



KINTSUKUROI

A Look Behind the Frame

Lead Cast

Jimmy Ibata Ryan Takemiya

Wendy Ito Kealani Kitaura

Ken Ito Ken Takeda

Mr. Ito Ron Munekawa

Mrs. Ito Kiyomi Koide

Kayo Tanaka Kealoha Nakamura

Manami Koga Sarah Lee

Shig Fujiwara Timothy Hsu

Obaachan Chizuko Omori

Mr. Ibata David Kiyoshi Tom

Present Wendy Ito Eileen Kurahashi

Lead Crew

Director Kerwin Berk

Producer Ben Arikawa
Kerwin Berk
Jim Nagareda
Samantha Takizawa

Director of Photography Ben Arikawa

Camera Team Paul Hara
Gregory Vioria
Max Nihei
Brett Mifune Sr.

Gaffer Rena Yamamoto

Location Sound Samantha Takizawa
Stan Ng

Musical Director Duane Takahashi

Stunt Coordinator Danton Mew

Editor Kei Miyazoe



Director's Statement



KINTSUKUROI is the Japanese art of repairing pottery using urushi lacquer and gold. Yet, it is also something more. **KINTSUKUROI** shows us that something shattered can be restored and made stronger and more beautiful.

I think the term is an apt metaphor for the Japanese American community during WWII. Homes and farms lost, businesses destroyed, lives broken. More than 120,000 people were unjustly imprisoned in concentration camps in the deserts and mountains.

Despite this, there is beauty and strength found in their struggle. Families who continue on with grace and dignity in the hope of a better tomorrow for their children and their children's children. Although our film is a fictionalized account, we hope you see a little of your father or your grandmother or your auntie in this story as we try to honor the legacy of those 120,000.

Kerwin Berk

writer/director/producer

KINTSUKUROI

Setting the Landscape

During World War II, one of the most controversial and tragic episodes in American history was the internment of Japanese Americans. This dark chapter unfolded against the backdrop of fear, prejudice, and wartime hysteria following the Japanese attack on Pearl Harbor on December 7, 1941. Before the war, Japanese immigrants, known as Issei, and their American-born children, Nisei, faced discrimination and were often viewed with suspicion due to cultural differences and economic competition. Anti-Japanese sentiment was already prevalent on the West Coast.

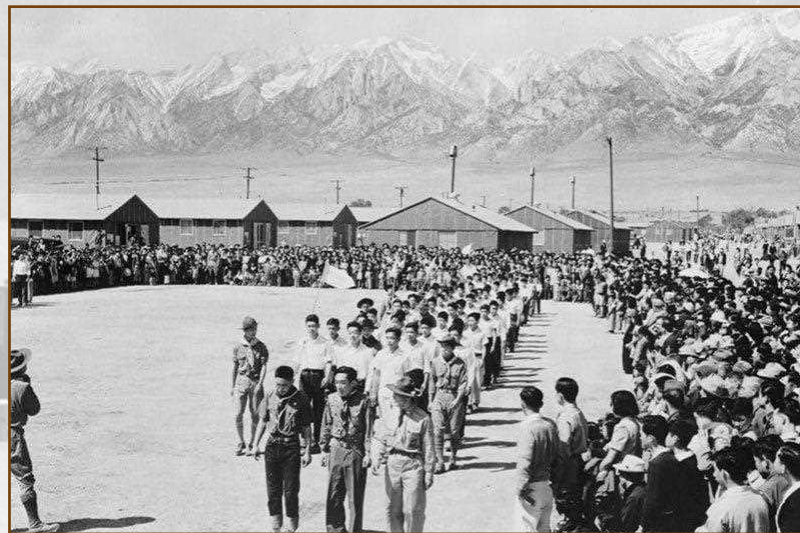


Pearl Harbor and Executive Order 9066

The surprise attack on Pearl Harbor intensified fears of Japanese invasion and espionage on the U.S. mainland. Just two months later, on February 19, 1942, President Franklin D. Roosevelt signed Executive Order 9066, which authorized the forced relocation and internment of Japanese Americans living on the West Coast. This order affected around 120,000 people, the majority of whom were American citizens.

Internment Camps

Japanese Americans were forcibly removed from their homes and businesses and relocated to hastily constructed internment camps located in remote areas, mostly in the western interior of the country. These camps were often surrounded by barbed wire and guard towers, resembling prison facilities. Families were crammed into small, crowded barracks, and they endured harsh living conditions.



Challenges and Losses

The internment inflicted significant economic and emotional hardships on Japanese American families. Many lost their homes, farms, and businesses, which were often sold or seized in their absence. The forced relocation also ruptured social and familial ties, causing lasting trauma and emotional distress. Despite these challenges, many Japanese Americans maintained their loyalty to the United States and sought to prove their patriotism by enlisting in the military. The 442nd Regimental Combat Team, composed predominantly of Japanese American soldiers, became one of the most decorated units in U.S. military history.



Legal Repercussions and Redress

In the years following the war, Japanese Americans began to challenge the constitutionality of their internment. In landmark cases such as *Korematsu v. United States* (1944), the Supreme Court upheld the government's actions as a wartime necessity. However, in the 1980s, a government commission determined that the internment was unjustified and based on racial prejudice. In 1988, President Ronald Reagan issued a formal apology and signed the Civil Liberties Act, providing reparations and \$20k in monetary compensation to surviving Japanese American internees.

Legacy and Lessons

The internment of Japanese Americans remains a deeply troubling chapter in American history, highlighting the dangers of unchecked prejudice and the erosion of civil liberties during times of crisis. It serves as a reminder of the importance of protecting the rights of all citizens, regardless of their ethnicity or background. Today, efforts continue to educate future generations about this injustice and to ensure that such violations of civil rights are never repeated. Japanese American internment stands as a stark reminder of the fragility of democracy and the ongoing struggle for equality and justice for all.





Mama and Papa with their first car in 1933

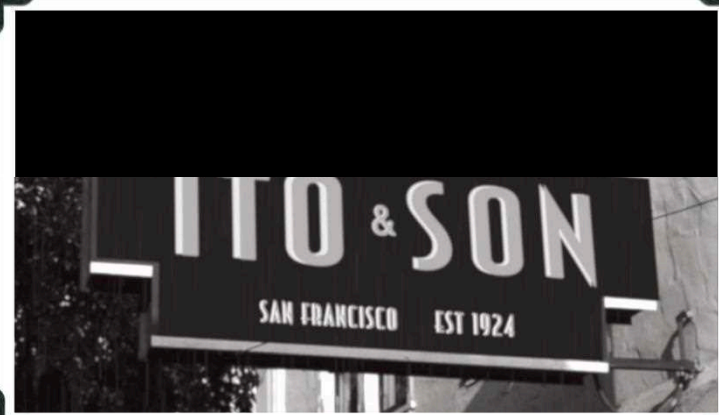
Our Story

Like every immigrant family, the Itos came to the United States to build a better life.

After years of struggle and sacrifice, the dream that was America seemed within their grasp. Then the world changed forever...

With a stroke of his pen, President Roosevelt issued Executive Order 9066 and effectively destroyed the lives of 120,000 Japanese Americans at the onset of WWII.

KINTSUKUROI follows members of the Ito family from their pre-war life in San Francisco's Japantown to the concentration camps of the American West to the battlefields of Europe as they struggle to pick up the pieces of their shattered lives.



The old shop on Fillmore and Post in 1939



Ken and I just before I start school at the University of California in September 1941



Jimmy at the orchard near Loomis in 1940



The army puts us on buses to the Tanforan Racetrack in San Bruno in April 1942.

They send us to Utah a few months later. We lost everything



Obaachan in our barracks in 1943 in Topaz, Utah



Production on KINTSUKUROI began in 2019 but was interrupted for more than two years due to the COVID pandemic.

Filming resumed throughout the Bay Area and the Sierra Nevada foothills. We were fortunate enough to get access to the restored camp barracks at the Japanese American Museum in San Jose, a train museum in Suisun City, a bus museum in Fremont, Vino Godfather Winery in Vallejo, and Wakamatsu Farm near Placerville.



Manami and I in camp sometime in early 1943. We worked on a farm.



KINTSUKUROI
n.
1. the Japanese art of repairing pottery using gold
2. the strength and beauty found in something that has been broken

The concept of KINTSUKUROI is an apt and inspiring metaphor for the way Japanese Americans dealt with their unjust imprisonment during WW2.

Some fought, some protested and some simply survived. But in the end, everyone had to face the consequences of their decisions.



Ken in 1944 somewhere in Italy



TO BE RETAINED BY PERSON TO WHOM ISSUED
Family No. 3889
NAME _____
HO, MENDI YEKUO
YOU ARE INSTRUCTED TO REPORT READY TO RE-EMERL ON:
SATURDAY APRIL 25
9 AM 2031 WASH ST



Jimmy and Kayo somewhere in Europe in 1944



Shiq was sent to Tule Lake in 1943

Meet the Cast & Crew

Tell us about yourself.
I'm a proud, half-Chinese, half-Japanese Yonsei actor and bay area native. I'm also a writer, community organizer, and DEI consultant. But most important of all, I'm a new father to a one year old daughter

What was your experience like working on this film?
I was impressed at how Kerwin was able to build a mostly JA cast and crew. I have never worked on a project like that before, and it was great because it felt like we were getting the

chance to tell OUR story. Almost everyone had a connection of some kind to this experience, as is shown in the ending credits, which was incredibly meaningful. It's rare (nonexistent?) to be cast on a project that ends up being so personal for both me and everyone involved. This was truly a community film.

Another thing that made this project unique was that due to the pandemic and the complexity of filming, the shooting schedule was spread out over two years, with shoot dates every other month or so. Many independent film projects will shoot over the course of a few weekends or a couple of months at most, but with Kintsukuroi we got to keep seeing each other again and again. This meant that we got to actually get to know our fellow cast and crew members and created a wonderful sense of comradery.

I loved being able to delve into my own family history and think about how my own nisei family members would have acted in these situations. It felt like reaching back into my family tree and pulling out actual mannerisms and behaviors from the past – like bringing my ancestors back to life. It felt like a way to learn from them, honor them, put myself in their shoes, and be humbled by their experience. It was like no other acting job I've ever had.

Favorite memory on set?

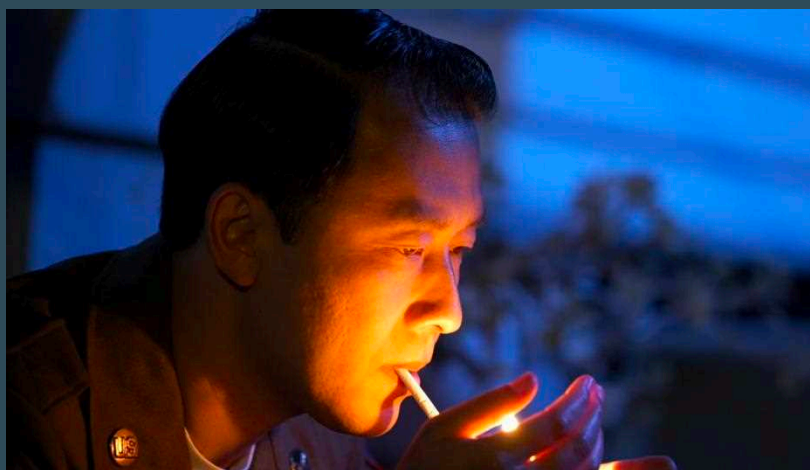
While shooting Ken's death scene in Placerville,

we were in the woods in the freezing cold. I had carried Ken over my shoulder a few dozen times and was exhausted. At one point while we were shooting the scene, it started raining. For some reason, the rain really transported me to the time and place of the scene, and for a short time it felt like I was really there, lost in the woods somewhere in Europe, alone with this other soldier. As an actor, sometimes shooting on location does most of the work for you.

I of course loved filming the dinner scene multiple times because it meant I got to eat all the incredible food cooked by Chizu and Kiyomi, over and over again. I'm a firm believer in gun control, but firing the prop guns for the war scenes was pretty fun. Also, one of our great WW2 consultants, Ray Raygoza, let me drive the jeep around, which was a blast.

One thing you hope people take away from the film?

There are so many stories about what happened during the war, but you don't often hear about the aftermath. I hope people will learn something about how Japanese Americans suffered after the war was over – how they had to take the broken pieces of their lives and somehow attempt to put them back together, often with no money and after having suffered great tragedy and trauma. It wasn't as simple as returning home. Many didn't have homes to return to, and for some the long winding road to recovery took generations.



Kealani Kitaura

Tell us about yourself.

I was born and raised in Redwood City. I work in finance by day and moonlight as a film producer. I am a fifth generation JA on my mom's side and a fourth generation JA on my dad's side. All four of my grandparents went to internment camp, so this film was really meaningful and special to me.

What was your experience like working on this film?

It was really inspiring to see the community come together to help us tell this piece of our shared history. Through working on this film, I feel like I learned so much more about the struggles our families faced.

Favorite memory on set?

I think the locations we got to film at were an incredible experience and had it not been for the context of the film, we probably never would have had access to. The train museum, bus museum, Wakamatsu Farm, Japanese American Museum of San Jose, the Buddhist Church of San Francisco. What a treat to be able to film scenes at these historic sites!

One thing you hope people take away from the film?

I hope people will remember that this piece of history happened on American soil in very recent history and that it completely changed the lives of Japanese Americans. I think it's important to preserve this part of our history, especially as we see the population of internees dwindle over the years. Densho has a wonderful online database of oral histories, which are available to the public for free, which I highly recommend for anyone interested in doing a deeper dive!



Ryan Takemiya



Ken Takeda

Tell us about yourself.

I am a Nisei living in San Francisco with my wife and two kids. I am currently in law school and I hope to one day be a lawyer who helps disenfranchised people have equal access to justice, specifically in the healthcare field.

What was your experience like working on this film as a first time actor?

Acting is so much fun because you get to be someone you normally are not. While shooting scenes it's hard to know how the final product will actually look. But once you actually see yourself on the big screen it's sometimes surreal to realize you are watching yourself. The directors and the producers and all of the others that are behind the scenes make it all look really good. At the same time it's mortifying to watch myself on screen. Kintsukuroi had a great collection of people on it, I always really enjoyed coming to set.

Favorite memory on set?

So many great memories but it'd have to be being carried through the woods by Ryan. That was so much fun. I would be open to doing that again.

One thing you hope people take away from the film?

Don't get caught in propaganda. The treatment of Japanese Americans during World War II should have never happened. This is bound to happen again to other minority groups in the future and we must stand against these injustices. The effects of the interment are still being felt today three generations of Japanese Americans later.



Sarah Lee

Tell us about yourself.

I'm an Asian American actor, healthcare worker and cat mom! Kintsukuroi was my first feature length film and I am so grateful for all the people involved.

What was your experience like working on this film?

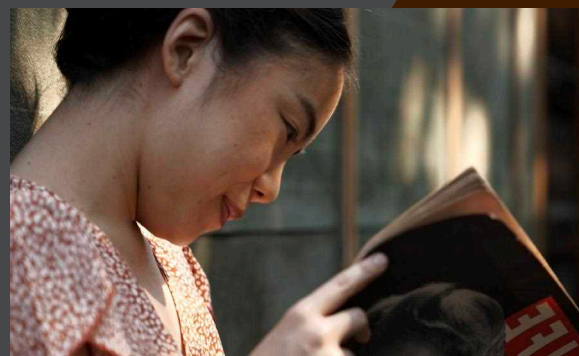
It was filmed very gradually so every shoot really felt like a sweet reunion! It was so apparent how everyone put in their best work due the history behind the story.

Favorite memory on set?

Seeing the Japanese American community come together for a dance scene, complete with beautiful live jazz music. It was moving on multiple levels!

One thing you hope people take away from the film?

A deeper understanding of Japanese American history. We need more stories out in the world reflecting Asian American history!



Timothy Hsu

Tell us about yourself.

I'm an Asian American goofball that sometimes dabbles in a bit of acting as well as software engineering.

What was your experience like working on this film?

My experience working on this film was not short of amazing! What really made the whole experience so great was the crew. I was definitely a newcomer to the project but everyone was super welcoming and made me feel right at home

Favorite memory on set?

My favorite memory on set is most definitely when we were filming the dancing scene. It was surreal to see so many folks dressed in wardrobe from the mid 1900s dancing and just having a good time.

One thing you hope people take away from the film?

One thing I hope people will take away from this film is more perspective on how some lives were impacted during WW2 and beyond. In today's day and age, it is difficult to imagine such events taking place within the US which makes it all the more important that we don't let these moments be forgotten.



Chizuko Omori



Tell us about yourself.
I am a camp survivor. I spent 3 1/2 years in the camp called Poston, in Arizona. So, I had a first hand exposure to what life was like in camp. So, I really appreciated Kerwin's drive for authenticity. It was difficult but for the most part, the film looks right.

And the family dynamics also had a truthful ring. It helped that the cast delivered performances that were realistic and believable. A true accomplishment.

What was your experience like working on this film?

It was fun going to all those out of the way places like the museums to recreate those scenes. I especially liked the train museum.

One thing you hope people take away from the film?

I hope that this film helps people understand that the camp experience was a very difficult and complex experience, that those who were forced into the camps had life changing choices forced on them. There were no right or wrong decisions, and everybody suffered because of the policies of the government. Our community was badly fractured.



Kiyomi Koide

Tell us about yourself.

I am Kiyomi, and I played Mrs. Ito. I was born and raised in Yokohama, Japan. Originally, I joined the movie in the midst of Covid in 2020 just to help with the Japanese translation. I ended up playing a character. Life is full of surprises.

Favorite memory on set?

I have two memorable scenes. They are the breakfast and the dinner scenes. The contrast of family meals at different timelines describes what ordinary Japanese American families went through. Some of us actually

cooked the meal and we shared afterwards. It was a good memory.

One thing you hope people take away from the film?

This film made me think and feel what it was like living through that time. It also made me wonder who knows about this Japanese American history in detail. The Americans? Japanese? And the rest of the world? I hope people vicariously experience what they went through, and have some moments to feel and think.



Ron Munekawa

Tell us about yourself.

I am a third generation Japanese American/Sansei. Both my Mother and Father's families were in Tule Lake for the entire duration of the war. They did not speak very much of their time in camp, which is not uncommon. They eventually did tell some stories from camp, but did not talk about it very much. I learned a lot about the history of the WWII experience during a public policy class I took in grad school, for my final paper I researched and wrote about the experience of those of Japanese ancestry during WWII here in the US. I have also since found out that my uncle (my Dad's older brother) several in the MIS in the Pacific as a translator, and was awarded the Bronze Star!

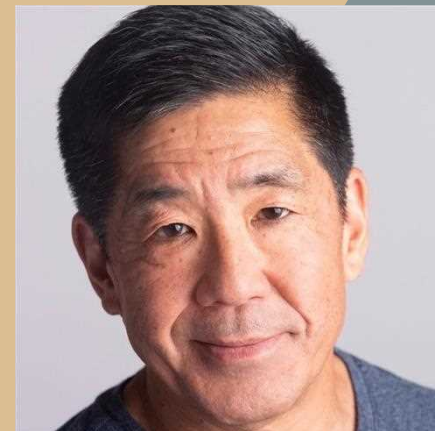
What was your experience like working on this film?

I found it to be a very supportive environment. In instances where I would go up on a line, jump a cue, or otherwise provide for a "bloop" reel, we would just reset and do another take as if it were a normal occurrence. I have done a lot of stage work (about 50 musicals - I got into theater through dance and now have about 10 plays/staged readings) but have not had very much experience in film/video acting. To have the support of the cast and production crew made things so much easier, more comfortable for me. I also think that since the majority of the cast was of Japanese descent, I felt a communal spirit in making sure this story stayed alive. As impossible as it seems, there are still many in the United States



who have no, or very little knowledge of what occurred. Given that there are few Nisei from the camps still alive, the need

to document this period of history is something I think everyone from the project believed in. It was very meaningful that Chizu, who was in the camps, was a part of the film, and was able to provide additional insight to the times.



Favorite memory on set?

Gosh, there are a lot. Shooting scenes in the replica barracks at the Japanese American Museum of San Jose was meaningful to me, as the barracks are patterned

after those at Tule Lake, where my parents' families were incarcerated. To deal with the trauma of the times in such a confined space made me appreciate all the sacrifices that my parent's families went through.

One other that sticks out in my mind for some reason, is the final dinner scene we shot. The food was cooked and prepared by Chizu and Kiyomi. It lent a real home style family feeling to the scene. Plus, the food was delicious!

One thing you hope people take away from the film?

I took my Mom to see the Broadway Cast video of George Takei's Allegiance when it was playing for a brief time in movie theaters. I asked her what she thought, she said "It was good, but it was a movie. In real life it was very sad, and I hope that nothing like this happens to anyone ever again." I hope that this message also resonates with a viewing of Kintsukuroi.





Kealaoha Nakamura

Tell us about yourself.

I'm an actor from San Diego, CA and with that I love warm weather and playing sports. When I'm not acting, working or working out I'm usually at church or with my church friends

What was your experience like working on this film?

Working on this film was such a joy; I've become so close to my castmates and the crew, reuniting with them once a year became a highlight for me I would always look forward to. It was a grind with how long it took but I'm proud of us for staying committed to the production. The hard work has definitely paid off



Favorite memory on set?

My favorite memory on set was either getting to fire the blank rounds from the guns or watching Ken-chan die for several takes. So believable

One thing you hope people take away from the film?

I hope people take a sense of gratefulness home with them. The 442

are family and friends that made the sacrifice to step up and fight for the freedom we enjoy today. It's always humbling to think about and inspires me to face the difficulties in life.



David Kiyoshi Tom

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Ben Arikawa

Tell us about yourself.

I'm just accidentally a DP, just like I was accidentally an actor in Ikeibi Films first feature, "Infinity & Chashu Ramen." I have no training in acting, film theory, cameras, lighting or sets. So, basically I'm here as a result of karmic forces.

What was your experience like working on this film?

On the days of shoots, I'd wake up at 4 am for a 7 am call and wonder why I'm driving 120 miles before the sun rises. I'm retired. I should sleep in. But, once on location, I'm hustling to capture the best images possible. Lots of great people on the crew and cast and I wouldn't hesitate to work with them again.

Favorite memory on set?

My worst memories on set are of me ranting away at nothing because my blood sugar was low.

My favorite memory getting to wear a WWII helmet while getting tossed around in the back of a moving halftrack.

One thing you hope people take away from the film?

One thing I'd like people to remember is that all those incarcerated were Americans, citizens as well as immigrants, most of whom settled in the US and expected to live out the rest of their lives here.



Samantha Takizawa

Tell us about yourself.

I am a producer and head sound recordist for Kintsukuroi. Born and raised in the Bay Area, I am a third generation Japanese American. I have been making short films since I was in middle school and continued my love of filmmaking as a post production audio engineer.

What was your experience like working on this film?

The experiences I had making this film will stay with me for the rest of my life. I am honored to have had the opportunity to work with such a talented crew and incredible cast. I am so proud to have this as my first feature film of my career.

Favorite memory on set?

My favorite memory from being on set was when we were out in Placerville shooting the war scenes. It was my first experience recording out in the field and being a part of the action was so inspiring. Despite the rain and cold, I was living the dream I had always envisioned for myself and I will never forget the thrill of hearing Kerwin call action.

One thing you hope people take away from the film?

The one thing I hope audiences take away from the film is a new understanding of the experiences of Japanese Americans during Internment. The education of this period of history is often ignored and hidden and I hope that everyone gains knowledge about this important part of American History.



Jim Nagareda

Tell us about yourself.

Since coming back to San Jose after going off to college, I became involved in the Japantown community. Since then I've been on several Japantown board of directors, started and sold some businesses and continue to preserve the story of Japanese Americans in any way that I can.

What was your experience like working on this film?

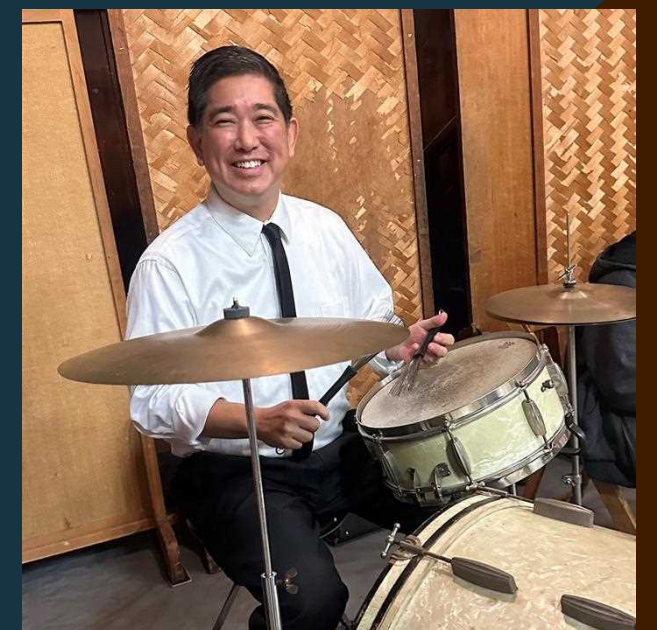
It was amazing to see the dedication of the cast, crew and especially Kerwin, who had a million things to keep track of. There were long days of filming on location from sunrise to sunset, then we still had a long drive home. Within a couple hours of getting home, Kerwin would be sending us clips from the day's shoot. His energy is limitless!

Favorite memory on set?

One of my favorite memories has to be playing the drums in the band! I've always wanted to be a drummer, but only played a little bit in high school band and college. When Kerwin was looking for a drummer, to everyone's surprise I jumped at the opportunity and was able to find a vintage drum set to rent.

One thing you hope people take away from the film?

I hope that people see that the Japanese Americans were unjustly incarcerated in the 1940's with most of their possessions taken away, but with "Gaman" (hard work) the community has been able to rebuild itself stronger than before!



Gregory Vilorio

Tell us about yourself.

I run a "micro" production company, Monks Media Works where we give voice to non-profits and a video producer for Nichi Bei News. Love the tech side of camera work.

What was your experience like working on this film?

Wonderful experience working and meeting with like-minded people to get a job done...real connections for life..

Favorite memory on set?

Ben and I filming inside a WWII Half-Track in Livermore. The most bumpy ride of my life.

One thing you hope people take away from the film?

In face of prejudice and racial scape-goating, Japanese Americans of character and strength persevered.

In honor of our families and camp survivors...

Hidemi Morioka
Tule Lake, CA



Reiko's mother

Michiko Fuji & Kiyoshi Uchida
Military Intelligence Service
Topaz, UT



David's grandparents

Gene Takei
442nd RCT
Topaz, UT



Dawn's father

Anna Yoshikawa
Tule Lake, CA



Ron's mother

The Kohatsus
Okinawa, Japan



Cathy's family

Frank Toshio Hara
Topaz, UT



Paul's father

Shiro Shimosato & Minako Yamamoto Shimosato
Matsumoto and Tokyo, Japan



Keiko's parents

Homer Yoshio Takahashi
442nd RCT
Tule Lake, CA



Duane's father

Fusako Jane Wada
Rohwer, AK



Gregory's grandmother

The Furuzawas
Topaz, UT
Tule Lake, CA



Richard's family

Audrey Nakabe
Granada, CO



Shalee's grandmother

Michiko Tsurumaru
Hiroshima, Japan



Ben's mother



Jack's great grandmother,
grandmother & great aunt

Grace Shibata
Poston, AZ



Pam's mother

Warren Eijima
Military Intelligence Service
Topaz, UT



Alex's grandfather

Lily Nishinaka & parents
self-evacuees



Ryan's grandmother
and great grandparents

Edna & Ray Ishikawa
Poston, AZ



Troy's parents

The Kurahashis
Poston, AZ



Eileen, her mother
& her sister

Satoru Munekawa
Tule Lake, CA



Ron's father

The Yoshikawas
Rohwer, AK



Koko's grandfather & uncles

Funeral for Eiichi Takeshita
Tule Lake, CA



Himari's great uncle

The Okazakis
Manzanar, CA



Matthew's family

George & Bessie Yoshihara
Rohwer, AK



Michael's grandparents

Kiyoshi Uchida
Military Intelligence Service
Topaz, UT



**Ava & Maia's
great grandfather**

Yuki Shimada
Topaz, UT



Dawn's mother

Chiyo Tani & E. Noburu Matsui
Tule Lake, CA
Topaz, UT



Sheryl's parents

**Shigeharu
& Natsue Katsuyama**
Topaz, UT



Miki's grandparents

The Watanabes
Minidoka, ID



Ken's family

The Moritas
Heart Mountain, WY



Ken's family

**Tetsuo Fujimoto &
Ann Shimiko Fujimoto**
Poston, AZ

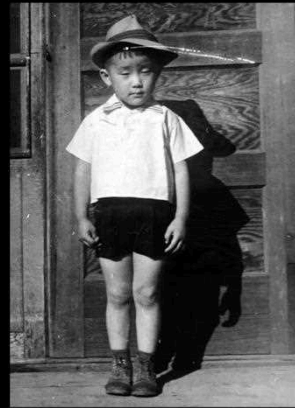


**Kyle's grandfather,
great grandmother**

Allen Ibo Nakamura
442nd RCT
Topaz, UT

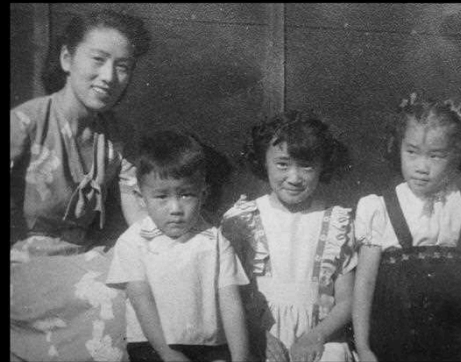


Kealoha's grandfather



Ron Shiromoto
Tule Lake, CA

The Shiromotos
Tule Lake, CA



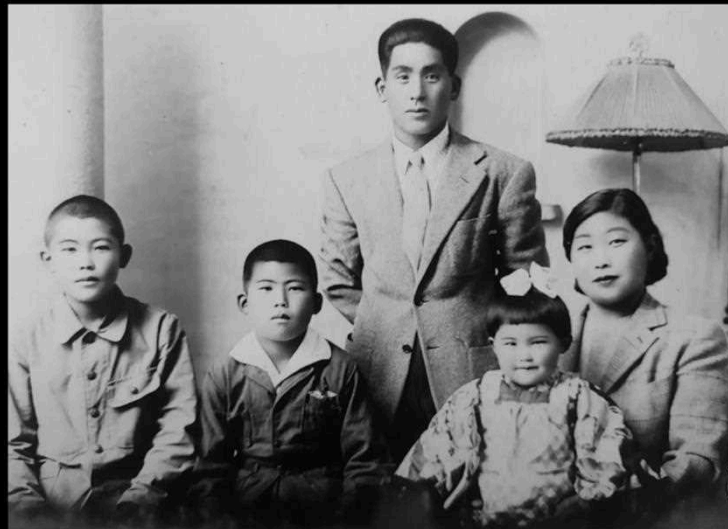
Izzy's grandfather & great grandmother

Miyeko Nakamura
Heart Mountain, WY



Jeanne's mother

The Katsuyamas
Topaz, UT



Miki's family



Hiroshi Kashiwagi
Tule Lake, CA

The Nakabes
Granada, CO



Shalee's family

The Funabikis
Heart Mountain, WY



Jon's family

The Fujiis
Gila River, AZ



Kathy's family

The Morizonos
Topaz, UT



Yoneo & Yoriko Kawakita
Tule Lake, CA



Kealani's grandparents

Ernest Kawamoto
Pepeekeo, HI



Warren's father

Margarito Rey Togonon
Philippines



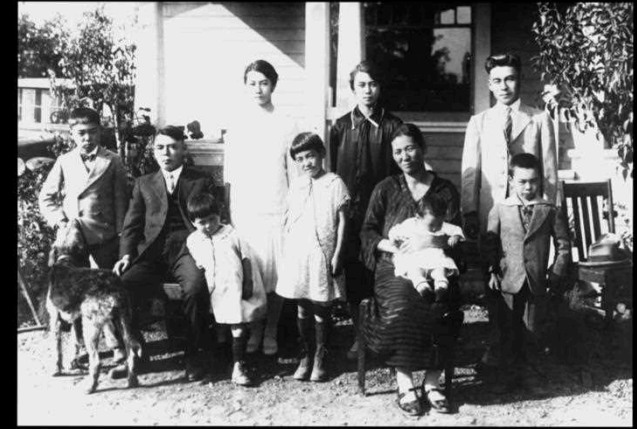
Renny's grandfather

Fred Arikawa
Jerome, AK



Ben's father

The Funabikis
Heart Mountain, WY



Jon's family

Matt, Kristen, James' family

Ken Nihei
442nd RCT
Topaz, UT



Max's grandfather

Seiro & Hidemi Morioka
Tule Lake, CA



Reiko's parents

The Bepp Family
Heart Mountain, WY



Ellen's family

Hiromu Bill Wada
Military Intelligence Service



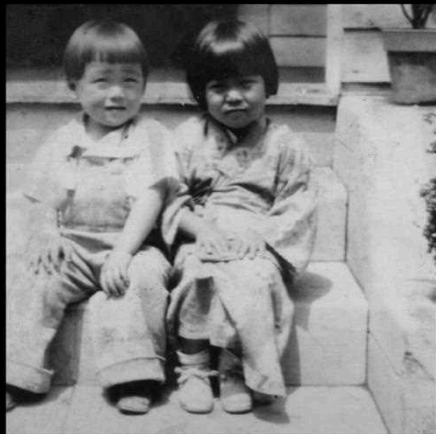
Gregory's grandfather

The Nakamuras
Topaz, UT



Kealoha's family

Michi Kitaura
Poston, AZ



Kealani's grandmother

Chie Takeshita & Susan Tanaka
Tule Lake, CA



Kiyomi's mother & grandmother

Tom Shiotsu
Granada, CO



Shalee's grandfather

Arthur Gorai
Military Intelligence Service
Heart Mountain, WY



Kyle's grandfather

The Furuzawas
Topaz, UT
Tule Lake, CA

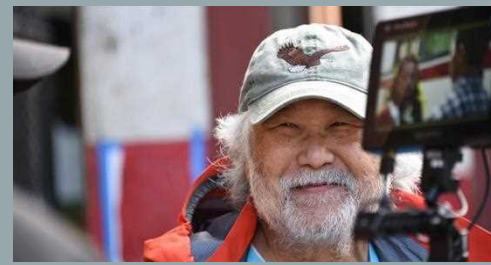


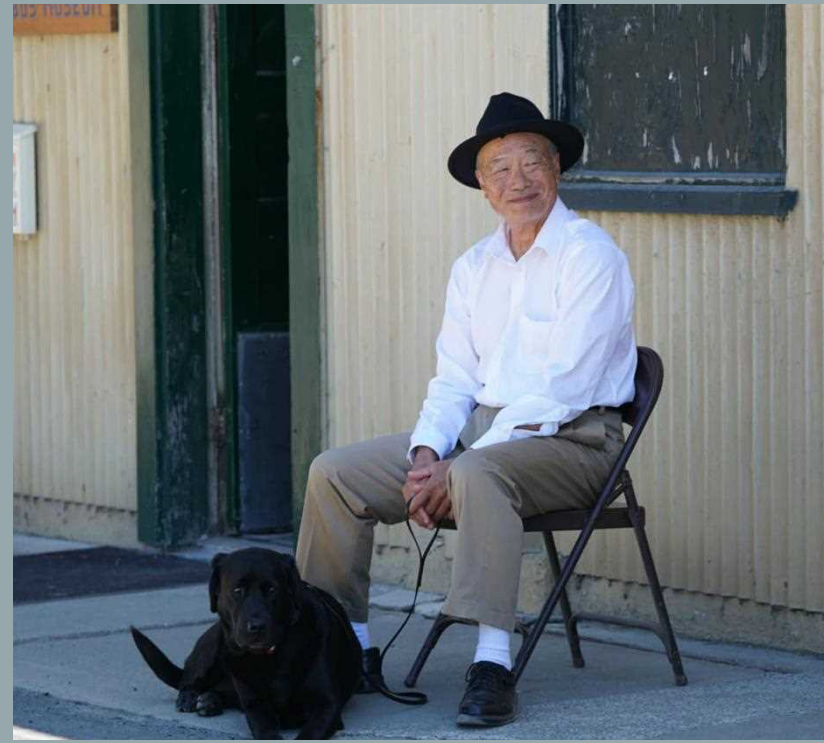
Richard's family



Chizu Omori
Poston, AZ

Kintsukuroi - A Look Behind the Frame

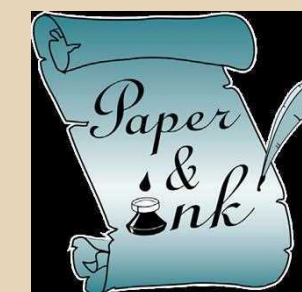
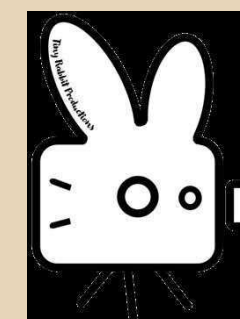




KINTSUKUROI could not have been made without the dedication and support from our community. We are eternally grateful for all of those who generously donated their time, resources, food, and efforts to this labor of love. Many thanks to our audience members as well!

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Tim Bowman	Emma Hedican	AJ Lugues	Ed Rachles	Anissa Tan
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Keiko Carreiro	Timothy Hsu	Marley Magsaysay	Richard Renwick	Perry Tell
Victor William Chen	Allyson Hu	Mason Magsaysay	Nelson Riddle	Michael Thanos
Desmond Cheong	Tohma Humfeld	Michelle Magsaysay	Joseph Rivera	Ava Tom
Patrick Chew	Kenny Ina	Audrey Malong	Michael Roberts	Maia Tom
Peter Chew	Zil Inami	Keilani Malong	Dannette Sadoka	Alana Tran
Fred Codoni	Wayne Innamorato	Pam Matsuoka	William Salit Design	Jeannie K. Tran
George M. Cohan	Dan Inouye	Eric Mencis	Hana Samejima Tsang	Anne Trickey
Robert Corpus	Troy Ishikawa	Danton Mew	Tasuko Sano	Duy Anh Truong
Cloud the Cow	Dawn Ishisaki	Matthew Michio Lawson	Taiyo Scanlon-Kimura	Sunny Tsang
Evan Cray	Mark Ishizaki	Sabrina Gok Mifune	Keiko Schmid	Soleil Tu
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