

I'm sitting in a room with my head in my hands for I don't know how long looking at the wall, with the radio on to a song about a man sitting alone in a room with his head in his hands for he don't know how long looking at the wall. Wondering where I am, where I've been, and where I want to be, other than on the road listen to the radio on the radio channel on the TV.

Hi, folks...Aiko, Jack...Michi...

I'm bringing Jack Tono out here for the Heart Mountain reunion, April 2nd and 3rd. Then we're going up north to meet, hopefully with two of his chums who refused to appear for their physicals in 1944 and almost took the camps to court. "You Jap boys..." the judge said and that's as far as the unraveling of the constitutional questions of camp went, in that court.

I figured in a flash of panic it was cheaper and more interesting to bring Jack Tono out from Chicago to meet with the old gang in the California farm country they used to call home before camp. Their reactions and the buttons they push on each other will be more revealing than hours of my busting around the continent over lake and hayrick to interview them one by one. Though I will still get my hours of one on one.

I'm hoping the round trip from Chicago to L.A. and round trip from L.A. to Frisco will stay inside a thousand of the five thousand dollars I expect any second now from Howard U. Press. I offered to give Jack a two nights at the Holiday Inn of his choice, on top of the travel, but he doesn't need a tourist hotel. He has friends and relatives all over the state, happy to change the sheets and serve breakfast.

April 5th or so, Jack and whoever he can get together in L.A. sit down and talk. Even if it's just Ike Matsumoto, it'll be worth it, to see the reunion. Then up to San Francisco, San Jose for three to five days.

THINGS TO DO: (while I'm thinking of it) Look up Mike M. Masaoka in "Who's Who in America" "Who's Who in the East." Look up Minoru Yasui in "Who's Who in the West" /DON'T SING LAZY/

I'll probably drive up to Hood River and look into the back issues of the local papers, back into the thirties and through the war, for a feel of the town had for the Nikkei before the war, and how they responded to his test case in the pages of the home town news.

I'm thinking late April at the earliest, a three to five day stay in Denver to talk with James Omura at length, get three hours with Yasui, and a courtesy call and chat with Bill Hosokawa. I'm not sure Yasui will sit down with me, but, I'm writing him...I don't have his address. Hosokawa will, I'm fairly certain, at least meet me for coffee somewhere, some time.

Bill Hohri visited Sam Horino when he was out last year, and said Hohrin was likely not to talk. Don Date, of Heart Mountain, Tule Lake, the Hoshi-dan and a renunciant shipped to Japan, now is home in L.A. Married late has, in his 62nd year a daughter seven, a son four. Hohrin came to Date's wedding. Hohrin's done many personal favors for Date. Installed the plumbing for his bathtub. Date stresses that his relationship with Hohrin is personal, close, familial, In his own

deferential, anxious, solicitious way he told me not to mess up his relationship with Mr Hohrino when I made my move to talk with him. I wrote Hohrino in February. No answer. I called him. He wouldn't come to the phone. His wife said he would call back. He didn't call back. I called him the next day. He's out doing errands. She doesn't know when he'll be back. Will he be home at six? Yes. I call at six. He answers the phone yammering and blathering in a panic, bluffing tough and scared shitless, "I really have nothing to say about it, I'm not really interested in that anymore. It was a long time ago, and I want to forget it..." and on and on in that vein working up to hanging up, and I made him say it, "I don't want to talk. I won't say anything about it...."

A broken wreck of a man. Once a hero. His abandoning his ideals of 1944, his violation of the man he was is another Nisei treason. He's not just another Nisei running with the passive pack who was duped and betrayed by the JACL. He stood against the JACL, the camps and the draft. He inspired and organized others to stand with the Fair Play Committee, Now he gives up, surrenders to forces we can only guess at, He turns his back not only on himself but those he led and throws them to the dogs. Disgusting, Sure, I understand. Poor guy. All alone. Had to raise a family. Had to make a life after the war. No guts. Can't take social ostracism. Gnawing fear and anonymous phone calls. Poor guy. My profound and sincere boo hoo for him. But he's stil disgusting, for violating himself and affects me as more loathesome than Masaoka himself. He's more complex than the purely self-serving powerhungry yellowhating Masaoka. Masaoka is "Big Nisei" the gladhand kissass Moses of his people and a kiss ass power on Capitol Hill.

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Hohrino is a broken down, sourpuss Japanese gardener, He wants to forget what he stood for, and won't say a word against the JACL. With his silence and the surrender of his honor, he makes Masaoka look good. Have all the Nisei who stood against the camps and the JACL during the war become the likes of Sam Hohrino? Are the only best and bravest Nisei, the only Nisei to stand for Japanese American honor against the camps all wallowing in the slop and snot of thirty odd years of self-pity?

I refuse to believe Sam Hohrino, who emerged from the ranks of the typical Nisei, is typical of the Nisei heroic now. Yasui copped out for easy time and the fringes of JACL glory a long time ago. The families of those who died, want to forget. They're terribly embarrassed and ashamed of what their fathers attempted to take the camps to court and against all that was sacred to the JACL. They don't want to know. James Sakamoto's daughters make their mother out to be senile and forbid her to talk to me. They give me all the cliches in defense of the JACL and declare themselves all victims. They simply don't want to know. They want their father forgotten in a cloud of shame. It's all understandable. Losers. The sanitary thought processes of the children of the brainwashed and mindfucked. I hope I don't have kids like Sakamoto's daughters. They betray him in the name of honoring him. They erase the facts of his life in the guise of preserving his memory. They ask the world to become thier accomplice to the extinction of their father, blind Jimmie Yoshinori Sakamoto.

The facts of his life themselves arouse an interest in what made him tick. A club boxer in Seattle, goes to New York to turn pro and work his way through Columbia U., also works for a Japanese American paper in the big city. He gets both retinas knocked loose in the ring, and returns to Seattle and starts the first Japanese American all English language newspaper. He's fired with a vision of the Nisei, the Japanese Americans.

He's dimmed out in the Masaoka/Hosokawa revisions of Nikkei history, but in Seattle, his name still arouses strong feelings and provokes strong silences and stony stares. Officially unmentionable, but privately ... the Nisei welterweight from the Pacific Northwest is still the object of curiosity, unsolved mystery and rumor.

S. Frank Miyamoto's report to the Japanese Evacuation and Relocation Study, on the role of the Seattle JACL in the Evacuation is not a very scientific piece of work by a supposed social scientist. At first glance...it is a collection of rumor and gossip, reported as rumor and gossip, from this body of gossip...none of which Miyamoto traced to its sources or verified or corroborates or discredits against any method or body of reliable fact...Miyamoto arrives at the usual bullshit conclusions.

One bit of gossip among many tattling on Sakamoto is interesting, as gossip, Miyamoto says gossip has it that Sakamoto married a white woman while he was in New York. If so, Sakamoto was (1) boxing as a pro, (2) editing or writing for the English language section of a yet un-named New York Japanese American newspaper. (3) studying journalism at Columbia U. (4) meeting and marrying a white woman...all in two years...

It's all very iffy. (1) Nat Fleisher's "Ring" magazine "Boxing Encyclopedia" makes no mention of Sakamoto in any weight class. The "Boxing Encyclopedia" is considered authoritative...being the only effort to record every pro bout of every pro fighter, but is not infallible. A look into the Boxer's Encyclopedia's background itself, reveals fighters paid to be included the historical reference. Fleisher, before he died about ten years ago, over the phone, didn't remember Sakamoto. All our info on Sakamoto's boxing career come from non-boxing sources, Bill Hosokawa, the Pacific Citizen, and his widow, Misao. (2) No one has any hard evidence Sakamoto worked on any paper in New York (3) I think someone checked with Columbia U., and they have no record of a student named James Y. Sakamoto in the mid twenties. I'll ask KAREN SERIGUCHI to write them, asking for a check of student rosters from 1920-1927. (4) Miyamoto is the only one to publish the "gossip" about Sakamoto marrying a white woman in New York.

We can't simply stomp around asking people at random who and where Sakamoto while he was in New York, and what all else we need facts to discuss rationally. So, (1) I'll Ask KAREN SERIGUCHI to write to the New York Boxing Commission, hoping it existed then, to search their records from 1920 to 1927 for Sakamoto fighting in any of the light weight classes from feather to the fairly hefty welterweight. IN NEW YORK, a check of the sports pages of yesteryear in the public library. A letter to the current editor of the Ring Encyclopedia of Boxing won't hurt.

4/chin/

(2) Taxi Kusinoko, editor of the New York Nichi Bei didn't know if Sakamoto ever worked for her paper, ~~xxxxxxx~~ and said she'd check. Has anyone heard yet? I haven't. Be nice to find an example if not a sampling of his work on that paper. Nice to find someone who remembers him from the paper. (3) All we can do is check ~~xxx~~ with Columbia U., maybe for good measure, we should ask Tufts, Pratt Intsitute, & The City College of New York, (4) As to Sakamoto's marriage... a check of the city or county records for ~~xxx~~ marriage license applications.

My father just called from his hotel room where a party was on. ~~He~~ I guess I'll go on ~~xxx~~ down to the hotel to see ~~xxx~~ him later ~~x~~ tonight. I owe him a grand I borrowed for Betsy. One thousand to him. One for Jack Tono's trip out west. And one for Karen to transcribe a mess of tapes.

Let's make a few more notes on the building of this "BIG CAMP NOVEL" book...

LAWSON,

Since the month to month documentary of the betrayal and the resistance isn't in the "Big Aiiiiiiii!" Let's use it as the heart and ~~xxx~~ start of the "Big Camp Novel." Or more accurately, the skelaton of the ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ thirties and forties.

The book I contracted with Howard to do, ~~wix~~ is a book that will ~~xxxxxxxxxx~~ be, in part, a documentary history of the betrayal and the resistance.

The "Big Camp Novel" ~~wixxx~~ will be ~~x~~ told in documents, ~~xxxxxxxxxxxxxxxx~~ and the lives of people whose lives include sthe betrayal and the resistance; ~~xxxxx~~ (1) the ~~x~~ leaders of the JACL (2) the inu (3) the resisters (4) the 442nd (5) the camp administrators (6) the intelligence officers (7) the ~~xxxxxxxxxxxx~~ internees (8) ~~xxx~~ the children of all the above....

The documents besides all the official government, WRA, Intelligence and JACL ~~xxxxxxxxxxxxxxxx~~ paper will include the hometown news, the scripts to the influential movies of the time, radio shows, funny books, any of the paper the culture produced...

~~xxxxxxxxxxxx~~ First, we collect the ~~ixxx~~ stories, ~~xxxxxx~~ from the people ~~xxx~~ ~~xxxxxxxxxxxxxxxx~~ who strike us as basic to the ~~x~~ Japanese American story and see where their lives cross, and how they influenced each other.

LEADERS OF THE JACL: Mike M. Masaoka, in Washington D.C.

Minoru Yasui, in Denver

Ken Matsumoto, 1941 National VP of the JACL, in Oakland, CA.

Bill Hosokawa, in Denver

Harry Honda, current editor of the P.R.

Togo Tanaka-former editor of Rafu Shimpo, and JACL ~~xxxxx~~ P.R.man.

THE INU-

Karl Yoneda, in S.F.

James Oda, L.A.

Both Yoneda and Oda were Communists, purged from the party after Pearl Harbor. Both finked extensively at Manzanar

THE RESISTER:

* James Omura, Denver

Isamu Noguchi, New York

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UNIVERSITY OF CALIFORNIA LIBRARY

THE RESISTERS (cont):

Heart Mt. 63

- Jack Tono, Chicago**
- Mits Koshiyama, San Jose
- Shig Fujii (his name leads the Heart Mtn.63; on the brief) Mountainview, CA
- Ike Matsumoto, L.A.

- Minoru Yasui, Denver
- Shosuke Sasaki, Seattle*
- Gordon Hirabayashi--well known and ~~well~~ overrehearsed.
- We need something new from Hirabayashi,.if

THE ~~XXX~~ 442nd. -I've made no contacts yet. Their story is told and retold.

THE INTERNEES

- Emi Somekawa, nurse, Minidoka-Seattle **
- THE SHIMOMURA FAMILY
- ~~k lxxx~~ Issei-Toku Shimomura, midwife, Seattle (in diaries)
- Nisei-
 - Sansei-Roger Shimomura, artist-Lawarance, KA **
- Hannah Tomiko Holmes-deaf- Heart Mountain, L.A.
- Bill Hohri-suing Gov.-Heart Mountain-k Chicago
- Jim Hajiime Akutsu, No-No Boy, hospital stories, Minidoka, Seattle---model for Okada's "No No Boy."
- Don Date, ~~the mix~~ Heart Mtn. Fair Play Comm. Tule Lake, Hoshi-Dan- renunciant. Now in L.A. **

CAMP ADMINISTRATORS: George Townsend, Tule Lake, Minidoka- now ~~in~~ on Bainbridge/ Island- *

INTELLIGENCE OFFICERS: K.D. Ringle, most influential spook ~~kxxxxkxxxx~~ in JACL's pocket. Ringle Jr ~~ix~~ works for Washington Post in D.C.

PLUS: Wayne Collins, Jr. old expresso and beer buddy of mine and son of the Wayne Collins. Jr. worked for Tokyo Rose vindication...He's in Frisco.

*indicates they're already on tape. **on tape but should be followed up.

The plan is ~~the xxxxxx~~ We start at the beginning, with the Issei and work forward again... from Seattle, & Portland, Hood River, San Francisco, Salt Lake, ~~xxxx~~ San Jose, L.A. before the war, into camp and out of camp.

PLUS, we have ~~the~~ the first family of Nikkei arts, Taro Yashima* Mako**, Mitsu and Momo...

~~the xxxx~~ This only describes the first ~~phase~~ phase of the preparing the book. We know our goals. We aren't limited to just the betrayal and resistance. We must include it and be ~~thorough~~ thorough, but that's all. ~~What we~~ What we else we have to say, and how we say it ~~can't~~ can't be decided now.

Sun Tzu/ says, in THE ART OF WAR, ~~the~~ the first step in ~~a~~ putting ~~it~~ together a strategy to wage war, is a survey of the field.

If tags help, what we'll put together ~~ix~~ will be a documentary historical epic.

The form... ~~xxxx~~ Look at John Dos Passos' USA TRILOGY, and whozzit's A BRIDGE TOO FAR...

Dos Passos' trilogy, "1919" "The Big Money" and " _____ " is a combination of ~~xxxx~~ scholarship, fiction, poetry, literary experiment ~~xxxx~~ and totally unified novel.

Steinbeck stole a lot from Dos Passos when he wrote "The Grapes of Wrath." The little bits of contemplation or tone poem between the chapters of character narrative are taken from Dos Passos. The piece from "Grapes" titled "The Turtle," a famous bit, is a Dos Passos trip.

USA tells a story of fictional characters. Between the chapters, in no particular formal sequence, other than historical time, Dos Passos will drop in a "Biography" or a "Newsreel," or prose poem, titled unto itself.

The "Biographies" are real biographies written in a voice or tone and using all the creative word tics and tricks fancifully to tell the stories of the lives of the likes of Henry Ford, in an unpunctuated half page between newsreels titled, "Tin Lizzie," other biographies "The Boy Orator of the Platte," "Meester Veelson" (Woodrow Wilson)...each biography a self-sufficient piece of writing

The Newsreels are newspaper headlines and leads taken from, of all places, newspapers...the total effect of these disparate parts is panoramic history of America entering the machine age developing a new left, the depression...

Had we laid down the basic documents in detail in "The Big Aiiieeee!" we could have played with them in this book, We cannot create with materials our readers do not know are genuine. So we're stuck with the fact that the documents we're playing with, are new, never seen together before. Unlike the stuff Dos Passos plays with, we're introducing the unknown into the realm of common knowledge... Proving the camps were concentration camps, that the JACL betrayed Japanese America, that Japanese Americans resisted the camps and the JACL is like proving the existence of Atlantis. I'm already looked on as a crackpot for trying... among the Nikkei not because it can't be done, but because of the fear of the JACL's power over all things Japanese American.

The Dos Passos model/// allows us to both as documentary and Walter Cronkite as we have to be about the news we gallop out of the pages of the unknown, and as subjectively, creatively idiosyncratic and stylistically individual in our voices as we feel.

A BRIDGE TOO FAR, is another way of combining hard documentary research and character interviews...The author used the documents to survey the field and locate the principal players in the disastrous combined British, American, and Hungarian mission to capture three bridges in the Arnheim area, before the Normandy Invasion. The communique between Eisenhower and Montgomery, and the story of the American/British command politics that made for a botched plan and the failure of the operation are well known. The author shows his mastery of the known paper and introduces his discoveries. The story of the raid is told through the eyes of the various participants, the leaders of the commandos, the glider pilots...each significant occupant of a key moment, the woman who saw the parachutes and got off her bicycle to watch, the doctor who tended the American wounded, the officer who walked up to the Arnheim bridge with nothing but an umbrella in his hand...he tracked them all down...

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CHARACTER character flow

The result reads with the continuity and/flow of fiction.

Again, our big difference is, our entire subject rises whole out of the unknown. Before our man could write "A Bridge Bridge Too Far," the way he did, he had to be confident the world was convinced without a doubt that there had been a World War Two. If the war was in any way a matter of opinion and not fact, the revelation of a major fuckup in that war, would be nonsense.

Shawon wrote me that he's put together a compromise between the extremes of my original and your cut. What you describe as the problem in the piece is not, to me the problem with the piece, but a paraphrase of the literary history. The discontinuity of Japanese American thought and writing is what happened. The literature does not speak for itself. After camp it speaks for the JACL. Even when it tries to speak for itself it speaks JACL.

Hisaye, Wakako, Kazuo Miyamoto, Toshio Mori...virtually every Japanese American writer we know of has avoided mentioning the JACL/ betrayal and Masaoka in their works set in or about a camp. That's like Jews avoiding the mention of the Judenrat, the Jewish police working the ghetto for the Nazis and the Jews who made the camps work in their works set in or about the Holocaust... Masaoka was as influential on Japanese American thought and writing as Hitler on German language and lit. I mean no hyperbole or exaggeration. The kids growing up to write in Germany today aren't aware of the thousands and thousands of words and ideas censored out of the German language by the Nazi's/ just as the Nikkei writers who practiced and matured after camp show no awareness of the history, the facts, ideas names systematically censored out of Japanese America by the JACL and Mike Masaoka...sometimes through Hosokawa, the czar of Nikkei publishing.

The JACL betrayal is obvious to everyone white who's come across a few documents and done a little research. Paul Jacobs pins the JACL for submitting to degradation, from a skimming of Masaoka's Tolson Committee testimony. Richard France names the JACL by name in passing mention of the betrayal, in his "Station J."

Thank white racist ego for our not having to rediscover and prove the existence of the 19th century Christian mission to China.

COFTY GOFTY/
I'M A PIG, BOY. Pigs don't ask a lot of questions.
HIGH FEROCITY wham.

OFFICE OF OVERSIGHT FOR...