

Stanley Kaizawa Interview #1, June 8, 2000

First Interview: JRB with Stanley Y. Kaizawa  
June 8, 2000, 1:20-3:20 p.m., Hamilton Library

[ ] = JRB's addition or explanation

**Bold** = JRB's question for Stanley's latter clarification

**Brandon:** Please describe your experiences in Tokyo as a censor, day by day or month by month, or however you wish. How did you get to be a censor?

Our ship arrived in Yokohama from Manila on Christmas. My basic training was over as the war ended, and I went to Fort Snelling where the superintendent, Mr. Murakata, said "well you can be discharged tomorrow, the war is over, but we need linguists for the Occupation. So I told him I would like to go to Japan, because I had my bachelor's degree [later SK (Stanley Kaizawa) said, "in English"] just after the war started [later he says in 1942] and I'd never been to Japan. I was curious, and my grandfather was still living in Japan. So I said, "I'll sign up." We went to Camp Stoneman, for about a week and then we shipped out, probably in early November. It took the ship 2 weeks to sail from Ft. Mason in San Francisco to Manila. We went to a replacement depot in Pampanga for a week, and then took another ship from Manila to Yokohama, probably 7 days or so. We ran into a terrible storm off Okinawa, and the ship rolled and rolled. A bucket of sand slid back and forth on the floor and everyone was too sick to get up and tie it down. (See also SKalb2-001)

**Brandon:** Were you alone as an interpreter or where there other interpreters in a group on the ship?

We had about two platoons assigned to CCD (Civil Censorship Detachment). We were all assigned to CCD (Civil Censorship Detachment) in the States. I should have my orders for the move in my scrapbook (Document numbers: "SKalb2-doc 07-01(p44), SKalb2-doc 07-02(p44), SKalb2-doc 08-01(p44), and SKalb2-doc 08-02(p44). The orders allowed us to travel anywhere in Japan. We travelled to Aomori, Akita, Shizuoka, and many places as a censor. I also have a pass to enter any Shochiku theater. They were off limits to GIs, so we needed a pass. **[This suggests the "off limits" theatre policy was in place in the beginning of the occupation.]**

We were given assignments to specific jobs, in press or radio or pictorial, or in Tokyo or Osaka, after we got to Japan.

We got into Yokohama in the afternoon, on Saturday, and we all took the train into Tokyo and ate at the Komachien, which was very popular with Americans at that time. We went back to the ship that night. Then on Sunday morning the CCD (Civil Censorship Detachment) group, about 20 of us, came back to Tokyo by truck convoy, to the Finance Building, which was spared bombing. I may have the roster of the group. I'll look. Five of us from Hawaii were close: there was me, Tonokawa, who lives in Kaimuki; Tamino, who lives on the mainland; and Gilbert Hayashi and Paul Kikumoto, who passed away.

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**Brandon:** I wonder if any of these men kept any material from that time?

We were billed at the Finance Building, a converted office building. We had cots lined up, head and foot, alternating. I got discharged in April 1946. Then Earle (Ernst) told me, “Stan (Stanley Kaizawa) you stay in the same job and we’ll give you a civil service rating at office rank. I got out as a tech sergeant. We’ll ask for a GS7, just one rank above enlisted man.” I was in no hurry to go home. I had my degree. I hadn’t met my wife yet. So I went to Zama in the outskirts of Tokyo for discharge, and went right back to CCD (Civil Censorship Detachment). My billet changed to civilian officer’s quarters, at Yaesu Hotel, I think it was the converted Yaesu Bank. (Laughs.) Of course you know they requisitioned anything they wanted. Quite a few buildings in that (center) area were not damaged. Earle (Ernst) and Allison Seymour [**is this right?**] were billed at officers’ quarters at the Yuraku Hotel. The Nomura Hotel, near Shinbashi, was for civilians below GS6 or 5, below GS7. Wait a minute, our first civilian billet was at Palace Heights, near where the National Theatre now is. Then from Palace Heights we were transferred to Yaesu Hotel. Then in 1949, we [CCD] disbanded. MacArthur said “no more censorship.” That was November 1949.

Then I came home once for a couple of months. Then I latched onto the US Air Force, and got a job as a GS7, on March or April of 1950. We did interrogation of Japanese returnees from Manchuria and Siberia. Then I got married. I was with Air Force intelligence, from 1950 to 1974. The work was not terribly different. In CCD (Civil Censorship Detachment) it was censoring Japanese theatre, basically, to check all scripts to see if anything was critical of the occupation, and to check all scripts to see that feudalistic themes were not propounded. Because, as I told this lady from Japan, [**what lady? When?**] this writer, ideas critical of the occupation were not really what concerned us. You know, the Japanese were very docile. We didn’t have any uprisings, no GIs were ever attacked on trains or on the dock areas. So by the time Faubion (Bowers) got on, in the later part of Faubion’s (Bowers) regime, we were more keyed to surveillance of leftist theatre. The cold war had begun. I told her, Shochiku and Toho knew more or less much what we wanted to be done with plays—if it was Terakoya, what should be in Terakoya? It was a classic. If it was Kanjincho, what shouldn’t be in it? It was a rather tame occupation. And our guard was up for leftist theatre.

I remember that Faubion (Bowers) used to get on Mitsukado, [**sp?**] saying “hey, in this report you say that 15 labor unions were performing (amateur) drama, but on the next page you’ve only got 13 groups. If there are only 13, why are you saying 15?” That sort of thing he was picky on.

**Brandon:** What did (Faubion) Bowers object to here? Leftism? Making an error? Making him look bad?

But our monthly report reflected not too much feudalistic themes or anti-occupation. Each section contributed to the report.

**Brandon:** Can you describe the different sections in CCD (Civil Censorship Detachment)?

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A bird colonel Putnam (of the Air Force) was the CO (Commanding Officer). And his deputy was—I forgot, but I can get his name. I remember he was older and he didn't get along with Putnam. You know in the Air Force, when one person got shot down, the next one moved up [so promotions were very rapid, and the older deputy had a younger CO (Commanding Officer)]. Postal censorship was a separate section. And I think telephone and telegraph. PPB (Press, Pictorial, and Broadcasting) was one part of CCD (Civil Censorship Detachment). Press included newspapers, magazines, and books. The Pictorial section included: movies, legitimate theatre, and kamishibai. The first guy in charge of Pictorial was Lt. (Kenneth) Cameron, I think. The person, somewhat later, in charge of PPB (Press, Pictorial, and Broadcasting) was Bob (Robert) Spaulding. And before him was a fellow named Kunzman, a captain in charge. And possibly another time, and also, Costello. I'm not sure of all these people and positions. I don't think anything has been written about the CCD (Civil Censorship Detachment) [history]. Perhaps Press was Kunzman.

Earle (Ernst) was head of the theatrical section, and Seymour Palestin, [**Sandy (Alexander) Calhoun**], (Joseph) Goldstein, then about a year later Alexander Calhoun were under him. Earle (Ernst) was a lieutenant, and maybe became a captain when he left. We can check some of the travel orders. I don't remember Earle (Ernst) ever being called a captain. When Earle (Ernst) was in charge of Tokyo, John Allyn Jr. was in charge of Osaka, and in Fukuoka, the other branch, there was no officer, but one of the Nisei fellows there was Maxie Sakamoto. (Takeshi) Teshima worked for (John) Allyn (Jr.) in Osaka, until those three all came up to Tokyo in 1948 at the same time. Four of us were in charge of theatrical section. Allison and (Joseph) Goldstein had gone home a bit early. But (Alexander) Calhoun remained and was under (Earle) Ernst and under (Faubion) Bowers.

**Brandon:** Were the heads of sections always officers? How did (Faubion) Bowers, a civilian, become head?

Yes, an officer was the head of each section most of the time. But by the time (Faubion) Bowers came, the rules had gotten looser. I think Jimmy Furukawa was in charge of magazines, and he wasn't an officer. Let me try to go through my material.

**Brandon:** Can we come back to your arrival on Christmas day. When did you go to work? Is that when you first met Earle (Ernst)?

We reported for work the day after Christmas, Monday to CCD (Civil Censorship Detachment). I don't know exactly how I got assigned to theatrical. But I had known Earle (Ernst), not intimately, because in January 1944, Earle (Ernst) joined the Army at the same time that I and many other Nisei did. So he and I were in the same camp. There was a lot of discrimination. About 100 Nisei volunteered for MIS (Military Intelligence Service) training and only two Caucasians, Earle (Ernst) and Lawrence Boggs, also from UH (University of Hawaii), were in the group. They were allowed to go to OCS (Officer Candidate School), but none of us Nisei were. Not until later were Nisei allowed to become officers, after their work was recognized. Earlier, when I had basic training I was with a platoon of Nisei, and we were put together with a platoon from OCS (Officer Candidate School) and they were all Caucasians. In any case, Earle

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(Ernst) and I got along and I told him, “Earle (Ernst), I have a degree from UH (University of Hawaii).” He went along with the Nisei group to Japanese language school. So Earle (Ernst) and I were in language school at the same time.

**Brandon:** Can we return to your first day of work with CCD (Civil Censorship Detachment) in Tokyo? What work did you do?

Earle (Ernst) said, “You take care of all the play manuscripts that theatres or group heads bring us.” I had to register each one, and give a receipt to show we had it. I gave each a registration number.

**Brandon:** Is that the number stamped on the front of the script?

We got two copies [in Japanese] of every script. I told them to come back in two weeks, and we would tell them if it had been approved or “suppressed.” CCD (Civil Censorship Detachment) hired a staff of Japanese, paid by the Japanese government, who translated the scripts into English. They were told what things to look for [feudalism, anti-occupation, etc.]. These were little companies, and they couldn’t handle English so we did it for them. All the scripts that I have here [Kaizawa’s collection of ca 100 English scripts.] are from Shochiku, who had their own English translators. Toho also did their own English translations. Yoshimoto’s scripts were translated by CCD’s (Civil Censorship Detachment) linguists. In many cases there were only synopses. So the censor had to go by what was in the synopsis.

**Brandon:** Were synopses limited to CCD (Civil Censorship Detachment) linguists? Or did Shochiku/Toho also submit synopses?

We didn’t get Noh scripts. And we didn’t get Bunraku scripts. I’m not sure exactly how Bunraku was handled. Otherwise, we got all types of play scripts. Because Kabuki is an outgrowth of Bunraku and Noh. Because we saw the kabuki scripts.... [We didn’t need to see the Bunraku?] Bunraku did the famous jidai plays. I took color pictures of Kumagai Jinya. In Bunraku Kumagai lets his hair grow. In kabuki he shaves his head.

**Brandon:** What is the different meaning of the hair?

Although I went to Japanese language school, I didn’t use the special terms of the theatre. When I got a script back from Earle (Ernst) or Allison, I would tell the liaison person when he came, “kore wa ii desu.” “Ah, kyoka 許可(permission) de gozaimasu ka?” It is the usual way to say “OK,” but kyoka was the formal term the theatre people used. Then with the next script, Earl would say, “suppressed, it’s too feudalistic.” When the person come, I would say, “Kore wa dame desu,” it’s no good, and he would reply “Ah, kyakka 却下(rejection) saremashita ka?” So it’s suppressed? So, I learned and the next time I said kyoka. Or I said kyakka and gave the reason. Although I’m Nisei we learned the right vocabulary on the job. My family is from Hiroshima, and we didn’t speak Tokyo Japanese.

**Brandon:** When you got the script, how did you pass it on, and to whom?

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The script could go to anyone. Whoever had just finished an assignment would get the next script, kabuki, or modern drama or whatever. If something was objectionable, he would go to Earle (Ernst) and say, "Earle (Ernst), I have this script and my objection is this section here." And Earle (Ernst) would read the section and say, "I concur." Or, "I disagree." We had occasions where two censors clashed. I remember one, the play *Omoide*, around 1946-1947, was originally suppressed by Joe Goldstein. He said, "Earle (Ernst), I object to this part where they sing the kamikaze song." Earle (Ernst) said, "OK, let's go take a look." So we all went to a rehearsal, and in one scene there was the kamikaze song. We saw the whole play and afterward we went back and had a critique. Earle (Ernst) said, "There's nothing wrong with that play, Joe (Goldstein). You're objecting to the music, but it's contrary to, it's against war. It shows the futility of war. The guy gets killed. He becomes a kamikaze pilot and he gets shot. There's nothing wrong with that. If the end result is a positive manner, I don't think we should say, 'just because it uses a kamikaze song it should be suppressed'." The author is a very serious writer, Miyata [Teruaki](#). The play was translated by Albert Miyasato.

In another case, a play was suppressed, but Earle (Ernst) and Joe (Goldstein) (and I) went to a full rehearsal, and Earle (Ernst) said "there is nothing wrong with this play," and he approved it.

**Brandon:** How many kabuki scripts did Earle (Ernst) completely forbid, or ban?

Another incident involved the comedian Shimizu Kin'ichi, called Shimichi for short. Someone from Shochiku came in and asked "why is this play suppressed," and the answer was "it contains glorification of the sword." Just look at our code: dramatic themes about glorification of the sword will not pass. So, then he said, "but it's a comedy." So Earle (Ernst) said, "all right, we'll show him how democracy works. We'll give him a break and see a rehearsal instead of blanket suppression." So we went to the Asakusa Shochiku-za, and during rehearsal, Shimichi comes out holding up the famous sword and extols its virtues. So Earle (Ernst) said, "you know that glorification of the sword will not pass, so you are a comedian, make it a comic scene. Ridicule the old feudal custom." So Shimichi held the sword upside down and did the speech comically. So, Earle (Ernst) said, "See, if you make into a comic piece that is what you should do." And then he said to Shimichi, come to my office tomorrow, and when he came, Earle stamped the script approved in front of him and gave it to him. This sort of thing did happen from time to time.

**Brandon:** How many scripts came in each week?

Oh, I can't be sure. A lot. After a while we got to know the liaison people. Mr. Haneda of Idō Renmei (traveling troupes) would say, "Oh, Mr. (Stanley) Kaizawa, at so-and-so place I saw a play and I don't think they sent their script to you." So we would send a letter, asking why they didn't send in their script because they had to follow the occupation rules. So they would come by and bring their scripts. We didn't play favorites, just because someone helped us, we still followed the codes for everyone.

Sometimes we had scripts from college drama groups, but usually they were doing standard Western plays, like Chekhov or Ibsen, so we didn't have to see these scripts.

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**Brandon:** Did you censor rakugo, or kodan?

Somehow, there was no line drawn that included them. For example, once someone at CI&E (Civil Information and Education) called me and asked if I'd seen the current variety show at the Nichigeki, a large Toho Theatre. He said there was a skit that should be suppressed. I went and the scene was a coffee shop, with a sign honjitsu kyujo 本日 休場 "today closed." But if you invert the first two characters, it reads nihon kyujo 日本休場 "Japan closed." In 1946, or 1947, this guy calls me up, Eddie Kaneshima, [spelled right?] from CI&E (Civil Information and Education). We were in the army together. I don't know if he is around. He said, "Look at this Stanley (Kaizawa), if you turn the characters around (laughs), "Japan is not in operation. Because of the occupation." That was a snide remark. So I said to Earle (Ernst), "Shall we go and have a look?" So we went and we saw this sign. And we saw another skit, featuring a performer, Ishida Ichimatsu.

[Kyoko Hirano, Mr. Smith Goes to Tokyo, quotes Seymour Palestin as being present at this incident (72-73)]

At that time he had been elected a member of the diet, but his specialty was playing the violin and singing nonki bushi, a kind of lyrical song. I can still picture him playing the violin and singing "all the Japanese girls are playing with the American soldiers and getting chocolates, and getting handouts from American GIs." So Earle (Ernst) got mad and said, "Call the manager here." So we called the manager and Earle said, "Where is your script for this skit?" "It's just a dance script," the manager said. "It's all about pom-pom girls and GIs giving them chocolates and cigarettes." Earle (Ernst) said, "Tell him, Stanley (Kaizawa), it's in violation, its criticizing the occupation." So then what Earle did, he called them to a meeting [at CCD (Civil Censorship Detachment)].

**Brandon:** Which building was it? That helps give the year.

On one side, Earl sat in the middle, with (Seymour) Palestin, and maybe Sandy (Alexander Calhoun), and Oda, the Canadian Nisei who was the interpreter Earle (Ernst) used. He didn't use me or Takemoto as an interpreter, but Oda.

**Brandon:** Where is Oda now? Who was Takemoto? Is he around?

On the other side of the table was Mori, maybe his first name was Iwao, a VP [VIP?] of Toho, Sera [first name?] who was an actor turned administrator, Muramatsu, [who?] and a small insignificant guy at the end. All were from Toho. So Earle (Ernst) said, "Where is the script that you're supposed to submit for any theatrical performance, especially at Nichigeki [Toho's largest theatre]?" The guy [the little guy at the end? Or Mori?] answered, "This is the script here." "But it hasn't been censored. There isn't a stamp on it." Earle (Ernst) berated Mori and said he should change the sign from "honjitsu" to "tojitsu" 当日 which means today. "That way there won't be any mistake and no one can turn this around to mean "Japan is at rest because of the occupation." Then Earle (Ernst) asked Mori, "who is to blame for this omission of submission of the script?"

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Who will take the blame for all this?" And this small guy at the end of the table, who brought the script into the meeting, raised his hand and said, "I assume responsibility for this." Earle (Ernst) got mad and he pounded the table, "That's what I don't like about the Japanese. You let the low man on the totem pole take the blame. Mori, you are the V[I]P [?] here. Won't you take the blame?" Mori finally bowed and nodded. Earle (Ernst) could have made a big thing of this. Earle (Ernst) could have written this up and submitted it to the metropolitan police. But he didn't. All he did was have the theatre closed for two days. That was all. He didn't send a report to higher ups, so it all ended there without any further action.

**Brandon:** Were some cases written up and sent forward?

I can't recall. In the theatrical section, Earle (Ernst) is up there with three officers, and they control the administrative matters. They don't discuss it with us. But in this case, I know that nothing came out of this.

I do remember when Faubion (Bowers) wrote his memo to allow Shochiku to produce Chushingura, he had to send it up to get permission. It wasn't just approval at CCD (Civil Censorship Detachment) headquarters, it had to go higher.

**Brandon:** What was so special? Censor officers approved other scripts? Why was higher permission needed for Chushingura?

There was nothing that said Chushingura was banned. There was this list on which Chushingura was banned. That's why Earle (Ernst) and (John) Boruff and Kawatake Shigetoshi were involved and others as well. But I want to leave that for a while before I forget.

So, Faubion (Bowers) wrote a very nice memorandum, about two pages, concerning approval of Chushingura. He said, number one, it's a Japanese play of course, but as far as he is concerned it is a classic, and he gave an example of [a Western classic play]. So suppressing Chushingura would be like suppressing [this Western classic] which has a similar theme. Probably this was Hamlet. His strongest argument, and what changed the minds of higher ups who weren't familiar with drama, was that this is a world art. It's a theatre that is not only Japanese. It's been performed for centuries. "Of course," he wrote, "I wouldn't approve Chushingura within the purview of what is written up [our regulations]. There should be no harakiri, no revenge theme. And I would have them erase some of the strong feudalistic ideas. [Is this correct?] But, if you ban Chushingura," he wrote, "future historians, not just 50 or 100 years from now, will say the US occupation of Japan was barbaric." Faubion (Bowers) believed that too. He asked me, "What's wrong with this memo?" [Is this a question Faubion (Bowers) asked you?] This memo was [or "was intended to be"?] an eye-opener for the higher ups who he thought weren't as cultured. They don't know that Chushingura is the epitome of Japanese drama and to suppress it would be barbaric. I forget his exact words. Also, he wrote, "And if you approve Chushingura, I promise that only the top name actors from Tokyo and Osaka will be in the production. I will compel Shochiku to abide by this. No provincial actors from Kyushu or elsewhere. I will get Baigyoku from Osaka, Kichiemon, Koshirō and others." I have the invitation to the production in my photo album (See: SKalb1-doc03-01) and saw the production.

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**Brandon:** Well, did they cut Hangan's and Kampei's (Kanpei's) seppuku scenes?

They toned them down, but they did them.

**Brandon:** So did Faubion (Bowers) mislead the higher ups?

I wrote to Faubion (Bowers) a two-three page letter about what kind of kabuki censorship we did after he left Japan and I was in charge. And you know he never responded. He didn't like what I had done. But I said, "You know, this is the way Faubion (Bowers) would have interpreted things."

**Brandon:** Please can I have a copy of your letter? If he didn't respond, how do you know he didn't like it?

You know the "Gan no Iwai" scene from Sugawara? I went on a Sunday, on the opening day, when the father of the present Danjuro XII [then Ebizo, later Danjuro XI], was performing Sakuramaru. In the scene, the chobo sang "seppuku no hikimawashi." The phrase was drawn out. So I went backstage to his dressing room. I knew him well, because he and I went drinking sake once a month together and I used his first name. So I went in and said, "Naru-san, [spelling?]" when Mr. (Faubion) Bowers was chief censor he said, "there should be none of this flashy, flamboyant seppuku, with a red cloth coming out [to show the entrails]." Faubion (Bowers) never liked the gory acting style. Danjuro replied, "Haa! [yes]." I continued, "Have the chobo just sing "seppuku," you do it [cut belly] and fall forward. That should be the end of it. Cut the drawn out "no hikimawashi" and cut the red cloth." I said, "dan'na shonichi wa." And he concurred. Danjuro was a very docile, very nice person. When he bowed and asked, "What's wrong with that sort of thing?" I replied, "(Faubion) Bowers established the pattern, the route we follow, and though he has left for China, I'm taking over [what he set]."

When I wrote this to Faubion (Bowers), and I don't think he liked it. But he's the very guy who said to me, "Stanley (Kaizawa), you know when the Americans go back home and everything is peaceful, the Japanese will go right back to doing what they were doing before we came." He's the very guy who said that. I think they went right back to doing the red cloth after we left.

[**Brandon:** Point here is not clear.]

**Brandon:** John Allyn has written me saying that higher ups weren't happy with (Faubion) Bowers' "special permission" releases.

**Brandon:** Do you recall using the term "special permission"? When Earle (Ernst) was censor? When Faubion (Bowers) was censor?

Because the "special permissions" favored certain actors, Faubion's (Bowers) good friends, Kichiemon and Koshiro. He wasn't on good terms with Kikugoro. I've never told anyone what Kikugoro VI told me. When Kikugoro was sick, I took over some foodstuffs. [When, what



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date?] He confided in me. He criticized Faubion (Bowers). He said, “Faubion (Bowers) thinks he knows kabuki. To some extent he does. He can tell me as an American occupation censor what we can perform and what we cannot perform. That is his prerogative. I’m Japanese. But, in the theatre or on the stage, he has no right to tell me, a troupe head, the head of the Kikugoro Troupe, ‘Oh, Shochiku, you tell Kikugoro that a certain female role should be played by a certain actor.’ Who knows the actors? I’m the head of the troupe. I know who can play which role. Does Bowers know better than me?” Kikugoro was mad at Faubion (Bowers). (Faubion) Bowers really liked Utaemon. He always favored him and gave him the good roles. But Kikugoro said, “I have young actors as good as or better than Utaemon.” And so they clashed. This got to the ears of the top boys, and they said “How dare you meddle with who gets cast?”

**Brandon:** Do you mean Shochiku officials? Did they say that to Faubion (Bowers)?

**Brandon:** Most of the plays Bowers released were for Kichiemon, I think. Did he release any for Kikugoro? [I’ve checked some programs, and Kikugoro played in Chushingura and several others of the “special release” plays. JRB (James R Brandon)]

Kikugoro was versatile [and could do lots of passed plays]. But Kichiemon’s forte, like Kumagai, Terakoya, Sugawara, were the bloody ones. So Faubion (Bowers) tried to arrange to change lines to be OK. You know Kichiemon treated Faubion (Bowers) just like his own son.

**Brandon:** And so did Kichiemon change those lines?

Yes, he did. Those plays, like Kumagai, were the questionable ones, the border ones. Faubion (Bowers) hammered the theme that Kumagai was anti-war: he was forced to sacrifice his son, and in atonement, he became a monk.

**Brandon:** Did Faubion (Bowers) say this to you directly?

**Brandon:** When (Earle) Ernst released Kanjincho, and Kumagai, and others in 1946, do you remember how they were released? Did he have to go to higher ups?

No, I don’t remember the inner working of our group. I have nothing to go on. But, he had to get their [higher ups’] approval. Anyway, I remember seeing Kanjincho, with Koshiro.

Just about this time Earle (Ernst) and Faubion (Bowers) began to meet socially. I don’t know just how Earle (Ernst) was introduced to Faubion (Bowers), but Faubion (Bowers) got Earle (Ernst) to meet the important actors, Kichiemon, Koshiro, Kikugoro. He kind of convinced Earle (Ernst) that kabuki may overtly look like bloody, gory drama, but when you look in the context of art, well look at some of the Greek tragedies. I think Faubion (Bowers) convinced Earle (Ernst) that there wasn’t anything wrong.

**Brandon:** Were you present when Faubion (Bowers) and Earle (Ernst) had any of their conversions about this? How do you know this happened? Did Earle (Ernst) say it happened?

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No [I wasn't present]. No [Earle (Ernst) didn't tell me.] You see Earle (Ernst) wasn't an authority on kabuki at this time. He became an authority after he returned to the university, and then got sabbatical leave to study kabuki. Matsujiro Yoshida paved the way for Earle (Ernst) when Earle (Ernst) told him he wanted to write a book about kabuki. He arranged for Earle to be able to see kabuki anytime. Yoshida never liked Faubion (Bowers) because Faubion (Bowers) didn't give Yoshida the respect he thought he deserved. He spoke English and was the Shochiku liaison person. But I've seen Faubion (Bowers) mock Yoshida. But Yoshida always felt highly respectful of Earle.

**Brandon:** What makes you think that (Faubion) Bowers convinced Earle (Ernst)?

As Earle's (Ernst) departure time approached, they had more liaison meetings.

**Brandon:** When was this? Was (Faubion) Bowers still with MacArthur? Or in CCD (Civil Censorship Detachment)?

Faubion (Bowers) was conniving enough to convince this man [Earle? (Ernst)] to get the job of censor. When you read what Earle (Ernst) has written [his letter to Inose?] there wasn't a job for Faubion (Bowers). He got in by filling the job of an enlisted man. Then he finagled his way and before you knew it, he trampled all over us. As Earle said, "He wasn't hired in CCD (Civil Censorship Detachment) to become my successor." When Faubion (Bowers) asked Earle (Ernst) if he had a job in the theatre section, Earle (Ernst) said there was a job in CI&E (Civil Information and Education). But Faubion (Bowers) thought he wouldn't have any authority over the theatre there. Earle said there is only an opening for an enlisted man, so he got in there.

**Brandon:** What is the source of this history? Conversations between you and Earle in CCD (Civil Censorship Detachment)? Earle's (Ernst) letter from 1985?

I don't know the behind the scenes politics, but I was a GS9 at the time. Faubion (Bowers) was only a GS7 but when he came in he took the top desk. He maneuvered himself and somehow convinced the powers that since he had been a major and MacArthur's aide, and I can do the job that Earle (Ernst) had been doing.

**Brandon:** When was it that (Faubion) Bowers took over Earle's (Ernst) desk? Wasn't (Faubion) Bowers working in CCD (Civil Censorship Detachment) for several months while Earle (Ernst) was still there? So, did (Faubion) Bowers have a "lower" desk in the office while Earle (Ernst) was still there?

**Brandon:** Earle (Ernst) says he left Japan in May 1947 and most reports say (Faubion) Bowers came into CCD (Civil Censorship Detachment) December 1946 or January 1947. Does this seem right?

I have a note somewhere that says when Faubion (Bowers) came on board. I'll find it. But my impression is that there was less than a month overlap between the two.

Stanley Kaizawa Interview #1, June 8, 2000

**Brandon:** Is it possible Earle (Ernst) is wrong in his letter in saying he left in May 1947?

[Looking at a chronology that (Stanley) Kaizawa had written before our meeting and brought with him showing Earle (Ernst) came November 1945 and left May 1947, but that is a correction of another date, so the dates are not sure.] This is probably based on the information in Earle's (Ernst) letter. So I don't know for sure. I'll have to do some research in the books I gave the library and check when Koshiro VII died. You know I was so close to Koshiro and his children. On Saturday, I went to Shimbashi Embujo, to see Kanjincho, and when I got back to the Yaesu Hotel, I got a call, "Can you go to the Embujo, and pick up Shoroku and Ebizo and take them to Ogikubo, because their father has died." So I drove them in a jeep to Ogikubo, where only Koshiro VIII and one other actor were present. [Those are the three sons of Koshiro VII.] We'll have to do some research to match dates.

I meant to translate Senbonzakura but never did it. I had the perfect setup. Both Baiko and Shoroku urged me to translate it and promised to help and get scholarly authorities to help, also. We're just actors, they said, but authorities could help you. What approach did you take when translating Chushingura and other plays: literally or like Earle (Ernst), who did just the skin? I think the meaning and parallels should be in there. (I reply my idea.)

I'll work on a chart of the personnel for CCD (Civil Censorship Detachment) for next time.

Going back to Gan no Iwai, Faubion (Bowers) must have torn out his hair. Because he wrote, [before you said he didn't reply to your letter.] "What are you doing, Stan, what are you doing meddling in my kuleana (responsibility)? Kabuki is my kuleana (responsibility)." I wrote him back, "I followed what you had told us."

**Brandon:** What had (Faubion) Bowers told you to do?

**Brandon:** Do you remember what officer was over (Faubion) Bowers when he came to CCD (Civil Censorship Detachment)?

Bob (Robert) Spaulding, a very sharp fellow, probably was there in 1947. He was a very aloof fellow, he was top dog, but very good. He was probably younger than Earle (Ernst). He wrote the monthly report for PPB (Press, Pictorial, and Broadcasting Division). He was good at writing. When I first went to Japan, our CCD (Civil Censorship Detachment) office was in Radio Tokyo. It was not NHK. I have a photo of the building (See: SKalb2-009). Then PPB (Press, Pictorial, and Broadcasting) moved to the Kanto Haiden building. Then during the last days of censorship, we moved to Shisei Kaikan in Hibiya Park. Shisei means "city administration."

I have no recollection of the "list" made up of banned/approved plays. Earle (Ernst) may have talked about it with the other censors, but not with me.

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Joe (Joseph) Goldstein is from a family that owned a chain of theatres in Boston. You might look in a Who's Who. He was a very pro-labor person. He went to England to study under Howard Lasky. (Laughs.) What do I know about Lasky!

I'll try to get in touch with Mr. Yoshida with Shochiku whom I knew during the occupation, and was later director of the National Theatre. He now lives in Chiba. At my nephew's wedding here in Honolulu, five or six years ago I met one of his relatives.

Inose Naoki, who wrote the article, "Makkasa [MacArthur] no Chushingura (マッカーサーの忠臣蔵)," (Bungei Shunju 文芸春秋, 65(5), p.6-47, April 1987) I translated, is connected with the Self Defense Forces, I think. His name should be in a Who's Who. But I don't know what magazine the article is from.

**Brandon:** What is the date of the article?

Earle (Ernst) was a true professor type. I think it was (Robert) Spaulding who said to Earle (Ernst), "Before you go back will you write a report about the theatre situation, whether it has gone through any changes under censorship?" And he said, "Yes, I'll do it," and I remember that he sat down, put a pencil in his mouth, and just wrote it out. I remember we had a typist, (Harry) Uchida, who took each page as he wrote it and typed it up. Just like that. Faubion (Bowers) was like that too. I write a sentence and change it, and look for better words. Earle (Ernst) wrote it just right off. I remember seeing him write the report. It was about a week or so before he left.

**Brandon:** Do you remember what season that was?

No but I can ask my brother-in-law or my sister-in-law (Ethel Uchida). Both were in Japan then. Uchida, the typist, is married to my wife's older sister and she was, my sister-in-law was, in charge of kamishibai. My first wife (Ikuko Endo) and I were in the same office. They might remember. I can ask them.

**Brandon:** Can we straighten out the names of these relatives?

[Making a note.] For the next session, I'll get my letter to Faubion (Bowers) re: Gan no Iwai. That guy, after he got my letter, he wrote, "Dear Stanley (Kaizawa): how dare you get into my territory."

[Looking at recent clipping from Teshima.] This lady, who died last year (1999), was the top teacher of the Fujima dance school. She was Fujima Fujiko, very loyal to the school. Shoroku told me, "She's a better dancer than I am." During the occupation, Faubion (Bowers) got me interested in Kabuki and I decided to take lessons in order to know what Kabuki was about, so the music and dance would be natural. I took dancing lessons for six months with her, learning Matsuno Midori, the standard first dance, some kouta dances, and the last dance I learned from her was Ame no Goro, a dance like Sukeroku. I studied kouta for six months, learning about 25 kouta songs.

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**Brandon:** What year were the lessons?

I like to say I was one better than my mentors [Faubion (Bowers) and Earle (Ernst)], both of whom were Caucasian and never took an interest in music or dance. Because of my background, my mother used to sing Japanese songs and I participated in bon odori, I went into it. A friend who played Kiyomoto introduced me to Fujiko. At my first dance lesson, she said just follow what I do. At the second lesson she brought in her daughter, Fujikata, to teach me etiquette, how to sit and bow when you begin, onegaishimasu and at the end, arigatō gozaimasu. I didn't know this. So the third day, I just did that.

It was interesting paying the teachers: I asked both my teachers "Should I pay you in cash, or in foodstuff?" This was 1947, 1948, and the Japanese were starving. They said food, which they could divide (wakeru).

**Brandon:** What did wakeru mean? Divide food among the teacher's relatives and friends?

After my singing lesson for half an hour or with my dance teacher, I'd give her a dozen donuts, or two cans of crab meat. This was better than any money I could give. They were so happy to get the food. They would cherish it so much. (Laughs.) And at the PX, the donuts cost only 25 cents.

The Korean War finally changed the economic situation.

As I told Tokiko (Bazzell) and Bronwyn (Solyom), I still have some things, but I'm not ready to give them up yet. They have sentimental value and are a part of my past. But I will eventually give them. I have three tapes of Kanjincho, and I want to keep one for a while. Many of the video tapes I have were sent to me by Mr. (Takeshi) Teshima.