

January 29, 2014

Hawaii State Legislature
Grant in Aid Application
State Capitol Room 208
Honolulu, HI 96813
ATTN: Rod Becker

Dear Grant in Aid Application Committee,

My name is Patsy Y. Iwasaki and I am applying for the Hawaii State Legislature Grant in Aid. Please find enclosed my:

- 1) Application
- 2) Excel files
- 3) Material applicable to the application

Please let me know if you have any questions. Please call me at (808) 640-0683 or email me at: piwasaki@hawaii.edu

Thank you very much for the opportunity to apply for the Hawaii State Legislature Grant in Aid. I look forward to hearing back from you.

Sincerely yours,



Patsy Y. Iwasaki
232 Edita Street
Hilo, HI 96720
(808) 640-0683
piwasaki@hawaii.edu

House District 1

Senate District 1

**THE TWENTY-SEVENTH LEGISLATURE
APPLICATION FOR GRANTS AND SUBSIDIES
CHAPTER 42F, HAWAII REVISED STATUTES**

Log No: _____

For Legislature's Use Only

Type of Grant or Subsidy Request:

GRANT REQUEST – OPERATING

GRANT REQUEST – CAPITAL

SUBSIDY REQUEST

"Grant" means an award of state funds by the legislature, by an appropriation to a specified recipient, to support the activities of the recipient and permit the community to benefit from those activities.

"Subsidy" means an award of state funds by the legislature, by an appropriation to a recipient specified in the appropriation, to reduce the costs incurred by the organization or individual in providing a service available to some or all members of the public.

"Recipient" means any organization or person receiving a grant or subsidy.

STATE DEPARTMENT OR AGENCY RELATED TO THIS REQUEST (LEAVE BLANK IF UNKNOWN): _____

STATE PROGRAM I.D. NO. (LEAVE BLANK IF UNKNOWN): _____

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual:
Katsu Goto Memorial Committee
c/o Peace Committee Honokaa Hongwanji Buddhist Temple
Honpa Hongwanji Mission of Hawaii
Dba:
Street Address:
232 Edita Street
Hilo, HI 96720

Mailing Address:
232 Edita Street
Hilo, HI 96720

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name PATSY IWASAKI
Title Producer/Writer
Phone # (808) 640-0683
Fax # (808) 932-7214
e-mail piwasaki@hawaii.edu

3. TYPE OF BUSINESS ENTITY:

- NON PROFIT CORPORATION
- FOR PROFIT CORPORATION
- LIMITED LIABILITY COMPANY
- SOLE PROPRIETORSHIP/INDIVIDUAL

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

KATSU GOTO FILM DOCUMENTARY

4. FEDERAL TAX ID #: _____
5. STATE TAX ID #: _____

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2015: \$ 50,000

8. STATUS OF SERVICE DESCRIBED IN THIS REQUEST:

- NEW SERVICE (PRESENTLY DOES NOT EXIST)
- EXISTING SERVICE (PRESENTLY IN OPERATION)

SPECIFY THE AMOUNT BY SOURCES OF FUNDS AVAILABLE AT THE TIME OF THIS REQUEST:

STATE \$ 0
FEDERAL \$ 0
COUNTY \$ 0
PRIVATE/OTHER \$ 5,000

TY _____ TIVE:

AUTHORIZED SIGNATURE

PATSY Y. IWASAKI PRODUCER/WRITER
NAME & TITLE

1/29/14
DATE SIGNED

Application for Grants and Subsidies

If any item is not applicable to the request, the applicant should enter "not applicable".

I. Background and Summary

This section shall clearly and concisely summarize and highlight the contents of the request in such a way as to provide the State Legislature with a broad understanding of the request. Include the following:

1. A brief description of the applicant's background;

Patsy Y. Iwasaki, Producer/Writer

M. Ed. Emphasis in design and assessment of writing courses; student learning; work simulation; applied service learning. University of Hawaii at Hilo; May 2008.

B. A., Journalism, minor in Asian Studies, University of Hawaii at Manoa; 1986. University of Oregon, Eugene, Oregon, Journalism department. Participant in National Student Exchange program; 1984-85.

Sophia University, Tokyo, Japan; Japan Air Lines Scholarship; 1986.

Lecturer, University of Hawaii at Hilo, English and Communication Departments, Humanities Division:

- ENG 100 Expository Writing
- COM 200 Interpersonal Communication
- ENG 209 WI/Writing for Business
- ENG/COM 285 WI/Introduction to News Writing and Reporting
- COM 287 Online WI/Media Writing Practicum
- COM 385 WI/Advanced Media Writing

Author, "Hamakua Hero: A True Plantation Hero" graphic novel/anime project on the life of Katsu Goto, a Japanese immigrant and early labor leader who acted on behalf of Japanese plantation workers. He was lynched and killed by plantation management associates in 1889.

Executive Producer, for two 4-minute videos titled "The Legacy" and "Bringing the Story to Life" produced for the Bishop Museum's "Tradition to Transition: Stories of Hawaii Immigrants" exhibit, 2011-2014.

Speaker/Presenter, workshops on UHH campus, NHERC, CCECS and community/public presentations on teaching tools and strategies and Japanese immigration.

Recipient, Goto of Hiroshima Foundation fellowship. 2007, 1993.

2. The goals and objectives related to the request;

We are requesting funds to complete an hour long documentary film on Katsu Goto. Over 125 years ago, tens of thousands of men and women left behind family, friends and their homeland for these islands in the middle of the Pacific Ocean to work on the sugar plantations of Hawaii. Filled with hopes and dreams, they were drawn to this tropical paradise to improve their lives.

The proposed documentary brings the Japanese-Hawaii immigrant experience to life through one man's hardships, success, injustice and tragedy, shedding light on an intriguing, but little known piece of Hawaii's past. Katsu Goto was on the first shipload of "Kanyaku Imin" government contract laborers in 1885 and worked on the plantation fields of the Hamakua Coast of the Big Island; he was an entrepreneur, becoming the first Japanese storeowner in Honokaa; an early labor leader, becoming a liaison between plantation management and the Japanese laborers; and he was a community leader for the early Japanese immigrants.

This documentary project has been in production for three years. Over ten hours of interviews and footage have been recorded in high definition (HD) video and two 4-minute videos titled "The Legacy" and "Bringing the Story to Life" were produced for Bishop Museum's "Tradition to Transition: Stories of Hawaii Immigrants" exhibit, on display 2011-2014. The videos are being played below a display featuring Goto's pocket watch, one of the treasures from the museum's collection, along with copy of the graphic novel "Hamakua Hero: A True Plantation Story," by Patsy Iwasaki, based on the life of Goto.

During this first phase of the production, the production team donated much of their time to create the films and conducted in-depth interviews with over 20 key resource people to capture as much of Katsu Goto's enduring legacy as possible. A number of those we interviewed in the Honokaa/Hamakua community are increasing in age; including Tomoe Oketani, the widow of Masateru Oketani, longtime caretaker of Goto's gravesite at the Hamakua Jodo Mission.

We would like to include more of the existing footage, interview and film other key sources necessary to the Katsu Goto story on Oahu, Maui and the Big Island, and also travel to Japan to interview the descendants of Dr. Fumiko Kaya, the adopted niece of Katsu Goto who was born in Honokaa and lived there until she was 5 years old. Dr. Kaya's story exemplifies how the life of Katsu Goto is inspiring people to do good work. She founded the Goto of Hiroshima Foundation that provided research grants for 13 years to scholarship recipients in Hawaii. Members of the Goto Foundation will also be interviewed. This powerful story of how one person can bring so much hope and inspiration to so many will be told through these engaging and heartfelt interviews.

This new footage will complete the documentary, a back and forth journey between Japan and Hawaii that spans over 125 years featuring the incredible true story of Katsu Goto. His little known tale highlights the significant cross cultural connections, deep relationships and moving and encouraging stories that developed out of Hawaii's immigrant and plantation roots. Our goal is to complete the hour long documentary film in time to premiere the film at the

Hawaii International Film Festival in October 2014. This month and year is especially ideal and fitting as it is the 125th anniversary of Katsu Goto's death in Honokaa.

3. The public purpose and need to be served;

The primary public purpose of the proposed documentary is education. The public needs to learn about Katsu Goto's legacy to Hawaii. Film is one of the best mediums to educate others to who he was and what he means to Hawaii. Goto is not only a historical figure of the past, but his life has deep meaning and relevance to today's continuing issues of racism, social injustice, socio economic disparities and living and thriving in the multi cultural society that is Hawaii.

Dr. Fumiko Kaya (Goto's adopted niece) admirably turned a shadow from the past into a foundation specifically to benefit Hawaii scholars and bring greater understanding and awareness to cross cultural communication between Japan and Hawaii. This film will help further Hawaii's global role in the Pacific and the world by continuing to inspire others through building bridges of friendship and collaboration. We look forward to partnering with the Hawaii State Legislature as a financial source to achieve our goal of completing the documentary and sharing the cross cultural legacy of Katsu Goto and Dr. Fumiko Kaya with the people of Hawaii and the world.

4. Describe the target population to be served; and

The target population to be served is the general public, both young and old, in Hawaii. Since education is the primary purpose, we also want to target the middle and high school population by providing schools with online access and interactive DVDs of the documentary.

This story reaches across the Pacific and is of immense interest to the population in Japan as Katsu Goto's story is part of the country's immigration history.

We plan to submit an application to the Hawaii International Film Festival with the hopes of debuting the film with its world premiere at HIFF in October 2014. This month and year is especially ideal and fitting as it is the 125th anniversary of Katsu Goto's death in Honokaa.

5. Describe the geographic coverage.

The entire state of Hawaii, target cities on the U.S. Mainland and Japan.

II. Service Summary and Outcomes

The Service Summary shall include a detailed discussion of the applicant’s approach to the request. The applicant shall clearly and concisely specify the results, outcomes, and measures of effectiveness from this request. The applicant shall:

- 1. Describe the scope of work, tasks and responsibilities;

The Katsu Goto documentary will be produced with the highest broadcast standards. The final film will have a running time of 56:46 minutes and will be ready for distribution to the world wide television and digital audience.

The filmmaking process will begin with a shooting script that the director will use as a guide to film the interviews and locations in Hawaii and in Japan. Award winning filmmaker, Danny Miller working with the film's writer/producer, Patsy Iwasaki will direct the interviews and the cinematography to capture the powerful story through powerful and intimate interviews. The budget allows for 11 days of filming – 5 in Hawaii and 6 in Japan. When the filming is complete, the director and editor will work with the writer to log the footage and create a final narration script and begin assembling the film. Historical footage and stills will be added to help tell the story and most will be animated to create a visual tapestry to illustrate the interviews that are the core of the film.

Cuts of the film will be reviewed by the Board of the Katsu Goto Memorial Committee to assure that the film is accurate and is effective.

When the final cut is complete, sound editing and music scoring begins and then all of these elements are brought together in the rendering of a online digital master that will be backed up on HD digital tape and hard drives.

The film's director and producer will oversee each aspect of the final stages of completing the film.

Distribution begins with the release of the film on television and theatrically at film festivals throughout the world. A website will be launched to promote the film that will be available online to reach the widest possible audience.

- 2. Provide a projected annual timeline for accomplishing the results or outcomes of the service;

PRINCIPAL PHOTOGRAPHY – JAPAN/HAWAII	March – April 2014
EDITING / FINAL SCRIPT	May – July 2014
SOUND DESIGN AND MUSIC EDITING	August 2014
MASTERING AND DELIVERY to Film Festivals	Sept. 2014
Television Premiere (PBS Hawaii)	Oct. 2014
International Distribution Begins	Nov. 2014

3. Describe its quality assurance and evaluation plans for the request. Specify how the applicant plans to monitor, evaluate, and improve their results;

All aspects of the production will be driven by the story under the direction of the producers and director who will submit the script and cuts of the film for creative oversight by members of the Committee.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

The Committee will prepare a quarterly report stating the status of the production during each phase of the production, along with a quarterly financial statement.

When distribution of the film begins, the producers will be able to report the scope of the distribution through audience size, visitors to the film's website, a list of educators using the film, television ratings and acceptance to film festivals.

III. Financial

Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.

Please see attached.

2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2015.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$20,000.00	\$20,000.00	\$10,000.00		

Please see attached.

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2015.

Source	Amount

YWCA of Oahu	\$5,000
UH Foundation	\$1,000
Dr. Fumiko Kaya Family	\$5,000
East Hawaii Hiroshima Kenjinkai	\$1,000
Hiroshima Prefecture Gov. H. Yuzaki	\$2,800

- The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.

Not applicable.

- The applicant shall provide the balance of its unrestricted current assets as of December 31, 2013.

Unrestricted Current Assets as of 12/31/2013	Amount
YWCA of Oahu	\$5,000
In Kind Services – see attached Budget (10 hours HD edited footage, logged and backed up on hard drives and tape.)	\$21,000

IV. Experience and Capability

A. Necessary Skills and Experience

The applicant shall demonstrate that it has the necessary skills, abilities, knowledge of, and experience relating to the request. State your experience and appropriateness for providing the service proposed in this application. The applicant shall also provide a listing of verifiable experience of related projects or contracts for the most recent three years that are pertinent to the request.

Patsy Iwasaki – Producer/Writer

M. Ed. Emphasis in design and assessment of writing courses; student learning; work simulation; applied service learning. University of Hawaii at Hilo; May 2008.

B. A., Journalism, minor in Asian Studies, University of Hawaii at Manoa; 1986. University of Oregon, Eugene, Oregon, Journalism department. Participant in National Student Exchange program; 1984-85.

Sophia University, Tokyo, Japan; Japan Air Lines Scholarship; 1986.
Lecturer, University of Hawaii at Hilo, English and Communication Departments,
Humanities Division:

- ENG 100 Expository Writing
- COM 200 Interpersonal Communication
- ENG 209 WI/Writing for Business
- ENG/COM 285 WI/Introduction to News Writing and Reporting
- COM 287 Online WI/Media Writing Practicum
- COM 385 WI/Advanced Media Writing

Author, “Hamakua Hero: A True Plantation Hero” graphic novel/anime project on the life of Katsu Goto, a Japanese immigrant and early labor leader who acted on behalf of Japanese plantation workers. He was lynched and killed by plantation management associates in 1889.

Executive Producer, “The Legacy” and “Bringing the Story to Life” 4-minute videos on Katsu Goto for the Bishop Museum’s “Tradition to Transition: Stories of Hawaii Immigrants” exhibit, 2011-2014.

Speaker/Presenter, faculty workshops on UHH campus, NHERC, CCECS and community/public presentations on teaching tools and strategies and Japanese immigration.

Writer/Researcher, various projects including “Tsunami Education: A Blueprint for Coastal Communities”

- Collaborative effort between the Hawaii County Planning Department and the Pacific Tsunami Museum; a part of the Tsunami Education, Preparation and Recovery Project for Downtown Hilo

Recipient, Goto of Hiroshima Foundation fellowship. 2007, 1993

B. Facilities

The applicant shall provide a description of its facilities and demonstrate its adequacy in relation to the request. If facilities are not presently available, describe plans to secure facilities. The applicant shall also describe how the facilities meet ADA requirements, as applicable.

Not applicable.

V. Personnel: Project Organization and Staffing

A. Proposed Staffing, Staff Qualifications, Supervision and Training

The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative direction relative to the request.

Patsy Iwasaki – Producer/Writer: qualifications listed in A
Will oversee the project through to the end, from development to completion.
Research, write script, interview questions, conduct interviews. Initiate,
coordinate, supervise and control all aspects of production, from fundraising and
hiring personnel to distribution.

Danny Miller – Director/Editor
Will translate the film's script and interviews into actual images and sounds on the
screen. Visualize and define the style and structure of the film, then act as both a
storyteller and team leader to bring this vision to reality.
Danny has produced award winning documentaries, television programming and
live events for over 30 years. His productions have aired nationally on HBO, PBS,
Cinemax, Bravo, A&E and Showtime. Moving from Hollywood to Hawai'i in
2004, Danny began work on a series of films about protecting Hawai'i's cultural
and natural resources. His films, "Saving Ka'u's Coast" and "The Punaluu
Experience" helped to protect the Ka'u Coast on the island of Hawai'i, the longest
undeveloped coastline in the state. His documentary, Ho'okele Wa'a: Turning the
Canoe," won the 2010 Maui Film Festival Audience Award for the Best
Documentary Made in Hawai'i and demonstrates how native Hawaiian traditional
practices are important tools for making Hawaii and the world more sustainable.
In 2012, he completed the film "Changing Tides" which examines the impact of
ocean debris on Hawaii and his documentary "Na Kupu Mana'olana: Seeds of
Hope" premiered at the Hawaii International Film Festival and was nominated for
the Golden Orchid Award. "Seeds of Hope" aired on PBS Hawaii in 2013.

Noriko Namiko – Executive Producer
Chief Executive Officer, YWCA of Oahu, current
News Producer, CNN, ABC
Will ensure the film is completed on time, within budget, and to agreed artistic
and technical standards. Conduct interviews, arrange distribution and oversees
budget, record keeping and disbursement of funds via YWCA of Oahu.

B. Organization Chart

The applicant shall illustrate the position of each staff and line of responsibility/supervision. If the request is part of a large, multi-purpose organization, include an organizational chart that illustrates the placement of this request.

	<p style="text-align: center;">Katsu Goto Memorial Committee:</p> <p style="text-align: center;">Tomiko Fujitani Patsy Iwasaki Wayne Miyao Rep. Mark Nakashima Noriko Namiki Masayoshi Nishimori Miles Okumura Rev. Wagira Wansa Rev. Kosho Yagi</p> <p style="text-align: center;">I I I</p>	
<p style="text-align: center;">Danny Miller Director/Editor</p>	<p style="text-align: center;">Patsy Iwasaki Producer/Writer</p> <p style="text-align: center;">I I I</p>	<p style="text-align: center;">Noriko Namiki Executive Producer</p>
	<p style="text-align: center;">Production Assistants</p>	

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C. Compensation

The applicant shall provide the annual salaries paid by the applicant to the three highest paid officers, directors, or employees of the organization by position.

Not applicable.

VI. Other

A. Litigation

The applicant shall disclose any pending litigation to which they are a party, including the disclosure of any outstanding judgement. If applicable, please explain.

Not applicable.

B. Licensure or Accreditation

The applicant shall specify any special qualifications, including but not limited to licensure or accreditation that applicant possesses relevant to this request.

Patsy Iwasaki – Producer/Writer
M. Ed. Emphasis in design and assessment of writing courses; student learning; work simulation; applied service learning. University of Hawaii at Hilo; May 2008.
B. A., Journalism, minor in Asian Studies, University of Hawaii at Manoa; 1986. University of Oregon, Eugene, Oregon, Journalism department. Participant in National Student Exchange program; 1984-85.
Sophia University, Tokyo, Japan; Japan Air Lines Scholarship; 1986.
Recipient, Goto of Hiroshima Foundation fellowship. 2007, 1993

Danny Miller – Director/Editor
Florida State University
1981-1984
Major: Communications / Film
Columbia College – Hollywood
1984-1986
B.A. Cinema
Honors & Awards:
Best Documentary Award Ft. Lauderdale Film Festival 1990
Best Documentary Award Ft. Lauderdale Film Festival 1991

Silver Lei Award Hawaii International Film Festival 2009
Audience Award Maui Film Festival 2010
Golden Orchid Award Nominee for Documentary Feature 2012 Hawai'i
International Film Festival

Noriko Namiko – Executive Producer
Chief Executive Officer, YWCA of Oahu, current
News Producer, CNN, ABC

BUDGET REQUEST BY SOURCE OF FUNDS

(Period: July 1, 2014 to June 30, 2015)

Applicant: KATSU GOTO MEMORIAL COMMITTEE (BUDGET DETAIL ATTACHED)

BUDGET CATEGORIES	Total State Funds Requested	(a)	(b)	(c)	(d)
A. PERSONNEL COST					
1. Salaries	NA				
2. Payroll Taxes & Assessments	NA				
3. Fringe Benefits	NA				
TOTAL PERSONNEL COST					
B. OTHER CURRENT EXPENSES					
1. PRE-PRODUCTION					
(Script/Research/Funding Package/Promo)					
Personnel (Work for Hire)	4,000				
(Writer/Producer/Editor)					
Supplies	500				
2. PRODUCTION (11 Days of Filming)					
(6 Days in Japan / 5 In Hawaii)					
Personnel (work for hire)	10,300				
(Director/Camera/Producer/Writer/Grip)					
Equip. Rental Camera/Lighting/Sound	7,000				
Location/Travel Exp (Japan/Hawaii)	11,000				
3. POST PRODUCTION					
Personnel (work for hire)	14,500				
(Dir./Editor/Composer/Narrator)					
LAB (Mixing/Online Master/Editing Studio)	4,000				
Editing System Rental	5,000				
4. DISTRIBUTION					
Publicity/Festivals/Press	1,500				
Website/DVD Duplication	4,000				
Errors and Omissions Insurance	3,000				
TOTAL OTHER CURRENT EXPENSES	64,800				
TOTAL (A+B)	64,800				
SOURCES OF FUNDING			Budget Prepared By:		
(a) Total State Funds Requested	50,000		Patsy Iwasaki		
(b) YWCA	5,000		808-640-0683		
(c) Grants, Individual Donations	9,800		Name (Please type or print)		
(d)			Phone		
			Signature of Authorized Official		
			Date		
TOTAL BUDGET	64,800		Patsy Iwasaki producer/writer		
			Name and Title (Please type or print)		

HAMAKUA HERO: The Katsu Goto Story
TOTAL PROJECT BUDGET
 For a 56:46 Min Documentary for PBS

INKIND SUMMARY	AMOUNT
PRODUCTION & POST-PRODUCTION	
2010 - 2013 In Kind Services Donated	
Animator	\$4,000
Producer/Director	\$6,000
Equipment Rental	\$3,000
Illustrator	\$4,000
Editor	\$4,000
IN KIND TOTAL	\$21,000
EXPENSE SUMMARY	
PRE-PRODUCTION	
Research/Script	\$2,000
Editor/Trailer	\$2,000
Funding Package	\$500
PRE-PRODUCTION TOTAL	\$4,500
PRODUCTION (Hawaii 5 DAYS/Japan 6 DAYS)	
Personnel	
Director/DP 11 Days @ 500 per day	\$5,500
Producer 10 Days @ 300 per day	\$3,300
Audio/Camera Assist 5 Days @ 300 per day	\$1,500
Equipment Rental / Misc	
Camera Crane/Crew 2 Locations	\$1,500
HD Camera/Audio 11 Days@500 per day	\$5,500
Production Materials & Svcs	\$3,000
Travel Costs	
TRIP TO JAPAN	\$5,000
HAWAII	\$3,000
PRODUCTION TOTAL	\$28,300
POST PRODUCTION	
Personnel	
Director/Editor (40 Days @ 300 per day)	\$12,000
Titles / Graphics (Allow)	\$1,000
Music Composer (Allow)	\$2,000
Narrator (Allow)	\$500

Stock Footage /Stills	\$300
Recording Studio Time 2 hours @ 200 per hr	\$400
Post Studio/Editing Equipment Rental (2 Months @ \$2,000 per month)	\$4,000
Music Rights	\$500
Color Correction/Online Picture	\$800
Mastering/Final Mix	\$2,000
POST-PRODUCTION TOTAL	\$23,500
DISTRIBUTION	
Festival Entry Fees	\$800
Website	\$800
DVD Authoring/Mastering	\$1,000
Printing Posters	\$500
DVD/Poster Design	\$500
DVD Duplication (1,000 Packaged/Shipped)	\$1,500
Press Kits/Postage	\$200
E&O Insurance for PBS	\$3,000
Close Captioning	\$200
DISTRIBUTION TOTAL	\$8,500

TOTAL PROJECT BUDGET \$85,800

LESS IN KIND SERVICES \$21,000

BALANCE TO BE RAISED \$64,800

Applicant: KATSU GOTO MEMORIAL COMMITTEE

BUDGET JUSTIFICATION PERSONNEL – SALARIES AND WAGES Period: July 1, 2014 to June 30, 2015

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
PRODUCER / WRITER	NA	\$53,000.00	10.00%	\$5,300.00
DIRECTOR	NA	\$55,000.00	20.00%	\$11,000.00
EDITOR	NA	\$40,000.00	20.00%	\$8,000.00
DIRECTOR OF PHOTOGRAPHY	NA	\$50,000.00	5.00%	\$2,500.00
				\$-
				\$-
				\$-
				\$-
				\$-
				\$-
				\$-
				\$-
				\$-
				\$-
				\$-
				\$-
TOTAL:				26,800.00
JUSTIFICATION/COMMENTS:				
The production crew for the film will be working far below industry standards and they have donated over \$21,000 as "in-kind services" for the film.				

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Applicant: KATSU GOTO MEM. COMMITTEE Period: July 1, 2014 to June 30, 2015
 BUDGET JUSTIFICATION – EQUIPMENT AND MOTOR VEHICLES

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
HD CAMERA PACKAGE (RENTAL) DAILY RATE	11.00	\$500.00	\$5,500.00	
CAMERA CRANE PACKAGE(RENTAL) 2 LOCATIONS	2	\$750.00	\$1,500.00	
HD EDITING ROOM (RENTAL) MONTHLY RATE	2	\$2,000.00	\$4,000.00	
			\$-	
			\$-	
TOTAL:	15		\$11,000.00	
JUSTIFICATION/COMMENTS:				

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
NOT APPLICABLE			\$-	
			\$-	
			\$-	
			\$-	
			\$-	
TOTAL:				
JUSTIFICATION/COMMENTS:				

**BUDGET JUSTIFICATION
CAPITAL PROJECT DETAILS**

Applicant: KATSU GOTO MEM COMMITTEE

Period: July 1, 2014 to June 30, 2015

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2012-2013	FY: 2013-2014	FY:2014-2015	FY:2014-2015	FY:2015-2016	FY:2016-2017
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						
NOT APPLICABLE						

**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS AND SUBSIDIES PURSUANT TO
CHAPTER 42F, HAWAI'I REVISED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants and subsidies pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant or subsidy is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant or subsidy were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant or subsidy.
- 2) The applicant meets the following requirements pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant or subsidy is awarded shall be conducted or provided.
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
 - b) Has a governing board whose members have no material conflict of interest and serve without compensation.

Pursuant to Section 42F-103, Hawai'i Revised Statutes, for grants or subsidies used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant or subsidy was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant or subsidy used for the acquisition of the land.

Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

Katsu Goto Memorial Committee (also YWCA of Oahu)
(Typed Name of Individual or Organization)



1/29/14
(Date)

Patsy Iwasaki
(Typed Name)

Producer/Writer
(Title)

Crossing Cultures

THE ART OF MANGA IN HAWAI'I

[Welcome](#) [Exhibition at Gallery 'Iolani](#) [Contributors](#) [History](#) [Sponsors](#) [Resources](#) [Events Calendar](#) [Acknowledgments](#) [Copyright & Disclaimer](#)

Patsy Iwasaki & Avery Berido

Biography

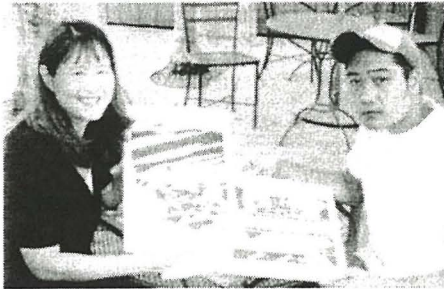


Image: [Hawaii 24/7](#)

email: piwasaki@hawaii.edu

Hamakua Hero: A True Plantation Story, Written by Patsy Iwasaki and Illustrated by Avery Berido

The large-eyed and stylized characters in manga belie the fact that they often tackle mature themes. *Hamakua Hero* represents the murder of Japanese immigrant Katsu Goto in 1889, bringing to life a dark chapter in the history of plantation-era Hawai'i.

For author Patsy Iwasaki it was her young children who insisted she pursue Goto's story in a manga format. Recognizing that manga could appeal to young adults, she set about conveying the gravity of this poignant tale in an age-appropriate manner.

Despite its dark plot, *Hamakua Hero* does not linger on violent aspects of the story. Starting as a lowly plantation worker, Katsu Goto worked tirelessly to become a successful business owner. His rising status was met with contempt by the primarily Caucasian business owners of the day. They viewed Goto's advocacy for immigrant rights as a threat to their livelihoods. By juxtaposing Goto's successes alongside his violent murder, this manga highlights the need for respect and tolerance among diverse communities. It also reminds readers that racial and class problems still exist in contemporary Hawai'i.



UH Museum Studies

Patsy Iwasaki (Crossing Cultures: The Art of Manga in Hawai'i)

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8



UH Museum Studies

Avery Berido (Crossing Cultures: The Art of Manga in Hawai'i)

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1





COURTESY BEACHHOUSE PUBLISHING

Above, a page from "Cacy & Kiara and the Curse of the Ki'i" by Roy Chang.

'CROSSING CULTURES: THE ART OF MANGA IN HAWAII'

>> **Where:** Gallery 'Iolani, Windward Community College
 >> **On exhibit:** Through Oct. 2; 1 to 8 p.m. Mondays and Tuesdays, 1 to 5 p.m. Wednesdays, Thursdays, Fridays and Sundays (closed Saturdays)
 >> **Phone:** 236-9155
 >> **On the Net:** visit www.gallery.wcc.hawaii.edu or <http://hawaiimanga.com/>



COURTESY BESS PRESS

"Hamakua Hero: A True Plantation Story," written by Patsy Iwasaki and illustrated by Avery Berido, casts an account of immigration, entrepreneurship and anti-Japanese sentiment

Manga explore island history and tradition

"Crossing Cultures" celebrates the role of comics artists in documenting, analyzing and cataloging our past

Review by David A.M. Goldberg
 Special to the Star-Advertiser

In the early 21st century there are still people who do not consider "comics" to be an art. Read no further if you count yourself among this group.

For the rest of us, the comic book is a rich medium for storytelling, design and aesthetic exploration that is as diverse as Art Spiegelman's Pulitzer Prize-winning Holocaust memoir "Maus," the punk Chicano sci-fi of the Hernandez Brothers' "Love and Rockets," the ultra-violent noir of Frank Miller's "Sin City" and the innovative fusion of narrative and pedagogy in Lynda Barry's "What It Is."

For true believers, "Crossing Cultures" celebrates the work of Hawaii's multigenerational manga and manga-influenced artists, and invites those still on the fence about comics-as-art to understand the work outside of its broader context of Japanese animation and cryptic bookstore aisles haunted by teenagers.

The formal setting of the gallery has allowed curator Brady Evans to develop a context for manga that is different from the conventions, websites and magazines that typically represent, communicate and sustain the culture.

The show provides a historical overview, didactics that contextualize the artists and focused presentations of original artwork. Like most comics art, these panels are much larger than their final print dimensions, offering a unique opportunity to study the artists' various approaches to line, action, emotion and composition.

MANGA is first and foremost a visual communications medium (like hieroglyphics and computer icons), in which ubiquity, formal constraints and at-first-glance uniformity camouflage a vast array of genres and stylistic conventions that address an equally wide-ranging audience. Where most Americans consider comics to be "for kids" or casual Sunday amusement, the Japanese consume manga for every subject and lifestyle, targeting various demographics with distinct styles of pacing, design and drawing.

Comparing page layouts by Roy Chang, Avery Berido and Tara Tamayori demonstrates a range of possibilities. Chang's panels are the most traditional, breaking the narrative down into clear steps so as to direct attention to the dramatic moments of the characters' encounter with the volcano goddess Pele. Berido approaches the prob-

lem of a rider being pulled from a horse in a collage-like style that unifies various moments in time through a diagonal vector drawn from the top right corner to the bottom left. Tamayori is perhaps the most experimental of the three, eschewing traditional panel boundaries to combine several cinematic moments that convey speed, awareness, attitude and raw martial arts power to great effect.

Hawaii has no schools for drawing manga. Though a local art teacher might accept, refer to, or use manga aesthetics to engage students in traditional Western art methods, this is no different from using rap as a "stepping stone" to the "real" art of Shakespeare. Many of the artists in "Crossing Cultures" are traditionally trained, but all of them studied and taught themselves the specifics of manga through self-organized local and Internet-based communities.

DUE TO OBVIOUS cultural connections with Japan, Hawaii has always enjoyed a close relationship with manga. These local artists' unique position between the Western styles of DC and Marvel, and the trans-Pacific shadows cast by legends like Osamu Tezuka ("Astro Boy") and Hayao Miyazaki ("Spirited Away") affords them a unique take.

This is what radicalizes projects like Patsy Iwasaki and Berido's "Hamakua Hero: A True Plantation Story."

Manga speak the visual language of a young local audience that might not otherwise come to know this story of immigration, entrepreneurship and anti-Japanese racism. Similarly, Chang, who is of Native Hawaiian ancestry, translates traditional stories into a medium that is not only contemporary, but possesses unique strategies for storytelling that prefigure both animation and live-action film. Both projects fall into the type of production normally found in "Peoples' History" academic texts pioneered by scholars like Howard Zinn.

"Crossing Cultures" does not feature mere stylistic emulation. The show smartly recognizes that Hawaii artists are doing more than emulating conventions; they are actively adapting them to the requirements of local tastes, aesthetics and interests.

Evans has successfully laid the groundwork for developing an understanding of manga on its own terms, with a Hawaii-specific twist that becomes yet another turn in the multicultural braid that characterizes life and popular culture in this archipelago of crossroads.



TRADITION AND TRANSITION

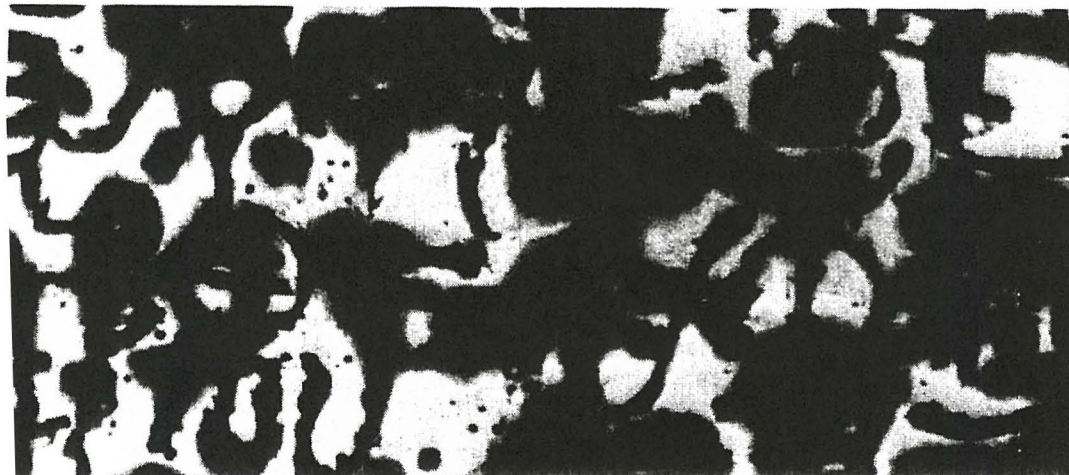
Stories of Hawai'i Immigrants

OPENING

Saturday, November 5, 2011



UNIVERSITY OF HAWAII AT MĀNOA



Reflections on 125 Years of Japanese Immigration

Program

Greeting

Christy Takamune, Gallery Manager

Introduction of Panel

Dennis Ogawa, Moderator

Tokugawa and Meiji Views of Emigration: Support, Resistance, and Indifference

Mark McNally

Katsu Goto: One Man's Immigrant Story

Patsy Iwasaki

Issei Women and Domestic Abuse

Kelli Nakamura

Performances

- 1) "Holehole Bushi"
- 2) "He Anuenue O Ka Lokomaika'i" ("Rainbow of Goodwill")
- 3) "E Ala Hou E Ka Hikuonalani"
Palani Vaughan, performed with "The King's Own"

Q&A

A Panel Discussion

August 21, 2010 • 1:30pm

Manoa Grand Ballroom Lounge

Panelists

Patsy Iwasaki
Mark McNally
Kelli Nakamura
Palani Vaughan

Moderated by Dennis M. Ogawa

Co-organized by the office of the
Consulate General of Japan in Hawai'i

Moderator

■ **Dennis M. Ogawa** is a professor in the American Studies Department at the University of Hawai'i at Manoa. He received his Ph.D. from UCLA in 1969 where he was honored as one of the founders of the UCLA Asian American Studies Center. His teaching and research interests are in the area of Japanese American Studies, Television and Ethnic Identity, and Multicultural Studies. Professor Ogawa's books (a number of which are best sellers for the University of Hawai'i Press) include *Jan Ken Po: The World of Hawaii's Japanese Americans*, and *Kodomo No Tame Ni—For The Sake of The Children*. Professor Ogawa also has published articles in journals such as *The Annals of the American Academy of Political and Social Science*, *Journal of Communications*, and *Journal of Black Studies*, and served as a Senior Fellow for the East-West Center and the Japan Society For The Promotion of Science.

Panelists

■ **Kelli Nakamura** is a lecturer at the University of Hawai'i at Mānoa, Kapi'olani Community College, and Windward Community College, where she teaches World and American history courses. She has a Ph.D. in History with an emphasis on Japanese, American, and Hawaiian history. Kelli has been the recipient of various awards and scholarships from the Goto of Hiroshima Foundation, University Research Council, Center for Japanese Studies, and Phi Alpha Theta History Honor Society among others. She has published book reviews in the *Journal of World History*, the *Hawaiian Journal of History*, and recently wrote an article in UCLA's *Amerasia Journal* entitled "Yeiko Mizobe So and the Japanese Women's Home for Abused Picture Brides (1895-1905)," which is the topic of this presentation. Her research interests include analyzing Japanese and Japanese American representations in the media and examining the role of women in the Japanese community.

■ **Patsy Iwasaki** is a lecturer in the University of Hawai'i at Hilo Communication Department and the author of *Hidden Hero*, a graphic novel about Katsu Goto, which brings the Japanese-Hawai'i immigrant experience to life through one man's hardships, success, injustice and tragedy, shedding light on an intriguing but little known piece of Hawai'i's past. This book will be republished by Bess Press this fall under the title *Hamakua Hero: A True Plantation Story*.

■ **Mark McNally** received his BA degree from Pomona College in Asian Studies (1990) and his MA and PhD degrees in History from UCLA (1995, 1998). He spent three years in Nagoya as a participant in the Japan Exchange and Teaching Program (1990-1993). He has been a Postdoctoral Fellow at the Edwin O. Reischauer Institute of Japanese Studies at Harvard University (1999-2000) and a Foreign Research Scholar at Tokyo University's Historiographical Institute (2005). In 2008, he was the Erwin von Baelz Guest Professor at the Eberhard Karls University, Tübingen (Germany). He has been a recipient of various grants and fellowships, including a Fulbright fellowship. His research interests are primarily in early modern Japanese social and intellectual history, including Confucianism and Kokugaku. His current research focuses on the development of Yamato Learning (Wagaku). His first book, *Proving the Way: Conflict and Practice in the History of Japanese Nativism* was published in 2005 (Harvard).

Performance

■ **Palani Vaughan** is a 50% native-blooded Hawaiian singer-historian, who has devoted his 43-year professional singing and recording career, telling the storied history of his Hawaiian people through his song-writing and his Nani Award winning & multiple Na Hoku Hanohano Award winning 4-volume musical-recordings, entitled, "Ia'oe E Ka La", which Palani founded upon recognizing and celebrating the many centennial years of milestone achievement, from 1974-1981 of the Kingdom of Hawai'i's colorful 7th monarch, His Majesty King Kalakaua, who was memorialized, during the 1985 "Centennial Celebration of Japanese Immigration To Hawai'i", as the "Father of Japanese Immigration To The Kingdom Of Hawai'i", in Palani's 2nd milestone record-series, entitled, "Kaulana Na Pua—Vol. I", and again in 1992 in the statue of the king ceremonially placed in King Kalakaua Park in Waikiki. Palani's recording successes led to his producing from 1977-1992 several King Kalakaua Monarchy-themed musical concert-performances staged in Hawai'i, in Tokyo, in Washington, DC, and in London. As a direct result of this body of work, in 2008, Palani was inducted into the Hawaiian Music Hall of Fame.

UH Hilo Diversity Symposium: Sustainability, Social Justice, and Health

Afternoon Discussion Topics

How the Filipino Certificate Program at UH Hilo connects to Diversity, Sustainability Social Justice, & Health *Hosted by members of the Filipino community: Cornelia Anguay, former Director of Upward Program, UHH, Margarita Hopkins, a specialist for Economic Development of the Research and Development of the County of Hawaii, and Bruce Mathews, a Professor of CAFNRM, a strong advocate and proponent of the Filipino Certificate Studies at UHH.* The discussion will start with a brief history of the Filipino Certificate Program at UHH which will segue to the justifications of the creation of the program grounded in the principles of sustainability, diversity and social justice. We will discuss the reasons that proposed curriculum of the program needs to include courses that are not entirely based on language but also on natural resources, rural development, indigenous knowledge systems in agriculture and health.

Publishing Historical Land Use Records of Hawaii: Sustaining Hawaii's Cultural Heritage *Hosted by Kuupuamakamae Swain. Native Tenant, sponsored by 'Ike A'o* Currently, historical land use records are only available in antiquated format (microfiche), located in different places (State Archives and Department of Land and Natural Resources (DLNR) Bureau of Conveyance (BOC)) and are rarely digitized. The need for general public access and accuracy of historical land use documents and their relationship to sustainability and social justice will be discussed.

Diversity and Social Justice in Hawaii: Past and Present *Hosted by Patsy Iwasaki, Author, Hamakua Hero: A True Plantation Story, Lecturer, Department of Communication & English, UH Hilo* Born and raised on Kauai, Patsy Y. Iwasaki was a member of the University of Oregon Asian Student Union that boycotted and protested a film showing on campus that stereotyped Asians. Since then, Iwasaki has been trying to raise awareness on diversity and social justice in her circle of the world, most recently publishing a graphic novel on Katsu Goto a Japanese immigrant who was lynched and hung on a telephone pole for his role as an advocate for Japanese laborers in 1889 in Honokaa on the Big Island. The discussion will be about what we can learn from the past that may help inform us on making better choices for the future.

Green Business *Hosted by Brent Norris of Green Collar Technologies.* Participants will be invited to share their mana'o about green business. Ideas, insights, helpful tips, fixes, success stories, zero waste efforts, best practices, triple bottom line thoughts, economic sustainability practices, digital and knowledge-based resources, employment and hiring opportunities are among the topics that might be discussed.

The Ecovillage/Co-housing Model

Hosted by Reed Bertolette, Bertolette Consulting. A member of the Ecovillage Hawaii planning group, Reed has many years of experience living in community. The discussion begins with an examination of the ways that Ecovillages and Cohousing intersects with diversity, sustainability, social justice and health. The history and current status of Ecovillage Hawaii will be provided. Everyone at the table will be invited to share their ideals, hopes, and experiences related to the ways living in community may lead to the creation of a more sustainable culture.

Sustainable Building and Carbon Neutral Design

Hosted by Robert Mechielsen, Hi'ilani Ecohouse Buildings in the USA account for approximately 40% of energy, raw materials usage and CO2 emissions. The focus in the discussion will be how we all can take steps towards energy independence and create an abundant and self-sufficient Hawaii. Robert is an innovator in green and carbon neutral building design. His Hi'ilani EcoHouse design features break-through technologies allowing all the house's energy and functionality to be derived from sustainable sources.

Our Children: The Future *Hosted by Teri Sugg, Awakening the Dreamer*

Symposium, Facilitator Teri is working with others in developing a Children's Version of the Awakening the Dreamer Symposium. Participants will share ideas about how to educate children for a sustainable culture that includes social justice. The group of children who have been attending the symposium will be invited to offer suggestions.

Sustainable Agriculture and Korean Farming *Hosted Kaika Welch, Dragon's Eye Learning Center in Kapoho & Facilitator of Sustainable Farming Workshops.* Kaika just returned from a tour of sustainable farms in South Korea. The discussion will start with an overview of the benefits of the Korean farming model and what it might offer if implemented in Hawaii. Opportunities and obstacles will be considered.

Conservation and Hawaii *Hosted by Mark Hanson, Hawaii Reforestation Program, Sarah Dome Project & Earth Bag Buildings.* The group will explore ways to create and support long-term, positive, and effective change for the 'āina and its people.

February 16th, 2011 – 9am to 4pm – UH Hilo Campus - Register at: www.awakeningthedreamer.org

ood and bale

with interest. Although it was an arranged marriage, Bathory wanted to be loved. She assumed that he approved of her actions, and they learned to love each other because of the harsh methods he used on the battlefield and she used in the castle.

The story is a unique perspective on Bathory's life. Johns shows her in a sympathetic light. (Bathory usually punishes girls for rumors or admissions of sleeping with her husband.)

"The Countess" walks a fine line between being a repulsive story of murder and gore and a tale of a woman defending her home and honor. Johns expertly manages that balancing act.

Disturbing look at isles' future

REVIEWS
BY BURL BURLINGAME
 bburlingame@staradvertiser.com

"Tropica," by Tony Clapes and illustrated by Yishan Li (Bess Press, \$12.95)

Clapes, a Honolulu tech-head and lawyer, has cobbled together a thinly disguised "alternate reality" meditation on Hawaii's future, and he finds it wanting because kids aren't into studying science and technology, and the people in charge would prefer that Hawaii's citizens be uneducated and undemanding. Sorry, make that Tropica's citizens.

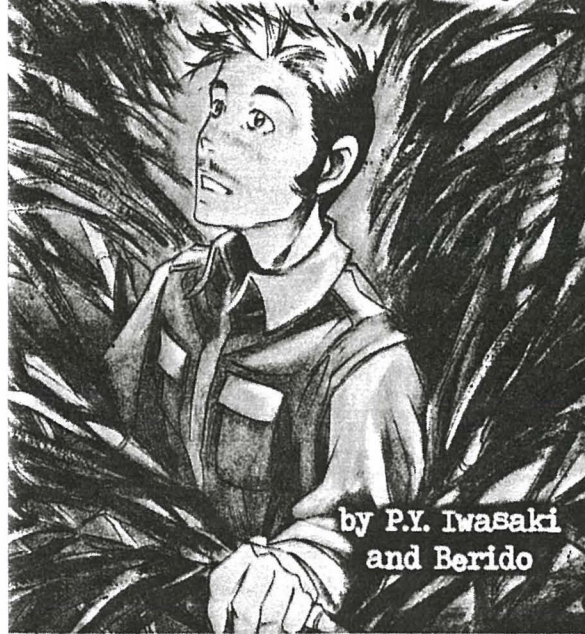
This is tough talk, and Clapes likely is right on the mark here. He sets out many check-off lists and agendas for Hawaii's young people to follow.

Will they? The format of this manifesto is that of a manga novel, built around a pretty weak dramatic conceit: A Daddy Warbucks type empowers tech-head teens with flying belts and invisibility so they can embarrass corporate and government fat cats. Their solution is apparently to get politicians to sign a pledge not to screw over their constituents, which made me laugh, and not in the right place.

Clapes is a bright-idea man, but he's not yet a manga writer. There is virtually no characterization or dramatic imagination at work here. Li's artwork, on the other hand, often makes up for the story's holes.

Kids and adults, upon reading "Tropica," should have a spirited discussion afterward about the ideas

Hamakua Hero: A True Plantation Story



by P.Y. Iwasaki and Berido

bor history, and Iwasaki brings it to light. One of the endemic problems with manga, however, is that the drawings often are too cute for such a horrific, serious story. That's pretty much the case here.

"A Reasonable Person," by Walter Davis (AuthorHouse, \$14.49)

Many, when they retire, decide to summarize their knowledge in a faintly fictional "novel" that takes advantage of their life experiences. Good. Write what you know. Davis, a well-known insur-

cracking up. Neither, however, feels true, and the insurance cases — many of which are fascinating and familiar to Honoluluans — never blossom into anything resembling a plot development.

A novel needs a dramatic arc, and this is more of a straight line from beginning to end, as Dorsey dispatches cases right and left, snicker-snack. Also no surprise: They are all dealt with by lawyerly negotiation.

The effect of "A Reasonable Person" is that we appreciate the grinding, un-



ISLE PAGES

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BOOK SIGNINGS

"Ao, Ten Years of Light," by Linda Ching, 6 to 9 p.m. Friday at Island Edge, Ala Moana Center

"Lio the Carousel Horse," by Carol Wing, noon Saturday at Borders, Ward Centre

"Hawaiian Sea Life Origami," by Laurie and Karlie Ide, 1 p.m. Saturday at Borders, Ward Centre

"Running on Faith," by Jason Lester, 1 p.m. Saturday at Costco, 525 Alakawa St. Lester is the first person with a disability (he has three limbs) to finish the Ultraman World Championship, and has also completed more than 70 triathlons, biathlons, marathons and other extreme races.

EVENTS

Stories from Around the World": 6:30 p.m. Wednesday at Waimanalo Public & School Library. Features storyteller and librarian Dave Del Rocco. Call 259-2610.

"The Value of Hawaii: Knowing the Past, Shaping the Future" book discussion series: Final session, 7 to 8:30 p.m. Wednesday at Chaminade University, Ching Conference Center. Topic is "Homelessness" with panelists Trisha Kehaulani Watson, Deborah Kim Morikawa and Wayne Tanna. Free.

BOOK SALES

Holiday book sale: 10 a.m. to 3 p.m. Saturday at Aina Haina Public Library. Find gift-quality books, DVDs, collectibles, CDS and VHS tapes. Call 377-2456.

Bill's Bookmobile: 10 a.m. to 2 p.m. weekdays (except state holidays) and first Saturday monthly, 690 Pohukaina St. Specials on cookbooks, children's biographies and political and holiday books. Proceeds benefit Hawaii's public libraries. Call 536-4174 or visit www.friendsofthelibraryofhawaii.org.

BOOK READING

Honolulu Academy of Arts: 2:30 p.m. Tuesdays through Saturdays for ages 13 and under. Call 532-8700.

NOTICES

"Write for Peace" contest: Entry deadline is Friday. Topic is "What Can Your Generation Do to Create a Peaceful Community That Is Free of War, Injustice and Violence?" Open to Hawaii students in grades K-12. Cash prizes in three grade categories. Entries limited to 500 words and must include a cover page with student's name, school, grade, teacher's name and phone numbers of both teacher and parent or guardian. E-mail to writeforpeacecontest@gmail.com.

2010 Internet Safety Essay Contest: Entry deadline is Nov. 15. The University of Hawaii at Manoa's College of Education's Curriculum Research and Development Group invites Hawaii students in grades 6 through 12 to write about Internet safety topics such as scam artists, cyberbullies, online sexual predators and sexting. Visit tinyurl.com/2g3t5dq.

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expressed. They won't have anything to discuss about the format, alas.

"Hamakua Hero: A True Plantation Story," by Patsy Y. Iwasaki and illustrated by Berido (Bess Press, \$12.95)

Bess Press is moving into manga in a big way, and that's an exciting development for this major Honolulu publisher. This is a modified reprint of a fascinating Japanese title about a fellow named Katsu Goto, an immigrant to the sugar plantations in the late 1800s. Goto, who worked off his labor commitment and opened a general store, was apparently a go-to guy for other immigrants needing redress from plantation owners.

This rubbed the lunas the wrong way, and in a move that smelled of Klanism, Goto was beaten to death and then lynched. The four men convicted of the murder were given light sentences. The word was out, however, and Japanese immigrants to the islands began to use the legal system to stick up for themselves.

This is a nasty, little-known chapter in Hawaii la-

ance litigation in Honolulu, clearly has drawn upon his own career to write "A Reasonable Person," not surprisingly, a tale of an insurance litigator in Honolulu.

The title comes from the legal premise that a "reasonable" person would have done this or that to prevent or forestall an accident that may have financial consequences for the lawyer's corporate client. Also not surprisingly, corporate lawyers' general reaction to a new case, particularly a gruesome one, is to exclaim, "Oh, that's terrible. How can we minimize the financial damage to our client? Can we prove they took reasonable precautions?"

The novel's protagonist, Mark Dorsey, deals with an unending stream of litigation, and Davis has attempted to up the dramatic ante by throwing in an affair and a legal partner who's

tions lawyers deal with every day and take home nights and weekends, but we wind up not caring much about the thinly sketched characters.

Davis has a clear, unambiguous writing style, but he needed an editor to take care of the book's typographical problems and perhaps negotiate a meatier dramatic arc.

"Abby Wize: AWA," by Lisa

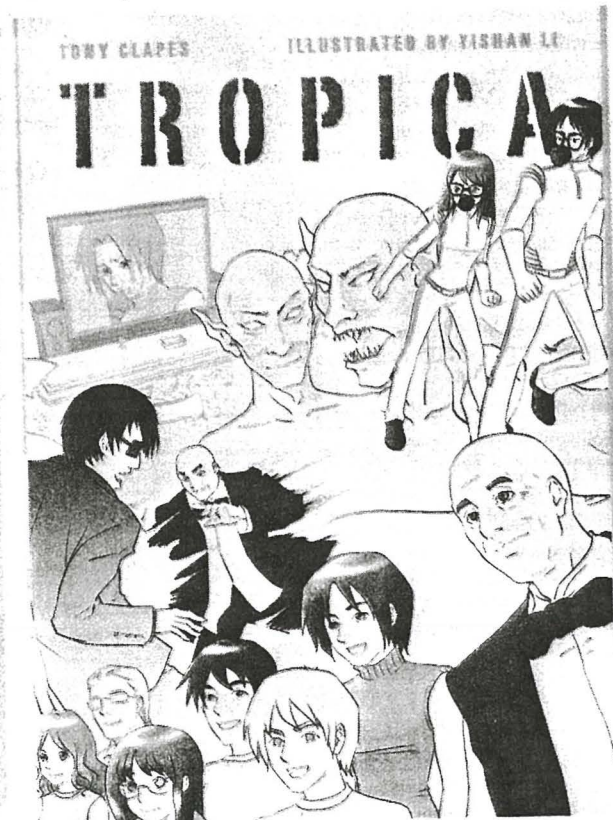
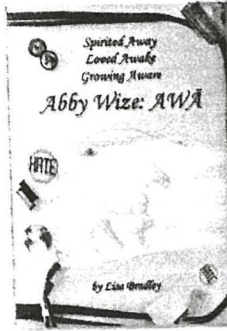
Bradley (AuthorHouse, \$19.99)

Abby is an adolescent girl with a mean mother. Abby loves horses. She wants to know all about horse-handling — maybe because her mother can't be handled — although the traditional methods of horse-wrangling seem crude and ineffectual. As Abby begins to learn about "horse-whispering," she's thrown from the saddle and wakes up in the future.

Up to this point, "Abby Wize" is a pretty typical youngsters' novel, with the ground rules for learning and potential dramatic redemption clearly set. But the time-slip twist throws Abby into a lovely future in which the Bahai faith has taken over and everything is unbearably wonderful, thanks to the teachings of Bahá'u'lláh.

This is a world with no conflict, and no potential for conflict. Alas, for the novel's structure, that means the story line and dramatic resolution have been thrown out in favor of excited proselytizing, and it never really recovers.

Hawaii resident Bradley is clearly a true believer and wants to share both her religious beliefs and love of horses. She has a talent for communicating both. In this case, however, her passions wind up obscuring the novel's potential.





LIHU‘E — Located along Big Island’s Hamakua Coast, Honoka‘a is the resting place of Katsu Goto, a Japanese immigrant and plantation worker who was lynched.

A letter published in the Daily Pacific Commercial Advertiser recounts his death: “A Japanese storekeeper, K. Goto, was found dead this morning at 6 o’clock, hanging from a cross arm on a telephone pole about one hundred yards from the Honoka‘a jail. A two-inch thick rope, evidently purchased for the purpose, was used and, from all appearances, no bungling hands performed the work. The dead man’s hands and legs were pinioned and a genuine hangman’s knot was under his left ear.”

More than a hundred years later, University of Hawai‘i Professor Patsy Y. Iwasaki revisited the tragedy of Goto to create a historic graphic novel, titled “Hamakua Hero: A True Plantation Story.”

A signing and question and answer session was originally scheduled for Saturday morning at Borders in Lihu‘e, but due to recent developments of the store closing, the event has been canceled. However, copies of the book are still available for purchase.

Their story explores the cultural and racial problems Japanese immigrants faced on Hawaiian plantations.

“Not too many people know about this story,” said Iwasaki, who was born and raised on Kaua‘i. “I feel what happened in Honoka‘a in 1889 is part of Hawai‘i’s historical legacy.”

Growing up surrounded by sugarcane plantations, Iwasaki felt a special connection to Goto. Like Goto, her grandparents immigrated from Japan and worked on a sugar plantation.

Goto was one of the first Japanese government-contracted immigrants to arrive to Hawai‘i in 1885. He signed a three-year work contract with the O‘okala Plantation. After his contract expired, he opened a successful general store.

“He became the first storekeeper of Japanese ancestry,” Iwasaki said. “He generated some animosity because of his success with another store owner in the area.”

Goto’s command of the English language made him a natural liaison between plantation management and the Japanese workers.

Despite a death threat from the plantation owner, Goto continued to advocate for improved work

conditions for the Japanese laborers. When Goto was caught speaking with Japanese plantation workers, a local businessman along with three other men lynched Goto. The four men were convicted, but only one served jail time.

“It’s a story that can effect people’s hearts and minds,” Iwasaki said. “It’s something we can apply to today, to be better for the future.”

Iwasaki was inspired to commemorate the plantation hero after she was awarded a grant by the Goto of Hiroshima Foundation in 1993. The foundation was established by Goto’s niece, Fumiko Kaya.

“(Fumiko) didn’t know much about her Hawaiian history,” Iwasaki said. “She did not know the details of the tragedy. In Japanese culture, you don’t talk about dirty laundry or injustices.”

After researching her uncle’s life in Hawai‘i, instead of reacting with anger, Fumiko decided to create a foundation to promote communication between Hawai‘i and Japan.

When the foundation disbanded in 2007, Iwasaki knew it was time to bring the story of plantation hero to life.

She partnered with Avery Berido, a student at U.H. Hilo, to create a manga-inspired graphic novel.

“I’m so glad to be able to come to Kaua‘i where I grew up,” Iwasaki said. “It’s really nice to come back and introduce this work. So many communities on Kaua‘i have their foundation on the plantation, too. It’s not just a story for one area. It’s a Hawai‘i story people can relate to.”

“Hamakua Hero: A True Plantation Story” is recommended for teenagers and older.

• Andrea Frainier, lifestyle writer, can be reached at 245-3681, ext. 257 or afrainier@thegardenisland.com.

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Posted in Lifestyles on *Thursday, February 17, 2011 11:30 pm* | Tags: Patsy Y. Iwasaki, Immigrant And Plantation Worker, Hamakua Coast, Big Island, Hiroshima Foundation

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Other Stories

- Waimea Heritage Days kicks off Monday
- E Pili Kakou celebrates 13-year anniversary
- Inked for Friday, February 18, 2011
- TGI(f) for Friday, February 18, 2011
- Art gallery hosts webcast of ‘RE-APPEAR AT SOURCE’ installation
- Artist’s Alley for Friday, February 18, 2011
- Wilson, Dresser earn Miss Kaua‘i, Garden Isle crowns

Hats off to...



Kirsten Mollegaard

Kirsten Mollegaard, Assistant Professor, English, had her article, "Haunting and History in Louis Sachar's Holes" published in *Western American Literature* 45.2 (Summer 2010): 139-61.

Chris Frueh, Professor, Psychology, served as co-author on "Telemedicine anger management with a rural PTSD population: A randomized noninferiority trial," *Journal of Clinical Psychiatry* 2010; 71:855-863, and "An examination of the construct validity of posttraumatic stress disorder with veterans using a revised criterion set," *Behavior Research and Therapy* 2010; 48:909-914.

John Hamilton, Instructor, Physics & Astronomy, received a scholarship to participate in "Cosmos in the Classroom: A Hands-on Symposium on Teaching Introductory Astronomy" at the Astronomical Society of the Pacific and American Geologic Society Conference held at Colorado University, Boulder, CO. He presented the poster "Combining Outreach and Education with Space Field Test Activities by PISCES" at the conference's joint symposium, "Earth & Space Science: Making Connections in Education & Public Outreach."

Philippe Binder, Professor, Physics & Astronomy, co-taught "Information as an integrating concept in science" at the 2010 Summer Academy of the Studienstiftung des deutschen Volkes (the German academic foundation for gifted students).

Ghee Tan, Assistant Professor, Pharmaceutical Sciences, and **Fred Sebisubi**, Postdoctoral Associate, co-wrote "Antimalarial activity of *Aspilia pruliseta*, a medicinal plant from Uganda," published in *Planta Medica*, one of the leading international journals in the field of medicinal plants and natural products. They also had their review chapter, "Natural Products with Promising Antimalarial Activity," published in *Natural Products*, an online encyclopedia.

Mok Chong, Assistant Professor, Pharmacy Practice, presented his work



Mok Chong



Aaron Jacobs



Karen Pellegrin



Patsy Iwasaki



Shawon Rahman

on "Clinical Outcomes of a Diabetes Self-Management Education program for patients with diabetes mellitus in the Micronesian community in Hawai'i" at the 10th Asian Conference on Clinical Pharmacy meeting held in Singapore.

Aaron Jacobs, Assistant Professor, Pharmaceutical Sciences, had his paper on "Systems analysis of protein modification and cellular responses induced by electrophile stress" published in *Accounts of Chemical Research*. He also gave an invited talk at the Fall 2010 National Meeting of the American Chemical Society in Boston, MA.

Karen Pellegrin, Director, Strategic Planning, CoP, was appointed Research Affiliate/Associate Psychologist in the Department of Cell and Molecular Biology, John A. Burns School of Medicine at UH Manoa.

Patsy Iwasaki, Lecturer, Communication and English, served on the panel, "Reflections on 125 Years of Japanese Immigration," at the Japanese Cultural Center of Hawai'i in Honolulu in August. She discussed her new graphic novel, *Hamakua Hero: A True Plantation Story*, a biography about Katsu Goto's life and the Japanese-Hawai'i immigrant experience when he arrived in Honoka'a in 1885.

Shawon Rahman, Assistant Professor, Computer Science, co-wrote a paper, "The Ethical Dilemma of the USA Government Wiretapping," which will be published in this month's *International Journal of Managing Information Technology*.

Kevin Hopkins, Director, Pacific Aquaculture and Coastal Resources Center, received a Hero of Agriculture, Food and Environment Award at the 2010 Hawai'i Agriculture Conference: Celebrating Change held last month on O'ahu. Hopkins was honored in the Government, Non-Profit, or Individual Supporter of Agriculture, Food or the Environment category for his work in establishing the PACRC and initiating the new sturgeon industry in Hawai'i. ☺



GUEST SPEAKER

Gail Takaki, in her role as stand-in today, in place of **Saeko Hayashi** (who was called off-island), introduced our guest speaker, **Patsy Iwasaki** and her collaborator **Avery Berido**.



Ms Iwasaki is creating a book about a relatively unheralded Japanese sugar worker who led the way in making things better for all the other

sugar workers here on the Big Island. **Saeko** helped edit the Japanese portion of the book while **Avery** contributed the artwork and illustrations. **Ms Iwasaki** currently is a lecturer at the University of Hawai'i @ Hilo and has various degrees in Education, Journalism and Asian Studies.

She and **Avery** are finishing up the book called "*The Hidden Hero*" which is a story about **Mr. Katsu Goto** (nee Kosayakawa as he was known in Japan), an emigrated sugar worker brought in from Japan in the late 1800's to help work in the fields here. She is trying to publicize his work and efforts to help the sugar worker (with good reason since in her informal poll of the attending Club members, only 1 of us had ever heard of **Katsu Goto** before this).

Mr. Goto (as most everyone knows him by now instead of his given name) was born in Japan in the 1800's and somehow managed to learn the English language growing up. Political and economic problems in Japan brought many immigrants to Hawaii to work in the cane fields as cheap labor. As little as many of these people were paid, most managed to send money back to Japan to help their relatives still living there. **Mr. Goto** was one of the original immigrants of about 26 shiploads back in 1885 (by 1924, there were over 200,000 imported Japanese sugar workers in Hawai'i).

He was assigned to Ookala Plantation and after a few years, because of his "proficiency" in English, became a storekeeper and a spokesman (read leader) for the other workers who could not speak English. The hardships of the sugar workers have become well known now but back then, after a while many of the men revolted by not getting out of bed one morning to go to work. A obvious conflict started and many fires raged over the fields. (As an aside, **Ms Iwasaki** was showing many of the illustrations in her talk and it appears that **Avery's** rendition of them made them look appropriately evilish.) Because of these revolt problems and because he was perceived as one of the leaders of the sugar workers, **Mr. Goto** was hung as a result.

In 1985, **Dr. Fumiko Kaya** saw a history of this on television and recognized many of her family members. She saw what **Mr. Goto** did for the workers and how he helped them and was moved by this. She then set up the GOTO OF HIROSHIMA Foundation to help the children of the sugar workers. **Patsy Iwasaki** was one of the 1st grant recipients of this program (which closed down in 2007), and she decided (with her daughter) to commemorate the history of the sugar workers and their plight. Thus the idea for this book. The project has taken over 2 years so far and, with the help of **Avery** and his talent, publication is in the near future.

There is a memorial in Honokaa next to the library for **Katsu Goto**, if anyone is interested in learning and seeing more about this man and his life. According to **Ms. Iwasaki**, he truly is an unknown who helped the sugar workers plight immensely, thus "*The Hidden Hero*".

With that, **Pres. Rick** provided **Ms. Iwasaki** and **Avery** with koa pens, as crafted especially for them by our own **Gerard Carter**.

And before **Dolly** was called upon the lead us in the 4-way test, **Pres. Rick** finally fessed up that the bus photo we all saw on the sign up table was his original school bus (way, way back when) and is now in a museum. Gads, is he ancient or what?

And, there will be meeting next Friday, on the 28th with our guest speakers being from Hilo Medical Center (maybe both the outgoing and incoming directors), so please make sure you come.

See you all then.

Pau!

Photos by **Jim Cheney**

Diamond Star

A rediscovered Hidden Hero



I met Patsy Iwasaki working in the University of Hawaii's Student newspaper *Kekalahou*, she being the advisor. At a conference to the island of Kauai (her homeland) I found she was in the process of writing a book and I remember urging her to have it copy written before sending the entire manuscript to Japan. By the time I was leaving to South Dakota she had published her book. I purchased it and read it and just recently got to spend a few moments to discuss with her its story.

Patsy has been written about in the *Hawaii Herald* and other publications and journals so you can find out more in detail about her book 'Hidden Hero'. The importance I wanted to make here in this newsletter is that Patsy didn't plan to write this book 10 years ago. Actually ten years ago she was the first recipient of the *Goto of Hiroshima Foundation*. This was a study grant through the *Japanese Cultural Center of Hawaii* founded by Dr. Fumiko Kaya, niece of the main character in *Hidden Hero* Katsu Goto. This scholarship was to promote more initiative for the communication between Hawaii and Japan. As a journalist with an MA in communications this inspired Patsy to take this study with more research into Katsu Goto. She visited Hiroshima and met and interviewed Dr. Fumiko Kaya who later became a good friend.

Hidden Hero's Katsu Goto immigrated into Hawaii in the late 19c because of the severe economic depression in Japan. He was *chonan* the eldest son who received the greater of family benefits which he gave up to go to Hawaii. He worked hard to send money for his family and also procured enough to establish a business. He owned a small market that carried affordable items for the immigrant Japanese community who worked in the sugar cane fields. Prior their only provisions were supplied by the land owner which were unaffordable but the only resource for them. This was comparable to the supply stores put up for the coal workers in early America. Money made by the workers was just enough to buy their provisions. Goto spoke English and acted as a go between for the Japanese laborers and the Caucasian land owners. Basically he challenged the landowners for Japanese civil rights. In the end Goto was 'mysteriously' killed.

The *Katsu Goto Memorial Committee* dedicated a fitting monument to the pioneer *Labor Leader of the Plantation* era in Honoka'a HI on December 10, 1994. The monument is made from materials from Hawaii and Hiroshima and is located near the public library on Mamane Street, the same location where Goto was found lynched in 1889.

I eventually pieced together a story that absolutely captured my heart and mind. It was a narrative that had reached into the depths of my soul... this tale of adventure, challenge, triumph and tragedy is my cultural heritage. I am grateful for Katsu Goto's legacy.

Patsy wanted to get this story out to a wider audience, for she has spoken and taught classes on the *Hidden Hero*, frequented by an elder audience. She chose a unique format to present *Hidden Hero*. The style is called *Manga*, which is a very popular format in Japan that consists of a story board/comic book equivalent. Eye catching illustrations done by Avery Berido, and easy to read bubble captions hold interest for youngsters, especially advocated by Patsy's children Kellie and Jairo.

Another intriguing application incorporated in her book format is the left to right read. Traditional oriental format in literature and reading is down right to left. The book's edge is on the left side. A nice addition is that the book is bilingual. Alongside the bold English text are the Japanese characters. Finally for anyone with Japanese heritage and those of us that live in Hawaii and familiar with the diversity can find hidden items that are from Hawaii's Japanese American immigrant history hidden in the artwork of *Hidden Hero*.

Hidden Hero is a creative work based on actual events and characters according to various sources. Purchases made through the Hawaii Japanese Center in Hilo. Cost is \$10 in person or \$14 by mail. To order call 808-934-9611 or write Hawaii Japanese Center, PO Box 306, Hilo HI 96721. Make checks payable to Hawaii Japanese Center. Proceeds go towards an exhibit focusing on Katsu Goto and *Hidden Hero* shown in the center.



The Parade and Festival for the United Nations International Day of Peace



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Peace Projects

Education and Economic Justice



The Committee will be supporting presentations in the local schools regarding the historical figure, Katsu Goto, an early labor activist who was lynched in 1892. Author Patsy Yuriko Iwasaki and manga artist Avery Allan Berido will be making presentations in both art as well as social studies classes (Modern Hawaiian History) using their recently published manga book, "Hidden Hero."

Peace Poster Contest



Students and teachers from around the globe will be urged to express their own interpretation of this year's peace theme. Cash and other prizes will be awarded for various age divisions, plus "Best of Show." This year, teachers will also be receiving rewards. Instructions and Entry Forms coming soon. Teachers, provide us your e-mail address so that we can contact you with details. [Click here for more details >](#)

Peace Gardens



The Committee will be helping teachers in local schools as they teach students that growing food supports sustainability. Students can learn to exercise compassion by donating the food to local food banks and charities.

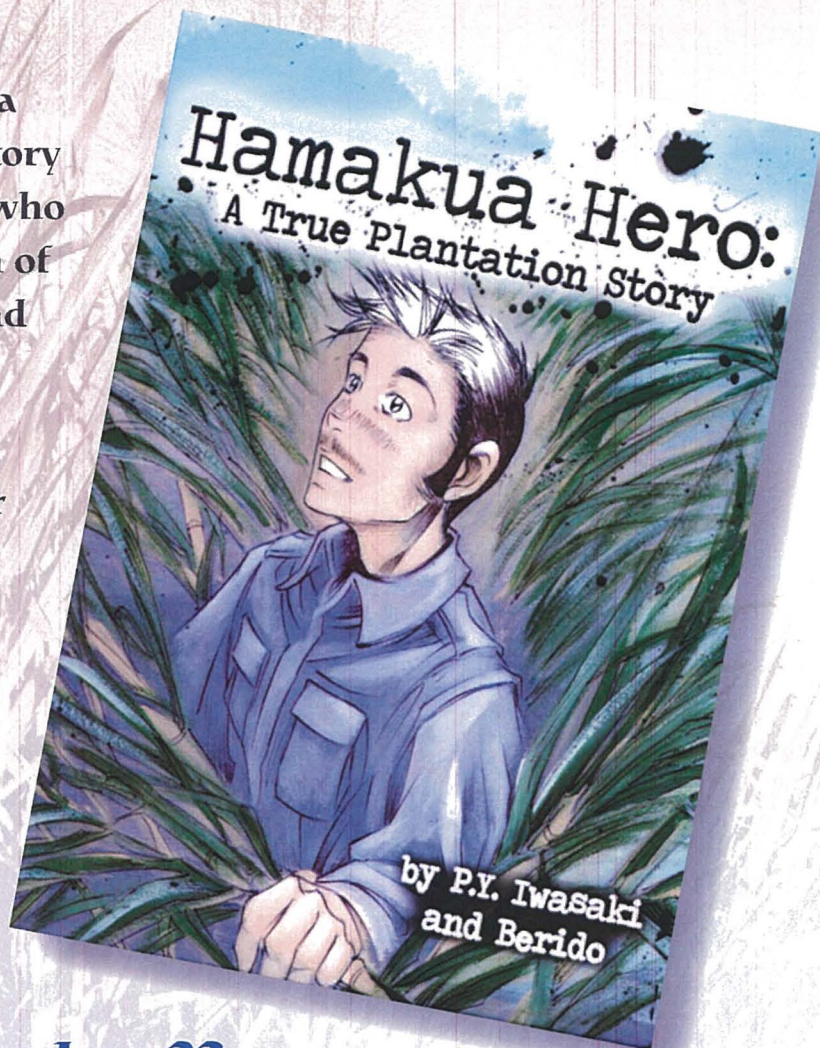
Meet the author, Patsy Iwasaki, and illustrator, Avery Berido, of *Hamakua Hero:* *A True Plantation Story.*

Written and illustrated in manga style, *Hamakua Hero* tells the story of Katsu Goto, a Japanese man who immigrated to Hawai'i in search of a better life only to face racial and cultural injustices in Honoka'a, where he lived and died.

Ms. Iwasaki is a faculty member at UH-Hilo.

Avery Berido is a student at UH-Hilo.

They will discuss their experience creating the manga and Ms. Iwasaki will read excerpts from the book.



Date: Tuesday, November 23

Time: 12:00 noon to 1:00 p.m.

**Location: Kilohana
(lower level of the Mookini Library)**

This event is sponsored by Kilohana, the Academic Success Center.



UNIVERSITY
of HAWAII
HILO



**Laupahoehoe
Train Museum**

is hosting a
Book Signing for
Hamakua Hero

Dec. 8, 2010
6:30-8:00 pm
With Author
Patsy Iwasaki

**A Night
At the Museum**
Light refreshments
will be served

This is a free
event the public
is welcome



HAMAKUA HERO: A TRUE PLANTATION STORY

Written and illustrated in manga style is the true story of Katsu Goto, a Japanese man who journeyed to Hawaii seeking a better life as a plantation worker. This book illustrates the racial and cultural problems Japanese immigrants such as Katsu Goto faced in the plantations. It is a powerfully poignant biography about Katsu Goto's life and the injustices he and his countrymen faced in their years of work in Honoka'a from when they arrived in 1889.

BACCALAUREATE CEREMONY



Sunday, May 31 2009
5:00 pm
@ Honokaa Hongwanji

2009 BACCALAUREATE CEREMONY

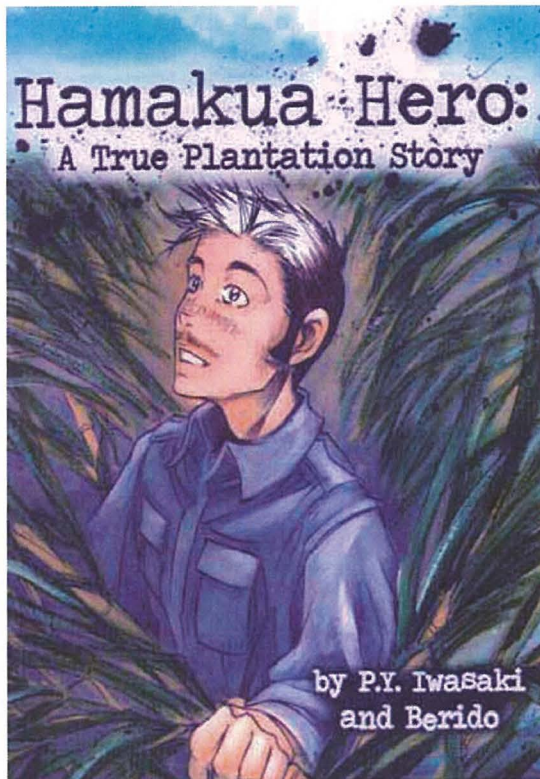
Emcee Mr. Miles Okumura

1. Gong
2. Rise - Processional
3. Seated - Opening Remarks.....M.C.
4. Welcome Address.....Mr. Miles Okumura
5. Rise - Vandana & Ti-Sarana.....Congregation
6. Seated - Chanting: "Gassho to Amida"
.Congregation
7. Offering of Incense
by Representatives of Kamuela, Paauilo, Kohala
and Honokaa Hongwanjis Kyodan, BWA,
Dharma School and Graduates' parents
8. Rise - Gatha : "Let It Begin With Me"
.....Congregation
9. Seated - Introduction of Guest Speaker M.C.
10. Keynote Address by Guest Speaker
..... Ms. Patsy Iwasaki
11. Rise - Gatha : "Arigato" Congregation
12. Seated - Message Rev. Itaru Nozaki
13. Offering of Incense and
Receiving of Temple Gifts Graduates
14. Appreciation Message Ms. Harue Furumoto
15. Rise - Gatha : "Farewell (I)"Congregation
16. Rise - Gatha : "Nembutsu".....Congregation
17. Seated - Closing Remarks.....M.C.
Words of Thanksgiving

Basically Books

AUTHOR EVENT

SATURDAY, DEC. 18 ~ 2:00 PM



Written and illustrated in manga style, this is the true story of Katsu Goto, a Japanese man who journeyed to Hawaii during the late 1800's, seeking a better life as a plantation worker. This book illustrates the racial and cultural problems Japanese immigrants such as Katsu Goto faced in the plantations. It is a powerfully poignant biography about Katsu Goto's life and the injustices he and his countrymen faced in their years of work in a Honoka'a plantation, back in a time when sugar was king along the Hamakua Coast of the Big Island. An intriguing, but little-known piece of Hawaii's past, the story of Katsu Goto's

life, experiences, and tragic death sheds light on how the seeds were sown for the great labor movements to follow, during which plantation workers of all ethnicities united to seek justice, equality, improved wages and better working conditions.

MEET PATSY Y. IWASAKI & ILLUSTRATOR AVERY BERIDO

Patsy Y. Iwasaki M.Ed. was born and raised on Kauai, surrounded by sugar cane and plantations. Her grandparents emigrated from Hiroshima to Hawaii and worked on Lihue Sugar Plantation. Iwasaki is currently a faculty member at the University of Hawaii at Hilo with the Communication and English departments. Big Island born and raised illustrator Avery Berido is an art student at UH Hilo and is a freelance artist.

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Downtown Hilo shops celebrate new Goto book Author Iwasaki and illustrator Berido will sign copies on next two weekends

Published: Wednesday, December 8, 2010 9:23 AM HST

Bess Press recently introduced the first historic graphic novel depicting the life and tragic murder of Katsu Goto, a Japanese immigrant and plantation worker who rose to prominence as a merchant on the Big Island.

Author Patsy Iwasaki wrote and illustrator Avery Berido intricately drew a story that details the racial and cultural problems Japanese immigrants such as Goto faced on Hawaii's plantations.

Japanese words, customs and images are sprinkled throughout the tale, each with an asterisk explaining its meaning in English.

The author even included a fun hidden-items game, much like old Highlights magazines, for a reader to find specific cultural items throughout the comic book.

Book Gallery and Basically Books in downtown Hilo are celebrating "Hamakua Hero: A True Plantation Story" with book-signing events this weekend and next.

At noon this Saturday, Iwasaki and Berido will sign books at the Book Gallery. On Saturday, Dec. 18, at 2 p.m. the pair will be at Basically Books.

Meet the author and illustrator, enjoy a piece of Hawaii's culture, and learn about an historical legacy that happened on the nearby Hamakua Coast.

Berido will be presenting a drawing demonstration at each event.



Click Photo to Enlarge

The next two Saturdays, author Patsy Iwasaki and illustrator Avery Berido will sign their new book, "Hamakua Hero," at downtown Hilo book shops. - Courtesy Photos

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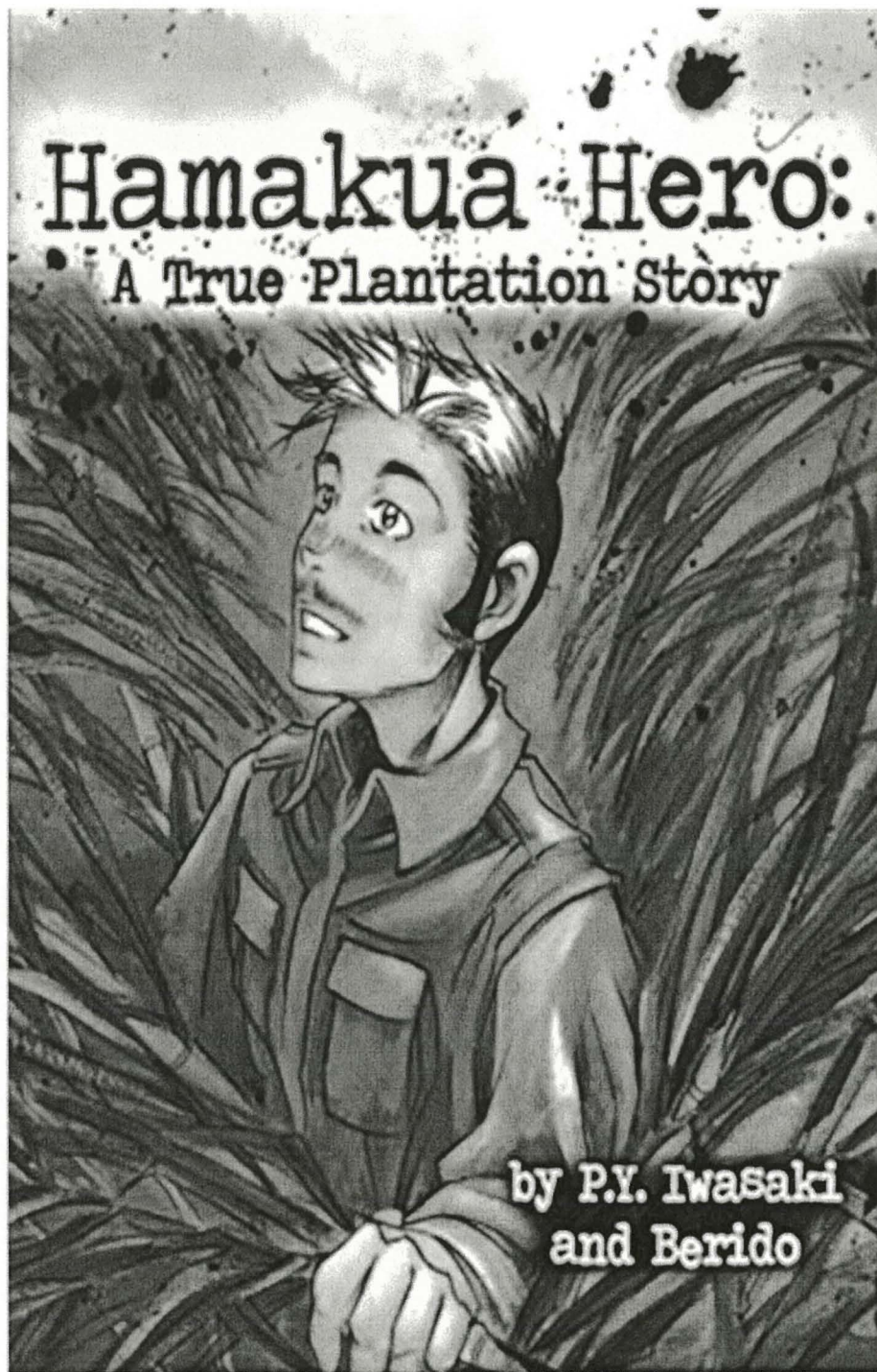
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Weekly Circles



**Book signing
this Saturday,
Nov. 20, 2010:**

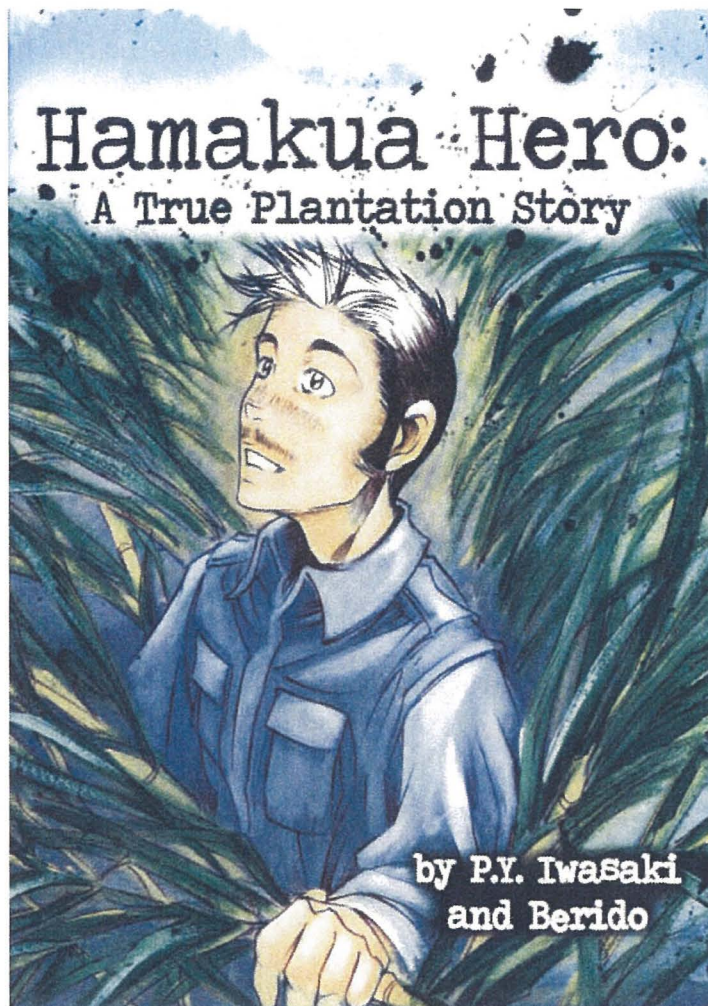
**Borders Ward
Center
12 noon – 1 p.m.**

**Barnes & Noble
Ala Moana
2:30 – 3:30 p.m.**

**With author
Patsy Y.
Iwasaki and
illustrator
Avery Berido**

**Please tell your
family and
friends! Hope to
see you there!**

“Hamakua Hero: A True Plantation Story,” brings the Japanese-Hawaii immigrant experience to life through one man’s hardships, success, injustice and tragedy, shedding light on an intriguing but little known piece of Hawaii’s history. Follow Katsu Goto as he takes you on his journey . . . back to a time when sugar was king along the Hamakua coast of the Big Island.



Available October 1

Softcover

7" x 10", 80 pp., portrait

Black and white, manga

Item #3215

ISBN-10: 1-57306-3215

\$12.95

ISBN-13: 978-1-57306-3210

HAMAKUA HERO: A TRUE PLANTATION STORY

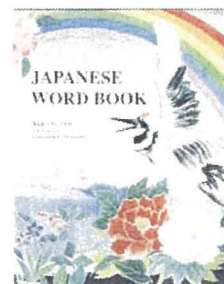
Written and illustrated in manga style is the true story of Katsu Goto, a Japanese man who journeyed to Hawaii seeking a better life as a plantation worker. This book illustrates the racial and cultural problems Japanese immigrants such as Katsu Goto faced in the plantations. It is a powerfully poignant biography about Katsu Goto's life and the injustices he and his countrymen faced in their years of work in Honoka'a from when they arrived in 1889.

(See reverse for author bio and interior sample)

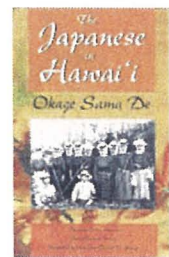
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October 1, 2010

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**Bess Press Releases “*Hamakua Hero: A True Plantation Story*”
New Graphic Novel with Big Island author Patsy Iwasaki
and illustrator Avery Berido**

Honolulu, HI (September)-

“A Japanese storekeeper, K. Goto, was found dead this morning at 6 o'clock, hanging from a cross arm on a telephone pole about one hundred yards from the Honokaa jail. A two-inch thick rope, evidently purchased for the purpose, was used and, from all appearances, no bungling hands performed the work. The dead man's hands and legs were pinioned and a genuine hangman's knot was under his left ear.”

- Letter dated October 29, 1889, published in the *Daily Pacific Commercial Advertiser*.

Bess Press introduces the first historic graphic novel depicting the life and tragic murder of Katsu Goto, a Japanese immigrant and plantation worker who rose to prominence as a merchant on the Big Island of Hawaii. Goto's story is an important addition to the immigration history of the Japanese in Hawaii and the US mainland

Author Patsy Iwasaki writes and illustrator Avery Berido intricately draws a story that details the racial and cultural problems Japanese immigrants like Goto faced on the Hawaiian plantations. The poignant biography is a powerful literary work that was originally printed in Japan in collaboration with The Goto of Hiroshima Society. *Hamakua Hero* has since been translated into English and is a highly engaging read for both general interest and educational purposes.

On Saturday, October 23rd there will be a ceremony in Hamakua and Hilo commemorating the memory of Katsu Goto with Japanese officials from The Goto of Hiroshima Society attending.

Bess Press Inc. has been publishing for Hawai'i and the Pacific since 1979. For over 30 years the family-owned business has been producing educational and popular general interest titles about the region.

Hamakua Hero: A True Plantation Story is 1-of-6 new titles being released this fall by Bess Press.

Patsy Iwasaki M.Ed. Patsy Y. Iwasaki was born and raised on Kauai surrounded by sugar cane and plantations. Her grandparents immigrated to Hawaii from Hiroshima and worked on the Lihue Sugar Plantation. Iwasaki is currently a lecturer at the University of Hawaii at Hilo in the communication and English departments. In addition to her academic work she is a freelance writer and researcher.

Available for pre-order and regular sale Online: www.BessPress.com

Available October 1, 2010 at: All local Hawaii bookstores and book retailers

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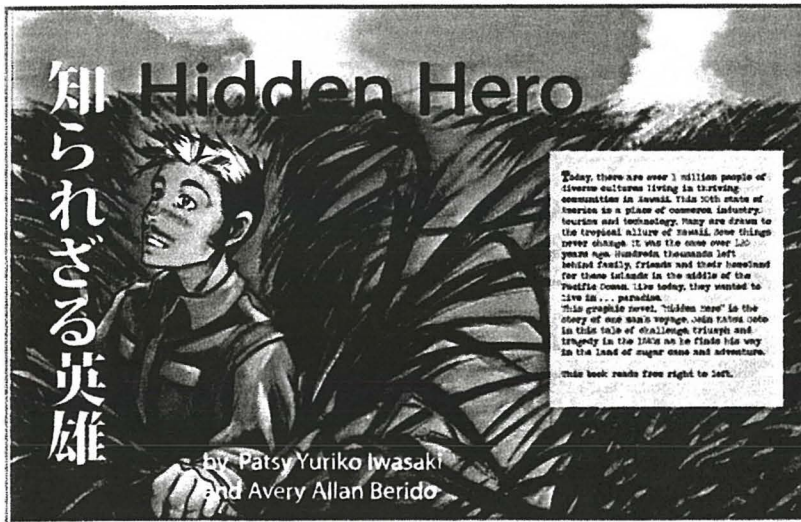
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Categorized | Education, Entertainment

Workshop on the creation of the graphic novel 'Hidden Hero'

Updated at 10:32 am, Monday, March 30, 2009

Tags: anime, avery berido, big island, graphic novel, hidden hero, hilo, honokaa, katsu goto, manga, patsy iwasaki, workshop



The University of Hawaii at Hilo College of Continuing Education and Community Service (UHH CCECS) is proud to present "Hidden Hero Revealed," a unique three-week course beginning on April 6 that brings to life the Japanese-Hawaii immigrant experience as seen through the eyes of Katsu Goto. Goto is the main character of creator Patsy Iwasaki's recently published manga/anime style graphic novel called Hidden Hero. Taking an unconventional approach to the retelling of the tragic tale of Katsu Goto, one of the first immigrants to arrive in Hawaii from Japan, Patsy Iwasaki sheds light on a fascinating and oft overlooked bit of Hawaiian history.

Goto came to Hawaii as a contract worker in 1885 at the age of 23. In his three short years as a laborer, he managed to save enough money to open his own store in Honoka'a. His ambition and fluency in both Japanese and English also made him the ideal person to translate and advise the other Japanese field hands on their rights. It is speculated that it was this involvement with the labor movement, as well as his success as a storeowner, that brewed the discontent which led to his early and tragic demise.

Iwasaki, who meticulously researched the historical and cultural background of Japan and Hawaii in the 1880s, will take students on an unforgettable journey through this period of time. Special emphasis will be given to life on the sugar plantations in particular.

In addition to the historical context, Iwasaki will also cover her journey in creating her graphic novel, from inception to artwork to desktop production. Those with an interest in publishing their own works are sure to get important pointers about the process.

Iwasaki, a lecturer with the Communication Department at UH Hilo, says that, "This enthralling true story is filled with adventure, challenge, triumph and tragedy. Using a variety of approaches, the class will explore these elements of the Japanese Hawaii immigrant experience in depth. Join Katsu Goto as he takes you on his journey back to a time when sugar cane was king along the Hamakua Coast."

Hidden Hero Revealed runs on Mondays from 4:30-6:30 p.m. and the cost is \$35. Interested parties should contact CCECS at 974-7664 for more information and to register. As a special bonus, a complimentary copy of Hidden Hero will be given to every registered participant.

Be prepared for an interactive, engaging and enriching experience.

Books will be available via the Hawaii Japanese Center in Hilo. Please visit or call Monday through Friday from 9:30 a.m. - 12:30 p.m. 934-9611 or write: Hawaii Japanese Center, P.O. Box 306, Hilo, HI 96721. Suggested donation \$10 per book. Checks payable to Hawaii Japanese Center (a non-profit, 501 (c) (3) organization). Proceeds will go towards an exhibit focusing on Katsu Goto and "Hidden Hero" at the Hawaii Japanese Center.

Share and Enjoy:



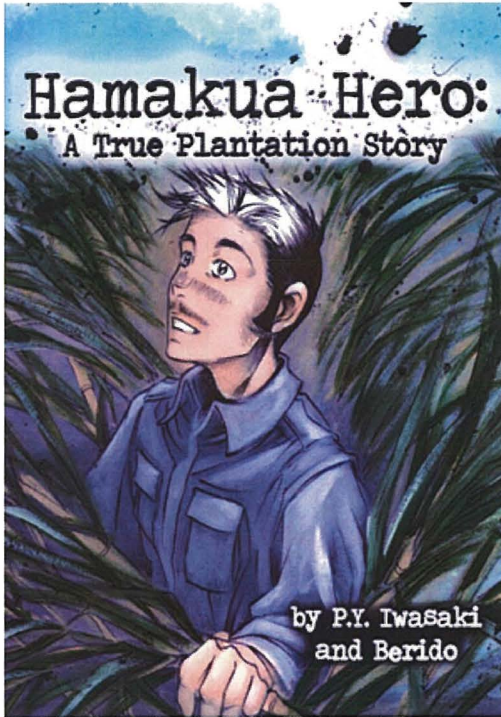
« Indie film/workshop: 'All for Melissa' & 'Chief'
Slow Food Hawaii Waipio Valley campout, June 6-7 »

Leave a Reply

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A Walk with Katsu Goto: One Man's Japanese-Hawaii Immigrant Experience



Presentation and reading
by **Patsy Y. Iwasaki**
author of the recently released graphic novel,
**“Hamakua Hero:
A True Plantation Story”**,
a biography about Katsu Goto's life and the
hardships, success, injustice and tragedy he
faced after arriving in Honokaa in 1885.

Talk Story with **Kiichi Kaya** and
Toyoko Saeki, son and daughter of
Dr. Fumiko Kaya (niece of Katsu Goto)

at
Hilo Public Library
Saturday, Oct. 23
3:30 pm

Free Suitable for all ages

Call the library at 933-8890 at least 2 weeks before event to request
a sign language interpreter or other special accommodations.

ANNOUNCEMENTS



Patsy Iwasaki with book illustrator Avery Berido.

successful grants and is an executive with the ARC of Kona.

Special to Honoka'a is Honoka'a's Hidden Hero scheduled for two Friday afternoons, June 19 and 26, 1 to 3 pm. Residents may be familiar with the graceful Katsu Goto memorial at the east end of Honoka'a, and these two workshops are all about this early Japanese immigrant worker, who met a tragic fate in 1889. Instructor Patsy Iwasaki teaches for the Communications Department

of UH Hilo. The workshops will include background information about Japan and Hawaii at the turn of the century. They also include an excursion to the memorial and to Katsu Goto's burial site in upper Pa'uahu.

Tuition is \$25. Participants will receive a complimentary copy of Iwasaki's new book about Katsu Goto.

To register for these workshops, or for more information, call NHERC at 775-8890.



the memorial and to Katsu Goto's burial site in upper Pa'uahu. Tuition is \$25. Participants will receive



NOTICE OF PUBLIC MEETING

County of Hawai'i
Department of Environmental Management
Honoka'a Large Capacity Cesspool (LCC) Replacement

THURSDAY, MAY 28, 2009 7:00 – 9:00 PM
Honoka'a High School Cafeteria

The County of Hawai'i, Department of Environmental Management will be holding a public meeting to provide an update on the Honoka'a LCC Replacement project and to share information on the proposed Traffic Control plans to be implemented during construction of the new sewer collection system.

Interested individuals are urged to attend the public meeting on May 28, 2009 to receive a review of the purpose and scope of the project including sewer collection system alternatives which were considered by the County. The County will also provide information on efforts to minimize impacts to the business community during construction.

Individuals requiring special needs accommodations should call Ms. Dora Beck of the Department of Environmental Management, at (808) 961-8511 at least five working days prior to the meeting date.

For more information contact: Ms Dora Beck, P.E., Wastewater Division Chief at (808) 961-8513

Lono A. Tyson, Director
Department of Environmental Management

Please Show Respect for Waipi'o Valley

Key Points Related to Beach

1. **Waipi'o Valley is a wahi pana** – a sacred place; treat it with respect and behave accordingly.
2. For your safety and all others, follow the rules of the road:
 - a. Stop at each pull out area and make sure there is no traffic coming up.
 - b. Only one vehicle at a time allowed at each pull out area.
 - c. Traffic going down must always yield to traffic coming up
 - d. **Do not stop to pick up passengers!**
3. The Valley is not a county, state, national or public park.
4. Access is being allowed by Kamehameha Scho

FUMIKO KAYA

Goto of Hiroshima Foundation Strengthens Ties Between Hawaii and Japan

Editor's note: Earlier this year former Hawaii Herald staff writer Patsy Yuriko Iwasaki was selected as the first recipient of a \$5,000 study grant from the Goto of Hiroshima Foundation. The foundation was established by Fumiko Kaya, M.D., a Hiroshima physician, in memory of her uncle, Katsu Goto. Its goal—to assist Hawaii residents interested in studying Hawaii and Hiroshima, Japanese culture, politics, economics and language.

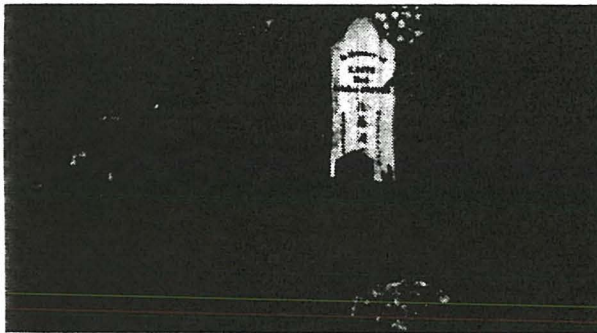
Iwasaki spent two weeks in Hiroshima in August, attending an awards ceremony, participating in peace-related programs, and attending other foundation activities.

*Kinsai, Kinsai,
(Come, Come,
Hawaii e kinsai,
(Come to Hawaii.)
Washi ra wa minna
(We are all from)
Hiroshima jaken (dakara).
(Hiroshima, that's why.)
- Katsuya Kobayashi*

I am honored to have been selected as the first recipient of the Goto of Hiroshima Foundation study grant. My trip to Hiroshima was exciting, culturally informative and filled with many once-in-a-lifetime experiences.

Having spent most of my time in the Tokyo area during my previous trips to Japan, what struck me the most about being in Hiroshima was its special closeness to Hawaii. I had never experienced that feeling before in Japan.

Most of the Japanese people I had encountered previously regarded Hawaii simply as a tourist destination, a great place to surf and swim. But for the people of Hiroshima,



Katsu Goto's gravesite in Honokaa on the Big Island.

there is an awareness, especially amongst the older residents, of emigration history to Hawaii—of blood brothers and sisters who once traveled across the ocean.

As the words of Japanese singer Katsuya Kobayashi's song attest, many Japanese Americans in Hawaii and the U.S. mainland trace their ancestry to Hiroshima prefecture. Although over 100 years have passed since the first Hiroshima natives waved goodbye to friends and family and boarded a ship to Hawaii, there is still a strong bond, a shared identity, between the two lands.

From Dr. Fumiko Kaya—who was born on the Big Island and lived there until age 5—to taxi drivers, many Hiroshima residents have a story to tell about Hawaii that concerns themselves, a grandparent, a great uncle or aunt, a second cousin . . .

Katsuko Kataoka, M.D., Ph.D., and a professor at Hiroshima School of Medicine, remembers relatives from Hawaii sending care packages of food to her family after

the war. Although she was very young at the time, she has never forgotten that caring and thoughtful gesture.

Hawaii has always had a special place in the heart of Katsukuni Tanaka, general manager of HOME Television in Hiroshima. He initiated and was instrumental in the establishment of a sister-station relationship with KTFV-4 in Honolulu several years ago and is currently coordinating a cultural exchange demonstration to be presented in Honolulu this year.

Yes, I felt very comfortable in Hiroshima and its surrounding countryside. Meeting the many generous, warm-hearted people with that common history and interest was one of the many rewards of my trip. Thus, although it wasn't my first trip to Japan, it was my first trip to Hiroshima, a "Hawaii home-away-from-home."

One of the highlights of my trip (the best, really) was meeting Dr. Kaya, who established the Goto of Hiroshima Foundation. Once in a while, you meet someone who

amazes you and inspires you to think, "What a woman (or man)!" For me, Dr. Kaya was such a person. Through brief chats over coffee and lunch, in between a frenetic schedule, we got to know each other. I was constantly surprised by this energetic, visionary woman of 80 who seemed decades younger. Through our conversations, I was able to piece together a short history of Kaya and the Goto of Hiroshima Foundation.

This is just one story of the shared history between Hiroshima and Hawaii.

The seeds of the Goto of Hiroshima Foundation were planted long before Dr. Kaya was born. Spanning miles of ocean and two countries, it began in Terasaka Kokufu Village in Kanagawa prefecture in the 1880s. Katsu Kobayakawa was the first son, the *chonon*, of three sons and two daughters born to Izaemon and Sayo Kobayakawa. He was to inherit the ancestral home and land.

But young Kobayakawa had other plans. Like many other Japanese, he had caught *tobei netsu*, "abroad fever." Poor harvests had caused a severe recession in Japan and bold, eager men looked across the ocean to Hawaii and North America for greener pastures.

Kobayakawa was an educated man who had studied English. He longed to begin a new life, a new adventure in an exotic land. He worked in the Town Hall, so he learned very early of the *kanyaku imin*, the Japanese contract emigrants, who were leaving for Hawaii.

The fever gripped him so much that he even gave up his family name and, accordingly, all rights to

Continued on page D-2

NEW YEAR'S GREETINGS TO THE READERS
OF
THE HAWAII HERALD
Hawaii's Japanese American Journal

GOOD HEALTH
AND HAPPINESS IN
1994

Happy
New Year!
FROM
SUPERMARKETS
TIMES

HIROSHIMA/IWASAKI *Continued from page D-1*



Luna Tom Steele and three others were convicted of murdering Katsu Goto in this Hilo courthouse.

name and, accordingly, all rights to the family home. He would not have been allowed to leave Japan as the first son and heir of the Kobayakawa family. Katsu Kobayakawa filed adoption papers with Masugoro and Haru Goto, who were preparing to leave for Hawaii. The Gotos adopted young Kobayakawa in name only, but it allowed him, at age 23, to fulfill his dreams.

Thus, Katsu (Kobayakawa) Goto left Japan aboard the crowded *City of Tokio*. He arrived in Honolulu on Feb. 8, 1885 with the first group of kanyaku imin. After 19 days on the open sea, Goto stepped foot upon Hawaiian soil. Although it was still years away, he was a giant step closer to making his dream of owning a business a reality. After several years of degrading, back-breaking labor under slave-like conditions at Ookala Plantation on the Big Island, he was finally able to fulfill that dream.

After the first year of plantation labor, the astute young man was able to save enough from his meager salary of approximately \$9 a month to help send his youngest brother Sekijiro Kobayakawa to a business school in San Francisco. After serving out his three-year contract, Goto opened up a general merchandise store at the north end of Honokaa, becoming the first Japanese storekeeper in Hawaii.

There was only one other store in the area, owned by Joseph Mills. Goto offered competitive prices and his store thrived. It soon became the commercial and social center of the Japanese community.

Mature for his young age, Goto had great strength of character. Because of his knowledge of English, he became an interpreter and liaison between the Japanese workers and the plantation owners. He became an advocate for improved working conditions and wages for the laborers.

This enabled the workers to see the severe injustices of the system and eventually instigated unrest and resistance. Whenever a new rule was unfairly pronounced, workers would tell the *luna* they were going to discuss it with Goto.

The young entrepreneur-interpreter soon became a bothersome adversary for the plantation owners, who wanted the system to remain unchanged since it provided cheap labor and immense profits. Further fueled by jealousy for his successful business, Goto became a marked man.

An elaborate plan was devised by several plantation associates. On the night of Oct. 28, 1889, Goto was ambushed on his way home from a meeting with a group of Japanese workers and killed. His body was found the next day. His neck had been broken, and his body had been

trussed upon a telephone pole like a crucifix. Goto was 27 years old.

Although plantation luna Tom Steele and three others were convicted of lynching Goto in a well-documented case, they "escaped" from a Hilo jail and reportedly left the Islands for Australia and San Francisco.

Meanwhile, Goto's younger brother Sekijiro immediately left school in San Francisco and returned to Honokaa to oversee the burial and manage the store.

In 1913, Fumiko Kaya was born in Honokaa to Toshiro and Shima Masaki, who had immigrated from Hiroshima. Both her parents died soon after her birth. Sekijiro Kobayakawa and his wife Yuki, had known the Masaki family. The Kobayakawas, who were childless, decided to adopt the baby and raise her as their own.

"He was that kind of man. Very kind, very warm and giving. He opened his heart and home and lent money to many people in the neighborhood so they could get a start in life. He was a leader in his own way in the community," says Kaya.

When Kaya was 5 years old, the Kobayakawas decided to return to Japan, so their daughter could receive a Japanese education. They resettled in Kanagawa prefecture. Kaya says she still remembers the difficulty she had adjusting to the Japanese-style toilet and how she

missed eating bananas.

However, she did adapt to her new home and life in Japan. "Both my adopted parents were Christians, so they raised me with a lot of warmth, love and Christian values," she expressed.

Kaya did well in school and as high school graduation loomed closer, she was encouraged to continue her education. It was unusual in that day and age for a Japanese woman to be treated as such. Kaya credits her father's character and progressive thinking for the strides she made.

"He encouraged me to continue my education and to seek out a career. He said a woman has power when she can make her own way," she remembers.

Kaya set her sights on becoming a doctor, specializing in ophthalmology. While attending Toho University Medical School, a plague of tuberculosis hit Tokyo. The disease spread like wildfire. Hundreds of people, including most of her classmates, succumbed to the disease. Kaya thinks she, too, would probably have contracted TB and died if not for a professor who told her she should take a break from school and live in the country for a while. Kaya is convinced that his urging saved her life.

In 1939, Kaya married Shigeru Kaya and moved to Hiroshima, where they settled and began raising their two sons and a daughter.

When Japan entered World War II, many doctors were drafted to the front lines to treat the wounded. Although Kaya was an ophthalmologist, doctors were scarce and she became a general physician for the prefectural government health center in 1941.

The war intensified in the following years. Bombing raids became quite frequent. Kaya was always prepared. Every day she left home daily carrying an emergency medical kit and wearing a cotton hat that covered and protected her face from a possible bombing.

It was on just such a day that the infamous American B-29, the *Enola Gay*, dropped an atomic bomb on the city of Hiroshima. It was Aug. 6, 1945—8:15 a.m. No one was prepared for such an attack. No one had ever seen what an atomic blast could do.

The mushroom cloud bloomed

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degrees centigrade—created a monstrous fireball that tore through the city, turned everything in its path into ashes.

Approximately 1.8 kilometers from the epicenter of the blast, Kaya was outside her house, putting on her shoes, just about ready to hop onto her bicycle and head for the clinic. The heat rays and radiation reached her instantly and she felt "as if someone had come from behind and was slicing her body with a sword," she recalls.

Glass was blown into her body, ripping out parts of her hip and legs; she was knocked to the ground. Her house immediately burst into flames. Somehow, her youngest child and the babysitter, who were in the house, managed to escape safely. With help from others, they escaped to a nearby field. "Black rain," nuclear fallout, filled the air. Kaya was later taken to a shelter for medical treatment. She remembers watching the person next to her lose her speech and die.

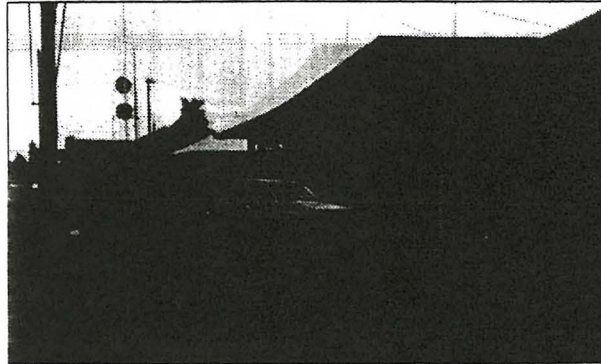
The city of Hiroshima was annihilated. Approximately 200,000 people died that day. Many more perished from various illnesses associated with the radiation in the days that followed. About 1,000 of Kaya's fellow prefectural workers had died.

It took three months for Kaya to recover from her wounds. It gave her time to sort out her thoughts. "I felt a little guilty about being alive. I was wondering, 'What can I do? I want to do something,'" Kaya thought. She found her mission quickly.

As soon as she was well enough to walk, Kaya began visiting every one of the families of the prefectural workers who had died, offering her condolences. The families were touched by her gesture and poured out their hearts to her, reliving and sharing the harrowing moments of the bombing and its tortured aftermath. Kaya took notes.

At the prefectural clinic, Kaya was inundated with cases involving *hibakusha*, the survivors of the

deserved attention. Almost unknowingly, she began in her own way to follow the same path that her



The former site of Katsu Goto's store in Honokaa.

bomb. She tried her best to treat the horrendous effects of the nuclear blast. Kaya removed countless shards of glass from the bodies of men, women and children; operated on severe, disfiguring keloids; and saw many die from radiation sickness.

Having experienced death and destruction so closely, Kaya needed an outlet to deal with the tragedy. With the notes of her interviews—and her personal experiences as both a victim and physician—she wrote and self-published three books about the atomic bombing.

"We mustn't allow such a thing (A-bomb) to happen again. We mustn't forget the sacrifices of these people. They sacrificed their lives for peace. Don't forget that peace. This beautiful peace that we now have is built on their blood, their lives . . . Even now I can hear their voices . . ."

Kaya became an influential leader in the Hiroshima community, building awareness of issues that

adopted father and uncle had. Kaya's foster father had never gone into detail about their lives in Hawaii.

"He never said anything about how his brother Katsu Goto had died and what he did. It was as if his life in Hawaii was a closed chapter," shared Kaya. In 1965, Kaya visited Goto's grave at the Hamakua Jodo Mission cemetery. She wept when she saw the deteriorated condition of the grave. Later, volunteers from the community restored the grave and erected a marble slab as a marker; a ceremony was held in 1966.

Kaya knew that her foster father and uncle were leaders in Honokaa, but she only learned about the tragic circumstances of her uncle's death years later, in 1985, while reading a special edition on the 100th anniversary of immigration in a Hiroshima newspaper.

Reading about Katsu Goto and his murder in 1889 prompted her to conduct some research of her own.

That led her to the Ministry of Foreign Affairs, where she looked at old documents, some written in *sumie* on *washi* paper. She was both hurt and amazed at what she discovered.

This new knowledge prompted Kaya to visit Goto's gravesite again that year. On Nov. 7, 1985, she was a guest speaker at the 100th anniversary memorial service for Katsu Goto in Honokaa. The labor leaders and government officials who attended spoke eloquently of Goto and his life. Kaya met then-Lt. Gov. John Waihee, who told her that Katsu Goto had planted the seeds of social justice in the hard soil of Hawaii's plantation society and that his memory should be kept alive.

Kaya most definitely wanted to do that, but how?

In 1988 she wrote a book, "Katsu Goto, the First Immigrant from Japan," published in both Japanese and English. Still, she wanted to do more. Years went by and an idea began to take shape. One thread kept tugging at her mind. "When I read about what my uncle did, that he was an interpreter, a liaison between the Japanese workers and the white plantation owners, I was very proud."

Katsu Goto had tried to improve communication between the Japanese workers and the American plantation owners. In that same vein, Kaya wanted to establish a foundation that would help to improve relations between Japan and the U.S. and in particular, Hawaii. Communication and understanding is the key, she believed.

Since her roots were in Hawaii and her home in Hiroshima, she wanted the program to focus on the two lands and on Katsu Goto. Thus, the Goto of Hiroshima Foundation was established in 1992. Its board of volunteer members included herself,

Continued on page D-4

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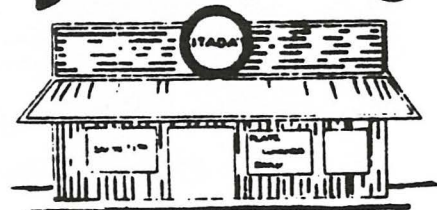
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Happy New Year

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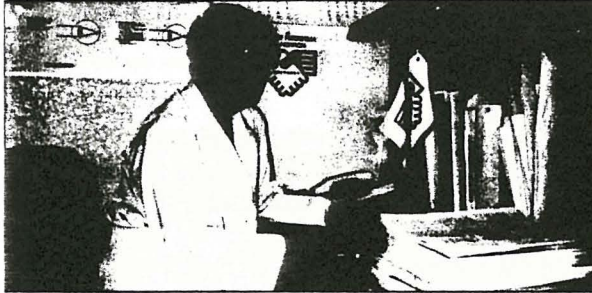
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HIROSHIMA IWASAKI *Continued from page D-3*



Dr. Fumiko Kaya at her clinic in Hiroshima.

volunteer members included herself, Shoichi Fujii, Akiko Furutani, Hiroyuki Hata and Reiko Tanabe, all prominent community leaders in Hiroshima.

The main function of the foundation is to provide a \$5,000 grant for the recipient to travel to Hiroshima to study and conduct research on culture, politics or language. The ultimate goal is to promote understanding between Japan and Hawaii.

The travel coincides with the Hiroshima Peace Memorial Ceremony held annually on Aug. 6 to commemorate the anniversary of the atomic bombing. Kaya hopes that by providing an opportunity for people to understand the bombing, peace will not be taken for granted, and to help ensure that history never repeats itself.

The World Conference of Mayors for Peace through Inter-City Solidarity also convenes at this time. Discussion at the international conference focuses on solutions to some of the obstacles to achieving peace—such as famine, poverty, violence and racism.

Kaya created an endowment for the foundation with a \$50,000 donation to the Japanese Cultural Center of Hawaii. JCCH also serves as administrator of the foundation.

"Katsu Goto lived a short life, but now his memory lives on. I'm happy that even now people understand what happened over 100 years ago and who he is," said Kaya.

After spending 37 years with the prefectural government, Kaya now has her own thriving eye clinic in a busy shopping district in the city. In addition to her private practice and her work with the foundation, she is a trustee of the Hiroshima Prefectural Employees Association of the Bereaved Families of the Atomic Bomb Victims, a representative of the Association of Retired Prefectural Women Employees, an advisor for the Hiroshima Women's Physicians, a member of the Soroptimist International of Hiroshima and the Momiji Kai service club, as well as many other groups. She is an advocate of women's rights and exemplifies the phrase, "Onna no chikara (a woman's strength)."

Somehow, Kaya also manages to spend time with her three college-age grandchildren. "We all think she's great and look up to her as a role model," said granddaughter Akemi Saeki of her petite, "young" grandmother. Saeki is a student at Doshisha University in Kyoto.

Although maintaining her intense schedule at 80 years of age is a feat

in itself, what I admire most about Kaya is her character. Fumiko Kaya chose to respond to the tragedies in her life with a positive declaration. Instead of reacting with bitterness and anger to the slaying of her uncle and the atomic bombing of Hiroshima, she has risen above that and responded with hope and discernment. For this she credits also her father.

"With my mother's and father's silence, they taught me well. Because of their Christian faith, they could overcome. Now I understand his silence, his secret hurt. He must have been frustrated, but he didn't want to mention it for it might be in anger, which is a negative, not a plus. In that same way I cannot think ill of people or speak ill of people, for it doesn't accomplish anything.

"My uncle Katsu Goto was hated and killed; he sacrificed his life. My father also sacrificed a lot. He sacrificed his dream of an education when he left San Francisco and took over the store. He was just a young man and had to deal with his brother's death and take his leader-

ship role in the Honokaa community.

"It is in their memory that I have worked to see my own dream, this foundation, established."

To have risen above racism, injustice and other injuries, Kaya is an inspiration and a role model, not only because of her great accomplishments, but also because of her soul.

Her father had great courage and strong character. Katsu Goto was prominent figure in Japanese American history. Although his life was cut short, his memory lives on. It is alive in the heart and mind of Fumiko Kaya and in the goals of the Goto of Hiroshima Foundation. And it definitely lives on in me. ■

The case of Katsu Goto was documented in a Hawaii Herald article by Allan Beekman and in a 1985 Honolulu magazine article by Gaylord Kubota. Beekman also published a booklet entitled, "The Strange Case of Katsu Goto," available through the Heritage Press of the Pacific.

APPLICANTS SOUGHT FOR GOTO OF HIROSHIMA FOUNDATION GRANT

The Goto of Hiroshima Foundation is currently accepting grant applications from individuals interested in conducting research on Hiroshima and Hawaii, or Japanese culture, politics, economics or language in general. The \$5,000 grant includes a study and research trip to Hiroshima. Applicants must be between 18 and 40 years of age.

The foundation was established last year by Dr. Fumiko Kaya, a Hiroshima physician, in memory of her immigrant uncle, Katsu

Goto, who helped many immigrants. Goto was murdered in Honokaa in 1889. Preference will be given to applicants from the Honokaa area of the Big Island.

The foundation was established to foster volunteer activities and research, thus contributing to the promotion of mutual understanding and friendship between Japan and the United States. The deadline for applying is May 6. Applications can be obtained by calling the Japanese Cultural Center of Hawaii at 945-7633.

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BIG ISLAND/PATSY Y. IWASAKI *Special to The Hawaii Herald*

GOTO MEMORIAL DEDICATED IN HONOKAA

More Than a Century Later, a Community Still Remembers . . .

Showers fell intermittently as dedication ceremonies for a new memorial honoring Katsu Goto got underway in Honokaa on the Big Island last month. About 100 people gathered

than 100 years ago, many people in the community believe his memory is a testament to the strength and perseverance of all the early Japanese immigrants who, through their labor,

the dedication of the memorial.

The memorial, which was designed by Bill McCowatt, resembles a Japanese shrine with its blue, tiled roof. It innovatively melds characteristics of Goto's two homes, Hawaii and Japan. One side of the memorial base, representing Japan, was fashioned from rocks hand-carried from Hiroshima and is done in the classic Japanese rock wall style. *Hinoki* wood, or Japanese cypress, which also was brought from Hiroshima, supports the plaque and the tile roof.

The other base, representing Hawaii, is a large *lava* rock from the Honokaa area. *Ohia* wood, native to Hawaii supports the roof. The bronze plaque honors the life of Katsu Goto in both English and Japanese. The materials and durable construction were predicted to last several hundred years.

A time capsule filled with articles about Goto and photos of his family members was also buried during the ceremony. Inscribed on the capsule, which was sealed with a granite tablet brought from Hiroshima, were words honoring Goto: "Pure spirit prevailed like a breeze. His achievement was as noble as a shining star."

The blessing of the memorial was conducted by Rev. Hakuji Tamura of the Paauhau Jodo Mission. Tamura also oversees the Hamakua Jodo Mission, where Katsu Goto's gravesite is located.

Dr. Fumiko Kaya, who attended the ceremonies along with several others from Hiroshima, provided background history on her uncle's life and shared some thoughts on the occasion. Remarks were also delivered by Big Island Mayor Stephen Yamashiro; state Rep. Dwight Takamine; Hawaii County Councilmember Takashi Domingo; Shoniro Yano, president of the Hamakua Development Council; Joyce Umamoto, daughter of the late "Porky" Kotake, who co-chaired the Katsu Goto

Katsu Goto

清風
徹
万
古

*"Pure spirit prevailed like a breeze.
His achievement was as noble
as a shining star."*



Patsy Iwasaki, former Hawaii Herald staff writer and the first recipient of the Goto of Hiroshima Foundation grant, places an arrangement of flowers at the memorial.

in the center of the town to celebrate the unveiling of a newly erected monument honoring the Japanese American leader who was slain more than a century ago. The event was part of the Honokaa Plantation Days Festival.

Katsu Goto immigrated to Hawaii from Japan in 1885. After working three years as a contract laborer, he struck out on his own, prospering as a merchant and mastering the English language. Because of his proficiency in English, many Japanese immigrant sugar laborers sought his advice and looked to him as their liaison with the plantation owners. As the laborers began petitioning for better wages and working conditions, Goto bore the wrath of the plantation owners who stood to profit from conditions remaining status quo. The young man's success only fueled their resentment of him.

On October 28, 1889, four men attacked Goto as he returned home from a meeting. His body was found hanging from a telephone pole in town. His neck had been broken. Goto was only 27 years old when he was brutally murdered. Four men were convicted of manslaughter in the case. Two escaped, however; one was pardoned, and only one man served out his term.

Although the event occurred more

changed the social, economic and physical landscape of the Hamakua Coast.

Many consider Goto to be the pioneer labor leader of the plantation era. Although a marble headstone marks Goto's gravesite at the Hamakua Jodo Mission, the committee wanted something more accessible, a monument that was centrally located and that would stand the test of time. Toward that end, the Katsu Goto Memorial Committee, headed by the late Jiitsuo "Porky" Kotake, held a dinner in June to raise funds for a memorial. The response was overwhelming and the group exceeded its financial goal.

Also involved in the planning was Goto's niece, Dr. Fumiko Kaya of Hiroshima, who established the Goto of Hiroshima Foundation. She was on hand on Dec. 10 to celebrate

Memorial Committee until his death; former state representative and retired ILWU leader Yoshito Takamine; and co-chair Mary Ann Pyun. **HH**

Patsy (Nakayama) Iwasaki is a former Hawaii Herald staff writer. She was the first recipient of the Goto of Hiroshima Foundation grant, which enabled her travel to Japan last year on a research mission. Iwasaki and her husband Alec recently relocated to the Big Island and are expecting their first child next month.

Akemashite Omedeto Gozaimasu

PUKALANI SUPERETTE

The Tanizaki Store and Gas Station (pictured here in 1929) was rebuilt in 1955 as Pukalani Superette.

Happy New Year!

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REFLECTIONS/PATSY IWASAKI *Special to The Hawaii Herald*

IN SEARCH OF A HERO

Search Ends at the Hamakua Jodo Mission Cemetery

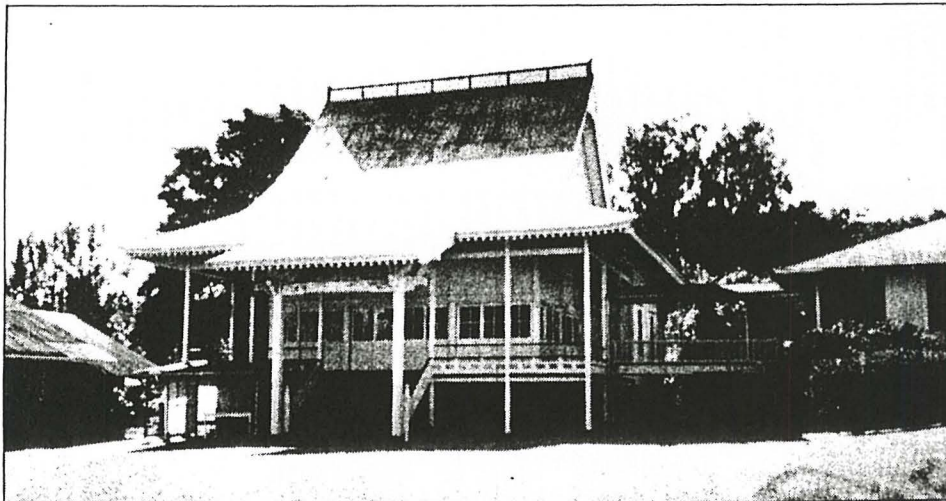
Stepping out of the car onto the lush, green lawn of the Hamakua Jodo Mission on the Big Island, I took a broad step back in time. The clear blue sky made everything seem bright and sharp, yet at the same time there was an unrealistic snapshot quality to

Wahiawa Plantation Camp on Kauai, where my grandmother Nao Nakayama attended the Soto Zen Zenshuji Temple. I was only a little kid when the entire camp was torn down and the church moved to its present location in Hanapepe. That same smell of old

Hamakua Coast plantation mission a century ago. In my mind I saw women in their cotton *kimono*, and men in suits and dress shirts walking up the dirt road, climbing the stone steps toward the church for a special service—wedding or funeral. The Japanese

since the '70s, so Tamura services the 50-plus members once a week. There are no regular services, unless planned by the membership. The parsonage is rented out.

These days, Tamura says regrettably, any special service is more likely to be a



The Hamakua Jodo Mission will be celebrating its 100th anniversary of its founding in October.

the whole scene.

The stillness was uncanny, as if the light breezes rustling the tops of the ironwood trees never moved the air below. Even the birds made no sound on this December morning. The air seemed heavy, weighed down by history. The place even smelled like an old sugar plantation camp church.

It immediately reminded me of

wooden buildings, rich soil and sugar cane brought me back to a time and place long ago. I could see myself, small and young, fidgeting on a hard pew, not understanding a word of the minister's chant. I recalled the *obon* festival when I fearfully believed my *Obaachan* when she said that dead spirits were dancing right along with the living.

It was not hard to imagine this



The sleuths (from left): Alan Iwasaki, Marissa Nago, Jean and Tarynn Nago and Yukiko Nakayama on the steps of the Hamakua Jodo Mission.

immigrant community had worked long and hard to build this church and it was the spiritual and emotional center for many in the busy Honokaa plantation town.

But today it is quiet and the church is closed, as it usually is, I later found out from Rev. Hakushi Tamura of Hakalau Jodo Mission. There has not been a full-time minister at Hamakua Jodo Mission

funeral. A great celebration is now being planned, however, for the church will be celebrating its 100th anniversary in October.

I had gone to visit my sister Jean Nago and her family in Hilo for the holidays. I wanted to relax, spend time

Continued on page B-6

with my nieces and get my fill of holiday foods. But I also wanted to do one more very important thing: visit the gravesite of Katsu Goto in the cemetery of the Hamakua Jodo Mission. I wanted to pay respects to a man who has touched my life, although he has been dead for over 100 years.

Goto was one of the first *kanyaku imin*, Japanese government contract workers, to arrive in Hawaii in 1885. After serving out his three-year contract at Ookala Plantation on the Hamakua Coast, Goto opened a general merchandise store in Honokaa that became a commercial and social center of the Japanese community. He also became an interpreter and liaison between the Japanese workers and plantation associates because of his leadership ability and English skills.

As the Japanese laborers began asking for improved working conditions and wages, Goto became the most visible target for the plantation owners who wanted the profitable system to remain unchanged. Further fueled by jealousy over his successful business, a group of plantation associates killed Goto on October 28, 1889. His neck had been broken and his body trussed upon a telephone pole like a crucifix. Goto was 27 years old.

Although plantation *Iuna* Tom Steele and three others were convicted of lynching Goto, they "escaped" from jail and reportedly left the Islands for Australia and San Francisco.

In the New Year's edition of *The Hawaii Herald*, I wrote about Fumiko Kaya, M.D., founder of the Goto of Hiroshima Foundation which she established in memory of her slain uncle, Katsu Goto. As the first recipient of the foundation's study grant, spon-

sored by the Japanese Cultural Center of Hawaii, I was able to meet and talk with Kaya last year. Dr. Kaya had been adopted by Sekijiro Kobayakawa, Goto's younger brother, some 25 years after Goto's death. Born in Honokaa and raised in Japan, Kaya now practices ophthalmology in Hiroshima.

Because Katsu Goto had once worked to improve communication between the Japanese laborers and the American plantation owners, the foundation was established to assist Hawaii residents interested in helping improve relations between Japan and the U.S., and in particular, Hawaii.

As I learned more about Katsu Goto—and while writing the Herald article—hot anger gave way to sadness, and was later replaced with feelings of hope and inspiration as I thought of the foundation, its goals, and the character of Goto and Kaya. While in Hilo, therefore, I wanted to honor this man at his last resting place.

It was not easy to find the church. There was no address in the telephone book, just a street name "Paahau Mauka." I called the church, but since Rev. Tamura is there only once a week, no one answered the phone. I looked at a Big Island map and saw a thin line marked Paahau cutting across the highway just before Honokaa.

"Can't be hard to miss. We'll probably see the church from the road," I told my husband Alan, the designated driver.

Well, it was easy to miss and you can't see it from the road. It was like a mystery hunt, my 6-year-old niece Marissa later said.

Just before entering Honokaa, there was no sign marked Paahau going mauka so we took Paahau Road heading makai. We soon hit a dead end

when we saw a locked gate with a sign, "Do Not Enter, plantation property." Alan reversed and he thought it might be better if we asked someone in town.

We entered Honokaa and asked a man on the street if he knew where the Hamakua Jodo Mission was; he didn't know. I asked him if he knew where the Buddhist church was. He gave us directions, but we soon found out it was to the Honokaa Hongwanji Mission. There we met Rev. Toshiharu Sugiura, who services four churches in the area. Besides Honokaa, he ministers at Kamuela, Kohala and Paauilo Hongwanji Missions. He didn't know where Hamakua Jodo Mission was located, but he kindly made a few calls with no luck. We piled into the car and headed back to the main intersection of town. We made up an odd assortment of sleuths (Alan, my mother Yukiko Nakayama, sister and two nieces), but we were undaunted.

Turning into the parking lot of T. Kaneshiro Store, we thought there must be someone here who would know where the church was. I walked into the supermarket and looked around. I spotted a man in the produce section who looked promising; I was in luck! He was Clifford Kaneshiro, the owner. He was familiar with the Herald and also shared an interest in Japanese American history, having taken courses at the University of Hawaii. And he knew where the church was. We chatted for awhile and the "sleuths" from the car came into the store to see what was holding me up.

On a piece of cardboard taken from a produce box, he sketched a map to the church, emphasizing that the *right* road had no sign and was easily missed because of the sugar cane. I thanked him and we headed for the car and piled in.

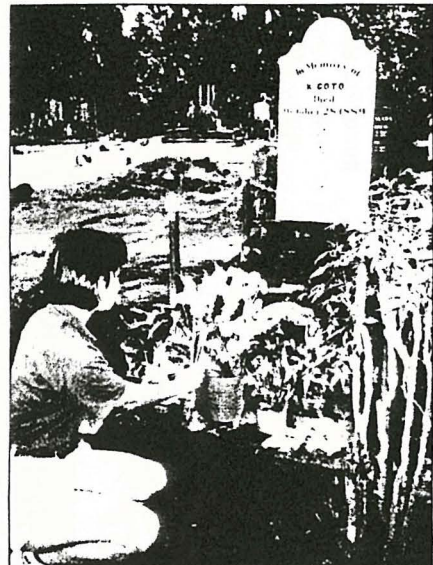
We found the road and turned in. Around the corner was a small wooden sign, "Kalopa Street." To the right was a fenced-in, grand white home with columns, set back on a hill fronted by an imposing driveway. A metal plate read: Paauhala Plantation Manager's House, 1921.

We drove on a bit, surrounded by cane, and at the fork, saw a small sign, "Hamakua Jodo Mission," with an arrow pointing up the hill and to the right. We turned up the dirt road and finally saw the church.

So here I was, on the front lawn of the Jodo Mission. After taking in the scene and reflecting, I spotted the little path at the corner of the church and quickly went around back to the cemetery.

As much as the church brought back almost forgotten memories, it was nothing compared to the dreamlike timelessness of the cemetery. The air was still and despite the sunshine, the trees seemed to cast a perpetual cool shade on the area. The cemetery was strewn with black lava rock and granite headstones worn down by the elements—some were unreadable mounds covered with green and white lichen. Moss and brown ironwood needles and cones carpeted the ground, covering the lantern path between the graves. It is a place that would be frequented by *kitsune*, fox spirits, if one believed in such things.

It is a small cemetery, but it seemed much larger because we all felt the weight of history in that place. It was palpable in the air, the *kanashi* (sad) feelings of back-breaking work, homesickness, suffering, oppression and



Writer Patsy Iwasaki places her offerings of pink and red torch ginger at the foot of Katsu Goto's grave.

longing. Ceramic tea cups, broken and chipped, were by the headstones, as if those long gone were finally able to quench their thirst. We hardly spoke, but my mother whispered with sadness that there were hardly any flowers on the graves although it was the holidays and most of the other cemeteries in Hilo were bedecked with colorful flowers.

Except for one grave. We were inexorably drawn to the large white marble headstone surrounded by cans of fresh torch ginger and vivid red anthuriums. It was well-cared for. The headstone read: "In Memory of K. Goto, died October 28, 1889." Fumiko Kaya and volunteers from the community had erected the marble headstone in 1966, the original headstone having deteriorated. It is appropriate to have the white marker among the black headstones for Goto represented hope and change for the young Japanese community so long ago.

I added my offering of pink and red torch ginger to the cans, bowed my head and said a prayer for Katsu Goto. I thought of the life he must have led, the conditions he endured and the dreams and goals he must have had. I was glad to have come to honor this man this way.

As we made ready to leave, a tree nearby laden with bright orange tangerines dropped one of its fruits, breaking the stillness. It rolled quite far, right to Alan's feet. My mother quietly said that Goto wanted to eat the fruit. We all had chickenskin. Alan picked it up and placed it at the headstone and we said our farewells. The past hung heavy on our hearts and minds.

We left the cemetery and I paused at the edge of the church lawn to look down over the canefield toward the beautiful blue ocean. A portion of the green cane far below was on fire; it was being harvested. The black smoke and ashes swirled into the air like incense burning. My heart unexplainably lightened. ☐

Patsy (Nakayama) Iwasaki, a sansei, is a former Hawaii Herald staff writer. She now resides on Kauai, where she was born and raised.

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HIROSHIMA/PATSY Y. IWASAKI *Special to The Hawaii Herald*

HIROSHIMA DIARY

Bridging the Gap Between Hawaii and Hiroshima

With a faint aroma of incense burning in the air, there was complete silence, save for the incessant chirping of cicadas in the surrounding trees. For a brief, emotional moment of contemplation, I was unaware of the crowd of thousands, and oblivious to the sweltering heat of a Japanese summer.

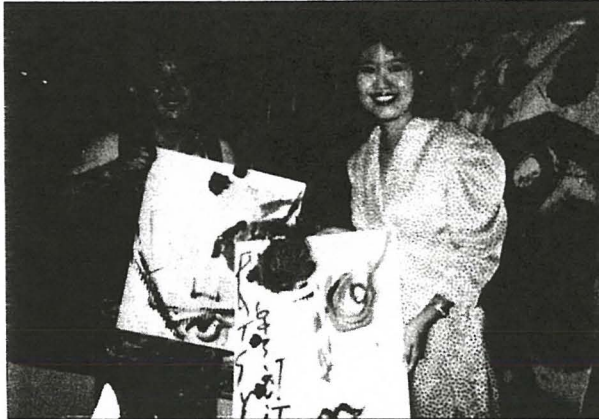
I was in mourning, like many others in Hiroshima, Japan on Aug. 6, 1993.

It was exactly 8:15 a.m. In the middle of the memorial service, we observed a minute of silence. My thoughts went back to the blazing inferno of 48 years ago—the moment the *Enola Gay*, the American B-29 bomber, dropped the atomic bomb on this city—and all hell broke loose.

A tear slid down my cheek as I mourned for the over 200,000 men, women and children who had died that day and the total destruction of Hiroshima city. Horror, anger and sadness overwhelmed me like crashing waves and I could only imagine what it was like . . . and even that was so gripping.

It was a very personal moment, except for one thing. I opened my eyes and saw a camera focused on my face. It belonged to the crew of Hiroshima HOME Television, the Hiroshima affiliate of national TV Asahi/All Nippon News Network. They had been filming me from 7 o'clock that morning, shooting a "48th Anniversary of the A-Bomb Through the Eyes of a Hawaii Writer" type of piece. Later that evening, I was to be a featured guest on a live telecast from Hiroshima Peace Park.

This interesting adventure came



Avant garde artist Tokunaga from Kyuushu, interprets Iwasaki's face with a few powerful brush strokes.

about just a few days before the Hiroshima Peace Memorial Ceremony. I was in Hiroshima for two weeks in August as the first recipient of the Goto of Hiroshima Foundation study grant (see corresponding Herald article). This was my first trip to Hiroshima, the land of my roots through my paternal grandfather. Bridging the Pacific Ocean both culturally—and in this case, professionally—was a very satisfying experience.

At the Goto Foundation awards luncheon on Aug. 1, I had met Katsukuni Tanaka, general manager of HOME TV. Tanaka was a friend of Dr. Fumiko Kaya, founder of the Goto of Hiroshima Foundation.

Tanaka's progressive world view, dedication to international communication, and knowledge of English make him a valuable member of

numerous cross-cultural organizations in Hiroshima. Tanaka also has a special place in his heart for Hawaii. He created a bridge to Hawaii several years ago when he organized a sister-station relationship with KITV-4 in Honolulu. Since then, there have been numerous opportunities for both Hiroshima and Hawaii to share video clips, special programs and valuable information. He is presently coordinating an exhibition of Japanese culture and arts to be presented in Honolulu this year.

Tanaka later suggested my visit as a news possibility to HOME news anchor Minori Ito, who immediately picked up the ball. Tanaka coordinated a meeting at the station two days later to discuss possibilities to further strengthen the Hiroshima-Hawaii connection.

Akiko Furutani, a Goto of Hiroshima Foundation board member and an English guide for the Japan Travel Bureau, was also at the meeting. She was assigned to assist, guide and translate for me during my stay in Hiroshima. She was a lifeline, simply indispensable to me. Furutani is a very cosmopolitan, dedicated woman with great concern for global affairs. Like Tanaka, she is another link in the bridge to Hawaii.

Her interest in Hawaii and immigrant history began with her grandfather, who had emigrated to South America with the first wave. He returned to Hiroshima several years later with money he had earned and established a successful business.

Furutani, who is fluent in simultaneous translation, boasts an impressive knowledge of and insight into both the English and Japanese languages. It was a joy to have her as a companion and friend, as I could further learn the details and nuances of Japanese culture and language.

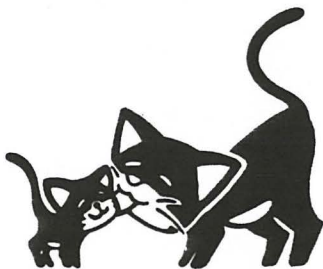
At the meeting, I learned of their plans to make me a featured guest on the station's live, outdoor telecast. A crew would be with me all day on Aug. 6, following my activities, taping my comments. They had never done a live show before and thought that it might increase their ratings.

Well, this was a surprise! It felt strange to be on the other side. To be the interviewee instead of the interviewer; the *object* of news rather than the *disseminator*; to be on television with sounds and images (whoa!) instead of my

Continued on page D-6

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HIROSHIMA/IWASAKI *Continued from page D-5*

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But when I headed for Hiroshima as the recipient of the Goto of Hiroshima Foundation this summer, my motto, as with all travel, was "be flexible." Just go with the flow. I had already given speeches, held a press conference with Dr. Kaya attended by about a dozen newspaper reporters on Aug. 2, and been captured on tape for several news programs. The day before, another television station accompanied me on a tour of the Peace Park and taped my reactions to the museum and the various important sites in the park. Many people in Hiroshima who I met, from sales clerks to English teachers, would comment, "I saw you on TV last night," or, "I read about you in the paper."

Hiroshima is a city about the size of Hawaii, with a population of 1,084,820. While it's not a large, impersonal metropolis like Tokyo or Osaka, it is by no means a provincial town. It's just right. Having been rebuilt after the A-bomb, it is a thoroughly clean, modern city.

The city is gearing up for a major international event, the 12th Asian Games, the "Olympics of Asia," to be held in October of this year. A new rail system, international airport and 43 state-of-the-art sports venues will be completed early next year to host the member countries of Asia.

Hiroshima is a very global, progressive city. Yet it has the friendly, down-home atmosphere of a smaller town. The people are warm and gracious, filled with more "aloha spirit" than many places in Hawaii. If there were any place where I had to be a reluctant "celebrity" (for lack of a better term) I'm glad it was in Hiroshima.

Since the die had already been cast, I was game. Over lunch at the station, we mapped out details of

the program. The crew would follow me and capture my activities for the day on tape. At 6:30 p.m., from the

ers, who had gone to school in Seattle, Wash., said she would do it, albeit reluctantly. I gathered she,



Iwasaki takes a minute to interview Mr. Dou, a visitor from China who lived in Hiroshima at the time of the bombing, at the Hiroshima Peace Memorial Park.

symbolic Atomic Bomb Dome, the gutted remains of the old Industrial Promotion Hall, we would transmit the evening news. I would be a special featured guest along with an artist from Kyushu. As anchor Ito asked me questions, we would air the clips taped that day.

At first, they wanted me to speak entirely in Japanese. I panicked, "What! I can converse in Japanese . . . but to be on television, in front of thousands of viewers, with all that complicated vocabulary. *Live!* That's another story."

"No, I don't think that would be a good idea," I told them. "It would be difficult. I need an interpreter . . . please!" The crew felt an interpreter would take time and be distracting. Then one of the assistant produc-

to, was accustomed to being behind the scenes, not on live television.

We arrived at a compromise. The translator would stand to my left, out of sight of the cameras. She would speak into my ear. I would reply in English directly to the anchor, but her voice would be heard. I could live with that. The meeting ended and we parted, smiling and saying, "*Doozo yoroshiku onegaishimasu!*" (Please continue your favor toward me!)"

On Aug. 6, I woke up at 5 a.m., ate breakfast, got dressed, and caught a taxi to the Peace Park. I had been trying to catch the bus to my various commitments, but I didn't want to take any chances on being late or getting lost.

The taxi driver dropped me off several blocks away from the park, as the roads were already barricaded. I didn't mind. I saw many people walking toward the park and I felt caught up in the activity and anticipation.

Boy Scouts passing out flowers to be offered at the ceremony were stationed at the major intersections. A young boy, about 7 years old, shyly held up a stalk of purple chrysanthemums as I approached his corner. I was touched by his combined sense of shyness, eagerness and seriousness. I took the flowers and thanked him. As he walked away, I fumbled for my camera and asked, "Can I take a picture of you?" He nodded briefly as he held his flowers. I wanted to stay and chat, but fearing I was late, I rushed on.

I was at the designated meeting spot by 7:15 a.m., and found Furutani already waiting for me. Crowds of people began to flow into the park. It was already hot and humid, but, luckily for us, it was overcast.

Ito and her crew met us and our day began. The crew taped me as I joined the crowd, stood in line, and placed the flowers the young Boy Scout had given me upon the altar. I placed a few sticks of incense into the ash and bowed my head in prayer.

I looked up and the crew told me to do it again. This was my introduction to broadcast news. Just as writers use computer keys to add, delete and change an article, in broadcast, the same rules apply: delete, tape it over again, add voice-overs, stage a situation.

We found our seats with the foreign delegation. There were visitors from throughout the world. I was delighted to see a group of students from Aiea.

At 8 a.m., the Peace Memorial

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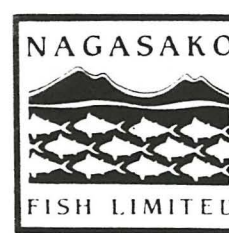
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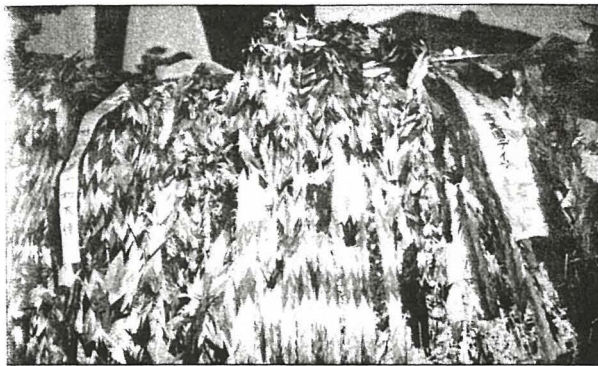


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Students laid multicolored garlands of 1,000 crane which they had folded at the statue of Sadako Sasaki. Sadako, who was exposed to radiation from the atomic bombing of Hiroshima developed leukemia and died at the age of 12.

Ceremony began. Furutani told me later that the first half of the ceremony is melancholy, a funeral to recognize the victims of the atomic bomb. Representatives of the deceased paid tribute and Mayor Takashi Hiroaka offered condolences and reiterated the importance of peace in the world and an end to nuclear destruction.

After the minute of silence, the second half of the ceremony began—a celebration of peace, the highlight of which was the releasing of 1,000 doves. As I watched the doves soar into the sky to freedom, hope and peace for the future ignited my heart.

The ceremony came to a close and we made our way out of our seats. The HOME TV crew wanted me to interview Mr. Dou, a visitor from China who had lived in Hiroshima at the time of the bombing. The fact that there were approximately 20,000 Chinese and Korean nationals who died in the nuclear blast is not well known. Victims of Japan's aggression in Asia during World War II, they were forced to work as laborers in various industries. There

is a memorial in the Peace Park honoring those who perished.

Other stations might carry clips of an interview with Dou, the HOME crew believed. But a Japanese American sansei writer from Hawaii interviewing him would add even more interest. I thought it would be fascinating to chat with him.

But, as it turned out, so did every other station. There was a horde of reporters surrounding him. As we plunged in, I thought, "Poor man. Here he wants to attend the ceremony in peace and lay to rest whatever ghosts, and here we are bothering him." But I had a job to do. I shrugged my shoulders and began firing away with my questions.

Through Dou's interpreter, I learned that he was not at the epicenter. He had escaped the blast. He left Japan shortly after the war and was invited to the memorial service by his Japanese friend, who sat next to him. He was sad and melancholy.

That's about all I had the chance to ask as the next reporter moved in. The HOME crew had taped my

short interview. I looked at them and they gave me the thumbs up sign. We left in search of more stories.

The park was alive, bustling with people, young and old. Speakers with megaphones rallied the crowd; school children carried garlands of origami cranes; each group had its own agenda and activities. Anchor Ito, a true professional, was always flexible and ready to explain, announce and describe not only to me, but on camera to her viewers. As we walked about, various groups would catch her attention and we would visit and chat with them.

We visited the memorial to Sadako Sasaki, who was 2 years old when the A-bomb fell. When she was 12, she developed leukemia. While she was in the hospital, a friend told her of the Japanese tradition that if she folded a thousand paper cranes, she would be granted her wish to be well again. With courage and hope, Sasaki began folding the cranes.

Although she was only able to fold 644 cranes before she died, Sadako greatly affected the people around her. Friends and classmates completed Sadako's cranes and raised money to build a statue to honor her and all the children who died from the effects of the bomb.

Her poignant story has captured the hearts of school children throughout Japan and around the world. Students fold 1,000 cranes, some written with words of peace, and lay them around the granite statue. There is usually a pile of paper cranes surrounding her statue, all placed by visiting students and from others who mail the cranes from all over the world. But today, there was a mountain of cranes. We watched as more children presented the multi-colored birds. The vibrant colors of the cranes contrasted beautifully with the gray statue.

We zeroed in on one group of

inquisitive, chattering second graders. We talked for awhile, shook hands and took pictures. They had created a framed design of 1,000 origami cranes representing two doves. PoPPo and CuCCu, the adorable mascots of the Hiroshima Asian Games 1994.

We joined a group of teenagers who were singing folk songs about peace to the strumming of a guitar. It seemed like a scene from American college campuses in the '60s. The crew continued to tape me.

We then caught a taxi to the Red Cross A-Bomb Hospital. After the bombing, about 10,000 people from the surrounding area had come to the hospital, located in the city, for medical aid. But the land was highly radioactive and those who were there eventually died from various illnesses. It is especially sad and ironic because many of the victims would not have been exposed to radiation if they had stayed in the countryside. The hospital is now a sleek, modern building. One wall of the old building remains as a monument. You can see the steel beams and windows that were bent by the blast.

The crew taped my reactions to the hospital as well as my approach to the hospital with Ito twice. The crew was on the ground the first time; the second time, they hiked up to the roof of a building across the street.

I told Ito that the past should never be forgotten. The remaining wall is a tribute to those who died, but it is an appropriate contrast to the new building, which is a symbol of the future.

As noon approached, it got very humid. I was hot, but I could see that the videographers lugging the heavy equipment were dripping pools of perspiration. Still, I wasn't too concerned about the heat. It was

Continued on page D-8

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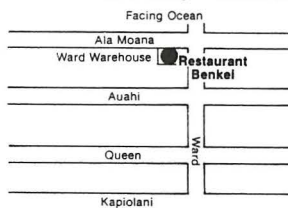
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HIROSHIMA/IWASAKI *Continued from page D-7*

somewhat daunting to realize that my thoughts and opinions were being taped for thousands of viewers. I was not an expert on the Hiroshima holocaust. As I shared my misgivings with Ito, she reassured me that they didn't want an expert. My fresh, "Western via Hawaii" viewpoint was what they wanted. I relaxed a little.

We caught a taxi and had a quick lunch of *zaru soba* (cold noodles and sauce). Then it was on to the "Third World Conference of Mayors for Peace Through Inter-City Solidarity" symposium.

The conference was part of my study grant itinerary and I had attended several programs over the last two days. The conference agenda included discussions on possible solutions to poverty, the nuclear threat, violence and war—all obstacles to peace. It was extremely educational to hear perspectives from around the world. Equipped with simultaneous translator boxes dangling from our ears, I felt like I was a part of the United Nations.

At 4 p.m. we met in front of the A-Bomb Dome to prepare for the evening news and run through a rehearsal. Furutani was as always helpful, as she took pictures and encouraged me. Surrounded by modern buildings, the skeleton-like dome is a stark contrast and a haunting reminder of the devastation in the city 48 years ago.

As the sun set, boats on the nearby canal began to release colored paper lanterns in the water, the *toro nagashi*, each lantern representing the soul of an atomic bomb victim to be set free.

A microphone was attached to my collar, out of sight, and we went through a quick rehearsal. It was like being on "Good Morning America." I tried not to notice the bright, hot lights, cameras, TV van, and assistants scurrying about. Instead, I focused on Ito, her questions and my answers.

Actually, it wasn't hard to respond to her questions. I probably could have gone on and on summarizing my thoughts, and opinions from the barrage of sight, sound and feelings experienced that day. The problem was trying to limit my answers to a short sentence or two, yet giving justice to this city and its people.

I am astounded by the human spirit exemplified by the residents of Hiroshima. Out of the wreckage of the bomb, they have built a modern city, efficient and effective. Forty-eight years ago, the city was a barren wasteland. Now, its streets are lined with towering trees, green and tall, the rivers are clean and refreshing, and the infrastruc-



School children created a framed design made of 1,000 origami cranes representing two doves, PoPPo and CuCCu—mascots of the Hiroshima Asian Games.

ture and public facilities would make any city proud.

And the people . . . this is the most amazing aspect of all. Generally, there is no chip on their shoulder to knock down. The government and the residents themselves have moved forward in their quest to become one of the leading cities of Japan and the world. By hosting the World Mayors Conference, the Asian Games, and numerous other programs, Hiroshima has taken on the crusade to be a city of peace, an example to the world.


The other featured guest was the noted artist Tokunaga, from Kagoshima. A modern avant garde painter, his goal was to paint 1,000 individual faces of people at the park throughout the entire August 6 day. With bold brush strokes, in vivid colors, on large pieces of white cardboard, he interpreted individual faces highlighting features that caught his attention. Another camera crew had followed him throughout the day and, during the telecast, Tokunaga rendered an illustration of the *toro nagashi* lantern festival floating past us.


With a few strokes of purple and orange paint, Tokunaga also interpreted my face, concentrating

on my eyes. He said they were observant, full of sunlight and sparkling.

It was time to go on the air. The half hour was a blur: assistants holding up countdown cards, people shouting "5, 4, 3, 2, 1 . . ." Smiling as she nodded, Ito asked me the questions. My voice answered them with the translator's voice in my ear. The stage lights were hot and brief. I was relieved when we took breaks for commercials, watching the edited footage of my day, accepting my face painting from Tokunaga, and briefly sensing the crowd that had formed around the set. And then it was over.

We all breathed a sigh of relief and clapped our hands. I was exhausted. I felt like I had just passed a final exam for which I had studied all night. We made arrangements for a video cassette copy of the show and said our thanks and good-byes. I was famished and so was Furutani, who had been so understanding and supportive all day, patiently waiting for me for hours.


Over dinner, I reflected on this day that I'll never forget. I looked at the avant garde drawing that Tokunaga had done. I felt fulfilled. It's was nice to be another link in the Hawaii-Hiroshima bridge. 

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