

Censor: Stanley Interview # 000; **August 2000.**

1. Stanley says the three - character stamp on some play covers is read:

Ca - ru - fun, for Calhoun. [editor's note: a sample stamp image (香溜霽) is on the script *Meikun Gyogyoki*]

This stamp is on a Tanizaki (谷崎潤一郎) play script! [editor's note: not in the UHM Stanley Kaizawa Kabuki Collection. Shochiku play below does not have this stamp. It bears Seymour Palestin's stamp 巴里而]

(see Shochiku Otani Library digital site: [http://www.dh-jac.net/db1/books/results-detail.php?f1=SOA06183&f39\[\]=00%2F000&f63\[\]=%E8%B0%B7%E5%B4%8E%E6%BD%A4%E4%B8%80%E9%83%8E&-max=12&singleskip=0&enter=shochikudaihon](http://www.dh-jac.net/db1/books/results-detail.php?f1=SOA06183&f39[]=00%2F000&f63[]=%E8%B0%B7%E5%B4%8E%E6%BD%A4%E4%B8%80%E9%83%8E&-max=12&singleskip=0&enter=shochikudaihon))

2. Heavy writing seems to be Joe Goldstein.

3. A suppressed script (maybe Goldstein's initials); also with FB (Faubion Bowers) saying OK. Probably submitted at different times.

4. This postcard is from my grandfather to my mother who lived on the big island in 1947. **It went through US censorship, and has the same kind of stamp as the play scripts.** I had thought Earle (Ernst) and Seymour (Palestin) had made up the stamp design, but that must not have been the case.

5. My Army career, together with four friends (including Etsu [Etsuo Tonokawa] in CCD (Civil Censorship Detachment)), basic training at Fort McClellan in Alabama, Camp Savage at Fort Snelling [in St. Paul, Minnesota], 000 Palm Station in Virginia, Fort Mason (CA) on the way to Japan, and then Japan. Etsu was in Fukuoka in the mail section. **Maybe he has a hanko (stamp)! This would make a good book cover logo.**

6. Looking at Mayama Seika (真山青果 明君行状記

[http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K49/A02849/A02849\\_001.jpg](http://www.arc.ritsumei.ac.jp/archive01/theater/image/PB/shochiku/GHQ/K49/A02849/A02849_001.jpg)) Japanese language script from Shochiku Library with censorship number (2037) with Teshima's signature OKing the script. Probably 1949 (28/4/49) when he came to Tokyo.

7. Another script, #65 on cover, 1946, (Seymour) Palestin's writing.

**8. One type of registry stamp seems to be late in use, and probably brought up from Osaka by (John) Allyn in 1949.**

9. Japanese censor stamp was for 3 years, but with huge number of changes in one script.

10. Three early scripts, #62 and other numbers, 2nd December, 1945, by (Earle) Ernst. **No CP stamp.** #383, January 1946, (Earle) Ernst.

12. **Stanley's (Kaizawa) recollection of the system: one copy of English script went to CCD (Civil Censorship Detachment), which CCD (Civil Censorship Detachment) kept (Shochiku kept a second English script as a file copy which is now in Enpaku 早稲田大学演劇博物館); two copies of Japanese language scripts came in, of which CCD (Civil Censorship Detachment) kept one—we don't know where these are today—and one was returned to the producer to show proof of censorship OK. (In Fukuoka, they received two scripts, because CCD kept all Japanese language scripts, some 7,000 now at Enpaku 早稲田演劇博物館 (William Dizer Collection), and one copy went back to the producer as "proof"**

of censorship OK.)

13. CI&E (Civil Information and Education) received one copy of English and Japanese scripts, and many of these were kept and sent back to Archives (National Archives and Records Administration). (Harold) **Keith reads and writes comments on the scripts! “This is (Earle) Ernst’s baby,” “this is feudalistic,” meaning he should censor it, but CI&E (Civil Information and Education) did not. Why did CI&E (Civil Information and Education) keep getting these scripts? They didn’t do anything.**
14. Stanley (Kaizawa) went to language school together with William Dizer [University of Michigan].
15. Stanley (Kaizawa) thinks that the top people in CCD (Civil Censorship Detachment) and CI&E (Civil Information and Education) would meet once a week or so to coordinate their work.
16. The “ten musts” for film/theatre promulgated by CI&E (Civil Information and Education) in late 1945 were widely circulated at the time: 1) Non-Military History of Occupation summary (later for US consumption); 2) in Japanese and Nippon Times newspaper articles at that time; and 3) from Kawatake Toshio (summary) in Japanese.
17. Earle (Ernst) treated Mr. Yoshida “humanely” and respectfully; very properly. Faubion (Bowers) looked down on Yoshida and Yoshida felt defensive in his presence. (By the way Faubion (Bowers) spoke Japanese to Yoshida). In the newspaper article, Yoshida says there is more to Occupation censorship and Earle (Ernst) also should be credited as well as Faubion (Bowers).
18. We didn’t have a system in the early days to assign local staff to check papers and magazines to find articles referring to kabuki or theatre.
19. First kissing scene allowed, in “Waterfall” play in Kabuki [**actually not called Kabuki, but Shinpa 新派, or “new musical play”**].
20. We in Tokyo did not write an informal history of our work, as Osaka CCD (Civil Censorship Detachment) did.
21. Enpaku (早稲田演劇博物館) staff, under Kawatake’s direction, confused CCD (Civil Censorship Detachment) and CI&E (Civil Information and Education) in Japanese in their translation of the [Earle Ernst] 60-page history of Kabuki written by CCD (Civil Censorship Detachment) and given to Kawatake by (Faubion) Bowers.
22. Faubion (Bowers) confided in us, he was honest with us, when he was the boss. If he had written this report [which in fact Earle (Ernst) wrote] he would have given it to us also. One very confusing thing: I think he has confused things in his older age.
23. Faubion (Bowers) really showed disrespect for Earle (Ernst), saying “the person here before me didn’t know anything” (mae no hito wa shiranai). First of all Dr. (Earle) Ernst was a theatre professor and a PhD who did know a great deal about theatre, and by the time (Earle) Ernst reached Tokyo, he had been exposed to Japanese culture for five years and had language training for two years [check length of time]. Faubion (Bowers) showed disrespect by not mentioning Dr. (Earle) Ernst by name.
24. Scripts were kept in CCD (Civil Censorship Detachment) files and brought out when plays were resubmitted: Joe Goldstein suppressed one script and later same script was OKed by Faubion (Bowers).

25. Earlier I told you about *Omoide*, over which Earle (Ernst) and Joe (Goldstein) clashed. Joe (Goldstein) wanted to suppress, but when Earle (Ernst) saw it with Joe (Goldstein), he said to Joe (Goldstein), “Sorry Joe, but I don’t agree: this is overall an anti-war play” so it should be permitted. (See also June 23, 2000 interview)

26. Engei (演芸) is light entertainment: storytelling, manzai (漫才), revues, travelling troupes.

27. WHICH PLAYS WERE SUPPRESSED? 1) No Japanese scripts in Shochiku library have “suppressed” written on the cover. (Why are all the Japanese scripts in Shochiku stamped with the CP?) 2) No English or Japanese scripts in CI&E (Civil Information and Education) have “suppressed” written on them (of course not). 3) Shochiku nenpyo (年表), of course, doesn’t have titles of plays that were not produced. 4) So the only source of suppressed titles is Stanley’s (Kaizawa) collection of English scripts which have these notations on the covers. [Well, perhaps the CCD (Civil Censorship Detachment) summary reports from Archives gives suppressed play titles.]

[28. The list of 159 OK kabuki plays was published *cda* (circa date?) January 23, 1946, so the OK repertory was already well known when (Faubion) Bowers published his article in February. Therefore his article was not as significant as (Faubion) Bowers believed.]