



PACIFIC CITIZEN

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Celebrating 90 Years

JACL NATIONAL AND S.F. CHAPTER SUPPORT RENAMING STREET AFTER JEFF ADACHI

JACL supports a resolution made to the San Francisco Board of Supervisors to honor the city's public defender, who passed away unexpectedly in February.

JACL National and the organization's San Francisco chapter are supporting a resolution sponsored by District 6 Supervisor Matt Haney to rename Gilbert Street to Jeff Adachi Way.

After the Board of Supervisors' Land Use and Transportation Committee unanimously passed a resolution to begin the process of renaming the street, the next step is to gain approval to begin the process of officially changing its name.

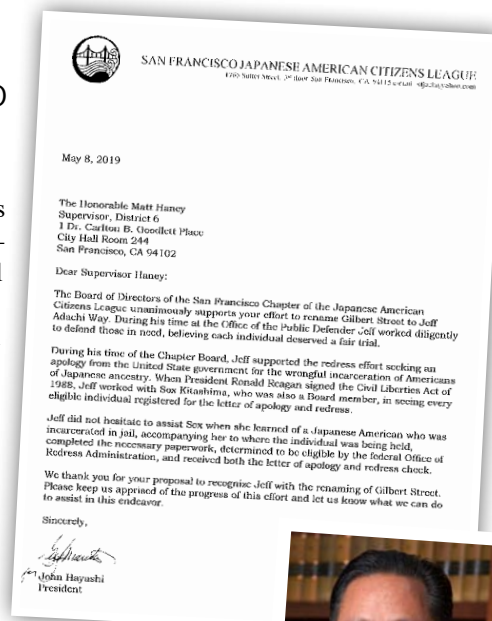
Supervisor Haney chose Gilbert Street, which runs parallel to Sixth and Seventh streets between Bryant and Brannan, because it is the street that the late public defender used to walk between his office and the courthouse, located at 850 Bryant St.

Adachi, 59, passed away suddenly on Feb. 22. Born in Sacramento, he was "the most highly visible Japanese American elected official in San Francisco and the only elected public defender in the State of California," according to a statement by the JACL. Adachi was re-elected four times.

"Jeff was tenacious and passionate in his belief that all people, regardless of their economic or social status, deserved full and equal representation in the criminal justice system," said John Hayashi, president of the San Francisco JACL. "He refused to play politics with his principles, remained unmoved in his convictions and was not intimidated by the powerful and connected."

In an official letter dated May 24 to Haney, JACL VP for Public Affairs Sarah Baker wrote, "Jeff (Adachi) was not only a voice for Japanese Americans, but for people across the nation in his fight for social and racial equality. He was an inspiration to generations of lawyers, his community and beyond. It is for these reasons, amongst innumerable reasons, that the JACL would like to support the renaming of Gilbert Street to 'Jeff Adachi Way.'"

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Jeff Adachi

PHOTO: COURTESY OF PUBLIC DEFENDER'S OFFICE, SAN FRANCISCO

JACL RECOGNIZES AAPI DAY AGAINST BULLYING AND HATE

By David Inoue and Sarah Baker

WASHINGTON, D.C. — May 18, 2019, would have been Vincent Chin's 64th birthday. Vincent Chin, a Chinese American, was killed because two unemployed autoworkers believed him to be Japanese and blamed him for their loss of work. In his memory, JACL today joins Act to Change, a national nonprofit dedicated to ending bullying in the Asian American and Pacific Islander community, in recognizing the first-ever AAPI Day Against Bullying and Hate.

JACL President Jeffrey Moy highlights the importance of recognizing

this day: "The murder of Vincent Chin brought the Asian American community together in solidarity in a way it had not experienced previously. It forced us to recognize the shared experience we have as Asian Americans, and that includes the bullying and racial animosity that many of us experienced as children and into adulthood."

Most studies show that students of Asian heritage report the lowest incidences of bullying. Rather than these numbers reflecting a positive outlook for AAPI students, it is



the untold story that is concerning. Why is it that Asian students are unwilling to come forward to make these reports? It makes today even more important to let our community know that we cannot allow bullying to happen and to report it when it does.

In Japanese culture, there is a word, *gaman*, which means to "persevere, or bear the burden silently and patiently." Perhaps this is part of why there are not more incidences of bullying reported by Asian Americans.

However, today, on this AAPI Day Against Bullying and Hate, we want to emphasize that no one should feel they need to *gaman* through any form of bullying.

For more information about what you can do to stop bullying in your community, visit the Act to Change website at <https://acttochange.org/>.

To download the AAPI Bullying Prevention Task Force report, visit the Education Department's website at <https://sites.ed.gov/aapi/files/2015/02/AAPIBullying-Prevention-Task-Force-Report-2014-2016.pdf>.

PACIFIC CITIZEN



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The P.C.'s mission is to "educate on the past Japanese American experience and preserve, promote and help the current and future AAPI communities."

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STAFF

Executive Editor
Allison Haramoto

Senior Editor
Digital & Social Media
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Marie Samonte

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Eva Ting

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A MOTHER'S TAKE

25 YEARS LATER

By Marsha Aizumi

This year, the JACL National Convention will be hosted in Salt Lake City . . . the same city that 25 years ago JACL made the decision to support same-sex marriage. JACL was the second national organization after the ACLU to declare its support. In 1994, this historic moment was not even on my radar. Aiden was 6 years old and in elementary school. He was a little, happy tomboy who had many friends.

Twenty-five years ago, my ties to the Japanese American community were not that strong. Many of Aiden's friends were not Asian, and since my parents did not talk about the internment camps, I did not have a connection to that piece of our JA history.

Today with the camp pilgrimages, DORs and my work with Okaeri: A Nikkei LGBTQ Gathering, I have circled back to my JA roots in a way that has helped me to understand more of my history and more of my connection to the work that has been done on my behalf for so many years, even though I had little knowledge of it.

Today, I know that JACL also approved a transgender resolution in 2015. This directly affects me because of Aiden, but I also have another son who is adopted from Japan, and so the visibility that the JACL brings to injustices, discrimination and hatred are making the world safer for both of my sons.

It was also a heartwarming connection when I realized that the redress money that my parents received and gave me part of helped to pay for the adoption of both of my sons.

And so today, the work that JACL has done and is doing has become more and more important to me and my family because it is fighting to secure and safeguard the civil and human rights of not only the API community, but also all communities that are affected by injustice and bigotry.

JACL is sending a message of acceptance to those individuals like my sons and the LGBTQ+ community. The work of the JACL continues to be a blessing to me and my family.

In August, I will be attending the JACL National Convention from Aug. 1-4 and participating in a workshop with Stan Yogi and Sarah Baker, where we will share our journeys as Nikkei LGBTQ individuals or, for me, as a parent of a transgender son. Moderating our panel will be Michael Iwasaki, co-president of the Salt Lake City JACL chapter.



Stan Yogi (right) and his husband, David Carroll

Michael Iwasaki

My work with Stan in the LGBTQ community is focused on Okaeri: A Nikkei LGBTQ Gathering in Los Angeles. Stan and I were co-chairs of Okaeri 2016 and '18. He is also the co-author of a book called "Fred Korematsu Speaks Up."

Sarah has attended all three Okaeri events, starting in 2014, and has been the driving force behind Seattle's Family 1.0: An API LGBTQ Gathering and Family 2.0. She is currently a JACL National Board VP and Seattle JACL president.

» See LATER on page 12



(From left) Sarah Baker, Marsha Aizumi and Bill Tashima at Okaeri 2016



By Judd Matsunaga, Esq.

LEGAL-EASE: AN ATTORNEY'S PERSPECTIVE

WHEN A LOVED ONE DIES

When a loved one dies, you might be the one faced with the overwhelming responsibility of closing out the person's life. There are many things to attend to — from planning the funeral and/or memorial service to closing bank accounts to notifying the post office, all of which require attention to detail — adding stress to what is already a pretty emotional time.

In this article, I am going to assume the dearly departed had created a living trust to keep his/her family from the high cost and delay of a probate proceeding. So, there is nothing in this article about the nightmare of probate. These instructions are intended for the "Successor Trustee."

To cope, don't try to handle everything yourself, i.e., "cut yourself some slack." When close family members and friends ask what they can do to help, take advantage of the offer. In other words, delegate. The purpose of this article is to help the Successor Trustee get started in the right direction.

One of the first things you need to do is **order death certificates**. You can order them

yourself from CDPH Vital Records, but it's much easier to have your funeral director help you. But he'll ask, "How many?" A good rule of thumb is to order one death certificate per financial account and one per real property, such as a home or condo.

Notify the local Social Security office. Typically, the funeral director will notify Social Security of your loved one's death. If your loved one was receiving benefits, they must stop because overpayments will require complicated repayment. If the deceased has a surviving spouse or dependents, ask about his/her eligibility for increased personal benefits and a one-time payment of \$255 to the survivor.

Another important step is to **gather all financial documents**. Financial documents include items such as the following: bank account statements, brokerage or security statements, life insurance policies, annuity statements, stock certificates and statements, pension documents and bills from credit cards, mortgages, hospital bills, etc.

Some of the financial accounts may have a "beneficiary" listed on the accounts. Depending on the type of asset, the beneficiary may get access to the account or benefit by simply filling out appropriate forms and providing a copy of the death certificate. If that's the case, the trustee wouldn't need to be involved — those accounts are not part of the trust.

It's the responsibility of the trustee (i.e., you) to marshal the trust's assets, keep them secure and distribute or administer them according to the terms of the trust. Hopefully, the Settlor (person who created the trust) kept a list of financial assets in his/her "Schedule of Assets" in his/her trust binder.

If there is no Schedule of Assets (or if there is and it's not filled out), the trustee has the duty to use reasonable efforts to locate all trust accounts. You can look through the mail and also through desk drawers and filing cabinets. If you find a flat key on the decedent's key ring, there's a good chance there's a safety deposit box containing important documents like life insurance policies.

Chances are, the dearly departed (i.e., the Settlor) has provided for "Trustee Fees." You, as the trustee, may intend to waive such compensation. However, many trustees change their minds later after they find out how much time and energy is required. Therefore, it is highly advisable that the trustee **keep a detailed log** of the time spent "administering" the trust.

This log should include the trustee's time spent arranging the funeral, getting the house ready for sale and meeting with CPA's and attorneys. Unless expressly stated in the trust instrument, trustees are entitled to "reasonable compensation." There is no harm in keeping track of your time, and should you decide to

take fees in the future, it will come in handy.

Finally, **contact an estate planning attorney** to help you administer the trust. The trustee has numerous "statutory duties" owed to the beneficiaries, most of which the nonprofessional trustee has no idea. The trustee should choose the attorney. You do not need to contact the attorney who drafted the trust (that attorney may be retired or even dead). Getting recommendations from family or friends might be the best approach.

Remember, as trustee, you have the power to use trust assets to hire CPA's and attorneys to help guide you through the trust administration process. The attorney will help you provide beneficiaries with proper notice requirements, an accounting and perhaps most importantly, a "release of liability" from the trust beneficiaries.

Judd Matsunaga is the founding attorney of Elder Law Services of California, a law firm that specializes in Medi-Cal Planning, Estate Planning and Probate. He can be contacted at (310) 348-2995 or judd@elder-lawcalifornia.com. The opinions expressed in this article are the author's own and do not necessarily reflect the view of the Pacific Citizen or JACL. The information presented does not constitute legal or tax advice and should not be treated as such.

MIS, 442ND DOUBLE-PLAY COMING TO LOS ANGELES

'American' gets help from 'Proof of Loyalty' for Oscar eligibility.

By George Toshio Johnston,
Senior Editor, Digital & Social Media

Beginning Sunday, June 9, through Friday, June 14, a cinematic one-two punch of Japanese American military service will land in Los Angeles.

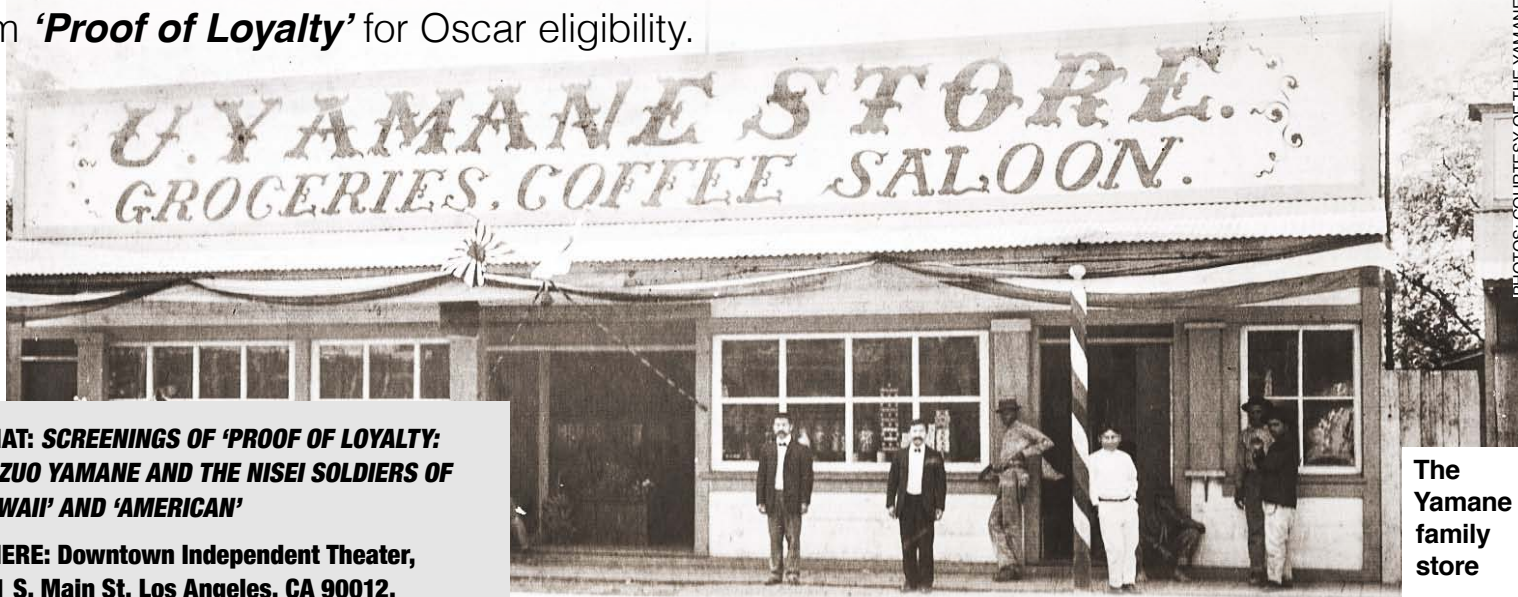
Taking place at the Downtown Independent theater will be a double-feature showing consisting of 2017's 55-minute-long documentary "Proof of Loyalty: Kazuo Yamane and the Nisei Soldiers of Hawaii" and the new dramatic short "American," starring George Takei and newcomer Rachel Michiko Whitney.

The former, which aired nationwide on Veterans Day 2018 on PBS after a fruitful film festival run, was produced and directed by Bainbridge Island, Wash.-based filmmakers Lucy Ostrander and Don Sellers.

"Proof of Loyalty" focuses on Hawaii-born Kazuo Yamane, who, during World War II, served in the Army's Military Intelligence Service as one of just a handful of Japanese American linguists to serve in the European Theater, in this case under Gen. Dwight Eisenhower. (The movie's title actually refers to vital Japanese military documents translated by Yamane while serving in Europe.)

"American," meantime, is a new dramatic story about a 100th Battalion/442nd Regimental Combat Team veteran named Clinton Nakamoto (played by Takei), who volunteers as a docent at L.A.'s Japanese American National Museum. One day, he encounters the descendants of a fallen comrade named David Seki during their visit to JANM, and as a result, he has an unexpectedly emotional flashback to a traumatic time from when he was a young man.

The screenings (see Info Box for dates, times and venue) aim to meet the eligibility requirements of the Academy of Motion Picture Arts and Sciences in order to be considered for an Oscar in the live-action short film category for "American," an 18-minute-long movie written and directed by Louisiana-based filmmaker Richie Adams and executive produced by Liz Reiko Kubota Whitney and Ken Whitney.



The Yamane family store

WHAT: SCREENINGS OF 'PROOF OF LOYALTY: KAZUO YAMANE AND THE NISEI SOLDIERS OF HAWAII' AND 'AMERICAN'

WHERE: Downtown Independent Theater, 251 S. Main St, Los Angeles, CA 90012.

Phone: (213) 617-1033

WHEN: SUNDAY, JUNE 9—FRIDAY, JUNE 14

TIMES: June 9: 6 p.m.; June 10-14: 4 p.m.

Tickets: \$12

VISIT: <https://american.bpt.me> and www.prooffofloyalty.com for more information.

Bainbridge Island Connection

For documentarians Ostrander and Sellers, living on Bainbridge Island, Wash., had "everything to do with the fact that we did this," said Sellers, referring not only to "Proof of Loyalty" but also several other works that have had Japanese American subject matter: "My Friends Behind Barbed Wire," "Honor & Sacrifice: The Roy Matsumoto Story" and "Fumiko Hayashida: The Woman Behind the Symbol," as well as other Asian American-themed documentaries "Island Roots: Portrait of a Filipino-American Community" and "Home From the Eastern Sea."

"Bainbridge Island had a very unusual history in terms of different types of people who came from different places all over the world who lived here. There was a real rich texture of ethnicity on this island," Sellers said, referring to the Japanese, Scandinavians, Native Americans and later, Filipinos, who worked at the lumber mill at Port Blakely.

"In the late 1800s, it was the largest lumber mill in the world, and it was better known

than Seattle," said Ostrander, who noted that they had been commissioned to produce a documentary about the mill.

The island's history of ethnic diversity and harmony was underscored during WWII, when journalists Mildred and Walter Woodward Jr. famously editorialized in their *Bainbridge Review* for constitutional protections to apply to all Americans and against the mass incarceration of Japanese Americans.

"During WWII, Bainbridge Island was Exclusion Order No. 1, the first community in the country where Japanese Americans were taken away," Ostrander said.

Enter Yamane

As for the genesis of "Proof of Loyalty," Joyce Yamane — the Hawaii-born Sansei daughter of Kazuo Yamane who resides in Washington State — says it was she who approached Ostrander and Sellers after a buying a copy of "Honor & Sacrifice" during a visit to the headquarters of the National Japanese American Historical Society in San Francisco.

For several years, she had struggled over what to do with the photo albums, documents and memorabilia inherited from her late father for the benefit of his descendants.

From feedback she had received from others, she knew some of it was quite valuable — but her main goal was to pass along the story. Then, she watched 2013's "Honor & Sacrifice."

"I thought, 'This is what I want to do with the family archives and my father's numerous photo albums from WWII,'" Yamane told the *Pacific Citizen*. "I called [Sellers and Ostrander], and we connected."

While the filmmaking couple had done much already on mainland Japanese American subject matter, they knew little of the particulars of the Hawaii Japanese American experience.

"It was a true learning curve for them," Yamane said

Ostrander and Sellers concurred, noting that it took two and a half years to complete "Proof of Loyalty," with one year spent just doing research. As they delved through the materials provided by Yamane, they realized that their original idea to produce a 30-minute-long documentary wouldn't do justice to the depth of the story — and it went to 55 minutes.

"It took us a long time to piece everything together," Sellers said,

because they needed to learn about the history of Japanese Americans in Hawaii. "Without understanding the context of Hawaii and the Japanese Americans in Hawaii, it wouldn't have the impact of what we were able to finally achieve.

"The arc of the story is the arc of Kazuo Yamane's life before the military and in the military," he continued. "But it's also the overall experience of the Nisei from Hawaii during WWII. So, those two arcs are going on simultaneously."

For Yamane, the documentary achieved what she wanted.

"They did an excellent job of generational sweep, which was what I was intending, so the Yamane descendants could all understand the sacrifices and challenges the Issei went through," Yamane said. "That was the whole point because oftentimes the younger generation now has no idea what the Issei and the Nisei went through. What started out as a family heritage movie has ended up to be a really rich educational resource for history — for all ethnic groups."

Festival Friends

Once completed, Ostrander and Sellers took "Proof of Loyalty" on the festival circuit, where it screened at such locations as the Hawaii International Film Festival on Veterans Day 2017, New York's 2017 Asian American International Film Festival (where it was selected the Audience Choice in the documentary division), the Los Angeles Asian Pacific Film Festival, the Northwest Filmmakers' Festival and the Sedona International Film Festival.

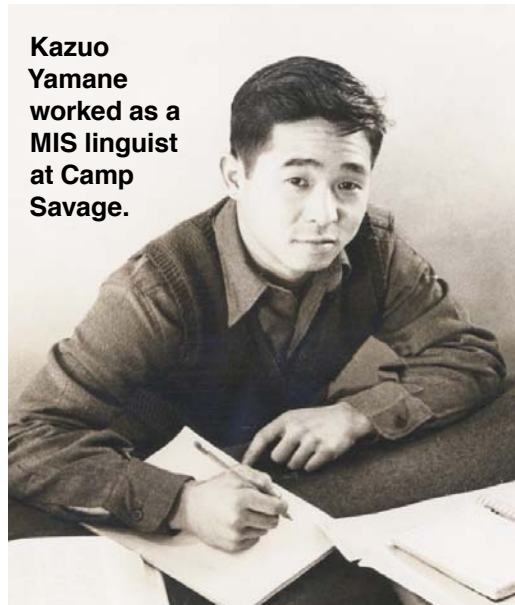
During that run, "Proof of Loyalty" was often paired with "American," according to writer-director Adams. The pairings were how he met Ostrander and Sellers.

For Adams, completing "American" had its challenges — but also some unusually fortuitous circumstances that put wind in its sails.

A writer and director who also runs a Louisiana-based company that creates title sequences for movies, Adams directed 2014's "Of Mind and Music," a feature film about the power of music for dementia patients.

Ken Whitney, meantime, had been an executive producer on a 2016 movie titled "Tommy's Honour," about father-son golfers Old Tom Morris and Young Tom Morris, and their relationship serving as the heart of that story. (It won a BAFTA Scotland in the best feature film category in 2016.)

PHOTOS: COURTESY OF THE YAMANE FAMILY



Kazuo Yamane worked as a MIS linguist at Camp Savage.



Kazuo Yamane

Both Ken and Liz Whitney had also been passive investors in some Broadway shows and were direct investors in “Fun Home,” which won a Tony award in 2015 for best musical.

“After you make a movie, and people know that, you start to get some phone calls,” Ken Whitney said, relating how a friend who was a colleague of Adams’ father suggested that he meet Adams, which happened after the Whitneys viewed “Of Mind and Music.”

Leaving a Legacy

“We really liked Richie,” said Ken, noting that he and Liz were looking into doing some projects with him. There were discussions of working on a feature project, according to Adams, but they decided to put that project on hold.

“I recall the conversation that we had at the very beginning when we met, and I kind of told him, ‘What I’d like for you to know about me as a filmmaker is that I want to be a part of projects that will ultimately leave a legacy of some kind,’” Adams said.

Adams said Ken Whitney responded by telling him he was very interested in somehow telling a story “that honors the experience that my wife’s family had endured during WWII, through Japanese American internment camps.”

Adams admitted that at the time his knowledge regarding the experience of mainland Japanese Americans during WWII was limited.

The Louisiana-native noted that “being in the South, it’s just not something that’s covered.” Still, a seed of an idea was planted.

“Actually, I came to learn that many folks, regardless of if you’re from the North, South — wherever in the U.S. — if you weren’t directly affected, many folks hadn’t heard about it,” Adams said.

Adams eventually approached Ken and said to him, “Would you have an interest in a short film about the Japanese American internment story? I have kind of a rough idea.”



(From left) “American” stars George Takei and Rachel Whitney on the film’s set with (center) Tracey Matsuyama (Don Seki’s daughter)

The Whitneys were interested, but they wanted more. Adams took it upon himself to write a screenplay for his idea, centering on an elderly Japanese American veteran of the 100th Battalion/442nd Regimental Combat Team who, in the present day, volunteers as a docent at the Japanese American National Museum and was himself a former concentration camp incarcerated. The Whitneys liked it very much.

Camp Connection

“I said, ‘I’d like to go to George Takei with it,’” Adams recalled telling the Whitneys — but he didn’t know how to get the script to him. It was then that they told him of Liz’s familial connection with Takei. It would be one of the many fortuitous incidents that helped to get “American” made.

According to Liz, her parents, Florence and Tsugio Kubota, met while they were incarcerated at the Rohwer War Relocation Authority Center in Arkansas. (Many years later, according to Liz, Tsugio Kubota served as president of the Stockton JACL chapter.) Rohwer was also the same camp where George Takei’s family was incarcerated.

“My mom’s family was in the same block.



Leonardo Nam (left) as young Clinton Nakamoto and Ivan Shaw as David Seki in “American.”



George Takei stars as 442nd RCT veteran Clinton Nakamoto, and Rachel Whitney stars as Liz Seki in “American.”

George’s family lived in the barracks right across where my mom’s family’s barracks were, on the end,” Liz said. “My mom was one of seven kids, and they had more than one barrack.”

Her mother, Florence Shimazaki at the time, was forcibly removed from the West Coast when she was 17 and didn’t graduate from her original high school. Later in camp, she got a job as the block secretary, and she worked for George Takei’s father, who was the block manager. Florence still remembered the 5-year-old George Takei running around the office.

Via Liz’s brother, Glenn, who is also an actor, Liz and George connected. “When I spoke with George, and I told him about my mom, he said, ‘I remember being in my dad’s office, seeing this young woman and her fingers just flying over this typewriter!’ So, he had that memory.”

As it turned out, Florence Kubota would later reconnect with George Takei in person when she flew from her home in Lodi, Calif., to see “Allegiance” when it was running on Broadway.

With Takei now connected to the Whitneys, they were able to get Adams’ script to the “Star Trek” alumnus, via actress Marilyn Tokuda (who appears in “American”), whom Liz knew from when she, too, was pursuing an acting career.

“What I’ve learned in the entertainment business is nobody gets back to you very quickly. George got back to us right away,” said Ken. “He read it, he liked it. I think within two weeks he told us he would do it.”

Adams said that Takei sent him a note that said, “Richie, your story is haunting me. I can’t get it out of my mind. You have a very important project that I would like to be a part of. What’s the next step?”

“It was like two months later that we found the dates to film in L.A.,” said Ken, with the shoot taking place in July 2017. There was also a major part for Rachel Whitney, one of the

Whitney’s three daughters. She plays the granddaughter of Takei’s character’s KIA buddy.

More Good Fortune

In the present day, Takei’s character, Nakamoto, wears a red, white and blue garrison cap used by veterans who served in the 100th/442nd. It was not, however, something from an L.A. prop house. With production about to get under way, Adams said the one important part of Takei’s wardrobe that was missing was that garrison cap.

“I just thought, ‘It’s Los Angeles, there’s umpteen prop houses, someone has to have this cap,’” he said. But the production designer said they had looked everywhere and one could not be found.

Desperate, Adams called Mitch Maki, the CEO of the Go for Broke National Education Center, and he put out the word out. Adams said that in a matter of 30 minutes, he got an email from Tracey Matsuyama, the daughter of 442nd vet Don Seki.

Matsuyama not only lent Adams her father’s garrison cap to be used as a prop, but also his real medals also appear in the movie.

“They are an incredible, just wonderful patriotic family,” Adams said.

Seki and Matsuyama even make a cameo appearance in the movie. And, the character David Seki share a last name and first initial.

Later, that cap provides a touching payoff at the movie’s conclusion.

With a busy schedule running his title company, however, it would take until January 2018 to complete, with “American” going on the film-festival circuit route in March 2018 at the Newport Beach Film Festival.

It nevertheless went through several different cuts or versions — including one that they considered submitting to the Festival de Cannes, but due to a 15-minute time limit, discarded because it left out too much.

With both “Proof of Loyalty: Kazuo Yamane and the Nisei Soldiers of Hawaii” and “American” sharing a double-bill, Ostrander thinks the respective films tell an important story that is relevant to today’s status quo.

“We think they are incredibly timely, especially with what’s going on with our country today,” said Ostrander.

Don Seki prepares to film his cameo appearance in “American” at the Go for Broke Monument in Los Angeles’ Little Tokyo



PHOTOS: COURTESY OF THE FAMILY OF DON SEKI



“Proof of Loyalty” filmmakers Don Sellers and Lucy Ostrander



“American” writer-director Richie Adams (left) and Don Seki

Living in South L.A. TODAY AS A JAPANESE AMERICAN

The writer reflects on the area's influence on who she is today — and the lasting footprints JA's have made as a vital part of that history.

By Athena Mari Asklipiadis, Contributor

In the last few months, it has been nearly impossible to miss the mentions of rapper Nipsey Hussle and filmmaker John Singleton in the news. Both celebrities, whose deaths dominated headlines in the spring, each hailed from South Los Angeles.

The pride they had for their African-American roots and their neighborhood is something that they not only referenced in their work, but also made a focal point — voicing 'hood stories from a raw first-hand point of view.

In addition to their enormous creative talents, they may be arguably best remembered for their advocacy work for the people in their community. “Crenshaw” is now becoming synonymous with the late rapper, his loss spotlighting this culturally rich, but sometimes troubled, part of Los Angeles, located a few miles south of Downtown L.A.

While seeing the recent images of South L.A.

The Crenshaw Square Sign in 2019



PHOTO: ATHENA MARI ASKLIPIADIS

woven into their biographies, I couldn't help but think of what once was and how different things were for my family living here in earlier days.

The area is now widely referred to as a “black community,” but it has a lingering Japanese American footprint that still remains visible. It made me wonder if many people today know of our existence and the Japanese American history here in this place.

Even during the 1990s and 2000s, dominant Asian American depictions in the news or films located in the area mostly highlighted Korean American characters rather than JA's. In the 2000 comedy film “Next Friday,” the only Asian role was that of a comical neighbor, Mrs. Ho-Kim (played by Japanese-Finnish American actress Amy Hill). In Singleton's Oscar-nominated 1991 film “Boyz n the Hood,” a billboard read “Seoul to Seoul Realty” and mentioned only Koreans in the scene about gentrification and the area's changing diversity.

The Japanese American voice and image has been largely invisible within the South L.A. cinematic narrative, but it has always been such a huge part in building the area into what is today.

Reflections raced through my mind of my own family story, as well as questions about the shifting demographics of the area.

Tak's Hardware on Jefferson Boulevard



PHOTO: COURTESY OF TAK KIKUCHI

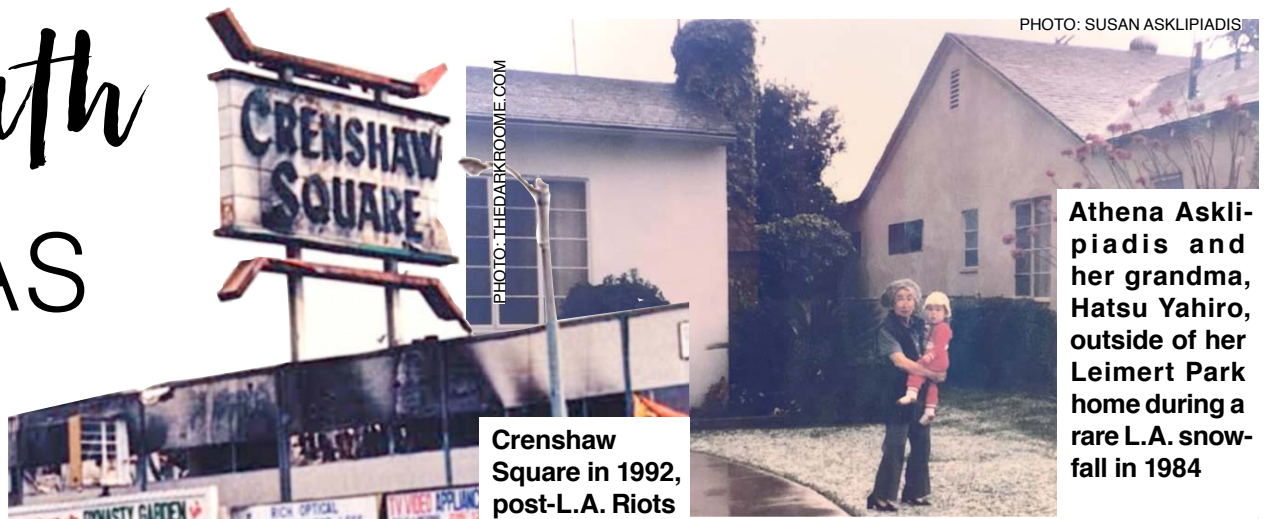


PHOTO: SUSAN ASKLIPIADIS

Athena Asklipiadis and her grandma, Hatsu Yahiro, outside of her Leimert Park home during a rare L.A. snowfall in 1984

Crenshaw Square in 1992, post-L.A. Riots



PHOTO: SUSAN ASKLIPIADIS

Athena Asklipiadis with her neighborhood friends, Britney and Brandi



Athena Asklipiadis in a Nipsey Hussle Crenshaw hoodie with her parents during Christmas 2018

PHOTO: COURTESY OF THE ASKLIPIADIS FAMILY

Where are our stories?

As I walked from home to attend Nipsey Hussle's funeral procession on April 11 (Hussle was gunned down in the parking lot of his clothing store in South L.A. on March 31), I rapidly noticed that I was definitely the only Asian-looking face in a sea of everything but.

I found a good viewing spot just outside of Angelus Funeral Home on South Crenshaw Boulevard, in direct view of the Crenshaw Square sign, and for the first time in a while, I thought about how truly Japanese its style is.

The sign, which has changed in font and color over the last few decades, still maintains its original *torii*-esque design. *Torii* or 鳥居, literally means “bird abode,” and according to Wikipedia, is a “traditional Japanese gate most commonly found at the entrance of or within a Shinto shrine, where it symbolically marks the transition from the mundane to the sacred.”

Its style origin dates back to Japan's Heian Period to year 922. Coincidentally, Hussle's first paid gig as a rapper was actually in Japan, and he eventually released a music video filmed entirely there, depicting Tokyo's famous Yasukuni *torii* and shrine.

As the crowd at Hussle's funeral procession grew, I got the usual inquiring stares and the subtle questions that I have grown used to

over the years. When people ask where I am from, insinuating I'm not likely local, I eagerly reply, “Here, I'm from down the street, I grew up in this area.” This answer is usually met with surprised reactions.

Even while donning a “Crenshaw” hoodie from Hussle's clothing line, I still knew I would appear, to the mostly young crowd, as a newbie, a bandwagon fan or the most recent assumptions in the area — a gentrifier, a house flipper or a transplant who took the Metro line from the Westside.

Most never guess that for my whole life, my family has lived and worked in South L.A. My grandparents first moved to the area in the 1920s (minus the time surrounding their internment), helping to establish Los Angeles Holiness Church on South Gramercy Avenue and 36th Place.

Wearing Hussle's apparel makes me feel a renewed sense of the pride I have always wanted to display for my hometown, but never could gather the courage for. He made the name “Crenshaw” popular and cool by branding it through his line, the Marathon Clothing (TMC).

I also wear the brand because I am a fan of his music and his commitment to our community. Role models who remember where they come from and give back are always heroes of mine.

Before his passing, my hoodies mostly served as conversation pieces about both the boulevard and neighborhood area more than the rapper himself. When asked about it, I would explain who Nipsey Hussle was, since he wasn't as widely known then, and that I was reppin' my home.

It often became an unplanned opportunity to explain how the community was in the past and how my family and I came to be there. It was a way for me to feel like I could belong, even though I did not always feel or look the typical part.

As a longtime South L.A. resident, my pride for my neighborhood has been a rocky journey to say the least.

As a '90s kid on the heels of the L.A. Riots, growing up as a hapa Japanese American in a primarily black neighborhood was not easy on my identity formation. My mere existence is a far cry from the once very Japanese American community that existed in the 1960s and '70s.

None of the kids playing on my block looked like me. I never knew the same Crenshaw or Leimert Park my family knew — the dozens of Japanese neighbors, the peak of the vibrant (and tasty) Holiday Bowl, the plethora of JA businesses, the famous tea cakes at Grace Pastries or the fun of the Crenshaw Square Festival.

I grew up as an anomaly in a graffitied, rundown part of L.A. that has faced many rebuilding challenges. Who would want to invest in and bring business to a place the media continually sensationalizes and ghettoizes?

Much of Crenshaw Boulevard was still boarded up and charred following the riot fires for most of my childhood, so things were not the prettiest driving to and from home.

Most black families on my street had bused their kids out to schools in Beverly Hills or the Pacific Palisades; my parents decided on a private school since the busing program was not available to me.

But even with the schools not being the greatest and living in close proximity to gang violence and crime, there are still positive people and experiences intermingled into my memories.

My next-door neighbors were a mix of black professionals with children, retired couples who knew my family for decades and senior Niseis, all of whom were never represented when people would see South L.A. on TV.

The Wadsworth's, an elderly black couple who lived across the street, often showered the neighborhood children with gifts during the holidays. This act of generosity is something I still remember fondly.

My summer days were spent with two neighborhood girlfriends, playing from dusk till dawn for years — riding bikes, playing Barbies and even making a lemonade stand.

But even with the good times there, I still found myself often ashamed of my home because of the scrutiny I got from my private school classmates and even my own extended family.

I was called things like "Ghetto Superstar" (the title of a 1998 song by singer Mya) by kids, but was also simultaneously labeled "white girl" by neighborhood boys who thought I spoke too proper.

Sometimes, my cousins would joke about making sure to lock their car doors when they exited the 10 freeway at Crenshaw Boulevard so they wouldn't get carjacked on the way to our house. Through the good, the bad and the ugly, it was home, the only home I have ever known, a place both comfortable and loved,

flaws and all. I learned to slowly embrace it and find its charm as I grew older.

As a teen, having "street cred" became something many kids wanted, so being from my neighborhood all of a sudden became "gangsta" and tough — a coveted bad boy/girl image popularized by rappers. Finally, being from the 'hood made me more interesting and unique, not ghetto and poor.

Was this hometown image something I could finally accept as my own and represent? At one point, I even sought to embrace the hip-hop trends, wearing my hair in cornrows and sporting brands like Sean Diddy Combs' Enyce and Jay-Z's Rocawear.

But it didn't last. It still wasn't really me, and it didn't really make me feel fully accepted. In some ways, I felt that I was appropriating a culture that wasn't mine even though I was born into that influence.

Another fellow millennial who has had similar experiences to mine is Doug Ito, who grew up in and still currently resides in Crenshaw with his family. The 31-year-old amateur rapper laughingly admits that he raps about love and heartbreak mostly.

"I don't have any street cred," he blatantly admitted. Rapping about subjects like gang life and the local culture, a popular topic of the genre, has always been a challenge for him.

"Rappin' about it, you have to really be part of that, and I'm not," he said. "I felt like, yo, those [subjects] are cool, but . . . I'm always like kinda in the middle. I'm like, 'Am I part of this?' . . . 'Or am I like an alien to it?' . . . 'Or am I both at the same time?' . . . 'Like, what am I?' I'm always like, 'What the f*ck am I?'" Ito asked himself during our sitdown chat. "Because I am Japanese, but I don't speak Japanese, and then I was in this community that's somewhat Japanese, but kind of wasn't."

Ito's confusion and the foggy of his identity was something I could totally relate to. Being such a minority growing up here through the '90s always made me question myself and my place. Attending faraway schools further complicated our comfort in living here.

Ito attended Palisades Charter High School, commonly known as Pali High, with many bused out teens who lived nearby (Nipsey Hussle's partner, actress Lauren London, also attended the same school).

But, attending an outside area school wasn't trouble free, Ito would quickly learn. Many of the football players whom Ito played with often got accosted by teens from Dorsey High, the local public school many would have had

to attend if not bused out.

Wearing their Pali High football gear and waiting for the bus invited criticisms by teens who called them "lame" and "sell outs." Being so far removed from the local culture made interactions sometimes a nerve-wracking experience.

"The only time I was actually at Dorsey was when I had to take the SAT's," Ito recalled. "I was so nervous that didn't even do good."

Reflecting on experiences of people from my generation soon shifted to questions about the stories that came before us. Where were the masses of Japanese who previously lived here? Why did they leave? How many of us are left, and are any returning?

The simple answers I knew, based on what I have seen — most moved to the safety of areas like Torrance, Gardena or Orange County, many seeking access to better schools. Japanese businesses were also slowly moving out.

But I also knew there were still a decent number of JA's left in the area, and what about them? Why did they stay, and why did some even chose to continue to invest in businesses here when most folks had left? These questions swirled in my head as I thought about what still remains in South L.A.

Surprisingly, businesses like Tak's Hardware (formerly home to Kay's at the same location), the Japanese American Community Credit Union, All Capital Property Management, Kinji Kajukenbo, the Asian American Drug Abuse Program (AADAP) and Tak's Coffee Shop were started by Japanese Americans and still serve South L.A. residents today.

Today as a 30-something professional still living in Leimert Park, I feel like I am filled with more curiosity and respect than ever before about our beginnings here. My once critical opinions have shifted as I have gotten older and morphed into an unparalleled pride for a neighborhood that truly made me who I am.

I have rekindled old childhood friendships, participate in local events and am inspired to continue to invest time, money and kindness

into this community. This passion, recently invigorated by Nipsey Hussle, was always bubbling unbeknownst to me.

The strength of my JA brothers and sisters who created so much here is something I have always carried with me, but never articulated properly. The history here is just so valuable in understanding who we are, and it makes me appreciate my unique Yonsei story.

As the poet Maya Angelou brilliantly put, "I have great respect for the past. If you don't know where you've come from, you don't know where you're going."

My curiosity of learning where I come from set me on a journey to learn about longtime residents, business owners and places of worship that survived the riots, the recession and now face the change of gentrification.

I'll be writing a series of articles for the *Pacific Citizen*, the next of which will explore a few stories about the Japanese American entrepreneurs of South L.A. I will be highlighting some of the aforementioned businesses that still exist today.

I plan on not only discussing the origins of their ventures and their survival, but also the ways in which they remain devoted to their now multicultural community — bringing good to the 'hood in true Nipsey fashion.

The motivation and dedication by South L.A.'s remaining Japanese Americans and their ability to thrive is truly inspiring, so I hope you all stay tuned to the next installment.

*"Dedication, hard work plus patience
The sum of all my sacrifice, I'm done waitin'
I'm done waitin', told you that I wasn't playin'
Now you hear what I been sayin', dedication
It's dedication."
— Nipsey Hussle's "Dedication" featuring Kendrick Lamar*

Athena Mari Asklipiadis, a hapa Japanese L.A. native, is the founder of Mixed Marrow, a filmmaker and a diversity advocate.

SLEEPING PARTY
DOUG ITO

PHOTO: SOUND CLOUD



Doug Ito playlist



A close-up look at the Nipsey Hussle memorial outside of his Marathon Clothing store.



Jerry Matsukuma and the staff of All Capital Property Management Llc.



Nipsey Hussle at the torii of the Yasukuni Shrine in Tokyo



Crenshaw Boulevard during Nipsey Hussle's funeral procession

PHOTO: CAMI MATSUKUMA

PHOTO: ATHENA MARI ASKLIPIADIS

PHOTO: SKEE TV, NIPSEY HUSSLE'S "FOREVER ON SOME FLY SHIT"

SHARING THE INCARCERATION STORY THROUGH DANCE

The Seattle JACL serves 500 students through 'Farewell Shikata ga nai.'

Seattle JACL recently completed a successful school tour of "Farewell Shikata ga nai," a performance created by Seattle-based dance artist Gabrielle Nomura Gainor that combined dance and Asian American theater to explore the mass incarceration of Japanese Americans and show how the trauma and injustice of that dark chapter has impacted the generations that have followed.

Performances were held at North Seattle College, Licton Springs K-8, Franklin High School and Lake Washington Girls' Middle School over a two-week period. In addition to the dance performance, each visit included a Q & A with the dancers to further explore topics such as social justice, xenophobia, the immigrant experience and Asian American representation in the arts.

Joining Gainor in the performances were Hailey Burt, Siena Dumas and Sarah Eden Wallace. Serving as technical director was Tess Wendel.

In addition, Seattle JACL Board Member Stan Shikuma joined the cast for two of these performances to share more with the students about his family's experience of being forcibly removed and incarcerated during World War II.



(From left) Siena Dumas, Gabrielle Nomura Gainor and Hailey Burt during a performance of "Farewell Shikata ga nai" at Lake Washington Girls' Middle School.

Shikuma recounted that his brother was 4 years old when their family was taken from their home to a detention center at the Salinas Rodeo Grounds and then to the concentration camp at Poston, Ariz. He also recalled seeing a photo of his brother with his kindergarten class on a barren playground with barracks lined up behind them.

"I think hearing stories about kids the same age as themselves and their siblings makes it more real for [the students]," said Shikuma. "What would it be like to start school in a

prison camp? How would it feel to leave all your friends behind and miss graduation? What if you had to leave your pet and all your favorite belongings behind? What if you couldn't travel to see relatives or go shopping? At some level, young people grasp the injustice when presented in ways that strike a chord with their own experiences.

"Presenting the story in a theatrical dance piece presents more facts and history lessons," Shikuma continued. "It opens up feelings and emotions, which so often are more powerful

than words. Open hearts lead to open minds — Farewell, *shikata ga nai*."

Special recognition was given to Seattle JACL Chapter President Sarah Baker for facilitating the dialogue, as well as board members Renee Infelise and Josh Tashima-Boyd for their part in organizing two of the performances. The tour was made possible in part with grants from JACL National, as well as the Washington State Arts Commission.

"This May, we got to perform for students from kindergarten to college-age," said Gainor. "As a performer, nothing can compare with getting to dance for young people and to hear and engage with them. One of my favorite comments came from a young woman at Lake Washington Girls' Middle School, who shared how

much it meant to her to see Asian American women like herself dancing onstage. And at Licton Springs, a young man shared, 'I don't know why they called them 'camps' because it seems like [Japanese Americans] were simply put in jail.'

"My dancers and I were amazed by these young people," Gainor concluded. "As storytellers, we must connect them with their history and support them as best we can, so that they, too, can continue the fight for justice in America." ■

CAMOUFLAGE NET PROJECT ON DISPLAY IN WASHINGTON

Seattle artist Tara Tamaribuchi's art installations, inspired by the history of Japanese Americans who made camouflage nets for the U.S. Army during World War II, are on display in Seattle and Tacoma, respectively.

Two art installations from the series "Camouflage Net Project" by Seattle artist Tara Tamaribuchi are currently on display at the Northwest African American Museum in Seattle and the Pantages Theater in Tacoma, Wash.

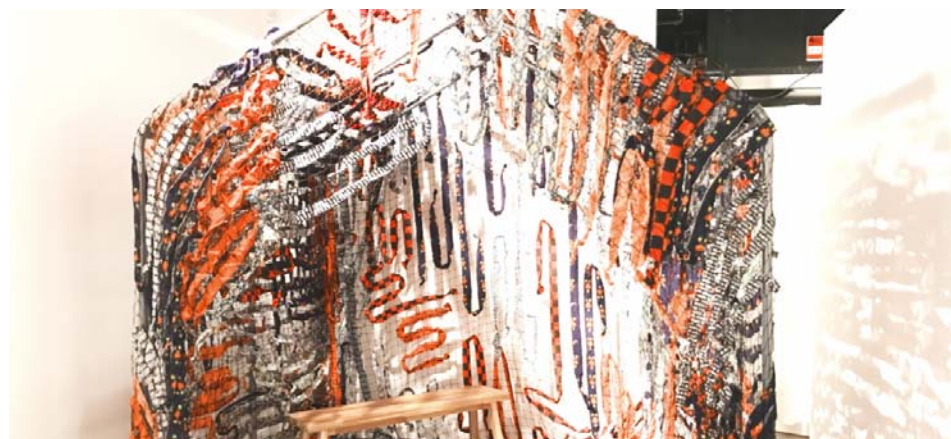
The installation at the Pantages Theater, which is on display until July 15, is in the storefront windows on Ninth and Commerce streets and is presented by Spaceworks Tacoma and funded in part by Densho and the ArtsFund.

The installation at the NWAA, which is on view until Aug. 28, is part of the group exhibition "Edwin T. Pratt: A Living Legacy," which features several Pratt Fine Arts Center scholarship recipients honoring the work, life and spirit of the fallen Seattle-area civil rights leader.

The "Camouflage Net Project" features camouflage netting made with kimono fabric. The project was inspired by the history of the Japanese Americans who made camouflage nets for the U.S. Army, as prison labor, during World War II.

Tamaribuchi was interested in connecting her handiwork to those who were wrongly incarcerated during the war, transcending time and place to show pride of heritage through the use of kimono fabric.

"I hope that when people experience these pieces, they learn about the Japanese American incarceration and see the connections with hu-



A current storefront installation at the Pantages Theater in Tacoma, Wash. The video installation with kimono fabric and netting is sponsored by Densho.

man rights issues of today," said Tamaribuchi. "Doing this work has made me realize how interconnected our experience is with people outside of our community."

The series began at the Seattle Center Sculpture Walk in 2017, in response to the Muslim Ban and the 75th anniversary of Executive Order 9066, which wrongly imprisoned Japanese Americans and those of Japanese descent living along the West Coast in American concentration camps during WWII.

"I was moved by Dorothea Lange's photos of Niseis weaving the camouflage nets in Manzanar. I had been unaware of this kind of labor. As an artist who references the body

and the working hand, I wanted to connect my hands to those who were working in the factory," recalled Tamaribuchi. "I have gotten the sense over my life that my Obaachan held shame and trauma from living in Tule Lake for four years. When I weaved the kimono fabric, I thought of her, wishing to weave away her shame and trauma. I believe we can harness powers in the magnificence of our ancestral culture."

Tamaribuchi made a camouflage net that tented the underside of a glass walkway to act as a visual filter through which all people are protected and seen as interconnected.

The installation in Tacoma features a video

piece that blends photos of once-incarcerated Japanese Americans with photos of asylum seekers at the U.S. southern border and Japanese Americans making camouflage nets with imagery of contemporary prison labor.

Tamaribuchi chose to include fabric from one of her childhood kimonos into the net to underline the issue of child incarceration in American concentration camps during WWII and today.

The installation in the Edwin T. Pratt exhibition features the original camouflage net from the Seattle Center, draped over a tentlike structure. Inside the tent, a sound installation features the oral histories of Japanese American internment camp survivors who made the nets, as well as Dennis Baumbauer, who is half-Japanese and half-white. He was taken from an orphanage in Los Angeles and imprisoned at the Manzanar Relocation Center for being half-Japanese.

The sound installation exhibits also feature the oral histories of Fumi Hayashi, Yoshimi Matsuura, Sam H. Ono and Kaz Yamamoto. All of the oral histories were downloaded from the Densho website. In addition, historical documentation presented in the slide show is also from Densho.

For more information about the "Camouflage Net Project," visit www.tara-tamaribuchi.com.

TWIN CITIES CHAPTER AWARDS SCHOLARSHIPS TO 12 HIGH SCHOOL SENIORS

Twelve local high school seniors were honored at the 56th annual Twin Cities JACL Scholarship Awards Banquet on May 9. In addition to academic records, community service and extracurricular activities, applicants were evaluated on essays expressing their perspectives on "The Relevance of JACL Today."

Scholarships totaling \$18,800 were awarded to Gigi Bocek (PiM Arts High School), Jack Dagoberg (Wayzata High School), Marissa Dulas (Edina High School), Eric Ewoldt (School of Environmental Studies), Danielle Honda (Mounds Park Academy), Caleb and Micah Maeda (Rosemount High School), Miki Rierson (The Blake School), Alyssa Romportl (Buffalo High School), Sam Sikkink (Hopkins High School), Mari Thompson (Eastview High School) and Rina Yamamoto (White Bear Lake Area High School).

Family members presented named scholarships in memory of the following individuals and couples: Bill Doi, Annie Sakai Girard, Kay Kushino, Dr. Norman Kushino, Susan Matsumoto, Reiko H. Ohno, Tom Ohno, Tom and Martha Oye, Tsuyano Sakai, Earl K. and Ruth Tanbara, Phyllis Takekawa and Minoru and Mary Yoshida.

Because graduating seniors did not qualify for other minority scholarships at that time,



PHOTO: CHERYL HIRATA-DULAS

The 2019 Twin Cities JACL Scholarship Award recipients are (front row, from left) Alyssa Romportl, Jack Dagoberg, Sam Sikkink, Danielle Honda and Miki Rierson and (back row, from left) Rina Yamamoto, Micah Maeda, Mari Thompson, Marissa Dulas and Gigi Bocek. Not pictured are Caleb Maeda and Eric Ewoldt.

Nisei Kimi Hara proposed starting a chapter scholarship program with proceeds remaining from the JACL Eastern District and Midwest District Convention in 1960. The first awards were presented in 1962.

In her welcome speech, Chapter President Amy Dickerson invited the young scholars to "continue their involvement in the community," and "remember that the JACL has many new opportunities for you." The Scholarship Committee also acknowledged its gratitude to "the Issei and Nisei because without them, we could not have achieved the success we have today."

This year's scholarship committee members were Pam Ohno Dagoberg (chair), Carol Dean, Sylvia Farrells, Teresa Swartz, Connie Tsuchiya and Fred Tsuchiya. ■

72nd Japanese American Graduation Banquet Held in Oregon

Portland and the Gresham-Troutdale chapters of the JACL, along with nine other Japanese American organizations and churches, held the 72nd annual Japanese American Graduation Banquet on May 5 at the Monarch Hotel in Clackamas, Ore.

Seventeen high school seniors from the greater Portland area were honored with awards and/or scholarships totaling more than \$19,000.

The event's emcee was Chip Larouche, PNWDC governor of JACL. Also in attendance was Consul General of Japan in Portland

Takashi Teraoka, who congratulated the seniors and wished them well in his remarks.

Dr. Wynn Kiyama, executive director of Portland Taiko, was the keynote speaker. In his speech, Kiyama compared his journey from college to where he is today and related that to some of the ideas he had heard from the graduates as he chatted with them before the luncheon.

In all, more than 185 guests were in attendance to congratulate the students as they begin their collegiate career in the fall. ■



The Class of 2019 scholarship recipients honored at the Japanese American Graduation Banquet are (front row, from left) Luke Wilson, Emily Ogawa, Lauren Yanase, Alexandra Tomita, Cinclair Mathies, Mili Nakamura, Erica Pasquantonio, Leonard Tanne, Michael Hasegawa and (back row, from left) Kent Ishida, Ella Hirata, Alyson Miura, Isaaiah Baltzel, Sean Cunningham, Yukaiya Nomoto, Kaito Wilson and Miles Takiguchi.

CCDC Holds JACL Scholarship Luncheon



On May 19, 2019, CCDC JACL held its scholarship luncheon honoring Clovis, Fresno and CCDC JACL scholarship recipients. Pictured are this year's recipients (front row, from left) Jenna Aoki, Nathan Nakaguchi, Taylor Mori, Avery Fong, Julie Morimoto, Patricia Navarro and (back row, from left) Tomi Toshiye Eijima, Sierra May, Leah Moment, Drew Nishikawa, Christopher Tom, Christopher Liu and Carson Evans

The annual CCDC JACL Scholarship Luncheon, honoring an outstanding senior from each of the five Clovis high schools, was held at Pardini's restaurant in Fresno, Calif., on May 19.

The Fresno chapter awarded six recipients, and the CCDC district recognized three honorees from Fresno, Merced and San Francisco.

The CCDC District honored Tomi Toshiye Eijima, who is a senior at Lowell High School in San Francisco, plans on attending Occidental College in the fall; Julie Morimoto is a senior at Merced High School in Merced; and Taylor Mori is a senior at Central High School in

Fresno who plans on attending the University of California, Santa Barbara, in the fall.

Jody Hironaka-Juteau and Joy Goto were on the scholarship committee for CCDC and Fresno JACL.

"I'm always amazed by the high caliber of scholarship recipients," said past CCDC Governor and current P.C. Editorial Board Member Marcia Chung. "One graduate wants to work on stem cell research. I think the lowest GPA was 4.2. Wow, it's just amazing what these young people have accomplished in their young lives. We wish them the very best in their futures!" ■

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A NATIONAL GUIDE TO NOTABLE COMMUNITY EVENTS

CALENDAR

NATIONAL

The 2019 JACL National Convention
Salt Lake City, UT
July 31-Aug. 4
Little America Hotel
500 Main St.

Save the date: Join JACL at its annual National Convention in Salt Lake City! Registration is now open! Don't miss this opportunity to connect with JACLers from across the country as the organization continues its civil rights advocacy mission.
Info: Visit www.jacl.org.

NCWNP

Eden Japanese Community Center Annual Bazaar
San Lorenzo, CA
June 8, 1-7 p.m.; June 9, 11 a.m.-6 p.m.
Eden Japanese Community Center
710 Elgin St.
Price: Free

Don't miss this annual bazaar fundraiser that features Japanese food, a raffle, bingo and carnival-type games for kids. It's an event for the whole family to enjoy! Popular food includes BBQ teriyaki chicken and rib dinner, sushi, udon, chicken curry and shave ice.

Japanese Cultural Fair
Santa Cruz, CA
June 8; begins at 11 a.m.
Mission Plaza
103 Emmett St.
Price: Free

Come out and experience a day of Japanese arts and culture in the heart of Santa Cruz. The day's events will feature cultural exhibits, martial arts demonstrations, a taiko performance by Watsonville Taiko Group, Japanese dance, musical performances in addition to delicious food and much more!
Info: Visit <https://www.jcsantacruz.org>.

Chiura Obata: An American Modern
Sacramento, CA
June 23-Sept. 25
Crocker Art Museum
216 O St.
Price: Free for members; Adults \$12; Seniors/Students/Military \$8; Youth: \$6
Born in Japan, Chiura Obata emigrated to the U.S. in 1903 and began a seven-decade career that saw him emerging as a leading figure in the Northern California art scene and as an influential educator. This exhibition offers more than 100 paintings, drawings, prints and personal items from the artist, many of which have never been on public display. They range from the artist's early formal studies as a student in Japan to the California landscapes for which he is most recognized.

Paul Kitagaki Book Signing and Prerelease Sale
Berkeley, CA
June 30; 2-4 p.m.
Berkeley Methodist United Church
1710 Carleton St.
Paul Kitagaki Jr., Pulitzer Prize-winning photojournalist has recently completed a 13-year journey to photograph and interview Japanese and

Japanese American survivors of the American concentration camps of WWII. His exhibition "Gambatte! Legacy of an Enduring Spirit" is now on tour. Kitagaki will be in attendance to talk about his new book "Behind Barbed Wire," which documents his research about the Japanese survivors. Refreshments will be provided.

PSW

'Proof of Loyalty: Kazuo Yamane and the Nisei Soldiers of Hawaii' Film Screening
Los Angeles, CA
June 9-14
Downtown Independent Theater
251 S. Main St.
Times: TBD

This documentary from filmmakers Lucy Ostrander and Don Sellers tells the true story of Kazuo Yamane and the loyalty of the Nisei soldiers from Hawaii in World War II, despite facing discrimination and incarceration, and how they overcame all adversity to serve with the greatest distinction in the U.S. military. Yamane entered the U.S. Army just before the attack on Pearl Harbor and went on to serve at the Pentagon, under Eisenhower in Europe and helped identify a secret document that would significantly help America's war in the Pacific. "Proof of Loyalty" will also screen with a special showing of the award-winning short film "American," featuring George Takei.
Info: Visit proofofloyalty.com for additional details.

Returning to California: Post-Camp Stories
Los Angeles, CA
June 29; 2-4 p.m.
JANM
100 N. Central Ave.
Price: Discussion included with museum admission

Regarded as "worse than camp" by many Nikkei, the immediate post-incarceration period is often overlooked in Japanese American history. Join JANM's Collection Manager Kristen Hayashi and Denso Content Director Brian Niiya as they discuss aspects of this time period. Hayashi will talk about the unique situation of Japanese Americans in Los Angeles during the post-war years, and Niiya will provide an overview of the stories throughout California based on Denso interviews with those who returned.
Info: Visit www.janm.org and to register, visit <https://9644p.blackbaudhosting.com/9644p/tickets?tab=2&txobjid=004c495c-797d-4b20-b8d1-634c955e1de0>.

VJCC Summer Fest
Venice, CA
June 22, Noon-9 p.m.; June 23, 11 a.m.-8 p.m.
Venice Japanese Community Center
12448 Braddock Dr.
Price: Free
This year's Summer Fest celebrates Venice's deep-rooted, decades-old Japanese American community with cultural exhibitions, great foods such as teriyaki chicken, Spam musubi and sushi, as well as live music provided by acoustic band Endless Summer.

Don't miss this must-attend event for the entire family!
Info: Visit vjcc.com, email office@vjcc.com or call (310) 822-8885.

'At First Light: The Dawning of Asian Pacific America'
Los Angeles, CA
Thru Oct. 20
JANM
100 Central Ave.
This multimedia exhibition explores and celebrates the emergence of a politically defined Asian Pacific American consciousness and identity. A co-production between Visual Communications and JANM, this exhibition serves as a reminder — as well as a call to action — of what can be accomplished when people unite as a community with commitment.
Info: Visit www.janm.org.

PNW

Seattle Night Market: Asia
Seattle, WA
June 22; 4-10 p.m.
South Lake Union Saturday Market
139 Ninth Ave. N
Price: Free

This Night Market series features street food, makers and imports inspired by global night markets throughout Asia. Explore and discover the best this city has to offer. This event is family-friendly and is free and open to the public. A beer garden and moonlight cinema series will be provided by Seattle Outdoor Cinema.
Info: Visit <https://www.evensi.us/seattle-night-market-asia/299781506>.

Allie Takahashi: 'Uranai'
Portland, OR
Thru July 7
Oregon Nikkei Legacy Center
121 N.W. Second Ave.
Price: \$5 Adults/\$3 Students and seniors; Friends of Oregon Nikkei Endowment are free.
Allie Takahashi, an artist and tattooer based in Oakland, Calif., uses the visual language of ukiyo-e (Edo-period Japanese woodblock prints) to evoke dynamics of intergenerational trauma and healing, specifically in the context of the Japanese American experience. Uranai refers to the process of looking behind the curtain of the visible world for divine guidance. Her use of fabric, limbs and cord express the fluidity of the ancestral connection between past and present.
Info: Visit <http://www.oregonnikkei.org/exhibits.htm>.

CCDC

Elder Law Seminar Featuring Judd Matsunaga
Clovis, CA
June 29; 9:30 a.m.
United Japanese Christian Church
136 N. Villa Ave.
Price: Free
Fresno Betsuin, Central California Nikkei Foundation and the UJCC are proud to sponsor attorney Judd Matsunaga from Elder Law in Torrance, Calif., who will be presenting a free law seminar. Lunch will be provided at no charge. Reservations are required for lunch ordering.
Info: To RSVP, call (559) 322-0701 or email info@ujccclife.com. For questions, please contact Marcia Chung at (559) 273-0397.

IDC

47th Annual Cherry Blossom Festival
Denver, CO
June 22, 11 a.m.-6 p.m.; June 23, 11 a.m.-4 p.m.
Sakura Square
1947 Lawrence St.
Price: Free

Co-presented by the Tri-State/Denver Buddhist Temple and Sakura Foundation, the festival is a celebration of Japanese/Japanese American culture, heritage and community. The festival will feature dancers, singers, musicians, martial arts and visual art demonstrations, as well as 40-plus vendors selling crafts, jewelry, clothing and more. Venture inside the Temple for delicious Japanese food
Info: Visit www.cherryblossomdenver.org or email staceys@sakurafoundation.org.

MDC

'Exiled to Motown Exhibit'
Novi, MI
June 6-July 29
Novi Public Library
45255 W. 10 Mile Road
Price: Free

This exhibit tells the story of Japanese Americans in Detroit, drawing on oral histories conducted by the Detroit JACL chapter, as well as archival photographs and documents. From the Ford Motor Co. to WWII, the murder of Vincent Chin and Japanese-Arab American solidarity in the wake of 9/11, this exhibit sheds light on a little-known but critical piece of U.S. history.
Info: <http://exiledtomotown.org>.

Minnesota's Secret Language School Photo Display
St. Paul, MN
June 15; 11 a.m.-3 p.m. Opening Event; Exhibit Runs Thru Sept. 2
Historic Fort Snelling Visitor Center
200 Tower Ave.
Price: Free (admission to photo exhibit, presentation and opening reception); Free admission to historic site for JACL members; discounted admission of \$6 for non-JACL members. Regular exhibit hours are Tues.-Fri. (10 a.m.-4 p.m.); Sat./Sun. (10 a.m.-5 p.m.); closed on Mondays except Labor Day (10 a.m.-5 p.m.)

View photographs and narratives telling the remarkable story of the Japanese American men and women who trained as linguists at the Military Intelligence Service Language School at Camp Savage and Fort Snelling during World War II. At the Opening Reception at 1 p.m., Fort Snelling Site Supervisor Kimmy Tanaka will give a special presentation in the auditorium. This event is co-sponsored by the Twin Cities JACL and Historic Fort Snelling/Minnesota Historical Society.
Info: Please preregister by June 12 to Sally Sudo at (952) 484-5193 or email ssudo@comcast.net. For other information, visit mnhs.org/fortsnelling/activities/calendar/7024.

Shinto: Discovery of the Divine in Japanese Art
Cleveland, OH
Thru June 30
The Cleveland Museum of Art
The Kelvin and Eleanor Smith Foundation Exhibition Hall
11150 East Boulevard
Price: Members are free; Nonmembers \$10; \$8 Seniors and

Students; \$5 Children 6-17.
The veneration of deities called kami has been a central feature of Japanese culture for many centuries. This exhibition introduces works exemplifying kami worship from the Heian period (794-1185) through the Edo period (1615-1868). It takes a thematic approach to understanding the artworks created to celebrate the world of kami. This exhibition will be presented in two rotations: Rotation 1 runs thru May 19; rotation 2 runs from May 23-June 30.
Info: Visit <http://www.clevelandart.org/exhibitions/shinto-discovery-divine-japanese-art>.

EDC

Theater: 'Pacific Overtures'
Boston, MA
Thru June 16
Lyric Stage Company
140 Clarendon St.
Tickets: Prices Vary

This musical, by Stephen Sondheim and John Weidman, is set in 1853 and follows Japan's difficult westernization as told from the point of view of the Japanese. Lead characters Kayama, a samurai, and Manjiro, a fisherman who was marooned and later rescued by a New England ship, are two friends caught in the change. The Boston cast features Sam Hamashima as Manjiro and Carl Hsu as Kayama.
Info: Visit <https://www.lyricstage.com/productions/pacific-overtures/#Cast> for information; for tickets, call (617) 585-5678 and mention P020 for a discount or email boxoffice@lyricstage.com.

Concert: Jake Shimabukuro
Lexington, MA
June 19; 7:30-9:30 p.m.
Cary Hall
1605 Massachusetts Ave.
Price: Tickets \$39-\$59
The Ukelele virtuoso returns with his inspired touch on everything from island standards, popular tunes and classical symphonic concertos. He will be introducing new songs into his concert as he embarks on an extensive U.S. tour and fall tour of Japan.
Info: <https://www.caryhalllexington.com/events/2019/6/19/jake-shimabukuro>.

Royal Celebrations: Japanese Prints and Postcards
Boston, MA
Thru Sept. 15
Museum of Fine Arts
465 Huntington Ave.
As Japan welcomes a new emperor, the MFA offers an exhibit of prints, postcards and illustrated books from its collections that depict important events in the Japanese imperial family from 1868-present.
Info: Visit <https://www.mfa.org/exhibitions/royal-celebrations>. ■

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FOR MORE INFO:
pc@pacificcitizen.org
(213) 620-1767

In MEMORIAM

Asano, Hideko, 93, Torrance, CA, Feb. 19; she is survived by her son, Gary (Vickie Wakinaka) Asano; sister-in-law, Setsuko Asano; she is also survived by many nieces, nephews and other relatives; gc: 1.

Blackwood, Tsuyuko, 91, Springfield, OH, Dec. 18, 2018; she was predeceased by her husband, John; she is survived by her children, Linda (Gary) Bodey and John (Anna) Blackwood; brother, Kio (Miki); sisters-in-law, Betty (Kazuo) and Emi (Fumio); gc: 3; ggc: 3.



Bosque, Yuko 'Sybil,' 94, San Jose, CA, April 2; she was predeceased by her husband, Charles 'Bud' Bosque; she is survived by her son, Steven "Butchie" Furukawa; she is also survived by many cousins, nieces and nephews; gc: 1; ggc: 3; gggc: 1.

Fujioka, James Kazutomi, 85, Los Angeles, CA, Feb. 3; an Air Force veteran, he is survived by his wife, June; children, Kevin, Janine, Serena Duardo (George) and Audrey Yamada; sisters, Florence, Helen

and Jenny; he is also survived by grandchildren, nieces, nephews and other relatives.



Fukui, David, 79, Seattle, WA, March 31; during WWII, his family and he were incarcerated at the Minidoka WRA Center in Idaho; he is survived by his uncle, Henry; aunts, Rose Fukano and Michi Fukano; he is also survived by several cousins.



Hasegawa, Shigemi, 105, Lynnwood, WA, March 27; during WWII, her family and she were incarcerated at the Heart Mountain WRA Center in WY; in 1943, she was allowed to move to Chicago, IL, where she lived until 2005; she was predeceased by

her husband, Ken Hasegawa; she is survived by her sister-in-law, Fudge (Joe) Umemoto; she is also survived by many nieces and nephews; and 2 godsons.

Ido, Yukichi Harry, 87, Los Angeles, CA, Jan. 16; he is survived by his wife, Umeka; 5 children and their spouses; siblings, Katsuji and Kimiko; gc: 11; ggc: 17.



Ishii, Ichiko, 83, Bellevue, WA, March 12; she was predeceased by her husband, Takashi "Tak" Ishii; she is survived by her children, Chris (Donna), Cindy and Clyde (Cindy Kamimae); siblings, Masaru (Kathy), Katashi (Julie), Satoshi (Pearl), Setsuko Hamamoto, Fusako Kamihara and Yasuko Yamamoto; sister-in-law, Tsuneko; gc: 4.

Ishiki, Thomas Taichi, 85, Torrance, CA, Feb. 22; he is survived by his wife, Doris; siblings, Ellen Arakaki and Dennis (Karen) Ishiki; he is also survived by many nieces, nephews and other relatives.



Kikkawa, Alice Kiyoko, 87, Pasadena, CA, April 2; during WWII, her family was forced to move to the Santa Anita Assembly Center before being incarcerated at Gila River WRA's Camp 2 in AZ; she was predeceased by her son, Alan; she is survived by her husband, Robert "Lefty" Kikkawa; children, Debbie (Alan) Kubota, Sharon (Allen) Lee,

Don (Cheryl) and Ken (Karen); she is also survived by many cousins, nieces, nephews and relatives; gc: 10.

Kiriyama, Taketo, 97, Los Angeles, CA, March 2; he is survived by his daughters, Carol (Herb Morita) and Lorraine (Steven Okuhata); gc: 4; ggc: 3.

Madokoro, Sumio, 95, Los Angeles, CA, Feb. 27; he was predeceased by his siblings, Toshio (Kazuko) Madokoro and Misayo Madokoro; he is survived by his wife, Haruko; siblings, Masako Iijima and Keizo (Takae) Madokoro; he is also survived by many nieces, nephews, a grand-nephew, a grand-niece and other relatives.



Matsudaira, Martin, 81, Seattle, WA, March 24; during WWII, his family and he were incarcerated at the Minidoka WRA Center in ID; a former president of the Seattle Chapter of the JAACL, he is survived by his children, Mark (Yuka), David (Judy), Melissa (Roddy) and Scott; siblings, Theo (Joyce), Vincent (Charlotte), Stephen (Linda), Pauline, Ida and Theresa (Wes); sisters-in-law, Lillian, Barbara, Hisako and Brenda; he is also survived by more than 45 nieces and nephews; gc: 9; ggc: 1.

Mikami, Chieko, 99, Honolulu, March 11.



Nakamura, June, 85, San Jose, CA, April 2; she was predeceased by her husband, Hideo; and son, Ty; she is survived by her daughter-in-law, Stephanie; she is also survived by siblings, nieces, nephews, other relatives and friends; gc: 2.

Ogi, Fumiyo Kazuyo, 82, Los Angeles, CA, Feb. 25; she is survived by her husband, Noboru; children, Jeffrey (Alice), Mitchell (Tammy) and Julie (Movses) Ogi; siblings, Yoji Imaya and Wakako Matsunaga; gc: 4.

Okamoto, Noriyuki, 63, Los Angeles, CA, April 12.



Saito, Fumiko Yabe, 95, Sacramento, CA, Jan. 29; during WWII, her family and she were incarcerated at the Tule Lake WRA Center in CA; she was predeceased by her husband, Perry Hitoshi; she is survived by her children, Patricia Saito-Stewart (Max Stewart), Lincoln (Linda), Christine (Otis) Laird, Deborah (Mark Kretovics) Saito and Rebecca (Delroy Calhoun) Saito; sisters, Connie Washino and Lily Shimazu; gc: 13; ggc: 22.

Takeda, Tsugiko, 69, Fountain Valley, CA, Feb. 27; she was predeceased by her son, Joe Takeda; and brother, Tomohiro Maemura; she is survived by her husband, Kazuto; siblings, Yoshimasa Maemura, Munehiro (Akemi) Maemura and Eiko Yamamoto; she is also survived by many nieces, nephews and other relatives; gc: 3.



Taketa, Haruso 'Horace,' 86, Kent, WA, Oct. 12, 2018; an Army veteran, he was predeceased by his brother, Fred Taketa; brothers-in-law, Sadamu Takashima and John Wong; and sister-in-law, Arlene Taketa; he is survived by his wife, Sonoe; children, Daniel (Stephanie), Neal Taketa and Kristine Simons (Doyle); siblings, Kiyoko Takashima, Alice Wong, Dianne Sawa (Kiyo) and Mun Taketa; sister-in-law, Michiko Taketa; gc: 3.

TRIBUTE

EDWARD YOSHIKAWA



Age 94, died April 7, at home in Apple Valley, Minn. Survived by Pearl, his wife of 71 years; 5 sisters, Sue Kashiwagi, Edith Oshita, Judy Taniguchi, Tule Yomogida, and Laura Katayama; 3 children, Joy Yoshikawa, Candee Ploog and Lance Yoshikawa; 7 grandchildren; and 12 great-grandchildren. Born in Sacramento, Calif., he proudly served in the Japanese American 442 Regiment in WWII while his family was interned at Tule Lake. He worked for Munsingwear USA until his retirement in 1997 and with Munsingwear

Japan in 2005. Throughout his life, he joyfully served the Lord in many ways. He was interred at Fort Snelling National Cemetery with all military honors due to him.

TRIBUTE

MIDORI SAKAMOTO

SAKAMOTO, MIDORI (92) passed away on May 21, 2019, in Gardena, Calif. She is survived by her husband, Roy Y. Sakamoto; children, Jeanne Sakamoto/Ikeda and David (Lois) Sakamoto; grandchildren, Grayce and Dean Sakamoto; she is also survived by many nieces, nephews and other relatives.

A private funeral service was held on Friday, May 31, 2019, at the Chapel of Green Hills Memorial Park. Visit www.kubota-mortuary.com (213) 749-1449.

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

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REIMAGINE EVERYTHING

AARP ENDORSES CREDIT FOR CARING ACT

By Ron Mori

AARP endorses the bipartisan Credit for Caring Act introduced in the U.S. Senate and the U.S. House of Representatives this month, and it commends the sponsors. This bill would give a federal tax credit of up to \$3,000 annually to eligible family caregivers.

The Credit for Caring Act was introduced in the Senate (S. 1443) by Senators Joni Ernst (R-IA), Michael Bennet (D-CO), Shelley Moore Capito (R-WV), Elizabeth Warren (D-MA), Tammy Baldwin (D-WI), Angus King (I-ME), Richard Blumenthal (D-CT), Jon Tester (D-MT) and Chris Coons (D-DE), and in the House (H.R. 2730) by Representatives Linda Sánchez (D-CA) and Tom Reed (R-NY).

Caregiving is costly both in terms of direct expenses and potential income and retirement savings foregone.

Family caregivers spent nearly 20 percent of their income, on average, in 2016 providing care for an adult relative or friend. This equates to \$6,954 paid out-of-

pocket on caregiving expenses such as home modifications, care at home and transportation. Long-distance caregivers averaged \$11,923 in annual expenses.

Paying for caregiving expenses can mean using savings, cutting back on the caregiver's own health care or reducing or stopping saving for retirement.

Employed family caregivers can also lose income if they leave the workforce or cut back their hours. Leaving the workforce can mean lost job security and career mobility, employment benefits and retirement savings.

Estimates of lifetime income-related losses sustained by family caregivers age 50 and over who leave the workforce to care for a parent range from a total of \$283,716 for men to \$324,044 for women, or \$303,880 on average, in lost income and benefits over a caregiver's lifetime.

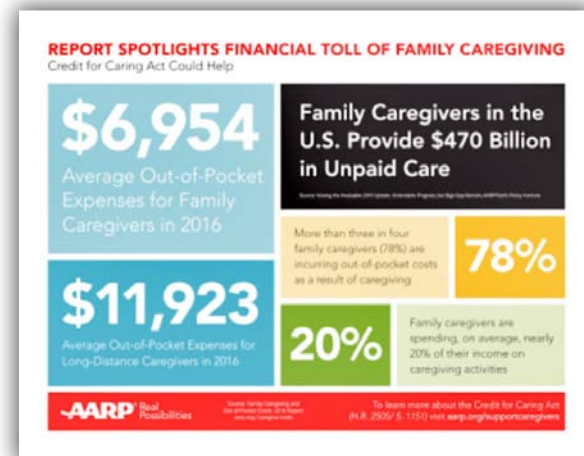
"Many family caregivers are using their own life savings, cutting back on personal spending, setting aside less for retirement or taking out loans to help loved ones live independently," said AARP Chief Advocacy and Engagement Officer Nancy LeaMond. "The Credit for Caring Act would help with the financial struggles experienced by millions of caregivers, and we urge Congress to pass it."

The Credit for Caring Act provides some

financial relief by helping with the cost of in-home care, adult day care, respite care and other services. The bill would give eligible family caregivers the opportunity to receive an annual tax credit for 30 percent of qualified expenses above \$2,000 paid to help a loved one, up to a maximum credit of \$3,000.

About 40 million family caregivers across the U.S. provide 37 billion hours of unpaid care, valued at an estimated \$470 billion annually. By helping older adults and people with disabilities live independently in their homes and communities, caregivers help save taxpayer dollars by preventing more costly nursing home care and avoiding unnecessary hospital stays.

More than three quarters (78 percent) of family caregivers pay out-of-pocket to provide care for their loved ones, spending an average of nearly 20 percent of their annual income in 2016, according to an AARP Research report. This equals roughly \$7,000 each year in out-of-pocket costs related to caregiving expenses. Long-distance family caregivers spent an average of nearly \$12,000.



A strong majority (87 percent) of likely voters age 50 and older support a tax credit for working family caregivers, according to an AARP poll.

Let's all contact our lawmakers to ask them to support this bill. It's a common-sense, bipartisan law that would help a lot of Americans who face the challenges of caregiving for loved ones!

Ron Mori is a member of the Washington, D.C., JACL chapter and manager of community, states and national affairs — multicultural leadership for AARP.

ADACHI » continued from page 2

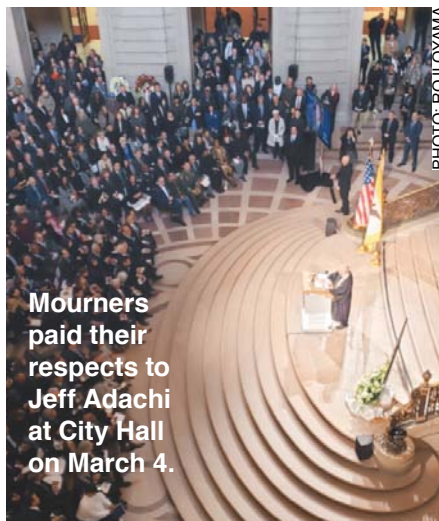
"The JACL joins our local San Francisco chapter in thanking you for your leadership on the board of supervisors to recognize Jeff," Baker continued. "Please feel free to contact me if the National JACL can be of any assistance in ensuring that 'Jeff Adachi Way' may serve as a memorial to a great public servant."

JACL's San Francisco chapter submitted its letter, signed by Hayashi, to Haney on May 8, saying it unanimously supports the supervisor's effort to rename Gilbert Street after Adachi.

"During his time at the Office of the Public Defender, Jeff worked diligently to defend those in need, believing each individual deserved a fair trial," the letter stated. (See the full version of the letter on Page 2.)

Should the board approve the resolution, work will begin on surveying the businesses and residents on Gilbert Street. Another vote would then take place.

Although some residents have voiced the difficulty of changing their address information should the street be renamed, many more have supported the resolution, saying it is the perfect tribute to honor Adachi's lifelong commitment to the people in the city. ■



Mourners paid their respects to Jeff Adachi at City Hall on March 4.

LATER » continued from page 3

Stan, Sarah and Michael are all amazing voices for our Nikkei community, and I am so grateful for their work through JACL, Okaeri, Family and numerous other organizations.

I hope that I will see many of you at the JACL National Convention. And I hope that if you have a chance to attend our workshop called "Intersecting Identities: Nikkei LGBTQ Stories," you'll stop by, even to say hello.

Some of my most heartfelt moments are when I meet readers of "A Mother's Take," and they share with me the connection I have made with them through my writing. I always feel it is such an honor when people read my words, and it speaks to them in a personal way.

Coming together with the Nikkei/API community has brought to me a greater sense of belonging, a deeper feeling of being part of something greater than who

I am as an individual and a better understanding of the power of our visibility and voice.

I look forward to being with many of you in Salt Lake City and hope that we will have a chance to meet if we haven't met before or catch up if we have met in the past.

It will also give me a chance to thank you for all your work in person, and perhaps we take a selfie, which I am still working on getting better at. . . .

To register for convention, visit <https://www.convention2019.jacl.org/register>.

See you soon in SLC. . . .

Marsha Aizumi is an advocate in the LGBT community and author of the book "Two Spirits, One Heart: A Mother, Her Transgender Son and Their Journey to Love and Acceptance."



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