I couldn't talk about it with my family for five years. It was like talking about cancer at the dinner table."

—Vince Okamoto

NISEI WEEK
1 9 5 7



QUEEN COURT

- Mitzi Miya
- Joanne Miyamoto
- Jean Takahashi
- Nancy Nishi
- Mary Yoshioka
- Kay Miwa
- Sumi Takemura

GENERAL CHAIRMAN

Mitsuhiko Shimizu

PIONEERS

- Mr. and Mrs. Renpei Tsuchiya
- Mrs. Fuku Toyama
- Mr. and Mrs. Tanisuke Kino
- Mr. and Mrs. Tsuneshi Chino
- Mr. and Mrs. Choyei Kondo
- Mr. and Mrs. Bungoro Morey
- Rev. Kumazo Fukushima
- Mr. and Mrs. Tomijiro Sato
- Mr. and Mrs. Shosuki Nitta
- Mr. Hyonosuke Shima



LITTLE TOKYO BUSINESS ASSOCIATION



**NISEI WEEK
1 9 5 8**



QUEEN COURT

Jean Yasui
June Shintani
Shirley Mizufuka
Mary Murai
Miki Tsuboi
Margaret Nakai
Janet Okamoto
Helene Yabuta
Lily Kamiya

**GENERAL CHAIRMAN
Norikazu Oku**

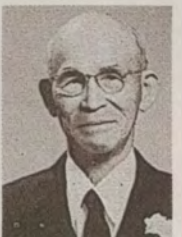
PIONEERS

Mr. & Mrs. Masumi Tajima
Mr. & Mrs. Katsuichi Kazahaya
Dr. & Mrs. Kiyohide Nakaki
Mr. & Mrs. Miyosaku Uyematsu
Mr. & Mrs. Sataro Igauye
Mr. & Mrs. Suyematsu Murata
Mrs. Toku Aratani
Mr. & Mrs. Kurakichi Kaneko
Mr. & Mrs. Yone Nagamine
Mr. & Mrs. Shunichi Kishima
Mr. & Mrs. Toshinori Yamanouchi
Mr. & Mrs. Kizo Yasukochi

**GRAND MARSHAL
Sessue Hayakawa**



MIKASA, INC. & Genji Aratani, Chairman



NISEI WEEK
1 9 5 9



QUEEN COURT
Faith Higurashi
Rose Matsui
Irene Morioka
Keiko Tsuchiya
Diane Kimura
Midori Sunairi
June Tsukida
Betty Sakamoto
Shizuko Nakamura
Diane Yusa

GENERAL CHAIRMAN
Frank Hirohata

PIONEERS
Hiroshi Yokozeki
Eizo Maruyama
Jiro Sakai
Rev. Kengo Tajima
Yoshitaro Sasahara
Ayaka Takahashi
Denzo Kiyohara
Momota Okura

GRAND MARSHAL
Lt. Gov. Glen Anderson



GRAND MARSHAL
LT. GOVERNOR
OF CALIF. STATE
**GLENN M.
ANDERSON**

Courtesy
OF YOUR
NISEI
MOBIL DEALERS



MILD SEVEN



**NISEI WEEK
1 9 6 0**



QUEEN COURT

- Penny Tani
- Janice Mirikitani
- Jeanne Ikkanda
- Joan Takenouchi
- Helen Amemiya
- Doris Fujino
- Carolyn Kikumura
- Joanne Nohara
- Diane Yusa

GENERAL CHAIRMAN

Eiji E. Tanabe

PIONEERS

- Kesajiro Urata
- Tsurumatsu Toma
- Gen Oshio
- Kyutaro Ishii
- Toyokichi Nagasaki
- Zenjiro Nishio
- Seikichi Aihara
- Meijiro Sato
- Asaemon Kitagawa
- Tajibei Yamamoto
- Kotaro Sakakura
- Shiroichi Koyama
- Yoshitaro Matsushita
- Kiyomi Akiyama
- Mitsuhiko Shimizu



NETSUI
MITSUI MANUFACTURERS BANK



NISEI WEEK
1 9 6 1



QUEEN COURT
Diane Kubota
Shirley Kamayatsu
Shirley Nishimura
Gerry Uyema
Joyce Kanase
Hiromi Fujinami
Mae Ishihara

GENERAL CHAIRMAN
Tsutomu Maehara

PIONEERS
Mr. and Mrs. Unyemon
Miyake
Mr. and Mrs. Shinji Saito
Mr. and Mrs. Kinsuke
Yokogawa
Mr. Katsuzo Matsumura
Mrs. Hamako Murase



MIYAKO HOTELS & MIYAKO INNS



NISEI WEEK
1 9 6 2



QUEEN COURT

Frances Yanai
Kathleen Megumi Emi
Hideko Kawashima
Emiko Nakamura
Yuri Nakamura
Mitzi Nishiyama
Carol Y. Nishizu
Carolyn Keiko Sato
Lillian Seki
June Takayama

GENERAL CHAIRMAN

Matao Uwate

PIONEERS

Giro Fujioka
Genjiro Ito
Yukitaro Kawasaki
Hanzo Kurihara
Rev. Sadami Mizukami
Mrs. Nami Nagata
Isojiro Oka
Chodo Okutake
Ichijiro Sakata
Toraichi Sumi
Giichi Takata

GRAND MARSHAL

Ernest E. Debs



THE NEW OTANI HOTEL AND GARDEN



**NISEI WEEK
1 9 6 3**



QUEEN COURT

- Helen Hiromi Funai
- Terry Kakuda
- Maureen Okada
- Betty Takako Taira
- Kaye Takahashi
- Jayne Yumiko Tanimura

GENERAL CHAIRMAN

Soichi Fukui

PIONEERS

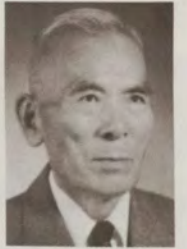
- Mrs. Kaoru Shimano
- Mr. Matsunosuke Oi
- Mr. Junichi Yoshitomi
- Mr. Senemon Tsunekawa
- Mr. Seibei Taketomo
- Mr. Shingoro Takasugi

GRAND MARSHAL

Shirley Maclaime

HONORARY GRAND MARSHALS

- Kiyoshi Sugito
(Mayor of Nagoya)
- Sam Yorty (Mayor of L.A.)



FUKUI MORTUARY



**NISEI WEEK
1 9 6 4**



QUEEN COURT

- Sandy Saito
- Janice Fujikawa
- Gwen Kinuye Fujino
- Flora Fukushima
- Maxine Ihara
- Irene Hideko Kobayashi
- Jean Komai
- Shigemi Matsumoto
- Genia Sakai



GENERAL CHAIRMAN

- Roy Hoshizaki
- Archie Miyatake



PIONEERS

- Chiuhei Ishii
- Kiyoharu Anzai
- Kenichi Shigematsu
- Kosaru Uyeno
- Yojiro Oishi
- Kuju Fukunaga
- Seiroku Watanabe



TOYO MIYATAKE STUDIOS

**NISEI WEEK
1 9 6 5**



QUEEN COURT

- Carol Ann Kunitsugu
- Jean Toshiko Arita
- Mari Hattori
- Sandra Hatsuko Ikari
- Barbara Shigemi Ishii
- Betty Ann Kishi
- Janis Mizakami
- Kathy Shimotsukasa
- June Takeyo Shioji

GENERAL CHAIRMAN

Mitsuhiko Shimizu

PIONEER

Katsumi Mukaeda



NISSAN MOTOR CORPORATION



**NISEI WEEK
1 9 6 6**



QUEEN COURT

- Ruby Reiko Komai
- Barbara Patricia Endo
- Arlee Eiko Morishita
- Christine Gail Sanada
- Marilyn Shizuye Wada
- Georgiana Tetsuko Yamaguchi
- Karen Hatsuye Yokoyama

GENERAL CHAIRMAN

Jim Higashi

PIONEERS

- Choshin Higa
- Shigekichi Hirama
- Yutaro Kaku
- Shoji Nagumo
- Masami Sasaki
- Rev. Kojiro Unoura

GRAND MARSHAL

Mrs. Norman Chandler



**NISEI WEEK
1 9 6 7**



QUEEN COURT

- Joanne Sono Uehara
- Fumiko Craner
- Darlene Emiko Hiroto
- Patricia Yoshi Kusuda
- Joyce Akemi Oishi
- Cathy Midori Okamura
- Stella Sadako Sano

GENERAL CHAIRMAN

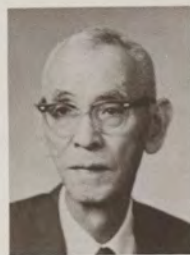
Tad Ikemoto

PIONEERS

- Toyoshige Ioki
- Hiroshi Kariya
- Itaro Nagai
- Saichi Nako
- Shozu Ohara
- Isao Toshima
- Waichi Yoshimura

GRAND MARSHALS

- Martin Landau
- Barbara Bain



S.K. UYEDA DEPARTMENT STORE



**NISEI WEEK
1 9 6 8**



QUEEN COURT

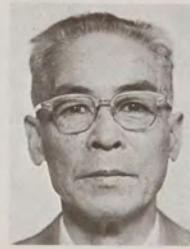
Clare Ruby Nonoshita
Janis Setsu Hanafusa
Patricia Lou Ito
Janice Hatsue Kimura
Frances K. Miyamura
Noriyo Shimasaki
Grace Mayumi Ouchi
Dawn Yoshi Shinmoto
Beverly Jean Hayashida

GENERAL CHAIRMAN
Charles Takeo Taiyoshi

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Karo Hamaguchi
James Hatsumi Hara, M.D.
Kinzo Kawaguchi
Kameichi Kuida
Mimatsu Kunihiro
Manki Matsumoto
Gihachi Yamashita

GRAND MARSHALS
Mr. and Mrs. Victor Carter

PARADE MARSHAL
Gardner Mckay



NISEI WEEK
1 9 6 9



QUEEN COURT

Toni Dawn Sakamoto
Deborah Yukiko Hiraoka
Eileen M. Kumage
Diane Okada
Gwen Nobue Okamura
Linda Yuriko Okumura
Judy Reiko Tamura
Joyce Yukiko Uyeda
Anna Marie White

GENERAL CHAIRMAN

Koshiro Torii

PIONEERS

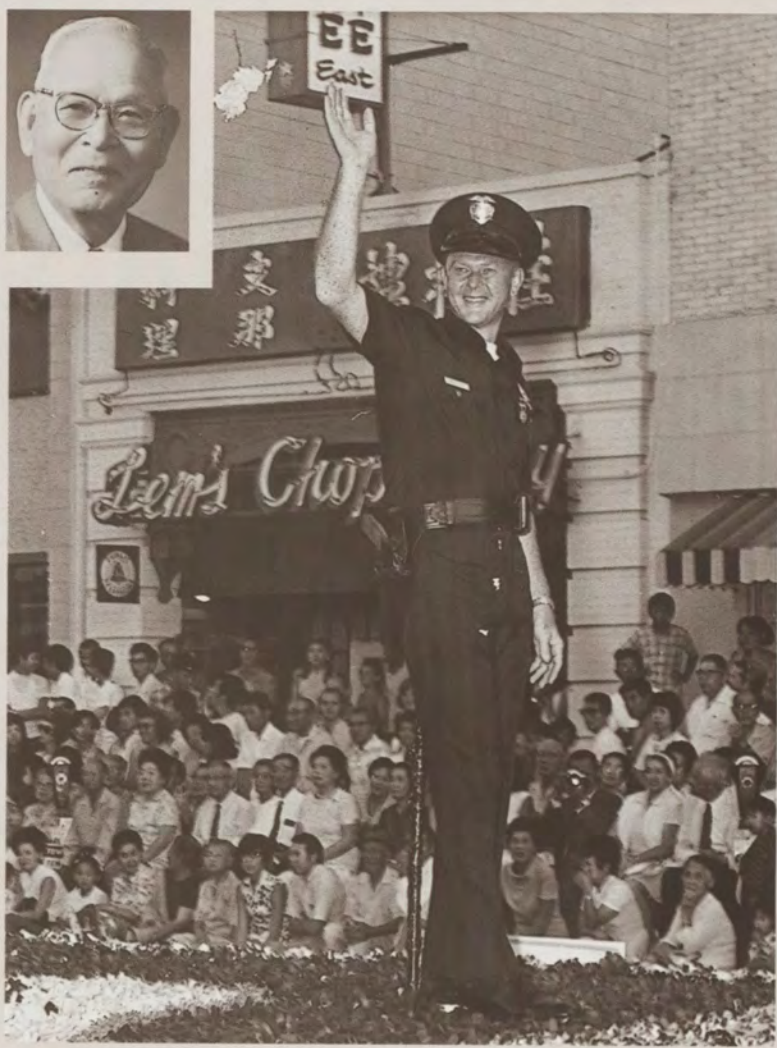
Akira Mori
Keikichi Fukuyama
Yasutaro Nakaoka
Matsushi Naruse
Mrs. Saku Shirakawa
Shozo Sasuga
Tomozo Tomio

PARADE MARSHAL

Martin Milner



MARUKYO USA, INC.



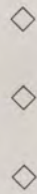
から帰還して小東京を他の人種から買いもどすことに当り、再建への土台を礎きあげてきている。

L Aの市庁舎近くに日本人が足を踏み入れ、最初にビジネスをしたのは、一八八四年だと記録されている。言い伝えによれば、水兵さんが艦船から脱出して東一街に小さなレストランを開いたとされる。その数年前の一八八二年頃には同地域に二十三人の若い日本人が住んでいたとされる。

東一街南側は家畜の飼糧であるヘイの畑であったようだが、一九〇五年頃には日本人が三、〇〇〇人に増加した。L Aの人口の十分の一に相当したと言われ、北アラメダ街付近にはボーデング・ハウスやレストランほか姿を見せていたようだ。

南加に日本人が増加したのは一九〇六年サンフランシスコの震災シシサイ以後で、北加に移住していた日本人がL Aに集中、一九一四年頃までには一万人となった。それが現在では二〇数万人と伝えられている。

小東京のサンピドロ街とセントラル街間の東一街北側のビルは日系人街の古くからの史跡として、その姿を保存することにした市会の決議を得ているが、現在の警察署のある一角も日系人街商店であった。鹿島ビル、ニューオータニ・ホテルの処には都ホテル、太平洋ホテル、川福レストランなどがあつた。トール・ビル（東一街、サンピドロ街東南角）も姿を消そうとしている。東二街、サンピドロ街南西一角には一大ショッピング・センターや高層ビルが建設されるようだ。旧『羅府新報』社屋のあつた敷地には日米文化会館が建ち、その周辺を含めて新たなビルが並び、小東京の全貌が全く変り新たな姿に変貌した。と同時に小東京が拡大の一途を歩んでいる。



二世週祭の起源は先に多少ふれたが、不況時代を乗り切るために二世が図り、一九三四年に企画された。初めはポスターやエッセイ・コンテスト、ファッション・ショウと各展示会のほか音頭パレードが街路に繰りひろげられた。クイーンの出選は、その翌年からである。初期のクイーンは、人気投票によるもので、小東京の商店で

は、顧客コキヤクの購入額に応じて投票券を渡すなどの変遷を経てきている。今日では日系諸団体の選出推せん各地域の候補の中から戴冠式典で栄光の女王冠を頭上にする審査が行われている。

戦時中は収容されたことから祭典は中断の止むなきに至った。が一九四五年に帰還して、一九四九年までには二世週祭を再開するに至った。二世で構成された四四二部隊の輝かしい戦功が米国人の日系人を認識する要因となったことは忘れてならないことである。祭典のパレードには小東京の沿道に数万人の観衆をひきつけ、日本からの特別参加も年ごとに拡大されると同時に、伝統文化の諸企画が加わり、その規模が拡大充実されてきた。

一八八二年に市庁舎近くに二十三人の日本人が住みつき、日干し煉瓦のアドベイの家で生活したと言われた時から一〇〇年近くに至っている。

「小東京」と、日系人街が呼称されるに至った起源は何時頃か確かではないが、一九五〇年代頃まではボイルハイツからブロードウェイを通り、ピコー街に走っていた市電が日系人街の東一街を走っていた。その電車のコンダクターが日系人街に停車した時は、「小東京!!」と言って日系乗客の下車にあつた、とも伝えられている。

小東京の商店に働いた若い二世により、日系人街の繁栄と発展のために「二世週祭」が企画されて五〇回という実績をあげてきた。

日米の架け橋として、その祭典が大きな意義を内に秘めていることは言うまでもなく、小東京の全ぼう刷新とともに、祭典が南カリフォルニア日系社会の繁栄への夢をかけた年中行事として後世に、いつそうの発展を期したいところである。

「小東京」に日系人が住みついて一〇〇年、経済大国となった日本の進出も、いまでは車から家電製品まで、アメリカの現地で生産にあたる態勢をとっている。

ロサンゼルス中心街「下町」の高層ビルの大半は日本企業が買収しており、「小東京」の再開発にも目を向けて、近い将来、高層ビルが建設される計画である。日米の架け橋がここまで飛躍するとは夢にも見られなかったことではなかつたらうか。

二世週祭と小東京

笠間 茂

一九九〇年の二世週祭典が五〇回という実績を積み重ねてきている。南カリフォルニア日系社会の一大祭典としてLAの日系人街である『小東京』に練り展げられるこの祭りがこれまでにないほどの規模の大きさとなっており、企画は今後も拡大の一途をたどることであろう。

『小東京』がLA東一街にその街並みを整えた頃、仏教会の行事として『盆踊り』が街頭に開かれていた。次いで二世の若人が日系人街の繁栄と発展を願って企画されたのが二世週祭の発端となっている。

もともと、二世週祭は『小東京』が世界的経済恐慌の煽り^{アッ}で不況に見舞われた一九三〇年代初期の頃、学業を卒えた二世の若人が、米社会への進出をはばまれ、日系商店街の売り子として就働したとも言われるし、商店組合の経営者が対米人社会との商売のためにも英会話に強い二世を従業員にとりあげたとも伝えられている。そしてその若人が相集い、『小東京』の商況を『何とかしなくては』と計ったことが、客を誘導する二世週祭の企画となった、とも言われる。これまでも度々『何時までも『二世週祭』ではなからうと言う声があがっていた。苦勞の辛酸をなめながら二世の教育に重きをおいた一世の跡をうけついで、二世は静かな動きの中にアメリカ社会との融和に当った。三世代になって、アメリカ人としての権利を強調するとともに、日系人としての認識を強調してきている。

現在、二世週祭は三、四世代の手に委ね^{ユツ}られてきている。二世代が現役から一歩後退して、後世代の手に依託、また新たな一世代^{ハシ}がその継承に力をそいでいる流れとともに、日系社会が新たな繁栄への胎動を学んでいる。

『二世週』という標語の下に『日本祭』という言葉が附随した。何時の頃だったか記憶にないが、その意図には日本からの参加もあり目新しい企画内容が盛られ、日米の架け橋の使命を担^{ツク}って、今後もさらに飛躍して行くことが約束され、大きな意義があることを銘記したい。

LAの日系人街が再開発され、近代化された姿に一新した。一口に二〇数万人と言われる南加の日系人と、戦後の新たな進出をみた邦人、駐在員とが固い結びつきのもとに、その繁栄と発展に力を併せてきたことが今日の姿を具現したことに疑問をさしはさむ余地はない。

二世週祭の『二世』という言葉については、一世に次ぐ二世、次いで三、四世と続いてきている祭りであるから、今更、二世週祭と言うのは可笑しい、と解する人もいるが、他面、二世という言葉の場合、三、四世以下を含めて『後世代』という言葉あいをもつたものと解しても差しつかえはない、と言う見かたもあって続いてきている。二世という言葉が後世という意味を強調して受け継がれて来たことにはかならない。一世代を受け継いだ二、三世と四、五世を含めた後世代ということを一括して、日系人の伝統継承を表現して今日に至っている。

戦后、日本の週刊誌に、LAの日本人街は『日系人の郷愁の掃きだめの街』と表現されたことがあった。日系人が戦時の強制収容所

NISEI WEEK
1 9 7 0



QUEEN COURT

Joann Hisayo Uyemura
Candace Reiko Hiroto
Jean Reiko Kadonaga
Claudia Ikuko Kadota
Gail Nobuko Kato
Charlotte Naomi Kiyari
Joy Faith Kodama
Gail Lynne Konishi
Sally Emiko Okazaki
Joanie Eiko Nishikawa

GENERAL CHAIRMAN

Harry Yamamoto

PIONEERS

Shinnojo Wada
Otokichi Kuwahara
Daisuke Iwataki
Sannosuke Madokoro

GRAND MARSHAL

Sen. Daniel K. Inouye



SONY CORPORATION OF AMERICA



NISEI WEEK
1 9 7 1



QUEEN COURT

Joyce Yuri Kikuchi
Karen Chidori Kitagawa
Audre Gail Miura
Connie Nakao
Margaret Joyce Nishimoto
Lynn Harumi Shibata
Diane Emiko Takei

GENERAL CHAIRMAN

Soichi Fukui

PIONEERS

Miyazo Fujisawa
Hiroji Hosaka
Masao Mitamura
Jiro Morita
Toyo Miyatake

GRAND MARSHAL

Rep. Norman Mineta



FUKUI MORTUARY



**NISEI WEEK
1 9 7 2**



QUEEN COURT

Carol Lynn Matsunaga
Carol Akamatsu
Mary Michiko Favatella
Carol Kazuko Fujiwara
Seleste Sakato
Christine Ryoko Sumi
Carol Fumi Watanabe

GENERAL CHAIRMAN

Ed Matsuda

PIONEERS

Shigetoshi Fujii
Gonsaku Ito
Mitsuyori Kawashima
Seigoro Murakami
Shichiro (Sekkei) Ogomori

GRAND MARSHAL

Mike M. Masaoka



TODA BUILDING, INC.



**NISEI WEEK
1 9 7 3**



QUEEN COURT

Cheryl Suzanne Kawakami
Christine Taiko Fukuhara
Elaine Keiko Hosozawa
Wendy Yoshiko Kawakami
Kathy Keiko Nakata
Kristine Toyo Nikaido
Jeanne Yuri Chuman

GENERAL CHAIRMAN

Akira Kawasaki
Keiichi Minami

PIONEERS

Kiyotaro Ozaki
Katsumasa Sakioka
Kango Takamura



TOYOTA MOTOR CORPORATION



**NISEI WEEK
1 9 7 4**



QUEEN COURT

Elsa Akemi Cuthbert
 Patricia Diane Hirahara
 Lorraine Haruye Iida
 Bessie Imada
 Georgette Takaye Ishimoto
 Karen Misako Iwasaki
 Kim Maruyama
 Diane Yoshiko Nishinaka
 Marta Akiko Rivera

GENERAL CHAIRMAN

Keiichi Minami
 Yasuo Yoshizawa

PIONEERS

Teizo Hatashita
 John Kaichiro Inadomi
 Eiju Sasajima

GRAND MARSHAL

Justice and Mrs.
 Stephen K. Tamura

Radical Awakening, Community Strength

BY CANDICE OTA

By the start of the 60s, the Japanese American community was well on its way to recovery. The trauma of displacement during World War II was left behind and the community had built a comfortable base from which to explore all the possibilities that life could offer. The Sansei generation was poised to take a leadership role and soon found themselves in the middle of an explosion of new ideas. They wanted the equal opportunity to determine for themselves what they wanted out of life in America, educationally, artistically and socially.

The Sansei were growing up with the relative stability of the 50s behind them. Embracing all-American values and institutions, they emulated life in mainstream America—except theirs were within the confines of their own racial communities. Asian American fraternities and sororities were founded, Buddhist and Christian youth groups and participation in the Junior JACL blossomed. They were “separate” and perceived themselves as “equal.” Yet the flip side of the situation became apparent. Not all the Sansei bought the all-American way of life and gangs became prominent, pitting neighborhood against neighborhood—with alienation manifesting itself in fights and drug use.

The southwest L.A. Nikkei community (Seinan) responded by establishing the Yellow Brotherhood organization, to provide an alternative to drugs and “street” activity.

What was the source of this alienation? What was our place and what did it mean to be Japanese American? There was a community but little sense of identity.

Political Activism and Groping for Solutions

The answers to these questions found root in a growing social and political awareness. The civil rights movement had been growing stronger and by the late 60s, many Sansei had recognized truth in what Malcolm X and others like him proclaimed: Asian Americans had a right to be proud of their heritage and to preserve their history. The battle for ethnic studies allowed Asian American Studies to become a legitimate field of research. Examining themselves and their relationship to other people and institutions opened up a variety of fields to academic study and documentation.

In demanding their place in America, the Sansei had to examine and define themselves and what it was they wanted. First, communication lines needed to be reconstructed, linking the three generations of Japanese Americans. The line between the Nisei and Sansei was already tenuous. The radical activism and outspoken attitudes of their children caught many Nisei offguard. So the Sansei, in an effort to bridge the gap started talking to their Issei grandparents.

What they found was a lack of support programs to care for and appreciate the aging Issei. The seeds of concern grew into various Pioneer Projects, in Long Beach, Gardena (South Bay) and Little Tokyo. The projects gave the Issei pioneers a place for recreation, education and health information. The Japanese Community Pioneer Center was established in Little Tokyo in 1969 when the community also raised funds to buy City View Hospital in nearby Lincoln Heights. Also in 1969, Keiro Nursing Home began operation with Minami Keiro being added five years later. The Japanese Retirement Home was established in Boyle Heights in 1975.

Taking care of their medical needs with health fairs (which are still going strong today) and organizing field trips to the beach and to view wildflowers (*hanami*) were two of the many recreational and service-oriented programs put together by members of community groups based in the Sun Building on Weller Street.

Entering the Political Arena

The Sun Building housed a variety of these “serve-the-people” organizations that formed in the late 60s and early 70s. They provided numerous support and service programs that affected not only the Issei, but Nisei and Sansei as well. The JACS (Japanese American Community Services)/Asian Involvement office was at the forefront in initiating many of these programs.

Tied into the concern for social welfare was a political activism against the war in Vietnam that intensified the search for Asian American identity. In 1969, Southern California Asians raised their voices against the war for the first time in a demonstration in Little Tokyo. That same year, the first annual pilgrimage to Manzanar, a World War II concentration camp, was organized. Sansei saw firsthand, one of the areas where their families had been incarcerated. In 1972, the Nisei Week Grand Parade saw over 250 Asian Americans march as part of the Van Troi Anti-Imperialist Youth Brigade contingent. The Sansei were gaining strength and a clearer idea of who they wanted to be.

Throughout that year and after, the groups in the Sun Building provided educational seminars, legal and draft counseling, and health care advocacy. Programs as diverse as establishing a women’s group similar to Yellow Brotherhood called Asian Sisters, visiting Asian Americans in prisons (Asian American Hard Core), drug abuse



Photos courtesy of Visual Communications



Clean-up at the Manzanar cemetery (top) and pioneers on a wildflower viewing trip

(Asian American Drug Abuse Program—AADAP) and providing a hotline for those in need, also found a home in the Sun Building.

Student Unrest and Initiative

As in other parts of America, local universities were a source of community and campus activities. The energy on campus generated a variety of projects in the Asian American community. Initiated by Long Beach State students, the Long Beach Potluck established itself as a long-running annual community event, trying to keep students and community in touch with each other. Local jazz/rock band *Hiroshima* sprouted from the same nurturing ground, becoming an entertainment mainstay for the Potluck for many years before going on to international fame.

In 1971, the Amerasia Bookstore opened its doors, founded mainly by students from Long Beach State and UCLA. Students from UCLA started the community newspaper, *Gidra*, which will be publishing its 20th anniversary issue this year. *Gidra* provided a radically different viewpoint than the ones behind news reports in the established Japanese American papers. The first graduates of the Ethno-Communications program in UCLA's film school founded Asian American Visual Communications (VC). Formed to create Asian American related films and videos, they also hold a large collection of historical and documentary photos.

Creative Workshop sought to explore alternative educational subjects to teach children, while also providing child care.

Several groups of people came together to establish



Gidra

The Van Troi Anti-Imperialist Youth Brigade and its supporters protested the war in Vietnam and the intrusion into Little Tokyo by Japanese corporate interests. (Opposite page, clockwise, upper right) Early members of Visual Communications: Alan Ohashi, Eddie Wong, Bob Nakamura, Alan Kondo; some members of LTPRO support the Anti-Bakke Decision Coalition; LTPRO protests the destruction of the Sun Building

"collectives," an experiment similar to communal living. Each collective had its own basis for existence, but the main one was to band together for political and social organizing. The war in Vietnam and its anti-Asian racism dominated as an organizing focus. But the collective situation also showed the need to re-examine and re-define the role of women in society. Collective living meant breaking established and stereotypic behavior and challenging sexism in men and women.

Redevelopment: CRA vs. Community Interests?

Redevelopment was already becoming an issue in the early '60s when city officials began considering the north-side of First Street for renovation. This spurred the formation of the Little Tokyo Redevelopment Association in 1963 to formulate a general land use plan. However, this plan remained in limbo for seven years due to lack of funds and experience in implementing them. Meanwhile, private interests were building their own highrises in the community, such as the Kajima Building and Merit Savings Building.

When redevelopment reared its head again in 1970, the original plans were enthusiastically supported by the majority of the Little Tokyo community. Senior citizen

housing, a community cultural center and new shops for small businesses were planned. But after political changes of heart, both federally and locally, and frustrating twists of fate, the later Los Angeles Master Plan for central city urban renewal did not look as appealing. When East-West Development Corporation, a 30-member consortium of Japanese corporate and financial interests announced plans for the New Otani Hotel in 1972, even more questions were raised about the direction of redevelopment. Economic growth and foot traffic in the area were lauded by some but others worried that multinational interests would change the character of Little Tokyo and drive many small businesses out of existence. Redevelopment eventually became a divisive issue in the community with the Community Redevelopment Agency (CRA) and whose interests it was serving becoming a major point of contention.

By 1976, the focus was on the Weller Street block on which the Sun Hotel and Sun Building were located. The Sun Hotel housed many long-time residents who would be displaced outside the community. The Sun Building not only contained the offices of many community organizations but the offices of many cultural instructors who would have to find temporary quarters until the



LTPRO

Japanese American Cultural and Community Center could be completed in 1980.

Although the shopping center adjacent to the New Otani Hotel was eventually built, the movement against wholesale destruction of established residential and commercial buildings grew into the Little Tokyo People's Rights Organization (LTPRO). The main issue at stake was that destruction of property in the name of redevelopment and renewal should not take place without regard for the long-time residents who would be displaced from the community that they helped to establish or made their own for 30 years. Alternative offices and housing should be made affordable, considering the previous rent and income of the tenants. Redevelopment was the cause of the destruction of the large residential hotels, the last of which was the Alan Hotel in the early '80s which had over 200 rooms.

As redevelopment evolved there were positive construction projects as well. The first residents moved into the long-awaited 300-unit senior citizen housing project, Little Tokyo Towers in 1975. Higashi Hongwanji which relocated to East Los Angeles for many years, returned to Little Tokyo in 1976, when Union Church also moved into new quarters. Japanese Village Plaza, the mall which was built over the old Moline Alley, opened in 1978, even as Weller Court broke ground for its shops. Ground-breaking for the Honda Plaza shopping mall at Third and Central took place in 1979 and Miyako Gardens, an adjacent 100-unit subsidized housing development was projected for 1981.

Finally, in 1980, the new decade began with the open-

ing of the long-planned Japanese American Cultural and Community Center. With its elegant Japanese garden put together by Nikkei volunteers and the adjacent Japan America Theatre which was completed in 1983, it serves as a cultural focal point, bringing Japanese Americans back to Little Tokyo once again.

Hope For the Future

As the 70s started to wind down, the focus of LTPRO shifted to one of its other committees, Redress/Reparations. The battle for affordable rent for tenants relocated into the JACCC resulted in a method of subsidization which would ease the transition to paying higher rent. Redevelopment was running its course and LTPRO could now divert its energies. The R/R committee had been researching and supporting redress and reparations for Japanese Americans who had been interned in concentration camps during World War II. Several committee members were the nucleus for the formation of the National Committee for Redress and Reparations (NCRR), one of the main proponents in the fight for redress in the coming decade.

Short of the war years, the Nikkei community had never been through such a tumultuous time of change. It was a period marked by confrontation with traditional and conservative values and re-identification with our heritage. Amidst the divisiveness, mechanisms for social change and welfare were founded that continue today. The development of a new Asian American identity had paved the way into the 80s with a stronger and more focused community.

**NISEI WEEK
1 9 7 5**



QUEEN COURT

Dulcie Chiyeko Ogi
 Karen Teruko Goda
 Susan Marsha High
 Barbara Ann Taeko Kikuta
 Mary Miyako Morimoto
 Yuko Cindy Sakamoto
 Ellen Tamaki
 Judy Mary Watanabe
 Jann Aiko Yamanouye

GENERAL CHAIRMAN

Takeo Taiyoshi

PIONEERS

Isao Haga
 Ryohei Iwamoto
 Shigematsu Takeyasu
 Takito Yamaguma
 Kazuo Yano



YONEX



**NISEI WEEK
1 9 7 6**



QUEEN COURT

Sandra Naomi Toshiyuki
Hope Lee Kobayashi
Laurie Leiko Nakakura
Karen Kyoko Tsuruta
Joanne Joni Ono
Joleen Chi-Ling New
Margaret Yuri Bow
Elaine Kazuye Kataoka

GENERAL CHAIRMAN
George Saiki

PIONEERS

Shigeru Hashimoto
Tadanori Kato
Dr. William Kato
Rev. Thomas Machida
Umejiro Okamoto

GRAND MARSHAL
Gov. George Ariyoshi

HONORARY GRAND MARSHAL
Konosuke Matsushita



NISEI WEEK
1 9 7 7



QUEEN COURT

- Loris Toki Kurashige
- Karen Sue Takeguma
- Nancy Kazuko Teramura
- Carol Kazuyo Tsuchida
- Marie Yamanouye
- Lori Tsukashima
- Susan Etsuko Takei
- Donna Naomi Fukuto

GENERAL CHAIRMAN

Hiromichi Kume

PIONEERS

- Yoshifumi Takiguchi
- Yoshio Nishisaka
- Mannosuke M. Nishida
- Saburo Muraoka

GRAND MARSHALL

Sen. S.I. Hayakawa

HONORARY GRAND MARSHAL

Takeo Atsumi



ANSHINDO



**NISEI WEEK
1 9 7 8**



QUEEN COURT

Lisa Tomiko Yamamoto
 Marsha Ann Aseka
 Diana Elizabeth Dutcher
 Jamie Sumiko Kajiki
 Tammie Chikaye Katayama
 Christine Emi Kato
 Lynn Tomomi Nakamura
 Victoria Frances Okada
 Christine Emi Toguchi
 Shari Lynn Yamamoto

GENERAL CHAIRMAN
 Chris Yoshitake

PIONEERS
 Paul Chikara Takeda
 Frank Wakamatsu Takasugi
 Yukata Kubota

GRAND MARSHAL
 Toyo Miyatake



**NISEI WEEK
1 9 7 9**



QUEEN COURT

Jeanne Mariko Nakagama
Naomi Deguchi
Kathryn Kaoru Imahara
Karen Louise Karasawa
Ellen Grace Kojima
Cherylee Shizuko Kushida
Janice Reiko Sakamoto
Eileen Reiko Suto

GENERAL CHAIRMAN

Frank H. Hirata

PIONEERS

Bunsuke Shindo
Frank Minoru Yonemura
Keiji Uyeno

GRAND MARSHAL

Fred Wada

PARADE MARSHAL

Sugi Ryotaro





**NISEI WEEK
1 9 8 0**



QUEEN COURT

Hedy Ann Posey
Sharon Sumi Asato
Judeann Akiko Karimoto
Leslie Kimi Kawai
Jennifer Mariko Lee
Caren Dale Toshie Oshiro
Elaine Emiko Tsutsui
Deborah Ann Yamada

GENERAL CHAIRMAN
Howard Nishimura

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Seijiro Inose
Frank Eiho Kagiwada
Mrs. Takayo Kato
Hajime Matsumoto
Tom Koichi Nerio
Heijiro Tanaka

GRAND MARSHALS
George and Sakaye Aratani

PARADE MARSHAL
Katsu Shintaro

HONORARY GRAND MARSHAL
Shozo Hotta

**DISTINGUISHED COMMUNITY
SERVICE AWARDS**
Katsuma Mukaeda
Mitsuhiko Shimizu



1980s End With Landmark Victories

By NAOMI HIRAHARA



NCRK

“I don’t think my kid even knows that he’s Japanese,” stated one Sansei mother who lives in a residential suburb of Los Angeles. This statement is not an isolated one. Facing less residential segregation, the Japanese Americans of the 1980s have spread out in all areas of Southern California, from the sea breezes of Costa Mesa to the dry landscape of Ventura County. Exposure to other ethnic groups in college and work have led to a high rate of “out-marriage,” and as a result, more Amerasian children whose bi-cultural identity typifies the future ethnic profile of Los Angeles.

These trends would lead one to conclude that Japanese American culture and community as a whole is dying. Yet quite the contrary, groups are mobilizing over civil rights issues, playing in Japanese-American basketball, bowling and golf tournaments, pursuing cultural arts and worshipping together. In fact, the 1980s ended on many notes of victory for Japanese Americans, reflecting the perseverance and legacy of the Issei, Nisei and Sansei.

Decentralized, Yet Still Clustered

Regarding the demographic “assimilation” of Japanese Americans, the population is less centralized than before, but still tends to be clustered in various pockets i.e. Gardena, Sawtelle, Boyle Heights/Monterey Park, Crenshaw, Venice, Cerritos, Pasadena and Pacoima. And while many children are now fourth and even fifth-generation Japanese Americans, there is also a well-established “Shin-Issei” (new Issei) population of post-war immigrants who strongly identify with Japanese language and cultural values.



Renovating the San Pedro Firm Building was a cooperative effort between community residents and local college students.

An increased number of Japanese businesspeople and their families have made Southern California their temporary home, reflecting the influx of Japanese corporations into the mainland. Over the past decade, Japan's economic strength and power has conversely affected its international image. Instead of completely divorcing themselves from their heritage, Sansei and Yonsei college students have enrolled in Japanese language classes, many even choosing to spend a year or two on the archipelago.

On the other side, some Americans have incorrectly interchanged "Japan" with the Japanese American or even the Asian American community here in the United States, leading to outbreaks of racist violence and tension, e.g. the brutal murder of Vincent Chin in Detroit in 1982. Mistaken for a Japanese, the young Chinese American was bludgeoned to death by a unemployed autoworker and his son with a baseball bat. This incident mobilized the community, both nationally and locally.

Changing Face of Little Tokyo

While Little Tokyo is not the residential community it once was, it still remains as a cultural and symbolic historic core. One example is the Japanese American Cultural and Community Center (JACCC) on Second and San Pedro, which was built in the early 1980s. The center has served as the home of various social agencies and art groups, as well as the site for rallies, concerts and meetings. While redevelopment has changed the face of the compact Los Angeles ethnic community, certain areas, such as the Little Tokyo Historic District on the north side of First Street, have been preserved due to

public interest and pressure.

On the far eastern corner of the district, the old Nishi Hongwanji Building will soon open its doors as the permanent exhibit site of the Japanese American National Museum (JANM). On the other end of the district, the San Pedro Firm Building will be maintained as a non-profit low-income housing development operated by the Little Tokyo Service Center (LTSC). This structure was saved due to longtime community activists, many of whom were involved in the Little Tokyo People's Rights Organization (LTPRO) of the 1970s, as well as the new activists, students of UCLA and other Southland colleges.

The young Asian Pacific American activists—Japanese, Chinese, Korean, Pilipino, and Vietnamese—were also key in another political struggle, the fight to achieve tenure for UCLA professor Don Nakanishi. An important scholar in Asian American Studies, the Yale and Harvard-educated professor was initially denied tenure, which set off a series of demonstrations, candlelight vigils, boycotts and negotiations. Finally after a couple of years, Nakanishi was granted tenure, signifying a victory for ethnic studies and justice in academia.

The final victorious landmark was the struggle for redress and reparations for Japanese American internees of mainland concentration camps. Sponsored by the National Coalition of Redress and Reparations (NCRR), a contingent went to Washington D.C. on July of 1987 for a last-ditch appeal for passage of the redress legislation. Meeting legislators and their aides face-to-face, these citizens, including World War II veterans and local chapters of the Japanese American Citizens League (JACL), made



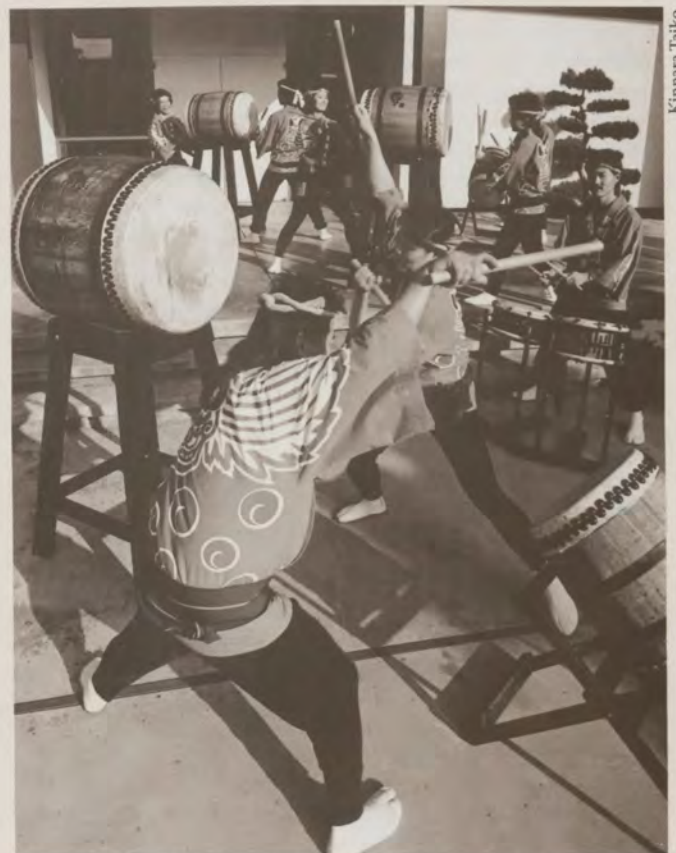
Redress and reparations was an important issue in the 80s. Displays and dissemination of information supported the drive for recognition of our loss of civil rights.

an important contribution in the long struggle to remedy the unconstitutional wartime action. Japanese Americans watched "with both joy and caution" as the bill went through the House, Senate and then the joint conference committee. Then, on August 10, 1988, then President Ronald Reagan signed the bill into law. The struggle was not over, however, as groups had to lobby the next presidential administration to appropriate the funds for disbursement of funds. By the end of November 1989, it was decided—redress and reparations had been won.

Looking back at the 1980s, we see a contradictory phenomenon. On one hand, it seems as if Japanese Americans — especially fourth and fifth generations — would not strongly identify with their ethnic roots and culture. Socially speaking, intermarriage is high, creating questions in people's minds about the viability of the community.

On the other hand, young people are taking traditional Japanese cultural marks e.g. *taiko* (drumming) and turning them into something totally unique, truly Japanese American. Facing continued racism, they mobilize together, now with other Asian Pacific Islander groups. Inheriting the legacy left by older generations, this new generation exhibits a high degree of sophistication and success in achieving justice in this multi-cultural society.

The sense of "community" has changed since the early days of the Issei in farmlands and the merchant strip in Little Tokyo. The "community" now is spread out all over Southern California, and may even include those who are not ethnically Japanese, such as the non-Japanese spouses of Japanese Americans. Yet in spite of this dispersion, there still remains a common bond that brings people together.



Kinnara Taiko

Sansei have taken Japanese traditional art forms and adapted them as their own, like *taiko* drumming as performed by Kinnara.



1990s — Looking Ahead

Just 40 years ago, the pages of *The Rafu Shimpo* newspaper celebrated the hiring of the first Japanese American teacher and department store clerk. Since those days, we've seen the emergence of a Japanese American astronaut, baseball players, politicians, actors and actresses, award-winning playwrights and poets, filmmakers, and multi-millionaires.

From here, we ask the question—what will the 1990s hold for Japanese Americans?

Of course, there are generational issues that every person will face. Sansei will seek options for the care of their aging Nisei parents, whether it be day care, ethnic-specific retirement homes, or bringing parents into their own homes. While contending with their own aging process, these baby boomers will be replacing the Nisei in various community leadership positions. College students of the late 1980s and early 1990s will be moving from the campus to the "real" world, discovering how their gifts can be applied to the private and non-profit sectors. The youngest generation will have the benefits of increased sensitivity about ethnic issues in the classroom, while being exposed to more Asian Pacific Americans on television and the movies.

As overcrowding and other urban pressures continue in Los Angeles, some Japanese Americans will follow a

general trend, and leave for parts of Orange County or further locales, such as Seattle. Meanwhile, out-of-towners will be drawn to the exciting, international flavor of Los Angeles, thus maintaining the flow to the "big city."

The demographics within the Asian Pacific American population will also change. While the number of Japanese Americans seems to have stabilized, Pilipinos, Koreans and Chinese are on the rise. These trends are reflected in recent political alliances, social relationships and the formation of new groups.

In light of these changes, Japanese American organizations and leaders have the challenge of addressing "what next?" While World War II redress and reparations served as a focal point of both Japanese American identity and purpose during the 1980s, the 1990s are open to redefinition and redirection. Do we just continue to tell our story? Or do we seek to reach out to other ethnic communities in making Southern California a more equitable and better place to live? Maybe a combination of both?

What about our young people's dreams? What do they envision for their future? Will we see the rise of the first Japanese American vice president, or even president? Or maybe finally a player in the NBA?

Only the 1990s will tell.

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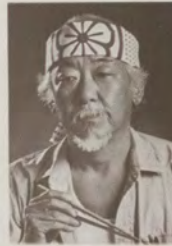
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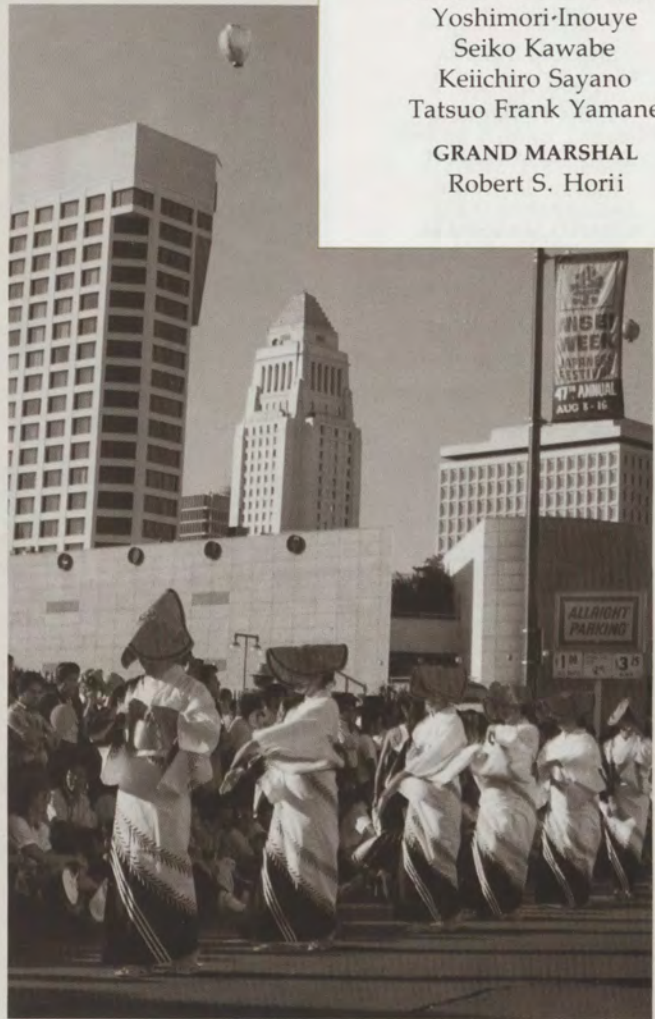
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The Nisei Week Festival Committee gratefully acknowledges the generous donations made by the following individuals and corporations. It is fortunate indeed that so many in the community are willing to step forward to help make this

anniversary celebration a special occasion. In further recognition of their generosity, their names have been placed as sponsors of full-page sections in the 50-year chronology of this booklet.

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The response to our call for help for the old Nisei Week Booklet was overwhelming. Thanks to people like Ms. Michiko Tso who loaned us the majority of the booklets of the 1950's and Ms. Yae Aihara who loaned us the booklets of the 1960's, we were able to do our research for the 50th Anniversary booklet. I want to thank all those who donated their Nisei Week booklets to the festival. In order for us to build up our library we had calls from Seattle and other places asking us if they could help by loaning their booklet. To all those who called, I want to say thank you for your interest and help.

Thanks should also be extended to Doug Aihara who went through the many photos for the 1990 Booklet at Toyo Miyatake Studios and to Mike Nakayama, Candice Ota and Miya Kuromiya for working so hard and late to help produce the booklet.

Many articles were submitted for the booklet and I apologize for not being able to use all of the articles and pictures. Our editorial staff was encouraged to include as many as physically possible in the booklet but space limited us. I hope future booklets can use these items that we were unable to use.

I want to thank the Nisei Week office staff, Ms. Joyce Wakano Chinn, Ann Chiba, Ms. Miki Himeno, Ms. Michi Obi, Sumi Shimasaki for her typing and to

the rest of the volunteer staff that help collect funds, put records on computers and answer the countless phone calls inquiring about our booklet and festival in general.

As Roku Sugahara stated in the 1936 booklet, "They (Issei) bequeathed to their children (the Nisei) the rich heritage of a fine and proud Japanese heritage. They taught the right and honorable way of life to their children." They said: "Carry on, become good citizens and develop a fine community."

Those words written in 1936 stand true today more than ever. It is now the Nisei's turn to say to the Sansei and Yonsei, "We have tried to teach you the right and honorable way of life; the future of our community lies in your hands." We have laid the foundation and now we are passing the *baton* to you. We have confidence in you, that you will not drop the baton but carry it to higher heights. We wish you well in the future and hope the next 50 years will be more prosperous and broadening than the first 50 years.

Thank you

Frank K. Omatsu
Booklet Chairman 1990

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 Shimizu Construction Co.
 Shinto International, Inc.
 Shizuoka Bank, Ltd.
 Showa Aluminum Corp. of America
 Showa America Inc.
 Silver Reed (USA) Inc.
 SMK Electronics Corp.
 Somitex Prints of Calif.
 Subaru Research & Design Inc.
 Sumitomo Bank of Calif.
 Sumitomo Corp. of America
 Sumitomo Electric USA, Inc.
 Sumitomo Metal America Inc.
 Sumitomo Real Estate Sales (L.A) Inc.
 Sumitomo Rubber Industries, Ltd.
 Sumitomo Trust & Banking Co.
 Sumitomo Warehouse (USA) Inc.
 Suntory
 T. Hasegawa USA, Inc.
 Taiyo Kobe Bank
 Takashimaya Calif. Inc.
 TDK Magnetic Tape Corp.
 TDK USA Corp.
 TEAC America, Inc.
 TOA Medical Electronics (USA) Inc.
 Tobishima USA Inc.
 Tobutsu America Corp.
 Toda Construction of Calif., Inc.
 Tohmatsu Awoki & Co.
 Tokai Bank
 Tokio Marine Management, Inc.
 Tokyo Sogo Bank, Ltd.
 Tokyu Hotel Chain Co., Ltd.
 Tokyu Travel America, Inc.
 Toshihiko Kuwabara, CPA
 Toshoku LA, Inc.
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 Toyo Real Estate Co. USA Inc.
 Toyomenka (America) Inc.
 Toyoshima America, Inc.
 Toyota Motor Sales
 Toyota Tsusho America, Inc.
 Uchida of America Corp.
 United Chemi-Con Inc.
 Ushio America Inc.
 VIC Tokai Inc.
 West MEC, Inc.
 Wrico International
 Yamada International Corp.
 Yamaha Corp. of America
 Yamaha Electronics Corp. USA
 Yamaichi International (America) Inc.
 Yamazen USA Inc.
 Yaohan USA Corp.
 Yasuda Trust & Banking
 Yokohama Tire Corp.
 Yomiuri Shimbun
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Hosozawa, Yoshime
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Kawamura, Kimi
Kazahaya, Shimae
Kuragami, Fumiko
Madokoro, Sannosuke

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Miyachi, Takeyuki
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Nerio, Goichi
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Okubo, Joe
Pacific California Fish Co., Inc.
Shinto, Bunsuke
T. Ito & Sons
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Teraji, Frank E.
Tsutsui, Kaoru
Yamamoto, Mr. & Mrs. Yoshiyuki
Yamane, Tatsuo F.
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OTHER DONATIONS

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City of Los Angeles
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Marufuji

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Mild Seven
Naka, John
Taisho Club
Torii, Koshiro
Uyeda, Keichi
Yamashita, Bishop Kenko
Yoshihara, Akira
In Memory Of
Chinn, Merice
Taiyoshi, Takeo

Toyo Miyatake Studio: Sharing a View of the Community



Archie Miyatake chauffeurs his father, Toyo, who was honored as the Grand Marshal for the 1978 Nisei Week Grand Parade

Until the recent past, when one walked down the south side of First Street, a familiar landmark was Toyo Miyatake Studio. Sandwiched between everchanging businesses, one could count on seeing portraits of families, weddings, Manzanar camp pictures and during the months preceding Nisei Week, the portraits of the Queen candidates.

Toyo Miyatake took over Paris Studio, located in the Toyo Hotel, in 1923. In 1933 he sold the studio to Frank Izuo who eventually renamed it Izuo Studio. When Toyo Miyatake returned with his family from Japan in 1936, he decided to restart his business and in 1937, Toyo Miyatake Studio opened. Since then, Toyo Miyatake Studio, has been a stable and continuous presence in the community. Even during World War II, while interned at Manzanar, Toyo Miyatake was able to document the events which shook the Japanese American community.

After returning to Little Tokyo, oldest son Archie entered the business. Toyo encouraged his son to take a more active role in the community and in 1949, Archie became involved with the restarting of the Nisei Week Festival.

Archie Miyatake has really taken his father's advice to heart. Running a successful business is difficult enough, but the amount of time and effort he has given to the community is immeasurable. Through the years, the Nisei Week booklet has relied on the Miyatake resources. Archie and his wife, Takeko, have never stinted in their generosity, especially for this 50th Anniversary edition. The majority of the photos, both current and historical, come from the Miyatake archives, and the insight and information that Archie has provided is invaluable.

It is with heartfelt sincerity that we extend our appreciation and thankfulness to Archie Miyatake for all the help that he has provided.



Front row, from left: Alan Furuta, Patrick Seki, Jackie Miyauchi, Hiromichi Kume, Hideo Kikuchi, Mitsuhiro Bando, Yoshinori Takamine, Frances Hashimoto, Joe Hashima, Ethel Kohashi, Emmeline Tseng, Em Yamada, Ken Okajima, Philip Barton, Kats Kunitsugu. Second row, from left: Archie Miyatake, Kensho Furuya, Toru Kurokawa, Tsutomu Nagano, Frank Hirata, Clyde Furumoto, James Okazaki, Joyce Chinn, Den Fujimoto, Ann Chiba, Tish Okabe, Chris Naito, Penny Sakoda, Richard Nozaki

Executive Board

Jerry Fukui
Alan Furuta
Joe Hashima

Frances Hashimoto
Kats Kunitsugu
Yoshinori Takamine
Koshiro Torii

Officers

Frances Hashimoto, General Chair
Kats Kunitsugu, Secretary

Committee Chairmen

Phil Barton	Publicity	Randy Oba	Hospitality
Bobby Chun	Hospitality	Tish Okabe	Scholarship
Jerry Fukui	Coronation Ball	Ken Okajima	Coronation Ball
Clyde Furumoto	Friends of Nisei Week	Steve Okayama	Float Advisory
Alan Furuta	Awards	James Okazaki	Carnival
Rev. Kensho Furuya	Sports Chair	Frank Omatsu	50th Booklet
Miki Himeno	Queen's Tea Treasurer	Allen Ono	Parade Co-Chair
Frank Hirata	Publicity	Penny Sakoda	Special Events
Elsie Kikuchi	50th Anniversary Opening	Patrick Seki	Sports/Exhibit
Hideo Kikuchi	Ondo	Rick Shigio	5-K
Brian Kito	Street Arts Festival	Michi Sujishi	Queen Co-Chair
Ethel Kohashi	Raffle	Al Taira	Finance Chair
Hiroshi Kotoh	Pioneer Luncheon	Yoshinori Takamine	Executive Board
Hiromichi Kume	Special Donations	Hiroshi Togami	Special Donations
Kats Kunitsugu	Executive Board	Koshiro Torii	Executive Board
Toru Kurokawa	Parade	Satoru Uyeda	Calendar of Events
Tim Manaka, Jr.	Parade Reception	Em Yamada	Queen's Reunion
Archie Miyatake	Street Decorations	Henry Yamada	T-Shirts
Jackie Miyauchi	Baby Show	Tom Yamaguchi	Hospitality
Chris Naito	Queen Co-Chair	Ann Yoshihara	Queen Co-Chair
Richard Nozaki	Band		

Doug Aihara
Tom Aita
Norman Arikawa
Henry Ehrlich
Ken Fujimoto
Kikko Harada
Don Hashima
Shirley Kekua
Steve Kikuchi
Yoshitsugu Kikuno
Hiroshi Kozono
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David Kudo
Tsutomu Maehara
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Tsutomu Nagano
George Saiki
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Fumiko Schade
Tatsuro Suzuki
Katsuki Takashima
Matao Uwate
Kenji Yoshimoto

Nisei Week Office Staff:

General Manager: Joyce Wakano Chinn
Secretary/Controller: Ann Chiba

Volunteers:

Patrick Takahashi
Eric Naritomi
Jeffrey Ono
Nadine Ono
Doug Ono
Helen Tsuyuki
Ken Shigemitsu
Terry Shigemitsu

