



Victoria NIKKEI FORUM

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www.vncs.ca

Japanese Cultural Fair - A Huge Success!!

The 14th annual Cultural Fair, held on Saturday, October 26 at the Esquimalt Recreation Centre was another resounding success. The turnout this year was undoubtedly the largest we have had to date. This can be attributed to the growing popularity of this annual event and the fact that we had three Corporate sponsors, Monday Magazine, 103.1 JackFM and 98.5 Ocean that provided us with extensive advertising to promote the Fair. In addition to our usual array of Japanese cultural performances and demonstrations, we had 3 new cultural presentations.

Kyudo (Japanese archery) by Brian Angene

Kamishibai (traditional Japanese story telling) by Rebecca Kool

Early Victoria Japanese Immigrant History - by Ann-Lee & Gordon Switzer

The latter is our initial effort to use the Cultural Fair as a platform to educate the greater community about our Japanese-Canadian heritage and history.

The large turnout also meant that the sales were brisk in all areas. The sushi, manju and bento were all sold out by 12:00 pm. Similarly the bake table was sold out by early afternoon. Demand for the raffle tickets was steady all day. Both the Fujinkai/Things Japanese table and the Silent Auction reached an all time high in revenue. So from a fundraising perspective the event was very successful.

In putting on this year's Fair we ran into some significant new challenges. The major one was the renovations at the Esquimalt Rec Centre and the loss of their kitchen facilities which we use extensively on the Friday before the Fair and on Fair day. The kitchen problem only came to light 4 weeks before the Fair. Needless to say we were scrambling to find an alternate site. Thanks to Lily Yee we were able to secure the use of the kitchen facilities at the Esquimalt United Church which is 2 blocks from the Rec Centre. Although this cost us more and introduced some logistics problems we were able to overcome them and not impact the Japanese food component of the Fair.

Another accomplishment we achieved at this year's Cultural Fair was to replace the nobori bata that were loaned to us by Melody Cornell with our own VNCS nobori bata. These are the large Japanese banners that are used to decorate the main hall. Up to this year Melody has been gracious enough to allow us to use her nobori bata which are antique items and very precious. We were all concerned about the wear and tear they were encountering so the VNCS decided to acquire its own. We ended up purchasing 8 from a flea market in Kyoto and we had 7 donated by Theresa Gallup, a business acquaintance of Joyce Matzke, who lives in the USA. We had a lot of compliments about the banners.

[Thank You - Arigato !!](#)

Cont'd on page 2



Fall Fair
photos:
Kana Mercer



Thank-You to our 2013 Japanese Cultural Fair Sponsors



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Japanese Village Restaurant	Taste of Tokyo
Jasmine Restaurant	Uchida Eatery/Shokudo
Kissako Green Tea Café	Yoshi Sushi Japanese Restaurant

An event like the Japanese Cultural Fair is only possible when many people work together. The VNCS would like to express a big
THANK YOU TO ALL OUR SPONSORS for the 2013 Fair

Of course the Cultural Fair could not be a success without the hard work of many people, the generation donations of many individuals and businesses and the contribution by a large contingent of cultural performers.

First I would like to thank the members of the Fair planning committee who took on the responsibility of coordinating various aspects of the Fair. Some of these individuals started planning and preparation in July.

Amy Kawano & Debbie Ibaraki	Sushi, manju and bento box
Craig Mercer	Facilities & Operations
Happy Smith	Bake Sale
Maureen Bird & Val Watanabe	Children's area
Matt Mathiason	Promotions
James Harada-Down & Patti Ayukawa	Decorations - Main Hall
Amanda Gaunt	Decorations lobby and Craigflower Room
Rose Oishi	Fujinkai & Things Japanese
James Harada-Down	Signage, Poster & Program
Maureen Bird	Volunteer Coordinator

Cristina Shore & Patti Kagawa	Silent Auction
Ken Watai & Greg Demmon	Finances & Cash
Patti Kagawa, Lily Yee, Henry Shimizu,	Donation solicitation
Robyn Barton, Rieko Gurney & Craig Mercer	Donation solicitation
Deb Shepherd	UVic Student volunteers

These coordinators were supported by a large group of volunteers who helped at two food making work parties, who made items for the bake sale, who worked on crafts throughout the year and/or who came out on Fair day. In total there were approximately 100 volunteers including 10 UVic students. These volunteers, too numerous to mention, were essential to the success of the Fair.

A major goal of our Fair is to promote Japanese culture. This year we had 19 different individuals or groups put on cultural performances and/or demonstrations. All the performances were well attended and several had overflow audiences.

Satomi Edwards	Koto
Uminari Taiko	Taiko
Furusato Dancers	Bon Odori
Mitsuko Uranaka & Teruyo Sano	Kimono dressing
Mrs. Mito & Nagomi Tea Circle members	Tea ceremony
Michiko Seguev & her students	Ikebana
Vancouver Island Bonsai Club	Bonsai
Mike Abe & Natsuki Abe	Sumie and Rakugo (Japanese Story Telling)
Keiko Alkire	Shodo
Victoria Kendo Club	Kendo
SanShukan Aikikai	Aikido
Victoria Japanese Heritage Language School	Youth Choir & Soran Bushi
Harumi Ota	Pottery
Brian Angene	Kyudo
Rebecca Kool	Kamishibai
Ann-Lee & Gordon Switzer	Victoria's Early Nikkei Community

The financial success of our Fair is dependent on the donations we get from individuals and businesses. This year we received donations from 74 individuals and businesses ranging from products, services, gifts and in some cases cash. Without these donations we could not have our Raffle, Silent Auction, Things Japanese table, Fujinkai craft table or the Bake table. The donors are listed in this Newsletter and will also be displayed on the VNCS Web site. A big thank you to all of these donors. Once again Mr. Koji Hayashi, owner of Fujiya Foods, deserves special recognition for his generous donation and for supplying all of the sushi at cost. A special thank you is also extended to Theresa Gallup for her nobori bata donation. Theresa's donation is remarkable not only because it was free (saving us a significant amount of money) but also because she has no direct connection to the Victoria Nikkei community. She said she was pleased that her banners could be put to good use. Please make an effort to support ALL the businesses that supported us.

As convenor of our Cultural Fair, I want to express my heartfelt gratitude to all the volunteers, performers and donors who contributed their time, talents and generous gifts to make the 2013 Cultural Fair another resounding success.

Domo Arigato
Tsugio Kurushima



INSIDE COMMUNITY: FOUR CULTURES IN IMAGES

Noreen Scarth

Almost a year ago now I attended an interview as a potential documentary photographer for this project. I was asked why did I want to participate, and there were several reasons I was keen to get involved.

As an adoptee, I was, and continue to be interested in learning about my Japanese heritage. Although I had a small amount of photography experience, I had never been involved in a photography project, and the idea of mentoring with Quinton Gordon was thrilling! To learn about documentary photography was an exciting challenge, and I had the time to fully commit to the process. Which meant 10 months of continuous dedication to a project that took hold of me and taught me to let go.

Ideas of how this project would look, and how to best represent my Japanese community shifted many times as I gathered more information and more images. I joined the Nagomi Tea Circle, and this truly opened up my learning about the Japanese community here in Victoria, as well as Japanese culture overall. Here was a tradition, rich in everything I was curious about in my Japanese heritage! The art of the tea ceremony, calligraphy, pottery, flower arranging and Zen gardens, wabi-sabi and kimonos! Food and incense. Silence and the sound of pouring water. Discipline and respect. Patience and practice. Order and observation. Mindfulness and spirituality. Love and kindness. History and understanding.

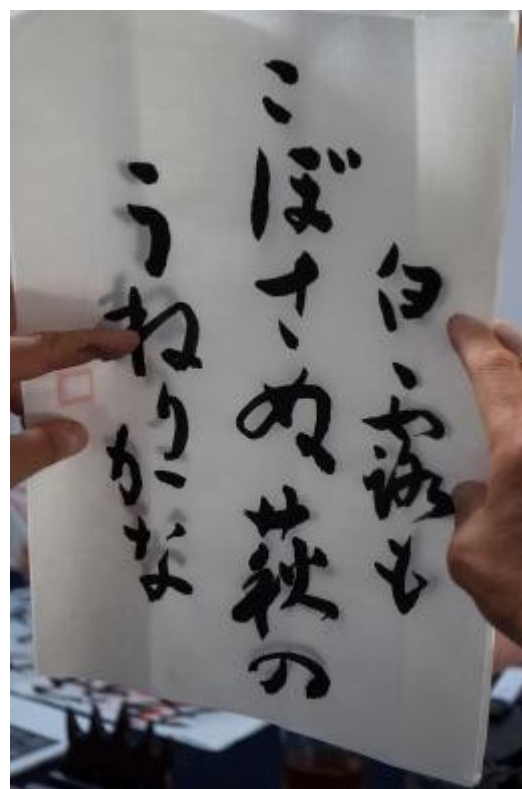
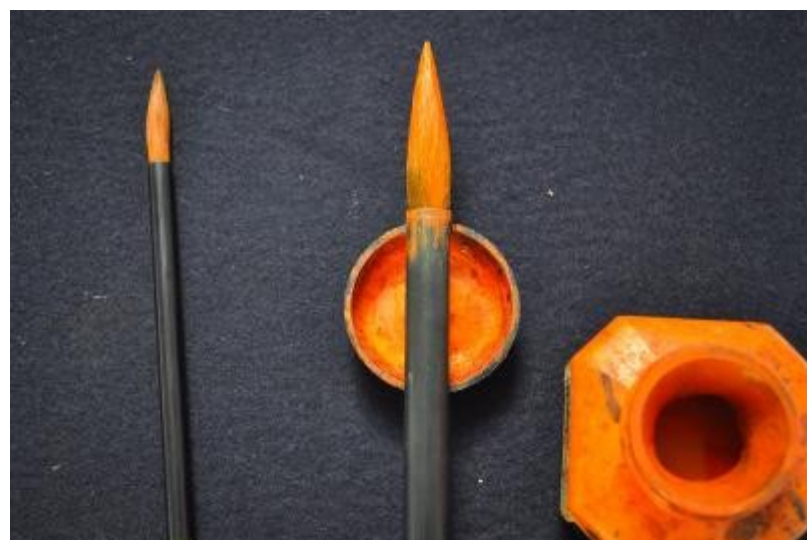
It is my hope that the finished work on this project reflects my deeper understanding of my Japanese community in Victoria. I am honoured to have participated in this project, and wish to express my wholehearted gratitude to all who allowed me to take their photographs, and shared their time. I am not the same person who embarked on this project. I was helped along the way of my own growth by so many, including the board of the Victoria Nikkei Cultural Society, Hiroko and Alder Currie, members from the African, Indian and Filipino communities, Uminari Taiko, Paulina Grainger and Karin Scarth from the Inter-Cultural Association, Quinton Gordon, and my Tea Ceremony Sensei. And many, many cups of matcha-green tea.

You can view the final video of this project at

<https://vimeo.com/77151446>

Also, please take 5 minutes and complete a survey on this project. Your cooperation is much appreciated.

<http://www.surveymonkey.com/s/6LCBCR9>





AYUKAWA, Michiko "Midge" (nee Ishii) June 26, 1930 - October 24, 2013 Dr. Michiko "Midge" Ayukawa (nee Ishii) of Victoria, B.C. died peacefully with family by her side on October 24, 2013 at the Victoria Hospice in the Royal Jubilee Hospital. Michiko, was born on June 26, 1930, in Vancouver, B.C. to Kenji and Misayo Ishii and was the only sister to brothers Hideo, Yoshio, and Kazuo. Michiko attended Strathcona Public School in Vancouver, and during World War II was interned in Lemon Creek. After the war, the family moved to Hamilton, Ontario where she completed high school. In 1952 she graduated with a degree in Honours Chemistry from McMaster University, and in 1953 with a Master's Degree. In 1955, Midge married Kaoru "Karl" Ayukawa and worked at the National Research Council in Ottawa until 1956 when she started a family. She later taught chemistry

laboratory to undergraduate students at Carleton University as well as at the University of Victoria after the family moved to Sooke, BC, in 1980. Following the death of her husband, in 1981, Michiko studied Japanese history and language at the University of Victoria. Her Master's and PhD (1997) focused on the lives of Japanese immigrants. She authored and edited numerous publications. Her most notable "Hiroshima Immigrants in Canada 1891-1941", was published in 2008 and later published in Japanese. She traveled throughout Asia and Europe and intensified her practice of Taoist Tai Chi, teaching health recovery classes at the Taoist Tai Chi Centre in Victoria. In 2007, Michiko was inducted into the McMaster University Alumni Gallery. Michiko was an active board member of the Nikkei National Museum and Cultural Centre in Burnaby BC. In September 2013, she was awarded the Japanese Canadian History Preservation and Education Award. Michiko is survived by her youngest brother Kazuo Ishii; her five children Hannah (and partner Roland), Michael (and wife Dianne), Ken (and wife May), Patti (and husband Greg), and Carla (and partner Brian); and her ten grandchildren Aki, Patrick, Eric, Irene, Courtney, Emma, Chelsea, Carly, Mika and Nicholas. She will always be remembered as a devoted wife, mother, grandmother, academic, intellect, writer and dedicated contributor to her community. Her commitment to the preservation of history and to her family will be her legacy. The funeral service will be held on Tuesday, October 29, at 5pm followed by a reception from 6 to 8pm, at First Memorial on 1155 Fort Street, Victoria. In lieu of flowers, donations can be made to the Nikkei National Museum in Burnaby, B.C. Family members wish to thank Dr J. Spence, Dr. P. Ty, and Midge's close family and friends for their dedicated help and support.

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Eulogy for Michiko "Midge" Ayukawa

From Karen Kobayashi

October 29, 2013

How do you begin to sum up the life of one of the most esteemed scholars on Japanese Canadian history? You do as Midge would have done, you assume the role of *good researcher*, and you reach out to connect with people whose lives intersected with hers. You seek out their stories, their memories, and their recollections of an extraordinary life. Quite a tall order, I realized quickly, as there are just so many who were touched by her strong and gracious presence. And so, this reflection on Midge's "other life" – her life as a scholar and teacher – is really a brief summary, a snapshot of sorts, of the innumerable contributions that she made to the introduction and advancement of scholarship on Japanese Canadian history as an academic, a writer, an instructor, a mentor, and above all, a friend.

A trip to Japan in 1983 is credited as the impetus for Midge's "third age" (post-retirement, although some would say that she never really retired from anything) academic career in Japanese language, literature, and the histories of both Japan and Canada, at the University of Victoria. She completed a BA and an MA in the Department of History and was awarded a PhD in 1997 at the "ripe young age" of 67 under the supervision of Dr. Patricia Tsurumi. In 1999, Dr. Patricia Roy and Midge worked together on the history of Japanese Canadians for the Encyclopedia of Canada's Peoples. It was out of this collaboration, that Pat encouraged Midge to publish her PhD work. Almost a decade to the date of her doctoral defense in 2007, Midge realized the success of her labours when her dissertation, "Creating and Recreating Village: Hiroshima and Canada 1891-1941" was adapted for publication by UBC Press. It was met with very positive reviews. To add to the reach of her work, the book was recently translated into Japanese by Masami Izumi, Midge's long-time colleague and friend from Doshisha University.

Midge published many articles on the history of Japanese immigrants, especially women, and the experiences of Japanese Canadians during World War II. She co-edited several books and papers that touched on the topics of memory, identity, and redress, but her real passion was giving voice to the stories of Japanese Canadian women. Dr. John Price, a long-time colleague and friend from the Department of History at UVic, remarked that her 1995 article in

BC Studies, "Good Wives and Wise Mothers: Japanese Picture Brides in Early Twentieth Century British Columbia," was, with Tomoko Makabe's book, *Picture Brides: Japanese Women in Canada*, a turning point in bringing women and gender into the discussion of Japanese Canadian history. Indeed, its importance is duly noted as it has been audio archived as one of the 40 most popular articles in the journal.

Midge continued writing into her later years. Her review for *BC Studies* of *Sakura in the Land of the Maple Leaf* in 2008 reflects her preoccupation with attention to detail and her generosity in recognizing contributions by non-specialists in the field. Around this time, she joined with a group of BC scholars in forming the Asian Canadian Working Group, and actively participated in discussions to promote Asian Canadian Studies. She continued to speak regularly, as a guest lecturer in university and college classrooms, as an invited speaker for the Japanese American National Museum in 2010 and at numerous other Japanese American events, and, most recently, at the symposium on the 70th anniversary of the uprooting, organized by the Asian Canadian Working Group in February 2012. On one of her last trips to the UVic campus, she participated in the meeting of the JC Education and Research Network with Joy Kogawa. It was such a thrill for me to see two of the of the most influential female *Nisei* scholars in the same room discussing future directions for education and research in our community.

On a personal note, I had the good fortune of serving as a director on the Board of the Japanese Canadian National Museum and Archives Society (JCNMAS) alongside Midge from 1997 to 1999, one of her many volunteer efforts in the community. During that time, a formative period for museum, she would make the bi-monthly trips over on the ferry in her car and stay with me overnight in Vancouver. I vividly remember our post-meeting tea and Japanese sweets, during which I would endlessly "pick her brain" and ask for feedback on multiple drafts of my own PhD dissertation which focused on intergenerational relationships in aging Japanese Canadian families, a topic on which she said, as an older mother of five adult children, she had much experience and wisdom to offer. When I was nearing the end of the final draft in the summer of 1999, she looked at me one night over our third cup of tea and said, "It's good. You should be very proud of the work you've done." I have to say that at that moment, this validation from Midge meant just about as much to me as my supervisor's declaration later that month declaring that my dissertation was ready to go to defense. You see, through the years, I had come to so deeply value and respect the incredible knowledge bank and intellectual capacity of Dr. Midge, as I came to lovingly refer to her as, that I came to crave her approval in a way that paralleled my feelings of awe that I held for my PhD supervisor.

Maya Angelou once said, "What I hope I have and what I pray for is humility. Humility says there were people before me who found the path." Women like Midge paved the way for women like me, and countless others like me, and for that, I will be eternally grateful. I am honoured and privileged to have had my life intersect with hers, a sentiment that, I am sure, is echoed by all who are in attendance today. Your inimitable spirit will be greatly missed Midge.

Karen M. Kobayashi

Another talent of Midge's was her cooking. Here is a "kabocha" recipe she used with organic buttercup squash.

Cut it in half, remove the seeds, etc. cut it into around **1 to 1 1/2 inch squares**, put the pieces into a pot, add water (about 1/4 inches) and cooked partially.

Then add some **dashi, shoyu, and sugar**, to taste and slowly simmered until tender.

"When my kids were little they loved it! On a bed of rice it was a great full meal. Bon appetit!
Midge"

notes: 5 c. squash approx., cooked in 1 - 1 1/2 c. dashi, stirring carefully every few minutes. Add 2 Tbsp shoyu 2 Tbsp sugar and continue cooking uncovered, till just tender and most liquid evaporated.



Midge presenting at the Asian Canadian Working Group symposium on the 70th anniversary of the uprooting at Uvic in February 2012.

Photo: Joan Shimizu

Mother-in-Law Extraordinaire

By Greg Demmons

It is often said that we can know a person by the company they keep. Having known Midge for only 11 years, I cannot say that I am an authority on my mother-in-law, but I can say something for sure: despite the mythological terror of the mother-in-law, I had no such encounter. Every single time that I got to spend time with her, whether I was engaged in my ritualistic sacrifice on the altar of Scrabble, interrupting her during a crossword, eating tempura in Kyoto, Japan, at a tea house in South Korea, or walking around the city of Ubud in Bali, Indonesia, there was never a time when I cannot recall a story that Midge shared with me that somehow related our circumstances to one of her JC friends. I also have to say that, despite having lived in Kyoto for almost 5 years, I can honestly say I have never met anyone as Japanese as Michiko Ayukawa.

I had heard so many stories about many of you, that when I first met you at Midge's memorial service, I felt like I should have prefixed every response to "This is so-and-so" with "Ah, you're the person who Midge told me about when we were in _____."

Midge spent most of her time learning about new stories and telling or retelling them to those who needed to know. She dug up information that breathed life into some of the forgotten events of the Japanese community, maybe stories that no one else had thought would be told. And she knew pretty much everyone, and could relate family history, or give you some insight into an event that had involved that person.

Numerous times I remember Midge explaining to me that being an historian was like being a detective in the "Murdoch Mysteries" she watched nightly and the weekly episodes of "Bones". Those who were close to her knew that she had a dry sense of humour, but I was more than surprised to learn that Midge loved watching "The Big Bang Theory", a comedy involving a group of nerdy geniuses, and her fondness for the socially inept, scientifically gifted Sheldon, who made Midge laugh over and over again. I have since become addicted to this show myself, but it is not the same without the wry smile from Midge's chair.

Even when we lived in Japan, a JC friend of ours from Winnipeg had been reading Midge's book on Hiroshima-ken immigrants to Canada. When I told her this gentleman was reading her book, she automatically asked his last name and gave me some indication of who his family was, unsolicited. She worked tirelessly to expose more of the history of her community. She loved it and she loved you.

It is commonly known that Midge did not suffer fools or fools' stories, and she never hesitated to call a spade a spade. I admired her for that. It is so rare these days to find people who are not concerned about being popular, or gaining recognition, that it is hard to know who is real. Midge was real. And by association, those of you who were her friends in this community can wear the title of "Real" proudly. The outpouring of remembrances and condolences that have been received by her family since her passing have served as a reminder of how important she was to the community, even though she was not really keen on receiving accolades, although I am sure that deep down, she was happy that her efforts were appreciated by so many. She accepted gratitude as a means to tell your stories as a part of her own.

Midge once said that when her best friend from the internment days left to return to Japan she cried so much that she would never be able to cry again. I believe that Midge built up a new well of tears through her long-term association with the JC community. Your kind and thoughtful appreciation for her, whether you had the opportunity to express them outright, or whether they were shown through camaraderie while making mochi and manju, organizing community events, sewing and knitting for Things Japanese, or exchanging stories of the old days, was something she missed in her final days, and the well was near overflowing when she was unable to participate in these things for the first time in years this past year.

I will always remember two things that struck me in the last few weeks. One was the Fujinkai where Midge got to hang out with her female friends and eat the food she missed eating due to her health difficulties in the last couple of months. Midge hated to admit that she could not do something, and when what was to be her last Fujinkai came along, although she was frail, frailer than I know she let on to her companions, she adamantly put herself together and went off to see her friends...and she, better than anyone, knew it was maybe for the last time.

The other was last year when her daughter, Patti, and her dear friend Aiko-san, and I went to see Uminari Taiko's 10 year anniversary concert. She identified with taiko, and had told me of her own

experience as a member of what Midge called the old people's taiko, Oba-daiko. I remember watching her and Aiko with big grins on their faces as they watched what is for me, one of the coolest Japanese cultural forms.

During the Nikkei festival, the song "Issho ni" was dedicated to Midge by the Uminari group, and my own smile was drenched with tears as I watched and listened, bringing me back to the concert we had attended just over a year ago.

It was almost poetry, or a traditional Japanese short story that Midge left us just before the Nikkei festival. In the weeks leading up to it, she lamented in an almost foreboding way that she would not be able to go this year. It was while listening to her talk about her inability to participate in her beloved JC community that brought about a deep sense of sadness in me. For a woman who had been able to accept everything that had been dealt to her over her lifetime, it was this that seemed to me to be the last straw for Midge. And when all of her friends put together the food and tea for the memorial service, more mochi and manju than anyone could handle, and the koto music of Satomi Edwards drifted through the hall, I really got to see the family that Midge had become a part of after her own children had spread out over the continent and world to pursue their own dreams.

I miss her a lot, as I know you all do. Having moved to Victoria just recently, and being from the far east, Newfoundland, every single thing about Victoria, British Columbia is Midge Ayukawa for me. When I see cherry trees in the spring, I will think of Midge. When we go to Fujiya to get sushi that I do not even eat, it will remind me of Midge. And worst of all, when I eat my favourite chocolates, Purdy's, I will only be able to think about opening up a Christmas package in Korea or Japan while Patti and I lived there, or a birthday present sent to us by Midge.

But all of that seems a bit self-centered when remembering a woman who just wanted to do things for her community. So I am also looking forward to participating in that community, the one that she helped to build through her work and her efforts over the years. It is now time for me to learn more about Midge, actually, and that has already begun with some of the brief chats and eulogies shared since her death. The JC community that she loved so much, and the friends she left behind are a part of the record of Midge's life that I hope to come to understand better in the coming years.

One of Midge's beloved topics was the Asahi Baseball team and she talks about them in the film *Sleeping Tigers*.

Here is some information on a fundraising campaign for Sansei film maker Ken Galloway to portray the Asahi baseball team in a new light.

A long way to go, but a little from a lot will assist him in this endeavour. The campaign ends November 18, 2013.

For more on the film with Ken Galloway and Lauren Toyota, click on this link.

<http://www.indiegogo.com/projects/japantown-film>

**25TH ANNIVERSARY OF "REDRESS",
SEPTEMBER 22, 1988
AN ADDRESS AT THE NIKKEI CENTER'S AWARDS
CELEBRATION ON SEPTEMBER 21, 2013
THE JAPANESE CANADIAN REDRESS FOUNDATION
1989-2002
A TRIP INTO THE PAST – AFTER 25 YEARS, "REDRESS
REVISITED"
By Henry Shimizu**



It is 25 years since that day when Prime Minister Mulroney stood in parliament to announce the settlement of the Japanese Canadian "Redress" Agreement - with an apology and compensation for the injustices suffered by members of the Japanese community 1942 -1949.

The compensation was settled as - individual compensation, community compensation and other conditions. My focus will be on the community compensation.

The Japanese Canadian Redress Foundation was established to rejuvenate a JC community which had been so callously destroyed by Mackenzie King and his ministers. (See Chapter 2, in the book "Redress" by Dr. Roy Miki) In 1942, the Japanese communities along the west coast were self-supporting, vibrant, law abiding and a credit to the general public. But they were removed and dispersed from its west coast base because at that time the Canadian

A TRIP INTO THE PAST – AFTER 25 YEARS, “REDRESS REVISITED” cont’d

government suggest that besides the war with Japan and national security, there was a “Japanese problem” including naturalized and Canadian-born. In other words, there was a “problem” with having the Japanese communities on the west coast of BC. This intent was confirmed by the confiscation and sale of all Japanese businesses and properties along the coast. As a major component of the settlement agreement, the foundation was established to repair the damage done to the Japanese Canadian communities by “that government”.

First the NAJC created a volunteer board with a wide representation from the general JC community, they were as follows:

Three members from the NAJC - the executive committee- Art Miki, Charles Kadota and Harold Hirose.

Three elected members from communities across Canada -Western, Central and Eastern - Roy Inouye, Henry Shimizu and Fred Kamibayashi.

One elected member from each of the largest communities - Toronto and Vancouver - Roger Obata and Fred Yada.

When the members of the “Foundation” board met for the first time in March 1989, we were surprised to discover that the members were all men. The board quickly appointed three ladies from the 3 regions - Irene Nemitz, Lucy Yamashita and Connie Sugiyama. This was possible since the board was allowed to appoint up to 5 directors.

As members resigned they were replaced by Dick Nakamura, Marcia Matsui and Keiko Miki. Tony Tamayose was hired as executive/assistant to the board, and I was elected to the chair.

Soon after the settlement agreement in 1988, the NAJC conducted a survey of the JC community to determine their priorities. As expected, seniors’ concerns - housing, health and programs topped the list. Community centres, cultural and human rights programs were next. Other concerns were history preservation, educational projects, scholarships and youth programs. A special concern of the NAJC was national museum. The results of the survey gave the board a road map for its funding process.

Although we received 12 million dollars for the foundation, the funds expended for our community was almost 19 million. How did that happen, well during the late 80’s and early 90’s, it was a bull market - T bills were at 8-9%. As soon as we received our money, the foundation invested its funds with Royal Bank Financial and for every dollar the foundation invested they returned a dividend of over \$1.50. All the while the foundation was contributing funds for projects and programs- what a bonanza! I thank Fred Yada and Tony Tamayose for that miracle. Although the “redress” was belated - the timing was financially fantastic. Unfortunately my father, like many of the Issei’s did not live to see this “Redress”.

The foundation was never meant to give out only grants but to contribute funds for JC communities who were helping themselves. For pricey projects such as seniors’ homes and cultural centres, it was seed money or major contributions, but with programs and individual projects often 100% coverage. Originally, the life of the foundation was for 5 years. But by 1994 the foundation and the communities were just picking up “steam”, we needed more time. We met with the minister of multiculturalism in Ottawa. Once she saw our financial books, she said -“Take all the time you need” -thus the extension to 2002.

What did the foundation accomplish - the Japanese Canadian communities are thriving in cultural centres and seniors’ homes, and there is a National Nikkei Museum. We continue to be a valuable addition to the mosaic of Canadian communities. By the end of its term in 2002, 152 projects and programs had been funded, and we had processed 296 applications. Projects were monitored and reviewed on an on-going basis, and in all cases completed. The present endowment programs of the NAJC area a part of the foundation funding.

25 years ago what elation and pride must have consumed the members of the NAJC in the gallery of the House of Commons. And that spirit of “Redress” has sustained us for these many years. For those of you who had lived through the “restrictions, removal, internment and dispersal” be proud that you were there. For the new generations honour that spirit of “Redress”, and the memory of those singular tragic events in Canadian history.

I would like to leave you with one last thought - during the 70’s and 80’s there was an Alberta Cultural Heritage Council, representing every ethnic group, including English and French Canadian. In 1982, we presented a conference called “The Visible Minorities and the Media”. After the main conference, we had a dinner meeting and there was an open forum as we had dessert. This session went on for over 2 hours with many speakers and many complaints. Finally after a lull, an Aboriginal lady in white fringed buckskin dress and head band, stood up and said- “ I have been sitting here for the last 2 hours listening to you people complaining. We Natives of North America, must be the best hosts in the world. We invited all of you into our home as “guests”, but you have never left.

海鳴り太鼓

Uminari Taiko

Jacob Derksen

I hope that people haven't tired of me saying that the VNCS Fall Fair is, in many ways, the highlight of our year. (On reviewing past November articles it seems I've been saying that for years!) Whether through teaching or performing, we're very fortunate to have the opportunity to share taiko with many people over the course of a year but the VNCS Fall Fair is always the high water mark and this year was no exception. If memory – and the Google calendar – serves correctly, October 26, 2002 was our inaugural performance; October 26, 2013 marked the 12th year in a row that we have performed there and I look forward to a dozen more and then some. The kids did a great job as the opening act for our afternoon set and I have to admit I was a little worried we might be upstaged.

We usually have a good turnout at our post-performance workshop and this year was no exception. Our follow-up series of classes, however, has been cancelled due to limited numbers. In hope of retaining the future generation of taiko players we have opted to run a family-oriented class. If you know any youngsters who might be interested in playing taiko you can let them know that they have an opportunity to start now.

Uminari members Ken Murata, Gayle Nye, Susan and Tsugio Kurushima and Teruyo Sano have returned from a road trip to Ucluelet where they performed November 9 for an appreciative audience at the Ucluelet Community Centre. This was sponsored by the Ucluelet and Area Historical Society and had been a long time in the planning.

Closer to home, we are in the process of taking on new apprentices. We won't be making them run marathons in blizzards or anything quite that extreme but we will put them through their paces and hope they continue on with us as full performing members. We've also got our own workshop coming up soon. It's my great pleasure to announce that we'll have Yuta Kato, a highly regarded taiko teacher, up from California to work with us on a traditional piece from Hachijo Island. It's already been well over a year since we have had someone over to work with us so it will be a real thrill to have someone of Yuta's calibre working with us.

Please keep checking our website for updated workshop, class and performance news. www.uminaritaiko.com/



Sakura Fujinkai

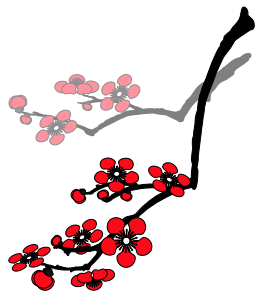
Susan Kurushima

Many thanks to all who contributed to the 2013 Cultural Fair. This year we had an abundance of *Things Japanese*. Rose Oishi co-ordinated our tables once again and we had help from Aiko Sutherland, Kathy Harris and Rieko Gurney for the pricing day.

The Ikebana group welcomed a new member, Anne Stopps, who joined just in time to participate in the display at the cultural fair. Also participating were Shizue Simmons, Aiko Sutherland, Debbie Ibaraki, Sue Rubin, Beverly Robson and Susan Kurushima. Many visitors to our display also stayed to see Sensei Michiko Seguev's demonstrations and 2 lucky ladies went home with small arrangements as souvenirs from our draw.

Our October dinner was cancelled to allow our members to attend the funeral service for Midge Ayukawa. She was a regular at our monthly gatherings until August this year and will be greatly missed. She always made a great many knitting and sewing projects for our cultural fairs and always helped with pricing and with the manju making. Thank you to Debbie and Tony Ibaraki and Amy Kawano who helped me with the tea and goodies for the service and also Rose Oishi, Aiko Sutherland and Sandy Cohen who brought baking.

Our next dinner will be at Azuma Sushi on Nov. 26. For more information about any of our activities please contact Susan by phone (250) 384-2654 or email sukurushima@gmail.com.



故郷

Furusato Dancers

Tsugio Kurushima

The Furusato Dancers were pleased to be part of the VNCS Cultural Fair again this year where we performed twice - once with Rina El-Naha and the Japanese Language School children's choir and once on our own. Following past tradition we performed a new dance, Wonderful Canada. This dance was created for Canada's centenary and was performed in Ottawa at the 100th Canada Day celebration. The music was composed by Masao Koga a very famous Japanese composer. The choreography for this odori was created by Chiyoko Hirano our Sensei and depicts the melding of the two cultures of Canada and Japan. The dance movements portray the maple leaf and the grandeur of the mountains in the wide expanse of Canada, as well as the cherry blossoms flowering in Japan.

The group has had a very busy summer and fall schedule of performances. So we are looking forward to a more relaxed pace over the winter months. It is a good time for new members to join. So if you are interested contact Tsugio Kurushima at tsugukurushima@gmail.com or Tomoko Okada at tokada3@hotmail.com.



Inter-Cultural Association and the Greater Victoria Public Library present

Arrival: Stories, Mask & Movement

This is a theatre presentation based on five new immigrant stories of arrival. Real-life immigrant stories of what it has meant to settle in a new land, a country with a different language and culture. Stories of new and surprising experiences, stories of hope and triumph, stories of challenge and surmounting obstacles, stories of new beginnings...

The five stories from Egypt, Germany, Mexico, Japan and the Philippines will be woven into a performance using movement, music and masks inspired by traditions from the countries where the stories originate. In addition, an exhibition of the stories and masks will be available to tour starting in November 2013.

You are invited to a special performance at the Central Branch of the Greater Victoria Public Library. Directed by Barbara Poggemiller, music by Enrique Rivas, and mask design by Miles Lowry, and in consultation with Lina de Guevara. Register at gvpl.ca For more information click [HERE](#).

When: Saturday, November 23, 3:30-4:30pm

Where: 735 Broughton St, Victoria

James Ibaraki will be performing an adaptation of Wakana Takai MacLean's Memory of Tomatoes— My Arrival Story. Both James and Wakana are VNCS members.

Memory of Tomatoes - My Arrival Story

By Wakana Takai MacLean

Officially landed at the Victoria Inner harbor on May 22, 2013



When I was about to start grade school, my father decided to take the responsibility of building a typical Japanese nisetai jutaku/two-generation style house. It was to accommodate both my family and my father's parents. In my country, Japan, there is a long kept tradition that the eldest son takes care of his parents when they become old.

The house had one main entrance, but the hallways led in opposite directions: one to my parents and the other to my grandparents. My grandparents, who were born in the 1910s, always had a western style breakfast. It probably was regarded as a fashionable trend after western customs began to flux into Japanese society in the late 19th century with the opening of the Meiji era.

Once a week, I snuck out of my parents' ward where a traditional rice and miso soup breakfast was normally served, to sit at my grandparents' breakfast. My parents had a Japanese breakfast: sitting on chairs at a dining table while my grandparents had their breakfast sitting in seiza/knees bent on tatami mats. It consisted of a piece of toast with butter and strawberry or marmalade jam, two pieces of processed cheese, and a glass of cold milk. I sat next to my grandfather, meticulously copying his eating style. Grandma passed a luncheon mat with embroidery, "Here, Wakana, this doesn't have any stain and it's pretty, just the one for you." First I ate the toast with butter and strawberry jam. I gulped the cold milk so the bread wouldn't get stuck in my throat. Next I peeled the plastic wrapping of the cheese slices that grandma neatly cut according to the five millimeter red lines which were on the package, and ate two slices, chewing very slowly. It was always this sequence.



My grandfather was a traditional Japanese man, and I never saw him cook or wash dishes in the kitchen, but for this breakfast he would get up to shake the bread crumbs off the luncheon mat. While he was still sitting seiza, he brought the front edge of the mat to the other side, and then folded the right side to match the left side of the mat as if making some origami craft. This way, one corner made a bag, and the bread crumbs did not fall. Again I followed him exactly, and walked up to the engawa/veranda-like porch to stand beside him. Once we were on the engawa, he would unfold the luncheon mat carefully one corner by the other, and shake it rigorously until the very last crumb was off the mat. "Pa-nn, Pa-nn," the mat made a dry sound hitting against his knees. I shook my mat rhythmically in tandem with his. Small green birds gathered at the sight of bread crumbs on the grass.



Grandfather repeated the same story as I peeked into his hands. He had one index finger curved awkwardly outward. "This is the reason I wasn't summoned to join the army during WWII. I couldn't get hold of a pistol properly when the akagami/red paper* came to me." It was the only piece of information he revealed about his life during the war time. I was always relieved when I heard this, knowing he did not have to suffer like so many other soldiers that I came to learn in school later on. Now I wonder if it was true as I read that toward the end of the war there wasn't even enough guns to distribute to soldiers in Japan, and that they had to fight with primitive bamboo sticks.

Although this breakfast menu never changed, the summer time had a special addition: a glass of ice cold tomato juice made out of fresh tomatoes from our backyard garden. "Wakana, go pick tomatoes from the yard. Pick only red ones, alright?" Grandmother would tell me in the kitchen. I'd dash out to the backyard wearing her big sandals. The fragrance of the tomatoes ripped off from the shiny green stems lingered at the tip of my fingers all day. Upon my return, grandmother roughly cut them, then crushed them with ice cubes in a blender. This freshly made tomato smoothie became the anchor flavor of tomatoes for me. Grandfather said, "The tomatoes from the supermarket taste like cardboard." Grandmother grinned at me, "I love a pinch of salt in my tomato juice." She loved adding extra salt, soy sauce, miso, or sugar in her dishes. Perhaps it was a remnant of the rationing during the war time. The only problem was that we had to share the tomato juice. I was able to have only half a glass, for the harvest was not very abundant every day. I dreamed that someday I could drink a bucketful of it.



My grandfather was right about the taste of tomatoes. I was never satisfied with any I found at stores for decades to come.

A few summers ago, I was doing research in the Gulf Islands, British Columbia, about the history of Japanese immigrants. When I stopped at Mayne Island, there was a farmers' market. I found a stall filled with various tomatoes I had never seen. Drawn to the beauty of tomato colors, I chatted with the farmer and discovered they were called heirloom tomatoes. I could not resist but buy different kinds such as green zebra, yellow zebra, and black krim... The first bite of these tomatoes widened my eyes, pricked up my eyebrows, and a big sigh came out of my mouth. "I've found my dream tomatoes," I said to the person standing next to me --- not my grandfather who had passed away several years before, but my Canadian husband. Later that night I read in a book of island history that there had been a vibrant Japanese community in the early 20th century before the war, and the main business was hot house tomatoes. The next day I stood at a place where there was a big tomato farm

operated by Japanese, and chewed on a tomato. Immersed in the thoughts of the history of the pioneers, my concerns to immigrate to Canada, the country of my husband, dissolved into the rich flavor.

Filling immigration documents involved numerous meticulous steps, and there was a long waiting period. The physical move from one side of the world to the other was complicated and exhausting. We faced a family loss on the other side, and another loss on this end. I suffered during the long dark winter struggling to adjust to the new life. Then the spring came, and the days got longer with more sunshine. I decided to plant a dozen tomato seeds. My bedside soon



was occupied by a tower of books about gardening. I attended a lecture by a local gardener guru, and a workshop about organic gardening. The tiny hairy tomato seeds that were less than two millimeters at the beginning sprouted. I monitored the watering by checking the moistness on the soil surface every day. They were transferred upstairs for temperature adjustment at night. I rescued the seedlings when their leaves started to turn brown and wilted by running to a garden store to talk with a specialist. These tomatoes were treated like kings and queens, positioned where the sun shined during the day. Now the tiny seeds have grown into almost five feet tall plants with steady stems and abundant leaves. I see small jewels of green baby tomatoes hanging proudly.

In a few weeks I will be able to harvest my tomatoes. I shall fill up, not a bucket, but a full glass with freshly made tomato juice. I will salute my grandparents, Japanese immigrant pioneers, and myself, perhaps adding a pinch of salt.

*Akagami/red paper is a military draft paper sent to men during WWII in Japan. The content was written on a red paper, and when it was received it was regarded as an honor to the family.



Harumi Ota

Japanese potter based in Victoria BC, is the Artist in Residence at the Fairmont Empress Hotel. You can find him in the upper lobby decorating his pieces in the gallery space.

The gallery space is open Wednesday to Sunday from 9 am to 5 pm and runs until April 30, 2014

Harumi Ota received his training in the forming and decoration of traditional Kutani-style ceramics in Ishikawa, in his native Japan. His works have been shown at major ceramics exhibitions, including the International Ceramics Competition Mino and the Kutani International Decorative Ceramics Competition in Japan, and the Fletcher Challenge Competition in New Zealand. An Interesting mixture of the Japanese esthetic and a contemporary flavour more reflective of his adopted country of Canada, Harumi's works also contain a colourful element resulting from the influence of a year of mountaineering in South America. In 1998, he moved from Japan to Victoria, BC, where he set up his studio. In addition to creating his own works, he teaches classes and gives workshops. In 2001, his work was selected for the Eye Candy exhibition of contemporary art at the Art Gallery of Greater Victoria.

Harumi most enjoys making non-functional pieces using the slip casting technique. These are high-fired once and then fired again at a low temperature several times, depending on the number and types of colours used for the overglaze. Harumi also makes colourful unique functional pieces that reflect a combination of the Japanese enjoyment of tableware and his own sense of fun.

He uses an electric kiln at his studio in Victoria, and still maintains two anagama kilns that he built in Japan, in Ishikawa and Toyama.

<https://www.facebook.com/westcoastclayworks>



The VNCS welcomes our new members

**Michie Ogasawara
Anny and Valentin Schaefer
Emilie Kemlo
Coco Nakabayashi & family
Eric and Anne Stopps
Mariko Matsumoto
Brian Angene and Lisa Okada and Family**

Thank you for your donations

**Michie Ogasawara
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