

will be breached. The ultimate cost of conservative influence may be the lost opportunity and the damages not only to the environment, but also to the physical and social foundations on which further progress in human well-being depends.

Judith Layzer has done a remarkable service with this thoughtful, well-researched, and compelling analysis of the conservative influence on environmental regulation. That she could have given a bit more of the other side of the story is a minor complaint in the face of the important contributions she makes in this book. Anyone interested in American politics, and not just environmental politics, will benefit from this impressive political and historical analysis.

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**Eric Muller, *Colors of Confinement: Rare Kodachrome Photographs of Japanese American Incarceration in World War II* (Chapel Hill: University of North Carolina Press, 2012).**

Eric Muller's remarkable new book, *Colors of Confinement*, acquaints readers with the marred history of the Japanese American incarceration experience during World War II through Bill Manbo's family stories and photos. Not only do these stunning colour images provide a unique view into the lives of Americans incarcerated during World War II, but they also reveal the deeper issues of civil liberties violations and racism on the home front through the lens of Manbo. The Japanese American incarceration was one of the worst civil liberties violations the United States government engaged in; violating Americans' civil liberties, the constitution, and allowing for the presence of institutionalized racism in military and presidential executive orders due to fear and war hysteria dictating national policy. Heart Mountain was one of ten American incarceration camps during World War II where people of Japanese ancestry were sent if they lived on the West Coast.

Muller clearly states he does not focus on what the images show, but rather on what they concealed (1). His essay provides great context in which the story of Bill Manbo and his family takes place. He describes the aggressive policies the United States enacted to limit Japanese immigration and naturalization while telling of the incarceration experience Manbo and his family endured, which was very similar to other families who were forcibly removed from their homes. Muller details the uprooting of the Manbo family to the Santa Anita Assembly Center where they were housed in horse stables that reeked of the former occupants (6). He retraces the story of the Manbo family's transfer to Heart Mountain and their "interrupted lives" there (1). Muller touches on the divisive

subject of loyalty, even to this day. Manbo also captures the departure of those deemed “disloyal” from Heart Mountain to the Tule Lake Segregation Center (13). Muller’s essay incorporates the much-needed historical context, analysis, and narration of the photographer’s story and that of his family alongside images.

There are three other essays in this book, accompanied by Manbo’s images. The most striking contribution is titled, “A Youngster’s Life behind Barbed Wire”, by Bacon Sakatani. Sakatani allows the reader to revisit his memories of essentially being a child prisoner; thought to be a national security threat to the United States government. Sakatani recalls memories from his early teens of daily activities like eating in the mess hall and the degrading conditions of the latrines. Sakatani reflects upon his past and how his view of the experience differed from people of his parents’ generation. He mentions that Manbo’s photographs represent the experience at camp for many. Sakatani states that he could have easily been in any one of those pictures. His essay is enlightening, allowing readers to experience his memories as a child. His is a perspective that many children of the camps avoid sharing or dismiss altogether. His memories are valuable to those whose family were incarcerated, but who never spoke about their experiences; adding another layer of understanding to the Japanese American incarceration history.

Jasmine Alinder’s essay addresses the issues of cameras in camp and the evolution of camera policies with the help of the War Relocation Authority (WRA) administrators. Cameras were considered contraband immediately after war broke out and accessing them at camp was difficult. It was not until later in the war that the ban was lifted among individual camps outside the restricted military zone, allowing some of those imprisoned to be able to capture memories of their family, especially of their children growing up. She explains that this is how Bill Manbo was able to capture these nostalgic photos of the Heart Mountain incarceration experience and life in general. Alinder also touches on the subject of cultural pluralism and with the complement of American cultural practices of the Boy Scouts and school dances with Japanese cultural practices of sumo and Bon Odori at Heart Mountain. She clearly reminds the reader that, “the WRA allowed for a kind of cultural pluralism that the military would have characterized as un-American” (92). Alinder also brings attention to the ways in which “[t]he images of Billy at play reveal the dislocated normality that parents face in their efforts to secure a nurturing childhood environment” (94).

Lon Kurashige’s essay describes the conditions of Heart Mountain and how they enabled Alan Simpson and Norman Mineta to create a long lasting friendship (103). Like Alinder, Kurashige touches on the cultural pluralism that Manbo captured in his images. Kurashige describes the camp experience as a sort of Americanisation assimilation of those incarcerated but one that eventually evolved into the “prewar bicultural orientation” that was supported by WRA officials (111). Kurashige uses euphemistic words including “internment” and

“internee,” setting him apart from the other contributors. The Japanese American Citizens League (JACL) Power of Words campaign suggests using more accurate terminology to describe the Japanese American experience and avoiding euphemisms from government propaganda. This measure was passed in 2010 at the JACL National Convention, but this discussion of appropriate terminology goes back to the 1980’s when Raymond Okamura submitted an essay to the Commission on Wartime Relocation and Internment of Civilians in Seattle on this subject; and more recently in Roger Daniels’s “Words Do Matter: A Note on Inappropriate Terminology and the Incarceration of Japanese Americans” in 2005.

Bill Manbo was an amateur photographer, a hobbyist. His photographs captured images of life at camp, allowing the reader the rare opportunity to view the ways life continued while incarcerated in camp at Heart Mountain. The vibrant colour Kodachrome images show a different view of daily life than the black and white images produced by the United States government. These images are candid unlike the staged War Relocation Authority images (83). These photographs show how those imprisoned tried to make life normal while in camp. Manbo’s work “captures the scenes of beauty, action and pleasure” with the subtle contrast of being imprisoned (7).

Although incarcerated, those who were incarcerated had the strength to carry on. Maybe it was to shield the imprisonment from the children with the common Japanese saying in camp, *kodomo no tame ni*, for the sake of the children. The human spirit is amazing during times of distress as seen in the Bon Odori images (60-62). Even though they were incarcerated due to their ancestry, the incarcerated managed to come together and celebrate their culture and heritage. These intimate images of daily life depicted were similar to anyone’s childhood: baseball, Boy Scouts, theatre, family photographs, and cultural festivities. The only difference is the tar-papered barracks and guard towers in the background, all behind barbed wire. His images invite readers into his life; the joys of family, community, festivities with a touch of despair from being imprisoned. Manbo paired the contrast of daily life with barbed-wire fencing, guards, and guard towers; these might make one wonder about how this could have happened. These images take one’s breath away with the beauty of life, family, and the Wyoming landscape, but leave viewers saddened knowing the pain and misery these images conceal. Bill Manbo’s collections of Kodachrome photographs are stunning and rare. It is a privilege that his family decided to share with the world these treasured images.

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