

Box 6:17 United Methodist Church (U.S.)

1983-85, n.d.

Curriculum Resources Committee

86/97c



Board of Discipleship

THE UNITED METHODIST CHURCH
201 EIGHTH AVENUE, SOUTH
P.O. BOX 801 NASHVILLE, TN 37202

COMMITTED TO CHRIST — CALLED TO CHANGE

July 28, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, California 94707

Dear Yoshiko:

Thank you for a very pleasant meeting last Saturday. I am grateful for the work that we were able to accomplish and for having a face to recall as I work on TABI.

As soon as I am able, I will send to you a production schedule and a copy of the edited manuscripts. Within a few days I will also send a list of words for you to supply their phonetic pronunciations.

Today I am returning to you copies of the original permission letters, which I will retain on file here for seven years, according to our policy. I am also including a writer's questionnaire. We would be most pleased to have you fill this out. The United Methodist Publishing House has a commitment to using writers who represent the diversity in our churches, including the ethnic perspective. If you return the questionnaire, we will circulate it among the editors of the various age-level materials. How soon or if an assignment would come I have no way of knowing, but I do hope you allow us to add your skills to our pool.

I also look forward to receiving from you the additional material that we discussed: the TABI calligraphy, the xeroxes of the photos of the churches and any other art samples you think would be helpful, and the new copy about the celebration of diversity for the teacher's book. As we agreed, we will reimburse you for any expense you incur, and we will pay you for the additional copy. Since we would be working with a relatively small amount of copy, perhaps you would suggest a payment figure for us to consider.

Again, thank you for all your help. Howard Walker and I both enjoyed your book Desert Exile!

Grace and peace,

(Ms.) Crys Zinkiewicz
Assistant to the Coordinator
Ethnic Minority Resource Development

Encs.



SYCAMORE CONGREGATIONAL CHURCH

1111 Navellier Street, El Cerrito Ca. 94530 · 525-0727

August 8, 1980

Arno Press
3 Park Avenue
New York, N.Y. 10016

*Answer -
received*

Dear Sir or Madam:

Our church has developed a Church School curriculum concerning Japanese Americans and would like permission to use pictures from Citizen 13660 by Mine Okubo.

I am enclosing the following:

3 pages which contain pictures from Mine Okubo's book

Introductory Remarks, which gives some information about this curriculum.

Thank you for your consideration.

Very truly yours,

Mary Tomita,
chairperson, Sycamore Church Christian
Education Committee

(over)



SYCAMORE CONGREGATIONAL CHURCH

1111 Navellier Street, El Cerrito Ca. 94530 · 525-0727

August 8, 1980

Dover Publications, Inc.
180 Varick Street
New York, N.Y. 10014

Dear Sir or Madam:

Our church has developed a Church School curriculum concerning Japanese Americans and would like permission to use the enclosed copy of mon taken from Japanese Design Motifs, translated by Fumie Adachi. A copy of this page is enclosed.

I am also enclosing a copy of Introductory Remarks from our curriculum which will give you some information about it. If we do not hear from you by October 31, 1980, we will assume that your permission has been granted to use your material.

Thank you for your consideration.

Very truly yours,

Mary Tomita

Mary Tomita,
Chairperson, Sycamore Church Christian
Education Committee

PERMISSION GRANTED

Date: 8/13/80

Kindly give complete reference to all quoted material, including author, editor, title, date and publisher.

Rights & Permissions
DOVER PUBLICATIONS, INC.
180 Varick Street, New York 10014

August 8, 1960

Kyobunkan
1-5-4 Ginza
Chuo-ku, Tokyo 104, Japan

Dear Sir:

Our church has developed a Church School curriculum concerning Japanese Americans and would like permission to use the enclosed song from Sambika.

I am also enclosing a copy of Introductory Remarks from our curriculum which will give you some information about it. To save you time and trouble, if we do not hear from you by October 31, 1960, we will assume that your permission has been granted to use this material.

Thank you for your consideration.

Very truly yours,

Mary Tomita,
Chairperson, Sycamore Church Christian
Education Committee



SYCAMORE CONGREGATIONAL CHURCH

1111 Navellier Street, El Cerrito Ca. 94530 · 525-0727

November 28, 1980

November 28, 1980

K

Kyobunkan
1-5-4 Minna
Chuoku, Tokyo 104, Japan

Gentlemen:

We are very much concerned that we have not yet received your permission to use a song from your publication, Kambika, for our Church School publication, as explained in our letter of August 8.

Our curriculum is almost ready for publication, but we would like to be able to include that song in it. For your convenience, I am enclosing a copy of this letter and a self-addressed stamped envelope. If you are willing to give us your permission to include the song in our curriculum, would you please sign the copy of this letter and return it to us as soon as possible.

Thank you very much for your cooperation.

Sincerely yours,

Mary Komita,
Chairperson, Christian Education
Committee



The Pilgrim Press

132 West 31st Street • New York, New York 10001 • (212) 239-8700

August 18, 1980

Ms. Mary Tomita
Christian Education Board
Sycamore Congregational Church
1111 Navellier Street
El Cerrito, CA 94530

Dear Mary Tomita:

This is in response to your letter of August 8.

As far as I know, both the words of "The God of Abraham Praise" and the tune LEONI are in the public domain. We do not own it, so you do not need permission from us to reprint it.

Since you may be requesting permission from other publishers, I feel I should offer you a word of caution. You cannot assume permission has been granted if you do not hear from a publisher, even if you say you will in your letter. Your letter could get lost in the mail, and the copyright owner might not even know you requested permission. To protect yourself and Sycamore Church from legal action, you must get all permissions in writing. Even if a permission is granted by telephone, you need to have a confirming letter.

I'm glad this project got off the ground. Best wishes.

Sincerely yours,

Marion M. Meyer
Senior Editor

MMM:pn

Mary Tomita Chairperson
Church Education Committee
Sycamore Congregational Church
1111 Novellen Street
El Cerrito, Calif., 94530

Dec 8 1980

Dear Mrs. Tomita:

Your letter was 3rd one of
late not received.

Enclosed is a copy of the
letter I sent to you on Oct 6th.

I hope your suspect is a success.

Sincerely yours
Wine Okeke

P.S. This letter line

Mary Tomita, Chairman, Santa Cruz County
Sycamore Congregational Church
1111 Maxwell Street
Florence, California 94530

Oct 6, 1980

Dear Mrs. Tomita:

I am your permanent Trustee of the
of the Santa Cruz County Congregational Church
Trust

Working you at the success of your project.
Give my best regards to your children and
I will be happy to help you in any way.

Sincerely yours,
Alma Blakely

Mary Tomuta, chair person Christian Education Committee
Sycamore Congregational Church
1111 Navellier St
El Centro, Calif 94530

Dec 1, 1980

Dear Mrs. Tomuta:

Your letter could come at more wrong time.
I am swamped with deadlines and going crazy.
I answered your letter way back in Sept or
Oct when I received your letter asking for permission.
I told you to go ahead and to give best regards
to Min Uchida & to read me a copy of the printed
matter and if possible to ^{give me} credit line.

I have no time to look up things now but
I will do so and send you the copies of letter
I mailed to you in Sept or Oct.

Much success to your project -

Sincerely yours

Mme Okubo

PS Why did you wait the long if you didn't
hear from me? You know how the US PO
is today & maybe you will find it somewhere in
the office, I'm sure this is fact as I can
to reach the PO.

Arno Press Inc.



A New York Times Company
Three Park Avenue
New York, N.Y. 10016
(212) 725-2050

August 22, 1980

Mary Tomita
Chairperson, Sycamore Church
Christian Education Committee
Sycamore Congregational Church
1111 Navellier Street
El Cerrito, California 94530

Dear Ms. Tomita,

Thank you for your letter regarding permission to reprint from
CITIZEN 13660 by Mine Okubo
reprinted by Arno Press Inc.

Arno Press does not control the rights to this book. Your request
should be directed to:

Mine Okubo
17 East 9th Street
New York, NY 10003

If you reprint from our edition, please use the following credit line:

Reprinted by Arno Press Inc., 1979.

Thank you for your interest.

Sincerely,

A handwritten signature in cursive script that reads 'Steven Bedney'. The signature is written in dark ink and is positioned above the typed name and title.

Steven Bedney
Permissions Editor

1685 Solano Ave., #102
Berkeley, Ca. 94707
July 31, 1983

Crystal Zinkiewieca
P.O. Box 801
Nashville, Tenn. 37202

United Meth Church - Currie Reserves

Dear Crys:

It was good to meet you and Howard last week. I hope you enjoyed your Bart ride and got to the airport in time.

Enclosed are several items: (1) Ideogram for TABI, (2) Photo copy of old church. I didn't include one of our present church as it just doesn't look good enough to use. (3) copy of hymn with phonetic Jpnse words (4) Revised additions and corrections for pp 25, 44 and 57 of the pupil book. Since these were jotted down in some haste at our meeting, I thought it best to type them. Please note the publisher for 2 of the books are still pending.

About the Japanese Sumi paintings: I finally located the original paintings, similar to those used in TABI, but found they were too light and not suitable for reproduction. I've searched all my material for a book that might have a good, simple brush painting, but couldn't find anything.

I've therefore concluded it would be best if you asked the artist you select to do a ~~simple~~ Japanese brush painting of a bird or a bamboo branch (something simple). Actually, that might be better than the paintings we used with the calligraphy which the children wouldn't do anyway.

If we do this, paragraph 3 on page 65 of the Pupil Book will have to be deleted.

Another thought: I think this book could easily be used by 4th as well as 5th-6th graders, don't you?

Also, I think I'd like to see the galleys for the Pupil Book after all, and sketches for the artwork before the final rendering.

If this letter sounds a bit disjointed, it's because I'm writing in some haste. I just got the calligraphy done at church this a.m. and want to get this off tomorrow.

All the best,

YOSHIKO UCHIDA
1685 SOLANO AVE. #102
BERKELEY, CA. 94707
YU-10101

Yoshiko Uchida

Encl:



Palace Hotel

1-CHOME, MARUNOUCHI, CHIYODA-KU, TOKYO

CABLE ADDRESS:
"PALACEHOTEL TOKYO"
TELEX: NO. 222-2580
TELEPHONE 211-5211

WOTTON. THE RIGHT OF THIS PAGE IS RESERVED BY THE PUBLISHERS. ALL RIGHTS RESERVED. PRINTED IN GREAT BRITAIN BY THE PUBLISHERS.

THE FIRST EDITION OF THIS BOOK WAS PUBLISHED IN 1964. THE SECOND EDITION WAS PUBLISHED IN 1971. THE THIRD EDITION WAS PUBLISHED IN 1978.

THIS BOOK IS A REPRINT OF THE SECOND EDITION. THE PAGES ARE IDENTICAL TO THE SECOND EDITION.

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Handwritten signature or name

THE PAGES OF THIS BOOK ARE IDENTICAL TO THE SECOND EDITION. THE PAGES ARE IDENTICAL TO THE SECOND EDITION.

旅

TABI - pronounced tah-bee, means journey

Page 25, Pupil Book

Under Note. Possible change of publisher of
SAMURAI OF GOLD HILL, ~~from~~ Charles Scribner's
to Creative Arts Book Co., Berkeley, 1984.

Please check with me once more before press time.

Page 44, Pupil Book

Add after final paragraph under NOTE:

Read A JAR OF DREAMS, by Yoshiko Uchida,
Atheneum-Margaret K. McElderry Books, New York,
19~~82~~⁸¹, the story of another Japanese American
child who feels rejected and how she regains
a feeling of self worth.

Page 57, Pupil Book

Insert under NOTE, paragraph 2, ending ... "deserts of Utah."

Read JOURNEY TO TOPAZ by Yoshiko Uchida,
Creative Arts Book Co., Berkeley, 1984, which
tells about one such family, (eleven-year-old Yuki,
her brother and parents) who were uprooted from
their home in California by government orders.

Also JOURNEY HOME, by Yoshiko Uchida,
Atheneum - Margaret K. McElderry Books, New York,
1978, the sequel to the above, which tells of
the hostility Yuki and her family face when
they return from Topaz to California.

The art work etc..

publisher
pending →
Please
check
again
before
going to
press.

Yankis Jack U.

Sahn - teh

Sannmee ittai

(Trinity)

← Masako - said to
diffie. Has several pron readings

Say-ee nah-roo, say-ee nah-roo, say-ee nah-roo Kah-nah

Mee-tsoo[?] nee ee-mah-shee-teh hee-toh-tsu nah-roo

Kah-mee noh mee-nah[?] oh[?] bah ah-sah mah-dah-kee

Oh-kee-ee[?] deh, ~~teh~~ teh koh-sah Ho-meh mah-tsoo-ray

**SCHEDULE SE
(Form 1040)**

Department of the Treasury
Internal Revenue Service (B)

Computation of Social Security Self-Employment Tax

▶ See Instructions for Schedule SE (Form 1040).
▶ Attach to Form 1040.

OMB No. 1545-0074

1981
22

Name of self-employed person (as shown on social security card)

Social security number of
self-employed person ▶

Part I Computation of Net Earnings from FARM Self-Employment

Regular Method

- 1 Net profit or (loss) from:
 - a Schedule F (Form 1040)
 - b Farm partnerships
- 2 Net earnings from farm self-employment (add lines 1a and 1b)

1a		
1b		
2		
3		
4		

Farm Optional Method

- 3 If gross profits from farming are:
 - a Not more than \$2,400, enter two-thirds of the gross profits
 - b More than \$2,400 and the net farm profit is less than \$1,600
- 4 Enter here and on line 12a, the amount on line 2, or line 3 if you elect the farm optional method

Part II Computation of Net Earnings from NONFARM Self-Employment

SE

Page 40, Pupil book

Here are the Japanese words to the hymn, "Holy, Holy, Holy."

Try singing them.

Say-ee nah-roo, say-ee nah-roo, say-ee nah-roo kah-nah

Mee-tsoo nee ee-mah-shee-teh hee-toh-tsoo nah-roo

Kah-mee noh mee-nah oh bah sh-sah mah-dah-kee

Oh-kee-ee-deh teh koh-soh ho-meh mah-tsoo-ray

Pupil Book:

Cover back: line 1: Add "1980" after "Copyright"
Special acknowledgements: delete hyphens in "reprint" and "copyrighted"

Page 33: line 1, Hymn title: delete "d" from "Praised"

Page 63: line 7, in NOTE section. Add "1" after "Lesson"
line 8, " " " Change "something" to "a haiku"
Delete lines 5 & 6: "Some examples below."

Page 66: line 1, Directions: "owrds" should be "words"

7/83
These corrections were made on my revised copy. Check their copy

Pupil Bk
New 7/83
25 - change publisher

p. 44 - add note * A Jar of Dreams? p. 57 - Can we add note: Read Journey to Topaz - as this is a children's Bk. ? since Samurai is referred to on p. 25.

not on final version

Teacher's Manual:

Cover: Add below "Gordon Honda, Writer", "Assisted by Yoshiko Uchida"

Cover back: Add after " " " " " " " "
line 1: Add after "Copyright", "1980"
Special acknowledgements: delete hyphens in "reprint" and "copyrighted"

Page 4: Preface, line 2: add "the" after "direction of"
Next to last paragraph: Add after "Gordon Honda", "assisted by Yoshiko Uchida."

Page 24: line 3 of "Secondary Activity": delete "s" from "mons"

Page 28: line 2 of "Preparations, Unit Activity", change "had" to "hand"
line 6 of "Magic Painting", change "tempra" to "tempera"

Page 29: Second paragraph under "Magic Painting", line 4: change "tempra" to "tempera". Also in 6th paragraph, line 2.

Page 31: Paragraph 3, right hand column, line 3, delete "d" from "unwelcomed".

Page 35: Change "c." to "ca." before 1906 and 1942, in Lessons 1 & 3.

Page 39: line 5 under "Secondary Activity", delete "a" at end of line.

Page 41: Add new paragraph: Uchida, Yoshiko. A Jar of Dreams. New York: Atheneum/McElderry Books, 1981. The story of eleven-year old Rinko's and her feelings of rejection during the depression years in California and how she gains a sense of self-worth.

new add'n.

New 7/83

Teacher Bk

p. 49 - maybe -> J to Topaz, Creative Arts Bk Co, 1984
p. 26 - " -> Samurai, " " - Berkeley "

Berkeley
translate can we change? not def. if it.



Board of Discipleship

THE UNITED METHODIST CHURCH
201 EIGHTH AVENUE, SOUTH
P.O. BOX 801 NASHVILLE, TN 37202

COMMITTED TO CHRIST — CALLED TO CHANGE

August 11, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, California 94707

Dear Yoshiko:

Thank you for your package. Our design supervisor got excited by the possibilities she saw in the ideogram and the photo. I appreciated the hymn, the information on the books and the sumi-e.

I am enclosing the duplicate copy of the student book of Tabi. I have finished nearly all of the copy editing on it.

I made changes in the manuscript's paragraphing; most were simply too short. And I deleted numerous commas. Our stylebook is Words Into Type, and we follow it closely in matters of grammar and style.

Other changes were more house style. We prefer specific rather than general, hence the changes in words like its, this, things, and there are. We prefer the simple over the complex, hence some of the changes in word choice. I struggled with those word choice changes because some of the changes meant we lost some of the nuances of the specific word. However, from our experience in preparing curriculum materials (which are different from trade books), this approach seems to be best. In several cases I was able to add to the context and leave the word.

Some changes were related to biblical accuracy. In every case you have accurately conveyed the spirit of the Bible stories; however, because of the position of The United Methodist Publishing House, we need to stick closely to the text itself wherever possible.

I also changed a number of the discussion questions to avoid two problems: giving students clues to what the expected answer might be and asking questions that limit the answers to yes or no.

I'll send along a blue pencil, and I invite you to make suggestions or corrections on the manuscript. I do need to have this copy returned to me within ten days. We now have September 1 as the starting date for production. The materials should be off the press on March 15, 1984.

Rec'd 8/15/83

2 hrs diff
9:30 → 11:30A

-approx what date will you need publisher's name corrections?
much later

I'm also enclosing the list of words for which we need phonetic pronunciations. (We're all trying to remember to say Tah-bee since we got the word from you!) The list also includes a couple of words not found in Tabi, but one of our staff needed to know their pronunciation before making a cassette. I told her you likely would be most gracious to help her too.

The cassette is not related to Tabi is it? just found word - not phrase.

I still have a few remaining questions on the manuscript that I need your help with:

Page 17 Could you define Muto-san within the text?

Mr. - term respect Miss M. Mrs.

It's too complex to define Sam here + would disrupt flow

Page 23 Why would a Japanese samurai student study Chinese classics?

Japanese lang. derives from Chinese. Idioms are Chinese, w. J. phonetic read.

intellectuals did same reason

Page 36 Could you define Sensei within the text?

yes + mixed usage

An scholar study Latin + greek

Page 40 My understanding of Issei was that it meant first generation Japanese immigrants. Is "older Japanese Christians" an accurate definition of Issei?

I changed in text

How about defining in the glossary?

"teacher" - a term respect just doesn't sound good, call definition 5 Sept

Page 61ff. With the story's emphasis on Kiku wanting to change her name, I was surprised that her brother's name was already anglosized. If his were also still Japanese, I think the story would be stronger. Or is his Anglo name a part of why he is more comfortable than Kiku? I also wondered about whether Kiku would think about anglosizing Miyamoto as well since she wants to fit in so much. Or is it just irony that points out the fact that even if she changes her first name, her last name will still stand out as different? Let me know what you think.

made Jiro OK

no, he's older

Page 17, Teacher Book. Was the required wedding truly Christian? Or was it a civil wedding, American style?

"a formal wedding was usually performed"

typed on new changes sheet. p17

Finally, you and I had talked about using a traditional Japanese custom as a celebration of diversity to be included in the teacher book in the final session. You mentioned one in which persons wrote a wish on paper and made origami figures and then hung them on a bare branch. You might include a brief summary of the custom, give the instructions, and share some examples of possible wishes.

Most children only use 1st names in school - (the teachers call by 1st name) we weren't concerned about the last names which we couldn't change - but some give ourselves Am. names

Remember on p 26 - would that be? sure it was - final decision - after story -

Since I am not Japanese American and yet I have gained so much from working on this material and reading Desert Exile, I try to keep in mind that persons of many cultural backgrounds may be using

this curriculum. I am excited about that possibility and for what it means for the world.

Thank you again for all your help. I look forward to hearing from you soon. If you should have questions, please feel free to call me on our toll-free Curric-U-Phone number (800-251-8591).

Grace and Peace,

Crys

(Ms.) Crys Zinkiewicz
Assistant to the Coordinator
Ethnic Minority Resource Development

CZ:eb
Encs.

PARTHENON BOND

Mary Lou Baert

Extremely Urgent

Upon Delivery, Recipient Please...

Notify: Crys Zinkiewicz

Tel. Ext: 1-800-251-8591

Corrections and changes to Teacher's Manual: TABI

p.17 Background Info: para 3:

Change " a Christian wedding was required"
ceremony

to: "a formal wedding/was usually performed."

→ p.26

Possible change of SAMURAI publisher in bibliography of

Samurai story

p.41

Add to bibliography:

Uchida, Yoshiko. A JAR OF DREAMS, New York, Atheneum-Margaret K. McElderry Books, 1981. This is a story of eleven-year old Rinko's feelings of rejection during the depression years in California and how she gains a sense of self-worth.

→ p.49

Publisher of Journey to Topaz will prob. be changed as per Student book. *Bibliog of "Goodbye Home"*

Add to bibliography, immediately following above listing.

Uchida, Yoshiko. JOURNEY HOME, New York, Atheneum-Margaret K. McElderry Books, 1978. This sequel to the above book tells of the difficulties faced by the same family on their return to California.

p.57

Bibliography: JOURNEY HOME is listed here, but I think it is more appropriate on p.49

*1/20/83
Called Cray
re their
changes*

Pupil Bk - page proof

Samurai

p. 21 -

(Charles)
add Scribner's 1972 + Creative Arts Bk Co, 1985

p. 20 - "5" mist - swap

Goodbye Home

p. 50 -

(Charles)
Scribner's 1971 + Creative Arts Bk Co, 1985

p. 44 "evacuees."

Good-bye, House

Ruri looked around her room and felt a chill go down her back. Like the rest of the entire house, it was absolutely empty. Soon it would be time to leave with Mama and her older brother, Jimmy.

The family wasn't moving to a nicer house or to a new city. The United States government was sending them to live at a racetrack called Tanforan.

The date was April 31, 1942; the United

PRONUNCIATION GUIDE

Ruri	roo-ree
Yuki	yoo-kee

But what could they do? The United States Army had given them ten days' notice to get out of their hometown, Berkeley, California, and now it was time to leave. They were going to one of the fifteen centers hastily set up for the Japanese all along the West Coast.

Ruri wore two sweaters and her coat because she didn't have room for them in her suitcases. The evacuees were allowed to take only what they could carry, so Ruri had squeezed everything she could in two suitcases and tagged them with their family number.

Every Japanese family had to register and get a number. *Just like prisoners*, Ruri thought bleakly, knowing that from now on her family would be Number 13453.

Now their neighbor, Mrs. Simpson, had come to drive them to the civil control station. "Are you ready?" she asked. Ruri saw tears in her eyes. Mama took one last look around the house, going from room to

States and Japan were at war. After weeks of rumors that Ruri had hoped weren't true, the evacuation was taking place after all. The President had ordered all the Japanese on the West Coast—110,000 of them—to be imprisoned in concentration camps.

"But we're American citizens," Jimmy had protested. "How can our own country put us behind barbed wire when we've done nothing wrong?"

Mama shook her head sadly. "It's wartime, Jimmy," she said. "That's why the FBI sent Papa to a prisoner of war camp, just because he worked for a Japanese firm."

"It's not fair," Ruri had protested. "It's not!"

47

room, as though she were saying good-bye to an old friend. "Good-bye, house," Ruri whispered. Then they locked the door and left.

When Ruri saw the soldiers at the civil control station with bayonets mounted on their guns, she felt sick. They were standing at all the doorways guarding the hundreds of Japanese who had gathered there, as though they thought one might try to escape. The whole scene was like a crazy, impossible nightmare.

Soon the guards herded everyone into the waiting buses. They rumbled through Berkeley, passing all the familiar sights.

Ruri saw the small Japanese grocery store where Mama used to shop. It was boarded up now, but a lopsided sign still hung in the window. It said, "We are loyal Americans." Ruri turned away, not wanting to see it.

No one talked much on the ride to Tanforan. When the buses arrived, Ruri

48

could see barbed wire strung up around the entire racetrack. Guard towers stood at the four corners, and armed guards patrolled the gates.

"Look," Ruri said, pointing. But her brother didn't answer. He looked angry and sad. His fists were clenched tight.

As soon as the family got off the bus, they were sent to a large room where doctors checked them for any signs of disease. Then Mama was given a slip of paper with their housing assignment. It said, "Tanaka, family of three, Barrack 16, Apartment 40."

"Mama, we get to live in an apartment," Ruri said enthusiastically. "Maybe it won't be so bad after all!"

Suddenly, Jimmy pointed. "Hey, there it is! Barrack 16."

It was a long stable that had once housed the horses of Tanforan. On the door of each stall was a number. When they got to number 40, Jimmy stopped and pushed

the door open.

The stall was narrow, dark, and empty. It had two small windows on each side of the door. Three army cots lay folded on the dusty floor and a single light bulb dangled from the ceiling. There was nothing more.

"This is our apartment?" Ruri asked dismally. It still smelled of horses, and on the walls were tiny dead insects caught where they'd been when the whitewash had been hastily sprayed.

Mama looked at Jimmy and Ruri. "Well," she began, "maybe we can fix it up with some curtains. I'll write Mrs. Simpson and ask her to send me some material, and we'll . . ." She paused, as though the words had stuck in her throat.

But after a few minutes, Mama took off her coat and hat and asked Jimmy to go look for a broom so she could sweep the dust on the floor.

Mama and Ruri set up the army cots while Jimmy went to the barrack where the

straw-filled mattresses were being issued. Ruri sat beside her mother on the creaky springs of one of the cots, shivering as a cold wind seeped in through the cracks around the door and windows.

"Is it almost time to go to the mess hall for supper?" she asked.

"Not for a while," Mama answered absently. She had taken a notepad from her purse and already begun a letter to Papa.

"Dear Papa," she wrote. "We are now in our new home, Barrack 16, Apartment 40, Tanforan, California. We miss you."

NOTE

This story is based on events that actually took place during World War II. From Tanforan, families such as Ruri's were sent on to Topaz, a bleak concentration camp in the wind-blown deserts of Utah.

You might want to read *Journey to Topaz* by Yoshiko Uchida (Creative Arts Book Company, Berkeley, 1984), which tells about one such family (eleven-year-old Yuki, her brother, and parents), who were uprooted from their home in California by government orders.

Also *Journey Home*, by Yoshiko Uchida (Atheneum-Margaret K. McElderry Books, New York, 1978), is the sequel. It tells of the hostility Yuki and her family face when they return from Topaz to California.

UNIT THREE: Session 3

LET'S DISCUSS

1. Why did Ruri and her family have to leave their home? Where were they sent? What happened to her father?
2. Why do you think the government imprisoned all of the Japanese from the West Coast during World War II? Who else rejected the Japanese? Do you think this rejection began even before the war?
3. Imagine that your family had only a few days before being forced to leave home. You have no idea if or when you will be able to return. You don't know where you will be sent or what the living conditions will be like when you get there. You are told you may only take with you what you can carry. What would you have to leave behind because of this evacuation? What else would you lose besides the things you couldn't take? What would be the most important thing you would lose?
4. How did Ruri and her brother and her mother react? What do you think each one was feeling? Was her mother strong? Explain.
5. How do you think you would have acted if you had been uprooted from your home? How would you have felt?
6. What can you do to see that something like this never happens again to any group in the United States of America?

The Samurai Sword and The Wakamatsu Colony

2500 cop.
distrib. nationally
by
Methodist
Press
+ Teachers
manual
Listed
in Biblelog

Koichi took his samurai sword down from the closet shelf and drew it carefully from its sleek, glossy case. The gold decoration on the guard had

grown dull since the day his grandmother had given him the sword as a parting gift when he left Japan.

But the blade was still sharp. It flashed in the sunlight as Koichi held it high and swung it through the quietness of his room.

"Yai! Kora! Yoi!" Koichi lunged forward parrying and thrusting, until he defeated his imaginary enemy just as he used to do at the Wakamatsu Castle school where he had studied many years so he could one day become a samurai like his father.

Koichi remembered now the long hours he had spent studying the Chinese classics, calligraphy, archery, and fencing. He had learned how to use a spear and to ride a horse like the wind. Most importantly, he had learned that a good samurai was always brave, loyal, and strong and that

PRONUNCIATION GUIDE

Koichi	<i>koh-ee-chee</i>
Samurai	<i>sah-moo-rye</i>
Yai	<i>Yah-ee</i> (an exclamation)
Kora	<i>koh-rah</i> (hey!)
Yoi	<i>yoh-ee</i> (an exclamation)
Yoshiko	<i>yoh-shee-koh</i>
Wakamatsu	<i>wah-kah-mah-tsoo</i>
Uchida	<i>oo-chee-dah</i>
Mon	<i>mohn</i>

his ^sword was the symbol of the samurai himself.

His grandmother had reminded him of that when she had given him the sword. "Tomorrow, you and your father begin a long, long journey to a far away land," she had said in her gentle voice.

"Take your grandfather's sword, Koichi, for you are now twelve and will soon become a man. Use it well and remember no matter where you go or what you become in life, always keep the spirit of the samurai within you."

Koichi never forgot his promise to his grandmother. He carried the sword carefully with him when he and Father crossed

the ocean with the Wakamatsu colonists to Gold Hill, California.

The first Japanese to settle in California, they had hoped to establish a fine tea and silk farm. It had been a glorious dream, but it had been destroyed by the hot sun and by the miners who hated them because they were Japanese.

"This land is the white man's," the miners had claimed. "We deserve first chance at the water." And they had dammed up the creek so there was no more water for the tea and silk farm of the Wakamatsu Colony. The trees and plants had become stark, parched skeletons and the silkworms had died.

With the crops gone, the colonists had no money for food. The women had already sold their silk-embroidered kimonos and their tortoise shell combs.

Then, last week Koichi saw his father take his own samurai sword into town. He had not invited Koichi to ride with him on the wagon as he usually did. When Father returned, he had no sword, but he had brought back sacks of flour and sugar and a slab of bacon instead.

Koichi knew now was the time for him to put his loyalty to the colony above everything else. It was time for him to sacrifice his most precious possession for them.

He held the sword in both hands and looked at it a long time. It was a fine sword, made by the finest swordmaker of Wakamatsu. As he looked at the sword, he heard his grandmother's voice, "Use it well, Koichi," she had said.

Koichi knew there was only one way to use the sword now. Not to fight the enemy, but to help the defeated colony. Besides, even without the sword, he could still be a samurai in his heart.

Koichi returned the sword to its case and placed it carefully on his father's bed. He would know what to do with it.

Koichi turned quickly; then, feeling strong and like a good samurai, he went outside to take up his work in the sun-drenched fields.

UNIT TWO: Session 1

LET'S DISCUSS

1. What did the Wakamatsu Colony attempt to grow in California? What happened?
2. What were some of the qualities of life important to Koichi as a samurai?
3. Why was the samurai sword especially important to Koichi?
4. If the sword was important to Koichi, why did he give it up? How do you think he felt?
5. Koichi was loyal to the people of the Wakamatsu Colony. What persons or communities are you close to? Would you sacrifice or give something important to help them?
6. Besides what we own, what else might we sacrifice for others?

NOTE

The Wakamatsu Colony actually existed in Gold Hill, California, in 1869; but the boy, Koichi, is a fictional character.

This story is based on an incident from the book by Yoshiko Uchida, *Samurai of Gold Hill* (Creative Arts Book Company, Berkeley), 1984.

Charles Scribner's, 1972 and

5?
5?

8-19-83

Dear Crys:

It was nice talking to you
this morning!

I dug out the Namba paintings
again, and now that I look at them
I'm inclined to think they may work -
especially with your "miracle machines"!

Because of their significance
as the work of a very early Japanese
minister, I think they should be used
if possible.

I'm enclosing ³ of my paintings
which I described to you, and am taking
a chance on folding ~~two~~ since I can't
find a cardboard roll at the moment.
They are certainly more child-like,
and if you prefer using them, that's
fine.

Please return all art when
you've finished with them.

P.S. The Bible references are penciled
in on the back of the Namba paintings.

Namba bird: Psalm 84:10

" Beetle: Proverbs 17:27

Gyu - peach, bamboo, bird.



Board of Discipleship

THE UNITED METHODIST CHURCH
201 EIGHTH AVENUE, SOUTH
P.O. BOX 801 NASHVILLE, TN 37202

COMMITTED TO CHRIST — CALLED TO CHANGE

By Dec 8,

November 1, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, California 94707

Dear Yoshiko:

It's pleasant to think we have a bit of ESP working for us in this project! And it was pleasant to talk with you the other day.

I checked with Florence Hongo, and she is sending me a photo of her parents for possible inclusion. The one you made reference to was of her former husband's parents; she no longer has access to it.

I'm enclosing a photocopy of the scroll that we talked about. If you have any suggestions for changes, we would appreciate having your ideas.

I found I didn't need to change the copy about the sumi-e except to write a credit line for your work. So I'll not be sending that copy to you at this point.

I look forward to hearing from you around December 8. Again, thank you for all your help with this project.

Grace and peace,

Crys

Ms. Crys Zinkiewicz
Assistant to the Coordinator
Ethnic Minority Resource Development



Board of Discipleship

THE UNITED METHODIST CHURCH
201 EIGHTH AVENUE, SOUTH
P.O. BOX 801 NASHVILLE, TN 37202

COMMITTED TO CHRIST — CALLED TO CHANGE

November 28, 1983

Ms. Yoshiko Uchida
1685 Solano Avenue
Berkeley, California

Dear Yoshiko:

Thanks once again for your willingness to help especially when we're getting to the point of having such short deadlines. I am enclosing the artist's sketches, two of which are photocopied because we've sent them back to her for a second round. I am also enclosing two slides of her work that will give you a clearer idea of what her finished work is likely to look like. I am also adding a copy of our comments and questions on the sketches.

Please look them over and make any recommendations that you wish to add. Our biblical art expert will also view the sketches and check them for accuracy of detail before we send them back to the artist for her to make changes.

Please return everything to us as soon as possible using the postal express; do bill us for your expenses. Thanks again. It is good to know we can count on you. Together we'll produce a better product!

Grace and peace,

Crys

Ms. Crystal Zinkiewicz
Assistant to the Coordinator
Ethnic Minority Resource Development

*Call at
9:00A*

**BOARD OF DISCIPLESHIP
THE UNITED METHODIST CHURCH**

CURRICULUM RESOURCES COMMITTEE

201 EIGHTH AVE., SOUTH P.O. Box 801
NASHVILLE, TENNESSEE 37202



Board of Discipleship

THE UNITED METHODIST CHURCH
201 EIGHTH AVENUE, SOUTH
P.O. BOX 801 NASHVILLE, TN 37202

COMMITTED TO CHRIST — CALLED TO CHANGE

April 23, 1984

Ms. Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, CA 94707

Dear Yoshiko:

Tabi is finally off the press! We're all quite excited and pleased. Both pieces will be going to Baltimore, Maryland, the first of May for display at United Methodism's General Conference. Many, many people will be looking at them. I'm sure you'll be hearing good reports about them.

I have retrieved your art from Manufacturing and will be sending it back to you separately. I have also arranged payment for it. As I told you, once the designer decided which ones and how many to use, the actual artwork went on to production; so I've had to wait to get it back in order to initiate the payment procedures. I hope the delay has not inconvenienced you.

Also coming to you soon will be the complimentary copies you requested. According to house policy, we can only send you a maximum of six free copies. (You had requested ten of the student piece and two of the teacher book.) If you wish to order the additional copies, you may purchase them at a forty percent author's discount. Write to Graded Press, PO Box 801, Nashville, TN 37202.

4/30/84
Rec'd 6 stu
2 teachers

Again, let me say how much I enjoyed working on this project with you. I wish you all the best in your writings. Please let us know if you are coming to or through Nashville at any time, and be sure to notify us of the date of the televising of your story. I hope the end of this project will not be an end to our friendship. That's been special!

Grace and peace,

Crys

Ms. Crys Zinkiewicz
Assistant Editor
Youth and Adult Resources

April 25, 1984

Crystal Zinkiewicz
United Methodist Publishing House
P. O. Box 801
Nashville, TN 37202

Dear Crys:

I had April 16th (pub day) marked on my calendar and have been looking forward to seeing bound copies of TABI. You can imagine my astonishment when I went to church last Sunday and discovered that Julia Estrella had received advance copies of both pupil and teacher books two weeks ago!

I can only surmise that since you changed departments, no one followed up on getting copies to me. As of today I have received no copies of either the TABI pupil or teacher book.

I have a note that I am to receive 10 copies of the Pupil book and 4 copies of the Teacher's manual and trust they will be sent to me soon. In the meantime, however, I would appreciate receiving one copy of each by first class mail, as you can imagine how anxious I am to see them after all the hours of deliberation and work!

I had time only to take a quick look at Julia's copies, but was pleasantly surprised to see how well my sumi paintings reproduced. I'd appreciate your following up on that as well and seeing to it that I receive payment for my art and that the originals are returned to me.

Best wishes,

May 2, 1984

Crys Zinkiewicz
CRC Methodist Church
Nashville, Tenn.

Dear Crys:

Your letter arrived the day after I mailed mine to you!
And everything else followed this week. Many thanks
for taking care of everything.

It certainly is good to see TABI in print, and to know that
thanks to the Methodist Press, it will now be seen and read
by a much larger audience.

I've only had time to read the student book rather hastily,
but am afraid a few errors crept in. I'll send them on if
you think you might be doing a second printing.

Also the artist should not have put Jennifer in a kimono
(p.54), since she is a Japanese American. I don't know
how I missed that in the sketch. Perhaps she changed the
drawing after I saw it. It's too bad, as this is the kind
of confusion between Japanese nationals and Jpnse Americans
that we have tried to avoid, and I hope you won't get nega-
tive feedback from Jpnse Ams.

I thought of a possible errata sheet to be put in the teacher's
manual so the error can be explained to the students, but
perhaps it might be better not to call attention to the error.
Let me know if you have any good ideas for a remedy that won't
be too costly.

And lastly, thanks for your kind words. I enjoyed working
with you too! The script for JOURNEY HOME is still being
written and it is proceeding at snail's pace. I'll cer-
tainly let you know if it is ever shown.

Best,

Curriculum Resources
Committee

Developers of Church School Resources

Read to
Julia 5/21/84



The United Methodist Publishing House
201 Eighth Avenue, South
P.O. Box 801
Nashville, Tennessee 37202
Telephone (615) 749-
Curric-U-Phone (800) 251-8591

May 18, 1984

Ms. Yoshiko Uchida
1685 Solano Avenue, #102
Berkeley, CA 94707

Dear Yoshiko:

I was distressed to hear that you've found errors in Tabi! It seems no matter how hard we try, perfection eludes us. I am sorry.

I have checked with Mary Lou Baert, who is the coordinator of the Tabi project. She suggests that you send us a list of all errors that you find in both pieces and the corrections you would make. We will give copies to our Curric-U-Phone receptionists in case anyone calls in with questions or problems with the material. Mary Lou will take note of the information and deal with it as needed in her travels about the country telling folks about the resources. We will also keep the information on file in case we go into a second printing (wouldn't that be great!). The printing of an errata sheet is also a possibility, depending upon the kinds of errors you identify and upon the decision of our publishing division.

Again, we are truly sorry for the problems, and we will do all we can to see that the users of Tabi get an accurate picture of what you intended.

I hope you are well and happy; I'm sure you're busy! Best wishes in your work.

Grace and peace,

Crys

Ms. Crys Zinkiewicz
Assistant Editor

May 27, 1984

Ms. Crys Zinkiewicz
Curriculum Resources Cttee.
United Methodist Pub. House
P.O. Box 801
Nashville, Tenn. 37202

Dear Crys:

Your good letter of May 18th was very reassuring, and I appreciate the prompt action on the TABI errors by you and Mary Lou Baert.

After talking to a few other Japanese Americans about the art error in the Student Book, I've concluded that we definitely should do an Errata Sheet to be inserted in the Teacher Manual, and do hope all of you will agree. Enclosed are the errors for both books.

Since I was able to see the galleys for the Teacher Book, the errors in it are mostly in the illustrations and are relatively minor. It would be nice to have them rectified in the next printing. (I'm just assuming we'll have one!)

Incidentally, for my own peace of mind, will you let me know if the art work for "Jennifer, Not Kiku" was changed after I saw the rough sketches? I just can't believe I didn't catch such a bad mistake!

Yes, I'm busy, well and happy, and hope you're the same!

All the best,

Encl: 2

Due -

Expenses for Golden Reader Luncheon, Placer County

May 4-6, 1984

RT Greyhound Busfare	\$19.
RT Transp. Berkeley-Oakland	20.
Honorarium	300.
	<hr/>
	\$339.

Yoshiko Uchida
SS#: 133-26-7281

May 8, 1984

Encl: Receipts

Additional personal expenses:

5/4 - 7.60 McClellan for lunch in Auburn -

5/27/84

ERRATA SHEET

for TABI Student Book

Page 3, Column 2, line 9: Change from: "from California"
to: "for California"

Page 30, Pronunciation Guide: Change from: "kah-nee-chee"
to: "kahn-ee-chee"

Page 54, Illustration for "Jennifer, Not Kiku"

Kiku should not have been depicted in a kimono since she is a Japanese American. Please point out to your students that Japanese Americans dress no differently ~~from~~ other Americans, and might wear a kimono only as a costume for a special occasion. It is important that students do not confuse Americans of Japanese Ancestry (American citizens), with the citizens of Japan. The mistaken perception of Japanese Americans as "foreigners" was one of the ~~stagnant~~ ^{Sectors} that led to the World War II uprooting.

Page 55, 2nd haiku in "Note" Section:

Change from: "The stable is old"

to: "The stable is cold"

5/27/84

Corrections for 2nd edition of TABI: Teacher Manual

Cover: If possible, please cover (delete) hair ornaments
on the woman in a kimono. They make her look more
like a Geisha, than the ~~the~~ ^{picture} bride.***

Page 27 art: Heading for panel #3 should be "Goodbye, House"
not "Goodbye Home"

Page 8: Answer to Cryptogram: Change from "Eriki"
to:"Eiriki"

Page 18 Time line illustration: Change from "Kiochi"
to:"Koichi"

*** Please make the same correction on the cover of the
student book if possible.



Board of Discipleship

THE UNITED METHODIST CHURCH
201 EIGHTH AVENUE, SOUTH
P.O. BOX 801 NASHVILLE, TN 37202

COMMITTED TO CHRIST — CALLED TO CHANGE

May 31, 1984

MS. Yoshiko Uchida
1685 Solano Avenue, No. 102
Berkeley, California 94707

Dear Ms. Uchida:

Thank you so very much for your letters. Crys Zinkiewicz has been sharing them with me. We wanted so much to be "errorless," and really regret the mistakes. I am checking with Lance Searcy in the Graded Press office to see what can be done.

We do appreciate your time and effort in reading the resources and checking them carefully. We can do a much better job that way.

For your own peace of mind, as you say, I am enclosing a copy of the rough sketch in the "Jennifer, not Kiku" story which Crys sent you.

Grace and peace,

Mary Lou Santillán Baert
Coordinator
Ethnic Minority Resource
Development

PARTHENON BOND



Board of Discipleship

THE UNITED METHODIST CHURCH
201 EIGHTH AVENUE, SOUTH
P.O. BOX 801 NASHVILLE, TN 37202

COMMITTED TO CHRIST — CALLED TO CHANGE

p.c. 4/27/85 -
/ml - how Tabi has been out for
a yr. I'm wonder how it's
done + I appreciate knowing (it's copies
sped to date - I've / to center.
- c. + greeting to Ayo -
Yd -

22 June 1984

Ms. Yoshiko Uchida
1685 Solano Avenue, No. 102
Berkeley, California 94707

Dear Ms. Uchida:

We are assuming with you that there will be a "next printing" of Tabi. Prior to that the necessary corrections will be made in the illustrations and copy, according to what Mr. Lance Searcy told me in a meeting of the Ethnic Minority Task Force. But he also told me that there will be no Errata Sheet printed at this time.

You may want to pursue this further with him, if you feel as strongly about it as I sense you and others do. You can reach him here at the Publishing House at the address above.*

We are looking forward to a great year with TABI leading the parade. Thank you for your contribution.

Grace and peace,

Mary Lou Santillán Baert
Coordinator
Ethnic Minority Resource
Development

*When all else fails, go straight to the top!

p.c. 7/2 - /M.L. → re 2 letters + concerns / Tabi error.
These things happen I bet + honest, so don't worry!
I'm reworked w. other projects now, so don't intend
to pursue ^{matter can} errata sheet further.

Curriculum Resources
Committee

Developers of Church School Resources



The United Methodist Publishing House
201 Eighth Avenue, South
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Nashville, Tennessee 37202
Telephone (615) 749-6220
Curric-U-Phone (800) 251-8591

8 May 1985

Ms. Yoshiko Uchida
1685 Solano Ave., Apt. 102
Berkeley, CA 94707

Dear Ms. Uchida:

Thank you for your card and greetings. We hope you are doing well also.

In regard to TABI, I have been informed that up to now we have sold

1,500 student books
500 teacher books

We hope that with increased promotion, other copies will be sold in the months ahead.

Peace and grace,

Mary Lou Santillan Baert

BOARD OF DISCIPLESHIP

THE UNITED METHODIST CHURCH

Curriculum Resources Committee



Crys. Zinkie mess
HOWARD E. WALKER

Managing Editor

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*8-4:15
ret 1-1:45p.*

no chge phone

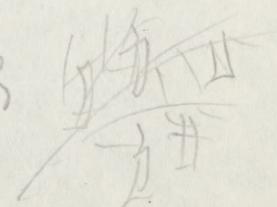
TEACHER BOOK: Final Session: Student Activity

The Tanabata or Star Festival is celebrated in Japan on July 7th when, according to legend, Vega (or the Weaver Star) and Altair (or the Cowherd Star) can meet by crossing a bridge over the Milky Way. To celebrate the festival narrow strips of colored paper bearing a poem or a wish are hung on a branch of bamboo.

A similar activity might be used for this session by obtaining the branch of a tree or shrub (if bamboo is not available), and having the children decorate it with strips of colored paper (about 2" x 7") hung by means of colored string or yarn. Before the strips are hung on the branch, the children should write on each strip a short poem, such as a haiku or a wish celebrating who we are. (Example: "I wish each of us could be proud of who we are." "I wish we could appreciate each other - especially those who are different from us.") Any origami forms that the children know how to make might also be hung on the branch.

The result should be a colorful decoration for your classroom. The children should understand that this festival is celebrated by the children of Japan, but is not commonly observed among the Japanese Americans living in the United States.

It is important that the children understand the distinction between the Japanese of Japan and the Japanese Americans who live in the United States and are American citizens.

+ drawing 

hee-koh-zoh	ei-ree-kee mah-roo
yeh-doh	?
hah-mah-dah	ch-ree-gah-mee
kee-moh-noh	teh-roo
toh-moh-yoo-kee	moo-toh
<i>Muto-sen</i> (deleted)	koh-ee-chee
sah-moo-rye	yah-ee (an exclamation)
koh-rah (hey!)	yoh-ee "
wah-kah-mah-tsoo	yoh-shee-koh
oc-chee-dah	mohn
shin-jee-roh	oh-koo-boh
sen-say (teacher)	oh-toh-wah
	kah-toh
oh-shee-roh	nee-hei
ees-say	sahm-bee-kah
shee-kah	oo-meh-gah-kee
toh-kyo	wah-kah-sah
tah-nah-kah	roo-ree
	mee-yah-moh-toh
kee-koo	high-koo
soo-mee eh	sen-tah-roh
nahm-bah	doh-jin
moh-koo-geh-tsoo	
oo-meh-moh-toh	mee@shee-mah
oh-mee-eye kek-kohn	bye-shah-koc-nin
koh-seh-kee	toh-koo-gah-wah
kah-tah-moh-ree@	mah-tsoo-dye-rah
boo-shee-doh	kah-zah-eh
toh-gah-sah-kee	kee-yohh-shee
yah-tah-beh	soo-zoo-kee
oh-tah-nee	tsoo-roo-koh
tsoo-kah-moh-toh	jahn-ken-poh gahk-koh
	tah-nah-bah-tah

Tanabata

These are all exclamations - see above.
Kora is similar to "hey".

Note: Japanese words are pronounced without accenting any syllables, and all letters are sounded.

