

July 31, 1943,
off the record stuff
Nakamura

George "Gabo" Nakamura
first draft

SAGA OF TULEAN DISPATCH

OR

~~One Year of Trials and Tribulations~~

By George "Gabo" Nakamura

The Daily tulean Dispatch, published daily except Sunday, is the official mimeographed newsheet of the Tule Lake Project and is responsible for the dissemination of news and information among the 15,000 evacuee residents. Circulation is 4700 copies and a copy is distributed to each apartment by the Block Managers of respective ~~apartments~~ blocks. Copies are also delivered to the administrative personnel and school teachers. More than a hundred names or organization are listed in the exchange lists. These include various WRA offices, university libraries, social workers, churches, and other project papers.

The deadline for all news is the noon of the day prior to the release day. After the stories are copyread for verification of facts and accuracy as well as corrections of grammatical errors, the copies are retyped into dummy forms. Letters are assembled on blank sample sheets and a make-up dummy sheet is made. This is cut on stencil and runned through the electric motor mimeograph.

The pages, four on week days and two on Saturdays, are not assembled but the pages are separately bundled and sent to block managers' offices where the pages are assembled. With priority inconvenience, the use of staples was discontinued in October, 1942.

The organization of the staff:

Editor -- Executive function and supervision of all editorial and managerial work. Assists the city editor in making-up pages and writes or accepts editorials.

City Editor -- In direct charge of the reporters. assigns beats and read all copies. makes all the pages and take immediate charge of the production.

Literary Editor -- In charge of the monthly magazine and w occasionally writes features and columns for the newspaper.

Sports Editor -- Writes all sports stories. Accepts contributions. Makes up the sports page.

Promotion Manager -- requisitions materials and equipment.

Others on the staff are reporters, clerks and technicians.

* * * * *

The Dispatch has been different in that unlike the other departments with the exception to the Community Activities Section, its immediate supervisor ~~was~~ is an evacuee resident. For that reason, the disorganization, the confusion, the strife, the frictions, within the staff have been interesting to record. the initiative ~~in~~ the and the ingenuity come from the evacuees and in the examples of the Dispatch and the Community Activities section.

Besides its function as a newspaper, The Dispatch is a bulletin for the administration, releasing vital instructions from the project director's office. During the formative stage of the paper, the editors questioned as to whether the paper was an administration bulletin or a camp newspaper. On numerous occasions, the editors had attempted to reach an understanding with the administration as to the editorial policy for the paper.

The administrative staff considered The Dispatch as a bulletin and entirely disregarded its deadline, space limitation and sent notes to the editorial office to insert their articles verbatim far behind the deadline. Consequently, dummy forms and even stencils were altered to conform with the order. On numerous occasions, "extras" were put out especially for the departmental heads who insisted that the notice "must" be out at once.

With the slow painful organization of the staff, with addition of better writers and with the better journalistic make-up of the paper, The Tulean Dispatch gained respect.

Forerunner of the present Dispatch was the "Information Bulletin" initiated by Frank "Shin" Tanabe on May 27, 1942, the day of the first arrival of volunteers from north Portland assembly center. On subsequent days, more evacuees from rural Washington and Oregon and a small group from Clarksburg, Calif., arrived from the Center.

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SAGA OF THE TULEAN DISPATCH

The Daily Tulean Dispatch, mimeographed news sheet published six times a week or daily except Sunday, is the only mean of disseminating news and information among the 15,000 evacuees in Tule Lake Project. The Dispatch also serves as a bulletin sheet for the Administration releasing vital instructions from the Project Director's office. On numerous occasions, editors of The Dispatch had attempted to reach an understanding with the Administration as to the editorial policy of the Project newspaper. Whether it was an administration bulletin or a camp newspaper, it was long questioned in the mind of the editors. Administrative staff, for in the early stage, regarded the Dispatch as a bulletin and ~~was constantly in disrespect of the Dispatch's~~ deadline, space limitation and ordered the editors to insert their articles verbatim at the last minute. Consequently, dummy forms and even stencils were altered to conform with the order. On numerous occasions, "extras" were released especially for the departmental heads who demanded that the "article had to be in at such and such time.

Slowly the Dispatch gained respect with the improvement of the style of writing as the staff became more organized.

~~Necessity of the Dispatch~~

Forerunner of the present paper is the "Information Bulletin" initiated by Frank Tanabe on ~~the~~ May 27, 1942, the day of the first arrival of ~~evacuees from~~ volunteers from north Portland center. On the subsequent days, more arrived from the Oregon and Wasington, notably rural people and a small group from Clarksburg.

While the Project awaited the arrival of evacuees from Sacramento and Marysville California, a temporary newspaper staff was set up by Frank Tanabe as a part of Recreation Department. The Staff included Ellen Nagata, Toki Kumata, Kunio Otani, Hilo Masagawa and James Matsuo. All were northern nisei who had had some high training in English composition or journalism.

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To place the newspaper production in the Recreation department, fortunately, was temporary. The Recreation Department was operating in ~~the~~ a single barrack at 1808 in a very disorganized matter. The Information Bulletin ~~was~~ occupied at the extreme end of the barrack where they published four page paper three times a week. Working in the noise and confusion with the recreation workers . . .

The single machine produced the paper and was too old for the purpose. The paper was constantly without supplies. Publication had to be suspended for days at a time because there were insufficient paper supply.

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Mr. Theodore Waller, chief of the community activities section, who actually knew little of newspaper work, even regarded Tanabe as incapable of handling the paper. He made it plain that the whole newspaper set up would be reorganized as soon as the Colony has reached its capacity. Mr. Morton Gaba, assisting Waller, spent his time largely on the newspaper and ~~checked each~~ inspected the dummies before it went to press. In addition to the chaotic organization, Mr. Gaba was frequently not found when the paper was ready to put on stencils. This caused ~~the~~ provoked the delay in the paper production and embittered the editors. At the same time, Gaba was respected and liked by the staff as a guy who knew his stuff. Waller was considered by his staff members as quite newrotic. He tried to accomplish the immense work that the recreation department by actually doing the details of the works. As a result, there was little delegation of power and the evacuee staff members did not know what their duties were most of the time. The recreation activities included the library, newspaper, education, recreational and academic, and all social and forensics. (most of these were allocated to the other departments.)

Tanabe knew very well that Waller did not think him efficient and suited for the job as editor and awaited the editors of the assembly papers to arrive. Walerga group came in first. Howard Imazeki, age --- one-time editor of the Japanese section of the New World Sun and Nichibei of San Francisco and more recently the city editor of the Walerga Wasp arrived and quietly assumed the post of city editorship on The Dispatch. Waller considered George Nakamura, editor of the Walerga Wasp, to assume the post but found Nakamura "a bit cocky" and "too clever". ~~He decided to~~ Gaba declared at the ~~staff~~ meeting attended by Tanabe, Gaba and Harry Mayeda, appointed recreation supervisor and Waller, that Walerga Wasp was the best assembly center appearance. However, Waller decided to wait until the transfer of all evacuees from the assembly center were complete.

In the meanwhile, Tanabe continued to be the acting-editor while Howard Imazeki ~~who~~ did most of the actual work. It was evident that with Imazeki's age and experience, the newspaper took on a more professional touch. ~~Gaba~~ Personally, Waller disliked Nakamura and tried to prevent him from joining the newspaper staff. Gaba openly favored Nakamura and finally had him placed. Nakamura carried a grudge against Waller and did not remain on the staff long. Also the original staff members of the Information Bulletin, had received a letter from Nakamura while the latter was in Walerga Assembly Center requesting that the staff members of the Dispatch ~~be~~ who were being transferred ahead of him be given a chance on the Dispatch. They misconstrued as an intention to take over the paper.

Dames

When Nakamura arrived, Tanabe received him at his office coldly with and shook his hand limply and ignored him for a week. It was obvious that the staff did not relish his presence in the office.

After a week on the Dispatch, Nakamura ~~quit~~ terminated his position as a feature editor of the Dispatch to teach journalism in the Adult Education Department. ~~In the Adult ed~~ Nakamura was discouraged the slow progress the Adult Education was making in getting things organized to open classes. Materials and equipment were lacking and prospective instructors were idling away their times. Nakamura attempted to start a magazine within the classes and solicited subscription. This initiative was frowned upon by the administration as private enterprise. Money was refunded. Dr. Francis of the dept. insisted that she put her hands into everything and Nakamura did not approve. He received a There was a considerable argument as to whether the magazine which was to be called Tempo was to be placed under the newly created Information dept. Nakamura terminated from the Adult Education and returned to the Dispatch. By that time the members have become intimate with Nakamura and prejudiced feeling had been somewhat alleviated.

In the meanwhile things have been changing in the Dispatch office. Mr. [unclear] arrived in the project to take over the newly created Dispatch Information office of which the Tuan Dispatch was an integral part. Progress were increasingly evident as left the chaotic fold of Waller and his recreation department. Through the effort of Mr., the Dispatch acquired a new make-shift office, a more roomier one at Rec hall 1608.

A telephone was installed and stencil cutting equipment and office equipment were requisitioned and were instantly received as compared with the net-align red tape system under Waller. Mr. did not attempt to criticize the, or even to inspect/ censored the dummies and paper started to come out more regularly and not erratically as it did.

Mr. left after a altogether brief stay as soon as the paper started to take a turn of firm establishment, for a similar post at Poston Relocation Center. Mr. Goss, one-time city editor of the Los Angeles Times arrived in the Project to assume Mr. ... place casually. On the

day of his arrival, Goss called the staff together and ~~asked~~ strictly business, asking the staff to put out a more ~~frank~~ professional looking paper. He frowned on column and social news. The Dispatch again went back to the censorship of the dummies before it went to press. Goss rejected many news stories and especially news feature which he considered either too "juvenile" or without good construct on. The editors found him a nuisance, chasing him around the Project looking for him to examine the articles. Oftentimes the dummies were actually ripped out and stencils re-cut. Goss after a few weeks stay left for Poston to take up a similar job in Poston. John D. Cook arrived in the Project and was invited to the party to welcome him and bid Mr. farewell. Sandwiches were prepared and soda water were served. At this time, proposal for starting a magazine with the Information dept was brought up by Nakamura. Cook said he had the ~~fixed~~ thought of a literary magazine himself and saying that he has had a great experience of writing to magazines and editing one. He has written radio plays of big time ~~commercial~~ commercial programs. The newspaper staff received him favorable impression. They regarded him as a good ole' Joe.

The ~~Dispatch~~ Cook in contrast to ~~Cook~~, like the idea of having columns and cartoons and lots of human interest stuff to make the paper live. He suggested a social column. This was assigned to Yuri Kobukata who conducted the column until her departure to Minneapolis in March, 1943. He did not see any necessity of censoring the dummy sheets and put confidence in the staff which was getting experienced.

At this time, the Pine dale evacuees came into the Project and Gt. Watanabe, former editor of the Pine Dale Logger and former editor of the English Section for the North American Times and also a friend of Frank Tanabe, was included in the staff. He brought with him former Pinedale associates including Hideo Hoshida, Yuri Kobukata, Masae Saito, Sum Tsuboi, Toots Nakamura, Ken Hayashi (Tom Seto joined later). The Watanabes and former Information staff members resented this mass influx of Pinedalers. They found the Pinedalers extremely aggressive in their work and were hardworking and efficient and well trained in journalism.

All of them were placed as reporters with the exception of Masae Saito who was a typist of very high efficiency.

Staff member from California found them thoroughly Americanized than they were and perhaps spoke and wrote better English than they could. This may be attributable to the fact that many of them were raised in Caucasian communities instead of the congregation of Japanese towns in California where they spoke Japanese among themselves.

Automatic without formal assignments, Gt. Watanabe, Frank Tanabe and Howard Imazeki constituted an editorial board. Because this setup was spontaneous each of them figured that one was better than the other. They did not organize themselves and allocated the duties. Consequently, disorganization resulted. None of them knew just where he stood. The staff members did not know who their boss was. There was no agreement as to who was to write editorials, who was to be made what pages, who was to assign beats. Either there was duplication or jobs undone. In other words, each did not want to yield to other.

It became more apparent that Cook showed partiality toward Imazeki because of his age and his more sound judgments. He regarded Tanabe as too young and editorials got him and Cook into trouble. Chiefly the when they rapped about the poor quality of cooking in the resident mess hall. Tanabe found trouble in his hand. The entire mess crew held a meeting and protested vigorously to the WR. The Reports office in San Francisco regional office admonished Cook for the mistake Tanabe made. From a personal angle, Cook considered Tanabe as moody and hard to get along with. Tanabe did not mix well with people at large and didn't get on intimate with the staff. Gt. Watanabe, a resourceful sort of fellow, regarded Cook as a nuisance and felt that the Dispatch was chained too much with the administration. He complained that the Dispatch was not a true newspaper. Cook seemed to sense this and did not get on intimate with Watanabe very much. Imazeki worked quietly and was respectful for his age. He was a father of two small children and often brought his kids to the office. Cook showed more confidence in Imazeki.

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Cook made Howard Imazeki, a managing editor..... Under the surface Tanabe and Watanabe, both University of Washington graduate, disliked Imazeki's conservative editorial policies. Imazeki ~~was not pro-issei at all~~ was born in Japan and spent his boyhood there. Coming to America at the age of 12, Imazeki completed his high school education here. He graduated University of Missouri's School of Journalism. Although he wrote good English, his verbal command of English sound more like an educated ~~nisei~~ issei. It appeared that most of the friends were nisei well in their age and mostly issei. The issei population, the most vigorous and outspoken as far as camp politics is concerned, favored Howard's editorial policies. They were all aimed in benefit of the issei temperance. Often he harshly cautioned the administrative staff to have more patience with the Japanese psychology ~~inasmuch as~~ they were unaccustomed to. His editorials grew more vigorous when he became the editor in chief.

Tanabe and Watanabe who were thoroughly nisei in every sense of the word as far as nisei are concerned, felt that the editorials should be more slanted toward the nisei.

Three editors on the Dispatch was too many. There was only work for two. With countless dissatisfaction. Tanabe and Watanabe quit the Dispatch to work as instructors at when the high school was opened. For Tanabe, it was coming to a point where Cook and he ignored each other. Watanabe explained that the work was getting to be a routine at the Dispatch and felt that he wasn't getting anywhere.

Imazeki became the editor. ~~His style was the proper one because more consistent with the~~ In ~~Sept~~ August, the Magazine section of the Dispatch began to appear as a monthly issue. It carried short stories, poems, and sketches. Most of the work were contribution from the outside. Art work was done by the illustrators on the Dispatch staff. Colony readers received it as sort of a novelty and something new. Most expressed satisfaction over the new literary attempt. In September, Magazine used a new format in which the size $14\frac{1}{2} \times 8\frac{1}{2}$ " which was side-stitched (stapled) was streamlined to a 7" x 8" saddle stitched (stapled) book. This increased the number of pages and the book took on a more attractive appearance. The Editor, George Nakamura, was at the end of many complimentary comment. Cook took pride in the magazine and took most of the credit. In a note from Washington office, Cook received words of praises.

The magazine continued successfully for ten issues, when editor Nakamura began to realize that most of this writers were being relocated outside. Even in the formative stage, Tulare lake ~~was not~~ population were mostly taken from the rural area of California and Oregon and Washington. It seems that the nisei in the rural area seemed less educated than those in the city has easy access to literatures, library and vocational education system..... Most of the so-called nisei writers who were known well in the nisei ~~circle~~ literary circle were residents of large city of Los Angeles, Seattle, San Francisco and Portland. City residents were evacuated to Manzanar, Topaz, Minidoka and Heart Mountain.

The heaviest contributor to the magazines were the members of the Writers' club organized by Arthur T. Mori-tutsu of Sacramento. Members who assisted in the furnishing of material to hard up Nakamura were Hiroshi Shugawara, also known as Riky O'Suga, James Sakaoda, Shuji Kimura and Morimistu.

Coming back to the Dispatch Daily. Dispatch became a daily mimeographed paper ~~with the exception~~ in Early part of August.

Despite the disorganization condition at Dispatch, it seemed incredible that the four-page mimeo newsheet came out every day. By hook or crook, the paper came out every day at Sundown. All the dummy sheets were made by two o'clock in the afternoon on the day of release and stenciled and ran off the hand cranked troublesome mimeo machine which by now was far overworked. Replacement was needed soon for the machine parts were worn out. The technicians used scrap rubbers, and nails and strings to replace worn parts and kept the machine together. In the meanwhile, Cook had put in a requisition for a new mimeograph with motor attachment. Although life any government requisition, it would take quite a while but the tired mimeographers kept going working ~~some time~~ nightly on shifts to keep up with the scheduled looking forward happily for the arrival of the new machine.

The circulation was 4800 at the peak and for each editor the mimeographed was cranked 19000 times a day. Boys who did the job were Katsuro Murakami and George Kawaano who were boys 18.

Editor Imazeki editorial policy continued to be conservative and page make-up were considered sub standard compared to the other mimeographed sheets produced in other centers. Cook asked for more cartoons but Imazeki did not usually necessarily heeded with Cook's request. Cook's request became more in the nature of orders.

The relation between Cook and Imazeki became more strained. The reports officer wrote harsh notes to Cook suggesting that ~~he~~ Imazeki's editorials and policy were too pro-Issei, and did not use vigorous Americanization theme for the Nisei. Imazeki wrote back in series of memorandums that the Cook did not understand the peculiar psychology of Japanese, particularly ~~when they~~ in their circumstance of being forced into camps. Why antagonize them with superficial flat waving stunts. He stated water to Cook that the Japanese Issei as well as the Nisei needed to be educated slowly and work up to the point that Cook asserts.

Cook brought out examples when Howard Imazeki requested for one, it concerned where Toots Nakamura stated a news lead about Camp Savage Volunteers about and wrote that "Tojo would squirm"..... Imazeki killed the lead and simply published and listed the names of the volunteers.

Hot notes were exchanged and came to a point where Cook threatened to terminate Imazeki which he never did because both knew that Cook would be cutting his own neck by terminating Imazeki. Imazeki was too popular with the Issei population, the community council and the Planning board.

Much of the tension was relieved when in October Imazeki decided on leaving for beet harvest in Idaho. Mimeographer Murakami accompanied him. Murakami was more or less his side kick. George Nakamura was elevated to fill his vacancy. Nakamura's was out and out flag waving and wrote liberal editorials on democracy and the benevolence of WRA. ~~and~~ It was just what Cook wanted. The actual work of copy reading and page make-up was done by Toko Fujii. The news staff last a month when Imazeki returned to take over. ~~Although Cook was smiling at him~~ Although Cook was not too happy to see Imazeki back on the staff, he wanted to see an older man on the staff.

*Imazeki
beaten
up*

7-7-7-7-7-7-7

Under Nakamura, Toko Fujii took over the responsibility of copyreading and making up the pages. The three column make up was continued with the change in the name plate. The three-column wide nameplate was empty where two column one was employed.

Frank Tanabe returned from Caldwell in November and he being a more experienced newspaperman, took over Fujii's place. For personal reasons, Cook did not favor Tanabe and the idea of Tanabe returning to the staff. It was the first time, a vote was put up in the Dispatch to find out the sentiment toward Tanabe. The result was unanimous. Tanabe, as a newspaperman, used sound English and command of the English grammar.

En

Imazeki continued to be the Editor until February, he quietly terminated and left for a position as an instructor at the Japanese language school at University of Colorado. Just before the heat of the registration period.

Following the registration, the Dispatch began to show a continuous depletion and replacement in the staff through relocation. Among all the departments, Dispatch in proportion showed the greatest reaction to the relocation program. The petty differences and petty frictions within the staff soon diminished with the new interest in relocation.

With the departure of Imazeki, Cook decided to give everyone a chance at the editing of the paper thus creating a note to create a renewed interest in the paper production. With Under constant pressure of radical elements of the Center, and with the urge for relocation, the Dispatch people had not the avid interest in publication business. Ken Hayashi, Toots Nakamura, and Eugene Okada, all seasoned reporters on the staff were put on the editorial board of the paper and Tom Seto, city editor bore the heavy work of actually putting out the paper daily.

The editorial board's primary function was to set the editorial policy of the paper. Of course, in reality J.D. Cook determined the editorial policy of all the Dispatch publications. For practical purposes, the editorial board took turn writing editorials. Copyreading and make up was handled by the city editor, Tom Seto who was a recent high school graduate with some knowledge of fundamental journalism.

Seto adapted a three-column four-column front page make up already used by the Denver Tribune at the Jerome relocation center. Although, the make-up was received by most members of the staff with a frown, it was a matter of getting used to it. The four-column make up was more streamlined and seemed more attractive and varied in the page makeup.

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Feeling of sectionalism faded with the animosity pointed more at issei and kibe as a result of the evacuation. It seemed that the general attitude of the Dispatch staff was that ~~they were not heartless~~ ~~in the time of the evacuation center~~ ~~at the~~ that they were liberal minded and sincerely believed in democratic principles although they scorned their deprivation of full citizenship status. Except for one or two, all had answered positively to question 28 of the selective service questionnaire.

Editorials written by the editorial board were distinctively of their convictions.

Tom Seto and Ken Hayashi terminated to leave for Minneapolis and Washington D.C. respectively. in _____. Kunio Otani, who has been the sports editor since the origin of the paper, was named city editor. J. Cook remarked that he was the most prolific writer on the staff. Otani showed great deal of accuracy in his work as sports writer. ~~Toots Nakamura~~ Otani was formerly a mechanic in a rural district of Washington. Toots Nakamura assumed full editorship of the Dispatch.

His main duty consisted of writing editorials and rewriting satires. But on _____, Nakamura left for Chicago host and managing editor, Eugene Okada filled his position.

Relocation was constantly changing the personnel and it had the most profound effect on any department. Reporters, Rose Perizawa, Hide Sato, Yukio Ozaki left the Project during...../

tule
lake
Interlude

On April 29, Mas Iida top artists on the staff with a scholarship and experience working at an engraving concern, left for Cincinnati. James Masuo, artist; Dick Kurihara, artist; and Mas Ogawa, technician; left for railroad work a week previously.

On April 26 Managing Editor Eugene Okada left for New York via Cincinnati to join his married sister. A week following another veteran George Nakamura left for Chicago on

This situation left Kunio Otani, the only capable man to run the paper. Segregation was coming on and the future of Center paper Tule Lake which has been designated as a segregation center seemed uncertain.

(over)

Supplement

on the staff

Northerners showed more initiative and ingenuity. They were always planning social activities. They were always adding new knacks to the paper production.

~~Adding~~ Their initiatives ^{were} carried too far at times.

Dances, ^{to be} sponsored by the Dispatch, were planned ~~at~~ ~~times~~ without the knowledge of the staff members.

The ~~camp~~ ^{staff} was split into two camps when discussions (meetings) or dances were held. Usually between Northerners & Californians. Intense arguments were carried on the most trivial ~~problems~~ things such as decoration, refreshments etc. The friction was intense. Bill Marutani formerly of Tacoma and Toho Fujin, Sacramento, carried the banners for ea. groups.

"A Zule Lake Interlude"

For the commemoration the first anniversary of the Project, Geo. Nakamura took two months to prepare a 142-page mimeographed book depicting the life of Project with the year and the ^{cultural, economic} background of nisei, problems black black black.

The content of the book was mimeographed and the cover was printed by Pioneer Printing Co. of Klamath Falls and bound there. The mimeographing and editors stood up four mornings without sleep to run the pages off.

No of copies printed. 3000 copies at 10 cents each.

Letters of commendation came from everywhere and the editor was swamped by request for more books.

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first draft

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Mr. Theodore Waller, chief of the community activities section, who actually knew little of newspaper work, even regarded Tanabe as incapable of handling the paper. He made it plain that the whole newspaper set-up would be reorganized as soon as the Colony had reached its capacity. Mr. Morton Gaba, assisting Waller, spent his time largely on the newspaper, and inspected the dummies before they went to press. In addition to the chaotic organization, Mr. Gaba was frequently not found when the paper was ready to put on stencils. This caused a delay in the paper production and embittered the

editors. At the same time, Gaba was respected and liked by the staff as a guy who knew his stuff. Waller was considered by his staff members as quite neurotic. He tried to accomplish the immense work of the recreation department by actually doing the details of the work. As a result, there was little delegation of power and the evacuee members did not know what their duties were most of the time. The recreation activities included the library, newspaper, education, vocational and academic, and all social and forensics. (Most of these were allocated to the other departments).

Tanabe knew very well that Waller did not think him efficient and suited for the job as editor, and awaited the editors of the assembly papers to arrive. Walerga group came in first. Howard Imazeki, age ---, one-time editor of the Japanese section of the New World Sun and Nichibei of San Francisco and more recently the city editor of the Walerga Wasp, arrived and quietly assumed the post of city editor on The Dispatch. Waller considered George Nakamura, editor of the Walerga Wasp, to assume the post but found Nakamura "a bit cocky" and "too clever." Gaba declared at a meeting attended by Tanabe, Gaba and Harry Mayeda, appointed recreation supervisor, and Waller, that Walerga Wasp was the best assembly center paper. However, Waller decided to wait until the transfer of all evacuees from the assembly center was complete.

In the meanwhile, Tanabe continued to be the acting-editor, while Howard Imazeki did most of the actual work. It was evident that with Imazeki's age and experience, the newspaper took on a more professional touch. Personally, Waller disliked Nakamura, and

tried to prevent him from joining the newspaper staff. Gaba openly favored Nakamura, and finally had him placed. Nakamura carried a grudge against Waller, and did not remain on the staff long. Also the original staff members of the Information Bulletin had received a letter from Nakamura, while the latter was in Walerga Assembly Center, requesting that the staff members of the Dispatch who were being transferred ahead of him be given a chance on the Dispatch. They misconstrued this as an intention to take over the paper. When Nakamura arrived, Tanabe received him at his office coldly, shook his hand limply and ignored him for a week. It was obvious that the staff did not relish his presence in the office.

After a week on the Dispatch, Nakamura terminated his position as feature editor of the Dispatch to teach journalism in the Adult Education Department. Nakamura was discouraged at the slow progress of the Adult Education department in getting things organized to open classes. Materials and equipment were lacking, and prospective instructors were idling away their time. Nakamura attempted to start a magazine within the classes, and solicited subscriptions. This initiative was frowned upon by the administration as private enterprise. Money was refunded. Dr. Francis of the department insisted that she put her hand to everything, and Nakamura did not approve. ~~Maximized~~ There was considerable argument as to whether the magazine, which was to be called "Tempo", was to be placed under the newly created Information department. Nakamura terminated his employment with the Adult Education department and returned to the Dispatch. By that time the members had

become intimate with Nakamura and the prejudiced feeling had been somewhat alleviated.

In the meantime, things had been changing in the Dispatch office. Mr. ----- arrived in the Project to take over the newly created Dispatch Information office, of which the Tulean Dispatch was an integral part. Progress was increasingly evident after leaving the chaotic fold of Waller and his recreation department. Through the efforts of Mr. -----, the Dispatch acquired a new makeshift office, a more roomy one at Recreation hall 1608. A telephone was installed, and stencil-cutting equipment and office equipment were requisitioned, and were instantly received, unlike the red-tape system of Waller. Mr. ----- did not attempt to criticize, or even to censor the dummies, and the paper started to come out more regularly and not erratically as it did before.

Mr. ----- left after an altogether too brief stay, as soon as the paper was firmly established, to take up a similar post at Poston Relocation Center. Mr. Goss, one-time city editor of the Los Angeles Times arrived in the Project to assume Mr. -----'s place. On the day of his arrival, Goss called the staff together and talked strictly business, asking the staff to put out a more professional looking paper. He frowned on column and social news. The Dispatch again went back to the censorship of the dummies before it went to press. Goss rejected many news stories, and especially news features which he considered either too "juvenile" or without good construction. The editors found him a nuisance, chasing around the Project looking for him to examine the articles.

Ofttimes the dummies were actually ripped out and stencils recut. Goss, after a few weeks stay, left for Poston to take up a similar job in Poston. John D. Cook arrived in the Project, and was invited to a party to welcome him and bid Mr. ----- farewell. Sandwiches were prepared, and soda water was served. At this time, a proposal to start a magazine within the Information department was brought up by Nakamura. Cook said he had thought of a literary magazine himself, and said that he had experience in writing to magazines and editing one. He had written radio plays for big time commercial programs. The newspaper staff received him favorably. They regarded him as a good ole Joe.

Cook, in contrast to Goss, liked the idea of having columns and cartoons, and lots of human interest stuff to make the paper alive. He suggested a social column. This was assigned to Yrui Kobukata who conducted the column until her departure to Minneapolis in March, 1943. He did not see any necessity of censoring the dummy sheets, and put confidence in the staff, which was getting experienced.

At this time, the Pinedale evacuees came into the Project, and Gt. Watanabe, former editor of the Pinedale Logger, and former editor of the English Section of the North American Times, and also a friend of Frank Tanabe, was included in the staff. He brought his former Pinedale associates, including Hidoe Hoshide, Yuri Kobukat, Masae Saito, Sua Tsuboi, Toots Nakamura, Ken Hayshi (Tom Seto joined later). The Walerga and former Information staff members resented this mass influx of Pinedalers. They found the Pinedalers extremely aggressive in their work, hardworking and efficient, and well-trained in

journalism.

All of them were placed as reporters with the exception of Masae Saito, who was a typist of very high efficiency.

Staff members from California found them thoroughly Americanized, and spoke and wrote better English than they could. This may be attributed to the fact that most of them were raised in Caucasian communities, instead of in Japanese towns in California where Japanese was spoken among themselves.

Automatically without formal assignments, Gt. Watnabe, Frank Tanabe and Howard Imazeki constituted an editorial board. Because this setup was spontaneous each of them figured that he was better than the other. They did not organize themselves and allocate the duties. Consequently, disorganization resulted. None of them knew just where he stood. The staff members did not know who their boss was. There was no agreement as to who was to write editorials, who was to ~~make~~ make what pages, who was to assign beats. Either there was duplication or jobs undone. In other words, each did not want to yield to the other.

It became more apparent that Cook showed partiality toward Imazeki because of his age and his more sound judgments. He regarded Tanabe as too young, and editorials got him and Cook into trouble. Chiefly when he rapped about the poor quality of cooking in his resident messhall. Tanabe found trouble on his hands. The entire mess crew held a meeting and protested vigorously to the WRA. The Reports office in San Francisco regional office admonished Cook for the mistake Tanabe made. From a personal angle, Cook considered

Tanabe as moody and hard to get along with. Tanabe did not mix well with people at large, and did not get intimate with the staff. Gt. Watanabe, a resourceful sort of fellow, regarded Cook as a nuisance and felt that the Dispatch was chained too much with the administration. He complained that the Dispatch was not a true newspaper. Cook seemed to sense this and did not get intimate with Watanabe very much. Imazeki worked quietly and was respected for his age. He was a father of two small children and often brought his kids to the office. Cook showed more confidence in Imazeki. Cook made Howard Imazeki a managing editor. Under the surface, Tanabe and Watanabe, both University of Washington graduates, disliked Imazeki's conservative editorial policies. Imazeki was born in Japan and spent his boyhood there. Coming to America at the age of 12, Imazeki completed his high school education here. He graduated from University of Missouri's School of Journalism. Although he wrote good English, his verbal command of English sounded more like an educated Issei. It appeared that most of the friends were Nisei well on in years and some Issei. The Issei population, the most vigorous and outspoken as far as camp politics were concerned, favored Howard's editorial policies. They were all aimed in benefit of the Issei temperament. Often he harshly cautioned the administrative staff to have more patience with the Japanese psychology which they were unaccustomed to. His editorials grew more vigorous when he became the editor in chief.

Tanabe and Watanabe, who were thoroughly Nisei in every sense of the word, felt that the editorials should be more slanted toward

the Nisei.

Three editors on the Dispatch was too many. There was only work for two. With countless dissatisfaction, Tanabe and Watanabe quit the Dispatch to work as instructors when the high school was opened. For Tanabe, it was coming to a point where Cook and he ignored each other. Watanabe explained that the work was getting to be a routine at the Dispatch and felt that he wasn't getting anywhere.

Imazeki became the editor. In August, the Magazine section of the Dispatch began to appear as a monthly issue. It carried short stories, poems, and sketches. Most of the work was contributed from the outside. Art work was done by the illustrators on the Dispatch staff. Colony readers received it as a sort of novelty, and something new. Most expressed satisfaction over the new literary attempt. In September, the Magazine used a new format, size $14\frac{1}{2}$ x $8\frac{1}{2}$ which was side-stitched (stapled) and streamlined to a 7" x 8" saddle stitched (stapled) book. This increase in the number of pages gave the book a more attractive appearance. The Editor, George Nakamura, was at the receiving end of many complimentary comments. Cook took pride in the magazine and took most of the credit. In a note from the Washington office, Cook received words of praise.

The magazine continued successfully for ten issues, when editor Nakamura began to realize that most of his writers were being relocated outside. Even in the formative stage, Tule Lake population was mostly taken from the rural area of California and Oregon and Washington. It seemed that the Nisei in the rural areas

seemed less educated than those in the city, who had easy access to literature, library and economical education system. Most of the so-called Nisei writers who were known well in the Nisei literary circle were residents of large cities like Los Angeles, Seattle, San Francisco and Portland. City residents were evacuated to Manzanar, Topaz, Minidoka and Heart Mountain.

The heaviest contributor to the magazines were the members of the Writers' club, organized by Arthur T. Moritutsu of Sacramento. Members who assisted in the furnishing of material to hard-up Nakamura were Hiroshi Shugasawar, also known as Riley O'Suga, James Sakoda, Shuji Kimura and Morimistu.

Coming back to the Dispatch Daily. Dispatch became a daily mimeographed paper in early part of August.

Despite the disorganization of the Dispatch, it seemed incredible that the four page mimeo news sheet came out every day. By hook or by crook, the paper came out every day at Sundown. All the dummy sheets were made by two o'clock in the afternoon on the day of release and stenciled and run off the hand-cranked troublesome mimeo machine which by now was far overworked. Replacement was needed soon for the machine parts were worn out. The technicians issued scrap rubber, nails and strings to replace worn parts and kept the machine together. In the meanwhile, Cook had put in a requisition for a new mimeograph with motor attachment, although, like any government requisition, it would take quite a while, but the tired mimeographers kept going working nightly on shifts to keep up with the schedule, looking forward happily for

arrival of the new machine.

The circulation was 1800 at the peak, and for each edition the mimeograph was cranked 19000 times a day. Boys who did the job were Katsuro Murakami and George Kawano who were both 18.

Editor Imazeki's editorial policy continued to be conservative, and page make-up was considered sub-standard compared to the other mimeographed sheets produced in other centers. Cook asked for more cartoons but Imazeki did not necessarily heed Cook's request. Cook's requests became more in the nature of orders.

The relations between Cook and Imazeki became more strained. The reports officer wrote harsh notes to Cook suggesting that Imazeki's editorials were too pro-Issei, and did not use vigorous Americanization themes for the Nisei. Imazeki wrote back in a series of memorandums that Cook did not understand the peculiar psychology of Japanese, particularly in their circumstance of being forced into camps. Why antagonize them with superficial flag waving stunts. He wrote to Cook that the Japanese Issei, as well as the Nisei, needed to be educated slowly and worked up to the point that Cook asserts.

Cook brought out examples when Howard Imazeki requested one. It concerned one where Toots Nakamura stated a newslead about Camp Savage Volunteers, and wrote that "Tojo would squirm"....Imazeki killed the lead and simply published and listed the names of the volunteers.

Hot notes were exchanged and it came to a point where Cook threatened to terminate Imazeki, which he never did, because both

knew that Cook would be cutting his own neck by terminating Imazeki. Imazeki was too popular with the Issei population, the community council and the Planning board.

Much of the tension was relieved when in October Imazeki decided on leaving for the harvest in Idaho. Mimeographer Murakami accompanied him. Murakami was more or less his sidekick. George Nakamura was elevated to fill his vacancy. Nakamura's was out-and-out flag waving, and wrote liberal editorials on democracy and the benevolence of WRA. It was just what Cook wanted. The actual work of copy reading and page make-up was done by Toko Fujii. The news staff last month when Imazeki returned to take over. Although Cook was not too joyed to see Imazeki back on the staff, he wanted to see an older man on the staff.

Under Nakamura, Toko Fujii took over the responsibility of copyreading and making up the pages. The three-column make up was continued with the change in the name plate. The three-column wide name plate was where two column one was employed.

Frank Tanabe returned from Caldwell in November and, he being a more experienced newspaperman, took over Fujii's place. For personal reasons, Cook did not favor the idea of Tanabe returning to the staff. It was the first time a vote was put up in the Dispatch to find out the sentiment toward Tanabe. The result of the vote was unanimous. Tanabe as a newspaperman used sound command of the English grammar.

Imazeki continued to be the Editor until February, when he quietly terminated and left for a position as an instructor at the Japanese language school at University of Colorado, just before

the heat of the registration period.

Following the registration, the Dispatch began to show a continuous depletion and replacement in the staff through relocation. Among all the departments, the Dispatch, in proportion, showed the greatest reaction to the relocation program. The petty differences and petty frictions within the staff soon diminished with the new interest in relocation.

With the departure of Imazeki, Cook decided to give everyone a chance at the editing of the paper, thus to create a renewed interest in the paper production. Under constant pressure of the radical elements of the Center, and with the urge for relocation, the Dispatch people had not the avid interest in the publication business. Ken Hayshi, Toots Nakamura, and Eugene Okada, all seasoned reporters on the staff, were put on the editorial board of the paper, and Tom Seto, city editor, bore the heavy work of actually putting out the paper daily.

The editorial board's ostensible function was to set the editorial policy of the paper. Of course, in reality, J.D. Cook determined the editorial policy of all the Dispatch publications. For practical purposes, the editorial board took turns in writing editorials. Copyreading and make up was handled by the city editor, Tom Seto, who was a recent high school graduate with some knowledge of fundamental journalism.

Seto adopted a ^{four}~~three~~ column front page make up already used by the Benson Tribune at Jerome relocation center. Although the make up was received by most members of the staff with a frown, it

was a matter of getting used to it. The four-column make-up was more streamlined and seemed more attractive and gave variety to the page make-up.

Feeling of sectionalists faded with the animosity pointed more at Issei and Kibei as a result of the ^{registration} evacuation. It seemed that the general attitude of the Dispatch staff was that they were liberal minded and sincerely believed in democratic principles, although they scorned the deprivation of their full citizenship status. Except for one or two, all had answered positively to question 28 of the selective service questionnaire.

Editorials written by the editorial board were distinctively of their convictions.

Tom Seto and Ken Hayshi terminated and left for Minneapolis and Washington, D.C., respectively. In _____, Kunio Otani, who has been the sports editor since the origin of the paper, was named city editor. J. Cook remarked that he was the most prolific writer on the staff. Otani showed a great deal of accuracy in his work as sports writer. Otani was formerly a mechanic in a rural district of Washington. Toots Nakamura assumed full editorship of the Dispatch.

His main duty consisted of writing editorials and rewriting stories. But on _____, Nakamura left for the Chicago Hostel and managing editor ~~Wida~~ Euge Okada filled his position.

Relocation was constantly changing the personnel and it had the most profound effect on every department. Reporters, Rose Serizawa, Hide Sato, Yukio Ozaki left the Project during _____

On April 19, Mas Inda, top artist on the staff with a

scholarship, and experience working at an engraving concern, left for Cincinnati. James Mastuo, artist, Dick Kurihara, artist, and Ogawa, technician, left for railroad work a week previously.

On April 26, Managing Editor Eugene Okada left for New York via Cincinnati to join his married sister. A week following another veteran, George Nakamura, left for Chicago.

This situation left Kunio Otani the only capable man to run the paper. Segregation was coming on and the future of Center paper (Tule Lake had been designated as a segregation Center) seemed uncertain.

Supplement

Northerners on the staff showed more initiative and ingenuity. They were always planning social activities. They were always adding new knacks to the paper production.

Their initiative was carried too far at times. Dances, to be sponsored by the Dispatch, were planned without the knowledge of the staff members.

The staff was split into two camps when discussions (meetings) on dances were held. Usually between Northerners and Californians. Intense arguments were carried on; the most trivial things, such as decoration, refreshments, etc. The friction was intense. Bill Marutani, formerly of Tacoma, and Toko Fujii, Sacramento, carried the banners for each group.

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"A Tule Lake Interlude"

For the commemoration of the first anniversary of the Project, Geo. Nakamura took two months to prepare a 112-page mimeograph book depicting the life of the Project within the year and the cultural and economic backgrounds of Nisei problems blah, blah, blah.

The contents of the book was mimeographed and the cover was printed by Pioneer Printing Co. of Klamath Falls, and bound there. The mimeographers and editors stood up four mornings without sleep to run the pages off. No. of copies printed - 3000 copies at 10¢ each. Letters of commendation came from everywhere and the editor was swamped by requests for more books.