

Stanley Kaizawa Interview, October 5, 2003

Oct. 5, 2003

[See JB-3 cd, Disk 1&2]

[Track 1]

**Brandon:** Stanley's (Kaizawa) talking about kabuki-za (歌舞伎座).

**Kaizawa:** And I went to the ceremony. And then the guy who was the manager of Togeiki, was also slated to become the manager of kabuki-za. He's an ex-Japanese ????? Saito-san, can I go to the theater as I've been doing with Togeiki. And he said, now when you come you pay.

**Brandon:** That was in 1951, when kabuki-za reopened. Right?

**Kaizawa:** January 1951. Was it 51? Yeah, occupation ended 1949.

**Kaizawa:** Well, anyhow Saito passed away, not too long ago.

**Brandon:** What about the comment, that you were (Faubion) Bower's translator?

**Kaizawa:** Timewise, Faubion (Bowers) couldn't have been there. He wasn't a censor.

**Brandon:** Let's see now, what time is that speaking of? I have a photo of that one. Tsuchigumo (土蜘蛛). That must have been...I don't remember when Tsuchigumo was done.

**Brandon:** But, you might have gone with Faubion (Bowers) somewhere, only after he came into the CCD (Civil Censorship Detachment), right? You never went to Faubion's (Bowers) apartment, or anything like that when he was a major?

**Kaizawa:** No. But, you see how he dragged me into this, well he was a young critic.

**Brandon:** Anyway, I thought you would enjoy seeing that he remembered you.

**Kaizawa:** In fact, I took him to see later on. Faubion (Bowers) was, a ????? mind. The Japanese drama critic that I rely on is going to be Ando Tsuruo. And he, I believe ????? No other critics came.

**Brandon:** Did Ando sometimes come to the office?

**Kaizawa:** Yeah.

**Brandon:** He would talk to (Faubion) Bowers about this and that? Do you think he came on his own initiative, or do you think Faubion (Bowers) phoned him and said "come on over?"

**Kaizawa:** Faubion (Bowers) called. I don't think the Japanese at that time would, without getting an invitation, would go and meet somebody because it was still...an early stage...Faubion (Bowers) got a lot of information from Ando.

**Brandon:** And when Faubion (Bowers) was in CCD (Civil Censorship Detachment) that was in Tokyo (Kanto) Haiden.

**Kaizawa:** Kanto Haiden.

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[indistinct mumbling]

**Brandon:** Do you remember yourself, when Faubion (Bowers) wrote that article saying that Kabuki should be saved? That was in February 6.

**Kaizawa:** No, I don't have that.

**Brandon:** Oh well no, he gave an interview to the Tokyo Shinbun. And that was published in the Tokyo Shinbun. It said basically, kabuki is a wonderful art, a great art, it shouldn't stop. It should continue. So, that was in a very good deal.

**Kaizawa:** I don't recall that seeing that article in the Tokyo Shinbun before his coming aboard the CCD (Civil Censorship Detachment).

**Brandon:** That was in February of 1946, and because it was going to be published in the newspaper, it might be censored. So, I've got the newspaper censor's comment saying "Hey this shouldn't be published. This is all resolved." Because, you know Shochiku put out that statement in January 1946 saying "well, we aren't going to do anymore Kabuki, we're only going to do Kabuki dances." That was after the list was made up. And then when Shochiku had not too many plays to do apparently your headquarters decided –Takahashi—well they'll just stop doing the plays that's too difficult, we'll only do dances. When Faubion (Bowers) read that he got very upset, because he loves kabuki. Now he wrote a month later, this newspaper article saying, hey kabuki's wonderful, kabuki's great. And according to Faubion's (Bowers) story, when the kabuki people read that article like Shoroku and Baiko, then they came over to introduce themselves. They went over to--- [continued.]

[Track 1 end]

[Track 2]

**Brandon:** That's the way Faubion (Bowers) got to know the actors, according to his recollection.

**Brandon:** That's Faubion (Bowers), the way he had written about that many, many times. That I first met Baiko, first met Shoroku, met me in my office who said thank you for writing that article. And it was after that, that Kichiemon's valet saw (Faubion) Bowers in the audience one day at Togeiki and said: "Oh Kichiemon would like to meet you. Please come back-stage." And then Kichiemon thanked (Faubion) Bowers for writing the article, and that he hoped....

**Kaizawa:** I don't know.

**Brandon:** So that wasn't talked about?

**Kaizawa:** No. Not at all.

**Brandon:** Hmm, that's interesting. Because everybody in kabuki (Faubion) Bowers' said this is a great event, the thing that really started the process of every single play....

**Brandon:** Could I ask a couple more questions?

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**Kaizawa:** Ah, do you know if this guy's still feeling haughty?

**Brandon:** Yeah, I think so. But you know this is written in 1995. You know his memory probably isn't so great, he might be putting together a couple of pieces...

**Kaizawa:** Yeah, this guy's....[indistinct mumbling and silence]

**Brandon:** What about this statement that Komia-san came to your office and said please do Kumagai.

**Kaizawa:** I kind of recall, seeing Komia-sensei, come to our office in Tokyo (Kanto) Haiden. And it wasn't to see Earle (Ernst), it was to see Faubion (Bowers). After Komia found out the relationship of Faubion (Bowers) with Kichiemon, Komia and Kichiemon were good friends. In fact, Kichiemon told Faubion (Bowers) that Komia and I were vying for the hand of Watanabe for my wife????

**Brandon:** But if this is true release Kumagai, that was October 1946, when Kumagai went up.

**Kaizawa:** It must.

**Brandon:** But Faubion (Bowers) isn't there

**Kaizawa:** I don't recall Earle (Ernst) pushing the fact that he shaved his head after the...allowed his son to be beheaded. He gave up warrior hood and became a monk. And I think they got that, Kumagai, approved on the line of thinking that this is an anti-war kabuki. There's nothing wrong. Of course, some of the points like a warrior sacrificing his son and beheaded would be uh, in the early days that is feudalistic. We don't allow that.

**Brandon:** Anyways, this is interesting because this is suggesting that (Faubion) Bowers is often with him. He urged Earle (Ernst) to release Kumagai and that the reason Earle (Ernst) released Kumagai was because (Faubion) Bowers pointed out why it was anti-militaristic. And this is interesting to me, because it is saying someone else also told CCD (Civil Censorship Detachment), hey it's a good play. It wasn't just (Faubion) Bowers alone.

**Kaizawa:** Well it was the one thing Komia was pushing Kumagai, knowing that's Kichiemon's forte. ???

**Brandon:** So that would help Kichiemon a great deal. In any case you don't remember him coming to talk to Earle (Ernst).

**Kaizawa:** No. Not Earle (Ernst).

**Brandon:** Well, this is the time Kumagai's first performance was October 1946. So Faubion (Bowers) wasn't in the CCD (Civil Censorship Detachment).

**Kaizawa:** Yeah, I think he's got the dates mixed up. What we see when Tobe Ginsaku (戸部銀作), he was writing a drama review???, the guy who was most highly respected was an old man, Kawajiri.

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**Brandon:** Kawajiri Seitan (川尻清譚)?

**Kaizawa:** And he always had a box that was reserved for the censor group. But he was a special guest of Shochiku, and although... he was always friendly. I remember talking to him once or twice, and his reviews were considered ????? Japanese drama critic.

**Brandon:** Kawajiri Seitan. He was also a playwright attached to Shochiku. Does that sound right?

**Kaizawa:** Yeah. And he was instructed by Shochiku staff.

**Brandon:** Alright, thank you. A couple of questions here.

**Brandon:** Okamoto's book about Faubion (Bowers) (<<https://uhmanoa.lib.hawaii.edu/vwebv/holdingsInfo?bibId=2110148&sk=manoa>>). I want to ask you about a couple of things written here.

**Brandon:** Young people—that's young Japanese—and the Nisei, didn't know Japanese well. And even if they did, they didn't know kabuki. Oh this is Yoneyama, remember Yoneyama?

**Kaizawa:** If that's the Yoneyama who worked as a translator in the CCD (Civil Censorship Detachment).

**Brandon:** Yes, right. This is quoting him: "I was the oldest Japanese in CCD (Civil Censorship Detachment) staff. Before you knew it all of the most problematic scripts were brought to Yoneyama. Meaning that all of the kabuki plays wound up with me." You think that's correct?

**Kaizawa:** I can't recall doing any snooping to see who Faubion (Bowers) was seeing. All I know is ---

[Continued]

[Track 2 end]

[Track 3]

**Kaizawa:** was that soft cookie? He had a lot of things in kabuki as well as non-kabuki things translated by the staff. Eh, this article doesn't concern kabuki, who asked you to do it? Nobody pried, neither Arthur Mori nor Walter Miyata. Faubion (Bowers), in fact the book on Japanese theater, which is not all kabuki, we had historical ... Bunraku, Shingeki and leftist theater. Versus Earle (Ernst), Earle (Ernst) was going to be a textbook of Kabuki, so people could study kabuki. Faubion (Bowers) was forever going to the translation section and having work done. And he never told us. Faubion (Bowers) assigned so and so tasks.

**Brandon:** Regarding Yoneyama, he says that he got the Japanese kabuki scripts to translate.

**Kaizawa:** No.

**Brandon:** I mean in general, saying that he looked at all of them, they were all given to him.

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**Kaizawa:** All Shochiku scripts were translated by Shochiku staff. Toho had their own staff too. But maybe had some of these travelling troupe scripts. Many of them weren't translated. In essence you know Shochiku's translations were done by this guy named Miyata.

**Brandon:** So that's what I was thinking too. That you have the English translations that Shochiku and Toho bring you. So, does Faubion (Bowers) or Earle (Ernst), or (Joseph) Goldstein, did they have to have a Japanese national translate from Japanese for them? Or did they look at the English translation?

**Kaizawa:** Yeah. And what the job of the Japanese translator's like Yoneyama, Kaku, I should have a picture of all the translators somewhere.

**Brandon:** That would be great.

**Kaizawa:** I can ask Teshima to contact a guy in Kyushu?

[indistinct chatting continues]

**Kaizawa:** So anyhow, their job was to write synopses. And if there's any questionable scene or paragraph that was in their eyes a violation of the censorship code, they would say so and so could be considered a violation of the theatrical code. And then Seymour (Palestin) and Joe (Joseph Goldstein) acted on it, and would say "approved with deletion/revision." Seymour (Palestin), Earle (Ernst), they were language students of the Army versus General Keith of the Navy? [cannot get his words clearly]

**Brandon:** If it was a Shochiku script they had the English translation there, so did they still have to ask them to do a synopsis?

**Kaizawa:** Yeah [indistinct mumbling]

**Brandon:** So then I'm trying to figure out then what did Yoneyama do. What did the translators do? Because if Shochiku makes up the English synopsis and the English translations why can't Earle (Ernst) or Joe (Joseph Goldstein) just read that?

**Kaizawa:** Well, as a check to see that there's no deviation from what Shochiku writes and submitted. Earle (Ernst) and Faubion (Bowers) have Yoneyama...but he wasn't the only one. There were fifteen, considered senior translators. They were given the job of screening and writing up a synopsis. And that synopsis if it's kabuki was compared with what Shochiku submitted.

**Brandon:** Ok, that makes sense.

[Track 3 end]

[Track 4]

**Brandon:** Yoneyama also says, he recalls frequent visits of the kabuki stars Koshiro, Kichiemon, Utaemon, Baiko, to pay their respects to (Faubion) Bowers.

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**Kaizawa:** No. Kikugoro never visited the office. He was so proud. “I’m an artist, and I consider myself one of the top actors.” New people, I remember someone telling me, GHQ (General Headquarters), you people have the prerogative, you have the right to say what can be performed, what cannot be performed, and they were considered suppressed. But once the play is approved, and I get the script with the stamp on it, GHQ (General Headquarters) has nothing to do with the selection of actors. He was very emphatic.

**Brandon:** Do you remember Kichiemon coming? Or Utaemon coming?

**Kaizawa:** Not Utaemon. I remember Kichiemon coming to the office with his wife, Chiyoza (波野千代?) And even with his daughter who was Koshiro’s wife. Koshiro was about 64 or 67. He died in 1949. That Koshiro never showed up at any of the offices, whether that be Radio Tokyo or Kanto Haiden. Never showed up. But he was Koshiro VIII.

**Brandon:** Koshiro VII.

[talking about Koshrio’s marriage and family background]

[chatting with someone else]

[Track 4 end]

[Track 5]

**Brandon:** I don’t want to tire you too much. Here is the author writing again, May 1947. Sugawara was done. During the run of Sugawara a jeep delivered Professor Kawatake (河竹) to (Faubion) Bower’s office at the NHK Building.

**Kaizawa:** Was that classified?

**Brandon:** No, because in May 1947 you were in Kanto Haiden.

**Kaizawa:** Did he say in the context of some theatrical

**Brandon:** Yes, Sugawara. Well, Sugawara is going to be released. And Kawatake’s notes include part of the discussion with (Faubion) Bowers. And then he has this dialogue between Kawatake and (Faubion) Bowers. But my point was he, Yoneyama, remembered that it happened at the NHK Building. It would have been Kanto Haiden, right?

**Kaizawa:** No.

**Brandon:** Okay.

**Kaizawa:** I don’t recall—I admit Kawatake Shigetoshi (河竹繁俊)...But he never stepped into the NHK building, into our office. In fact, no...Yoneyama was part of the Japanese translation staff, but I think he got it twisted.

**Brandon:** Well, actually the writer here is quoting Kawatake. Kawatake-san said that: “I went to (Faubion) Bower’s office in the NHK building.” But, he just wrote down the wrong building

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obviously. But, do you remember Kawatake ever coming to Kanto Haiden to see (Faubion) Bowers?

**Kaizawa:** Vaguely. I can't tell you, yes I recall for sure, but I think Kawatake showed up to talk to Earle (Ernst). You see, Sugawara Denju is one of the classics, right?

**Brandon:** Right.

**Kaizawa:** Sugawara Denju and your Yoshitsune Senbon Zakura. And Faubion (Bowers) is the one—I still remember him within hearing range, that I'm going to ask for approval of Senbon Zakura, but it will be Toshi (通し)...so that you get the full picture not one jidaigeki type, and a dance here and the sewamono (shiromono?), but for the play it's going to be all. That Karitomamori?, where the guy—that was Shoroku.

**Brandon:** Holds an anchor up? Right.

**Kaizawa:** That was performed by Shochiku, Enbujo.

**Brandon:** Shoroku.

**Kaizawa:** And that scene where, remember that scene where he brings in sadakuro. So that was performed by Ebizo, Danjuro. Because he wrote to headquarters I will have an all-star cast...So called wakate(若手?). So you get Kanzaburo, Baiko, Ebizo, Shoroku. Michiyuki was Shoroku and Baiko. He wrote to the headquarters: "I will see to it that they assemble the top wakate (若手?) actors." But that wasn't the same.

**Brandon:** No, that's different. This is Sugawara, and that was before. I think Yoshitsune Senbon Zakura was done in 1948 maybe. I've forgotten exactly. It was done in February of 1948. And that's a full-length Senbon Zakura at Togeiki including Koshiro VII, Ebizo IX, Shoroku, and Koshiro VIII. With Scon? and Baiko. That's February 1948.

**Brandon:** Then there was another one here. Here's Koshiro, but now it's Koshiro IX, who was three years old.

[Track 5 end]

[Track 6]

**Brandon:** So this is the 4 or 5 year old, Koshiro remembering: "into this atmosphere came the blue-eyed (Faubion) Bowers in his Army uniform. He visited backstage almost every day." You think that's possible? That (Faubion) Bowers could go backstage every day? Could be at the theatre every day?

**Kaizawa:** Well after work, Jim, I think that, you know it's your time if you want to. But I can't recall him utilizing company time to traipse over to Togeiki, backstage.

**Brandon:** So this is probably just a six-year old boy's memory, where he just probably thinks that he came over.

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**Kaizawa:** Remember, I told you, one day Kichiemon asked (Faubion) Bowers: “can you come to Enbujo, and see my grandchild perform in Senbon Zakura. And that was Koshiro the IX. And his true name is Fujima Teruaki (藤間昭暁).

**Brandon:** Oh, I see. Okay. The present Koshiro.

**Brandon:** So, your memory then is that (Faubion) Bowers was basically working in the office? He wasn't gone all day long throughout the day, day after day?

**Kaizawa:** No.

**Brandon:** Okay.

**Kaizawa:** That same day Kichiemon asked (Faubion) Bowers lets meet at the Enbujo and you'll see my grandson perform the warrior Atsumori. And Kichiemon is saying after the performance I'll meet you at Mitsukoshi Gekijo. [talking about some scenes of plays that he saw and commenting some actors]

**Brandon:** Okay, can we look at a couple of these. That's for sure 'syk (Stanley Kaizawa's initial)' but please note the date 24/7/46. So you are signing off on plays on your own in the summer of 1946? That's when Joe (Joseph Goldstein) is there, and Seymour (Palestin) there, and Earle (Ernst) there.

**Kaizawa:** Unless—

**Brandon:** Why would that be?

**Kaizawa:** This is Akutaroh.

**Brandon:** At Togeiki, Ennosuke.

**Kaizawa:** No, I wasn't given powers to sign. Maybe I had signed it because something else.

**Brandon:** Now, is there any possibility that could be 'S' for Seymour , 'P' for Palestine.

**Kaizawa:** You see the 's', it stops there.

**Brandon:** Well, anyway I found it in another one, exactly the same. And the same production. Togeiki, August '46. And that was signed off a few days later, the 30<sup>th</sup> of July. So, that's not just even one batch, that's several days apart. Or could it be that say Earle (Ernst) said, “Stanley (Kaizawa) these are okay. You take care of them.” Could that be?

**Kaizawa:** Yeah, it has to be, that's the only explanation. Because we had the crew of Earle (Ernst), (Seymour) Palestin, and Joe (Joseph Goldstein).

**Brandon:** Yeah, at least they're there in August of 1947. In fact, I think even Sandy (Alexander Calhoun) is there. I'm sorry I mean 1946, August of 1946. Well I don't know, I mean it's possible that Seymour's gone by then.

**Kaizawa:** Yeah, I got there December of 1945. And I started working --- [continued]

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[Track 6 end]

[Track 7]

**Kaizawa:** Right after Christmas.

**Brandon:** So this is six months after you've begun.

**Kaizawa:** I don't recall having been in power to do sort of things. But, uh, there it is.

**Brandon:** There it is. [Laughs] That's #2034. Same, #2034. Yeah, I mean my goodness 'syk' very clear that's you. And that's Okamoto Kido, the Village Play. Shin kabuki.

**Kaizawa:** Funny I have to [can't hear] what appears to be black and white. In here I'm saying I don't know, I don't know, and Earle (Ernst) is saying "Stanley (Kaizawa) you assume some of the duties towards---" No. No, in 1946 I was involved in processing. Well Jim, I don't know how you're going to make heads or tails of this.

**Brandon:** [Laughs] I don't know what the explanation for that is. That's really fascinating. [Whispers] Why do you suppose?

**Kaizawa:** But then again, as you say, Earle (Ernst) could have said. "Stanley (Kaizawa), Seymour's (Palestine) gone on a trip and I'll do this. So you handle this, this is okay." So he just gives me a stack and when Yoshida comes in, give it to him.

**Brandon:** You gave me very early on the theatrical code. [See CCD Regulations from Stanley.pdf] I haven't seen that anywhere else. The Pictorial code that was published somewhere else too. But now you notice these are all really very late, this is June of 1948. So it's probably a revision of the earliest one, right?

**Kaizawa:** District I.

**Brandon:** Yeah.

**Kaizawa:** I think District II was Osaka and District III was Fukuoka. [Brandon: Right] But then you have ---

**Kaizawa:** Jim, have you come across anything that says the thinking at CCD (Civil Censorship Detachment) headquarters was somewhat involved...GHQ [cut off]

[Track 7 end]

[Track 8]

**Brandon:** There's a lot of information about that. And during Faub's (Faubion Bowers) time I found many memos that he wrote that are about communist groups in theatre. There must be a dozen memos like that. Because there's nothing about that during Earle's (Ernst) time. [Kaizawa: No.] So yes, that seems pretty clear.

**Kaizawa:** And even Michikado? was given the job of keeping track of the leftist troupes. And is there any mention of who [can't identify word].

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**Brandon:** Yeah, who [can't identify word] comes up a couple of times. And it's identified as being leftist. Maybe even communist. By the way I've come across the initials 'HTH' in CI&E (Civil Information and Education) in the theatre section.

**Kaizawa:** HTH

**Brandon:** 'H' might be Hara or—

**Kaizawa:** Sakamoto but not in the theatre...[indistinct mumbling]

**Brandon:** Somebody who wrote a synopsis and a brief commentary on Bentenkozo...

**Kaizawa:** HTH??? Let me ponder it.

**Brandon:** Small letters so that means that one of the staff in CI&E (Civil Information and Education) mid 1946.

[They are thinking together]

**Brandon:** Here's another interesting one, "fb per ..." ekw (Eddie K. Wakamiya) in 1948.

**Kaizawa:** Wakamiya was not given an authority to stamp theatrical scripts...

**Brandon:** What was his job, Wakamiya?

**Kaizawa:** He came to look over women typists. Kuwano-san.

**Brandon:** Maybe this was a special time. I just found only one. The date is April...? That was one month before Faubion (Bowers) leaves the office.

**Kaizawa:** Wakamiya was in the office.

**Brandon:** You are in the office too, right? Tell me about the Black Jack incident. I forgot about it.

**Kaizawa:** [explaining about the 'Black Jack' incident.]

**End**