

Dean Celine Parreñas Shimizu — Opening Remarks Screening of  
THIRD ACT by Tad Nakamura at UCLA School of Theatre, Film  
and Television

Welcome to TFT — and to Tad Nakamura screening THIRD ACT  
that enables the homecoming of Bob Nakamura, his father and  
the godfather of Asian American Cinema.

Bob, the first Asian American professor at TFT, taught me how to  
light in my 410 class, the intro for all production and directing  
MFAs. I then was his TA for an Asian American Cinema  
undergraduate course, and his RA as he distributed his beautiful  
film SOMETHING STRONG WITHIN about Toyo Miyatake — the  
period when he gradually moved his professorial line to Asian  
American Studies to re-start Ethnocommunications which still  
lives today. For a member of the second-year cohort of the  
EthnoCommunications program, leaving TFT was a significant  
decision, one that reflected his lifelong commitment to Asian  
American Cinema. He was a founder of Visual Communications  
which produces the LAAPFF, a community leader, and a truly  
great photographer turned filmmaker, the director of the first AA  
feature film HITO HATA.

He loved his family. I dropped things off at his house in Culver  
City. Though I knew Tad as a boy — goofing around in those  
gorgeous modernist holiday cards Bob sent me, which inspired a  
tradition in my own Japanese American family when I married my  
husband Dan Shimizu, a yonsei whose family was also  
incarcerated like Bob himself.

Bob was a great advocate for me as I created and contributed my own work to Asian American Cinema for which I received many awards here. He would meet me in the edit lab — first on the flatbed then as the first student to cut a thesis film, which he supervised, on AVID. When I founded APACT with Justin Lin and Ernesto Foronda, the then-student group Asian Pacific Americans in Film and Television, we inaugurated an award in his honor. Bob was its inaugural recipient. I remember him receiving it here at a very loud and packed Bridges — with humility, with quietude.

He is here with us through the love of a son. Every film is a miracle. For a son to make this work is precious, extraordinary — a claiming of legacy and inheritance. This is not only a homecoming but what bell hooks calls homeplace-making: where community gathering is defiance, as care, as love, as family in the most expansive sense.

For honoring your father and our godfather through THIRD ACT, it is my honor to present you, Tadashi Nakamura, with this lei — to commemorate your homeplace-making at TFT to which Professor Nakamura comes back to tonight. I wish he knew I was to be Dean of this place, his student committed to homeplace.

Thank you to alumna Merry May Ma for hosting and moderating, to the powerful voice in documentary film, our alumna Grace Lee, and to our TFT team: Juan Nuñez, tonight's projectionist, our Crew Call students, Sam O'Harra, Crystal Santana, Libby Jourdan, Thai Sukrachan, Aaron Daniel Cervantes, and Kat Carrido-Bonds. A special thank you to the Asian American Studies Center and the Asian American Studies Department. We return together next quarter for the Film and Television Archive

screening of Third Act. Here now is Karen Umemoto, Director of the Center. Karen —