

Stanley Kaizawa Interview, February 2, 2002

[p.1]

Kaizawa interview, February 2, 2002

1. This is my handwriting: “suppressed after one performance.” [On Shuzenji Monogatari] The “after” is exactly my writing. I use two kinds of “s,” and this is one of them in “suppressed.” I wouldn’t have the power to censor in the early or mid-1946. So I couldn’t have ordered this in 1946. Probably, I went to the file, and from the previous action wrote that this should be suppressed.

2. [Looking at a play script dated August 1947.] In August 1947, I had the authority to OK a play because these are my initials.

2a. There was a big drop in the number of theatre censors after a year and a half. In Earle’s (Earle Ernst) time there were 4 office censors. But Faubion (Faubion Bowers) was alone. Some of the translators like Freddy Yoshida were also used as censors to go out and observe productions. Earle (Ernst) and I went together to see Midsummer Night’s Dream production. [The compilation of suppressions/deletions shows that 370 productions were viewed by theatrical staff in June 1948! That’s more than 10 productions each night, every night in Japan. Or 3 plays every night in Tokyo, Osaka and Fukuoka. This is after Faubion (Bowers) was gone. Stanley (Kaizawa) is basically alone in Tokyo in July 1948! How was this possible?] We usually only went to one play in an evening.

3. There was a quirk in hiring Faubion (Bowers). Earle (Ernst) told Faubion (Bowers) that there was a position in CI&E (Civil Information and Education) but Faubion (Bowers) said: “no, I want to get into CCD (Civil Censorship Detachment), because CI&E (Civil Information and Education) does not have the power to approve or disapprove.” So Earle (Ernst) maneuvered it so Faubion (Bowers) could take over some airman’s position, who had been rotated back home. Faubion (Bowers) laughed and told me, “Stanley, I’m your boss on paper, but you’re a GS-9 and I’m a GS-8.”

****[This seems to conflate Faubion (Bowers) arriving in CCD (Civil Censorship Detachment) and Earle’s (Ernst) departure.]

4. I remember being invited to the Dai Ichi Hotel, which was just around the corner, for drinks in the bar with Earle and Faubion (Bowers), and Bruce Rogers, Tex Weatherby and other friends of Earle (Ernst) would be there. Bruce didn’t like Faubion (Bowers). He ridiculed Faubion (Bowers), made fun of Faubion’s (Bowers) claim that he knew Japanese literature. Rogers admired Earle (Ernst), who was a scholar and a university professor. Faubion (Bowers) got peeved at Rogers [for Roger’s attitude.] Rogers was in CI&E (Civil Information and Education), just across the street from Tokyo Haiden (Kanto Haiden?) [where CCD (Civil Censorship Detachment) worked.]

4. I have always thought we arrived in Yokohama on Saturday, and went by convoy on Sunday to Tokyo, unloaded at the Finance Building where we had Christmas turkey dinner. And I started to work the next day. But I may have the days of the week wrong.

Stanley Kaizawa Interview, February 2, 2002

5. All our offices were quite close together; within a couple of blocks: Radio Tokyo, Kanto Haiden, and Shisei Kaikan.

6. [Looking at number list of censored plays- September 45-December 1947, there are some 90,000 scripts for all three districts. That is 3,000-4,000 scripts per month!!!! August 47, 4,700 scripts in one month.] All scripts in Tokyo had to come through me and my desk. Especially dance plays would be done again and again, so this number is possible for all Japan.

7. [Looking at the complete history of PPB (Press, Pictorial, and Broadcasting Division).] I think this was what (Robert) Spaulding was doing; writing a history. (Robert) Spaulding was a cold man. Never had a smile. We could talk to Terry Fujitani, she was (Robert) Spaulding's secretary.

8. [In May 1947, CCD (Civil Censorship Detachment) made a staff study of their operations to show what would happen because 50 and then 20 positions were taken away: what should we do if we have to become smaller? May 31, 1947 CCD (Civil Censorship Detachment) recommended going to post-censorship on EVERYTHING, and on June 5, CofS (Chief of Staff or Commander of Staff?) approved this policy. So over the

[p.2]

next several months, first, radio (1 October, 1947), second, books (15 October, 1947), and third magazine (15 December, 1947). By accident papers were held on censorship, CCD (Civil Censorship Detachment) thinking MacA (General MacArthur) disapproved the idea, but actually he favored it, and within one day, papers were released in 1948. BUT THEATRE NEVER STOPPED PRE-CENSORSHIP IN SPITE OF THE NEW POLICY.] I never heard talk about this. Here is the other side of this. When Walter Mihata came in, about that time, Fern Ito and I had a head-on conflict. She said she would do the registration and I said, "That's my job." We went to Walter who settled it, saying Stanley (Kaizawa) you do this [your usual job] and Fern you do this [something else.]

9. [June 1949. "skeletonizing" CCD (Civil Censorship Detachment) and eliminating it was being discussed.] From around the third year, the function of CCD (Civil Censorship Detachment) changed: from censorship of rightist ideas that might incite the people to being inundated by leftist writings. ["From the summer of 1947, the direction changed from censorship to gathering intelligence information" from CCD (Civil Censorship Detachment) chronological history.]

10. Miyazawa-san [of Zenshinza] came up to me and sheepishly said, "We have all, as a group, joined the communist party." The Pook (?) children's troupes were also strongly leftist.

11. In Earle's (Ernst) time, he had his own circle to talk to: Sandy, (Seymour) Palestin, and Joe (Joseph) Goldstein. But when Faubion (Bowers) was there, all the others were gone, so he spent more time with us [Nisei].

12. [How did you find out CCD (Civil Censorship Detachment) would end?] One day Walter Mihata in 1949 said, "Stanley (Kaizawa), you're being reassigned to postal." Then in two or three days they called me back to theatrical. I never understood it. That's when I said, "if the CCD (Civil Censorship Detachment) is going to close up in a few days or weeks, and all this

Stanley Kaizawa Interview, February 2, 2002

stuff is going to just lie in the Library of Congress, I might as well make use of them, and I gathered the kabuki scripts together.” They were arranged alphabetically, by kabuki, bunraku, etc. I took them out in a box or two. People were throwing out stuff that they didn’t think was worthwhile. The other files were locked up and shipped, I don’t know where. I don’t recall Walter (Mihata) calling us in saying, “your job is over.” He didn’t have an assistant. He was just a cigar smoking executive.

13. We knew that censorship would not last forever, so it wasn’t surprising when CCD (Civil Censorship Detachment) closed. I didn’t know or hear anything about magazines or books or radio going on post-censorship.

13. Deletions were of just a word or so. Very minor. Not whole scenes.

14. We didn’t pay attention to the bunraku for the one or two Tokyo productions done each year. We accepted that Allyn (John Allyn Jr.) and the censors had done in District II.

X. [Looking at a letter from Reiko 0000 in Chicago. Has no relevance.] Reiko and Kay (her husband) are still living. But Reiko says they have nothing saved from the occupation CCD (Civil Censorship Detachment) days. Reiko was in the CCD (Civil Censorship Detachment) news section. Stanley (Kaizawa) worked with Kay in the air force after the CCD (Civil Censorship Detachment), but I don’t know about the earlier period of Kay’s life.