

Stanley Kaizawa Interview, March 14, 2001

Kaizawa interview

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**[See also JB-2, Disks 1&2]**

JB (James Brandon): I just sent off volume 4 of the translations, and so after 6 months away from this I can get back. I hope to see Sandy (Palestin) again in San Francisco.

SK (Stanley Kaizawa): I have all my personnel records in 4 envelopes.

**Kaizawa:** Organization in 1946: Joe (Joseph Goldstein) and Seymour (Palestin) reported to EE (Earle Ernst), reported to (Kenneth) Cameron (pictorial), reported to (Richard H.) Kunzman (PPB “Press, Pictorial, and Broadcasting” Division), reported to (William B.) Putnam (CCD: Civil Censorship Detachment).

**Kaizawa:** I saw Shoroku do Yanone and Baiiko do a dance play (Onatsu Seijiro??) at Teigeki under Toho. English and Japanese scripts were kept together. Since Shochiku and Toho did virtually all major kabuki productions, Earle (Ernst) or other officer would read the English scripts directly and decide if something should be deleted, or if a play should be suppressed. He would have a translator transfer the English deletions to the Japanese script that would then go back to the producer and another copy for our file. Would ask a translator to check if original if there was a problem. If only in Japanese, it would be given to a translator. Earle (Ernst) often relied on a Canadian Nisei, Noda, for translation and when spot checking for interpretation.

**Kaizawa:** I had a funny ending with CCD (Civil Censorship Detachment). Things were winding down, and Mihata told me, “you go to postal,” and I did for about a week, and then I came back. When we knew we were closing, and I thought all these papers will go back to Washington, I thought, it was better for me to take the kabuki scripts. The scripts then were arranged alphabetically and tied on bunches of 4-8 scripts. If they were just going to be forgotten in that case I will take them. I didn’t take all the kabuki scripts, but mostly those that I knew. So there might be some kabuki scripts in the CCD (Civil Censorship Detachment) archive files. [JB: None that I know of. They were scheduled to be burned!!]

**Kaizawa:** We never exchanged scripts with CI&E (Civil Information and Education) nor showed them our disposition of scripts.

**Kaizawa:** When Earle (Ernst) learned that musicians in Kanjincho usually bowed when they sang the word “Mikado” and he said they should cut out the bowing to the Emperor. I wonder if they still do?

**Kaizawa:** During Faubion’s (Bowers) time, he took advantage of the situation. He had a lot of translation done as part of his book. He would go to so-and-so’s desk and say ‘would you translate this section form.’ The Japanese never questioned this; never asked if this was private or a part of their theatrical work. He was the boss. They couldn’t question it.”

**Kaizawa:** Kei Harada may know about (Faubion) Bowers’ article.

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**Kaizawa:** Faubion (Bowers) was gone in 1948, and I was acting as head censor. Looking at photos. Ethel (Uchida) is in one.

Picture number 10: a group is standing on the roof of Kanto Haiden. Stanley (Kaizawa) points out his first wife (Ikuko Endo), who also worked in the office with Stanley (Kaizawa).

My first wife (Ikuko Endo) died of ovarian cancer. Had two daughters with first wife. He raised them. Went through high school in military school. They only learned casual Japanese from friends, but not formally.

We are looking at English script of Nikudan Sanyushi.

**Kaizawa:** When we were growing up in Hawaii, Japan was heroic and we all knew the story of the three heroes through the movies. I knew both titles: Nikudan and Bakudan Sanyushi.

**Brandon:** It is a mystery why this English script was prepared for the Occupation.

**Kaizawa:** I think this date, 1937, is an error.

**Brandon:** Here are a two page synopses and some translations of kabuki (from Enpaku 早稲田大学演劇博物館 English scripts.) Other scripts were for Tokiwa-za etc. Were the scripts divided?

**Kaizawa:** In the early days no distinction was made, who would censor what kind of scripts. The officers were the censors, not us EM (Enlisted Men). I was a GS 9 when Faubion (Bowers) came in as a GS 7. He worked his way up. I remember Faubion (Bowers) poking fun at me, saying, “Stanley (Kaizawa) you’re a GS 9 and I’m just a GS 7. But I’m your boss.” He was impressive, “Faubion Bowers, former Major.”

**Brandon:** October 15, 1945, Futa Omote Shinobu Sugatae, has a note on it: “suppressed no rewrite”? But they did stage it in November. Here, Bancho Sarayashiki, says “suppressed 8 November 1945.” Must be Captain (Charles B.) Reese’s doing. Another, Sannin Katawa, has Reese’s writing. Is this a different play, by Kawatake Kitsue, not the kyogen derived version? Character: Torosuke. Is a full translation 19 pages, with lines “stop, stop” so it is surely from kyogen.

**Brandon:** Next is Inazuma, with initials JG [Joe Goldstein, approve 24 January 1946], one day before the close of the January run. With Ennosuke.

**Kaizawa:** What is this “jo” written here? It’s the upper kanji of joho (information).

**Brandon:** It’s on many scripts.

**Brandon:** Script for Yuki no Yube (Nao Zamurai, Michitose-Naojiro). It was a suppressed play. January 2<sup>nd</sup> performance. No mark on the 15 page translation.

**Brandon:** Ibaraki script. January, Togeki marked approved.

**Kaizawa:** Looking at 3 character hanko: tsu-koe-ga (通恋画). This character is kokoro. And this is eiga no “GA.” And reigai no “rei.” Very hard to read. I don’t know what the hanko means.

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**Brandon:** Full translation of Toho production, Shisenryo Koban no Ume no Ha. Clearly (Earle) Ernst's writing. Same 3 character stamp as Ibaraki. January 1946. Joe (Joseph Goldstein) and Seymour (Palestin) were both there in January 1946.

**Kaizawa:** My first day of work was December 26, 1945. A 69 page translation.

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**Brandon:** May 1946, production Kikugoro doing Benten Kozo. "Seen and approved, 5/7/46." Signature is not Earle's (Ernst), apparently. Comparing writing to Sannin Katawa. No, this seems to be Goldstein's writing.

**Kaizawa:** I guess so.

**Brandon:** Sukeroku, April 1946. "Seen and approved," (Seymour) Palestin's stamp. Same writing as on Benten Kozo script?

**Brandon:** Shima Chidori, June 46, #1889, (Seymour) Palestin's stamp, date 6/11/46, translation 27 pages.

**Kaizawa:** Hard to identify handwriting. But EE (Earle Ernst) has a firm style.

**Kaizawa:** Draws desk arrangement January 1946. Earle (Ernst) sat by the window behind me. (Kenneth) Cameron sat here. And Earle (Ernst) sat here. And a lot of translators were in the same room. Nobody was between Earle (Ernst) and me. One room with a couple of pillars. Motion pictures was in an adjacent area. Kenneth Cameron was in this space, as Pictorial Head; in Radio Tokyo. (John J.) Costello and (Richard H.) Kunzman were here. Kunzman had his own room. (Arthur K.) Mori took over Pictorial at Kanto Haiden.

**Kaizawa:** I was in uniform, January-April 1946, and then Earle (Ernst) said, "Come back as a WDC (War Department Civilian employee) and I'll hire you at an officer's level, at GS7. (Kenneth) Cameron was in charge then.

**Kaizawa:** When Faubion (Bowers) came in we were in Kanto Haiden.

Kan Tagami was MacArthur's interpreter. He lives in Mililani.