

Stanley Kaizawa Interview June 13, 2000

Stanley Kaizawa Interview #2, June 13, 2000, 9-11 a.m., Hamilton Library

[ ] = JRB's addition or explanation

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

Remember, last time you were trying to find a source for what (Faubion) Bowers or (Earle) Ernst wrote for the higher echelons. The secretary of Bob Spaulding, head of the PPB (Press, Pictorial and Broadcasting Division), lives in Honolulu, [**Terry Fujitani?**] now married to **XXX** Yoshida. Her older brother was bishop. I asked a friend who was in the mail room about this. Ethel Uchida, my sister in law, was head of kamishibai in the office, and Harry Uchida was the typist [**for Earle (Ernst)**] that I mentioned before. I see them every month and will ask them when I see them next time.

And James Furukawa was head of the Magazine section. I will contact him and ask if he attended staff meetings at which some of these matters were discussed and what the chain of command was. He said our official address was PPB (Press, Pictorial and Broadcasting Division), CCD (Civil Censorship Detachment), CIS [Civil Information Service]. I will phone Furukawa.

[Looking at the xerox of Kawatake Shigetoshi, Nihon Engeki Bunka Shiwa, 154-55] I don't think the manuscript Kawatake refers to here was the one that Earle (Ernst) wrote before leaving. It doesn't seem to be a translation of what he wrote. There wouldn't have been any reason to translate it into Japanese.

**Brandon:** What if Kawatake translated the sections from English for his book?

[Looking at travel orders (See: SKalb2-doc 07-01(p44), SKalb2-doc 07-02(p44), SKalb2-doc 08-01(p44), and SKalb2-doc 08-02(p44)), 5 September 1945] These orders sent us from Fort Snelling, on leave, in my case, to New York, then to Camp Stoneman/Fort Mason [near San Francisco]. And from there to the Philippines and Tokyo. [148 names of Nisei EM (enlisted men) are included in the 3 page order (**editor's note: there are 149 names of Nisei EM listed in the document**)] (See: SKalb2-doc 07) It was a sort of a catch-all group, I don't think we all

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travelled together.

[1st] Lt. [Kenneth] Cameron, was in charge of Pictorial Section. I can't remember his first name, but I remember his face. And under (Kenneth) Cameron were Movies, Theatre, and Kamishibai. So Earle (Ernst) reported to (Kenneth) Cameron, although their ranks were the same. The name of the general in Hokkaido mentioned in Earle's (Ernst) letter was General Sweeney. He was commander of the 11th Airborne Division. Because of his reputation, he was probably shipped off to a cold area. The CO (Commanding Officer) for the Sendai area, in charge of IX Corps, was General XXX Ryder. General Eichelberger commanded the 8th Army in Yokohama.

I don't know if Yoshida Matsuji is still living but I will write my nephew Carleton who now lives in Japan to find out.

I must bring you the letter I wrote to Faubion (Bowers).

**Brandon:** I have found that Lt. (Seymour) Palestin, in NYC, died in Nov. 1999. His lawyer will look through his papers, but doesn't think she will find anything. And I have written to Spaulding in Oklahoma. His article in the "Occupation of Japan: Culture and the Arts" (University of Hawaii at Manoa Asian Collection, call number: D802. J3 O23 1984) shows the organization pretty well.

**Kaizawa:** Unfortunately, Joel Trapido died. He might have heard Earle (Ernst) speak of his censorship times.

I confirmed that PPB (Press, Pictorial and Broadcasting Division) was first in Radio Tokyo, then moved to Kanto Haiden, and then we transferred over to Shisei Kaikan in Hibiya.

[Looking at a photo in album (See: SKalb2-010-01)] I have found a photo of all the translators in the Pictorial Section. It is 1946 because it is the rooftop of Radio Tokyo, probably in the autumn:  
Top row (Left to Right): Asahina, [2nd Lt.] Joseph Goldstein [Signal Corps], Miss Midori

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Kawaguchi (See: SKalb2-014), [1st] Lt. Kenneth Cameron [Jr., Inf.], [Satoru] Takemoto, [2nd] Lt. [Seymour J.] Palestin [MI].

Kneeling (Left to Right): Makino, Stanley Kaizawa, [Takeo] Nakata, [Katsuo] Watanabe, and [Kazuo] Freddie Yoshida.

I don't remember Takemoto well; he left early. Makino was in movies. I, Nakata, Watanabe, and Yoshida were all in theatre. **[Is that right?]** Asahina was in Movies. Kawaguchi was in charge of kamishibai a short time, then transferred out, and Ethel Endo, later Uchida (内田), DAC, who later became my sister-in-law, replaced her as head of kamishibai.

**Brandon:** You were all so young. And the officers must have been just 20 or so, just children.

When I visited my grandparents in the outskirts of Hiroshima, my uncle showed me keloids on his arm from the atomic blast. I was young and I was brazen enough to say, "I'm sorry about this, but if we hadn't dropped the bomb the Japanese and American armies would have clashed in a terrible battle on the beaches of Chiba, Operation Olympia. As you know, the feint was in Kyushu."

[Looking at photograph (See: SKalb2-033)] Here is a photo of us visiting Shochiku's Ofuna (大船) studios, probably March or April, 1946. It was just a trip for pleasure, not business (from L to R): **[first name?]** Muramatsu, the Toho liaison, who loved American films and everything American; Earle (Ernst); (Seymour) Palestin; a Shochiku female staff and guide; (Stanley) Kaizawa; Nakata. Even when we were civilians we often wore a uniform with a special patch to indicate we were civilians. **[Here (Stanley) Kaizawa has sergeant's stripes, so it has to be before he became a civilian, which was in April 1946 (from Interview #1)]**

The purpose of the travel orders issued in March and July 1946 was for CCD (Civil Censorship Detachment) travel to each province in our jurisdiction [according to the orders: Sapporo, Aomori, Akita, Morioka, Yamagata, Miyagi, Niigata, Fukushima, Maebashi, Utsunomiya, Mita, Kofu, Shizuoka, Nagano, and Hamamatsu (See: SKalb2-doc 01)]. We divided up, one or two officers with two or three EM (Enlisted Members), and went out at different times, usually a

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week or ten days, to three or four of the places. We would write local authorities, the Hoancho **[Office of Security/Safety? What is a good English translation?]**, to call a meeting of all theatre owners and troupe heads to meet us. I went to Akita, Aomori, Hokkaido. We would be billeted at a CIC (Counter Intelligence Corps.) or MG (Major General) unit in each prefecture, or sometimes a hotel requisitioned by the occupation. We distributed a copy of censor regulations, that I've shown you before, and explained what they had to do. In early 1946 it was too early to check compliance. We were just explaining the system. There were a lot of small, travelling troupes that didn't have much contact with Tokyo.

Later we would go to a performance or a theatre, and look at their script. If it was stamped with the censor's seal it was OK. If it wasn't stamped we would tell them to send it to Tokyo for our approval.

Here is a photo of [Lt.] Mike Lombardi (See: SKalb2-087), now passed away, who was a theatre censor. [Photo on page with statue of Saigo Takamori] [According to Allyn's Osaka CCD (Civil Censorship Detachment) history, Lombardi was sent to Osaka CCD (Civil Censorship Detachment)].

Here is a photo (See: SKalb2-107) of (Left to Right) (Seymour) Palestin, Earle (Ernst), and me, on a trip to Yamagata, to 9th Corps area.

Here are some photos of Lt. (Alexander) Calhoun and me on a trip to Akita (See: SKalb2-142). From our khakis and open necked shirts, it seems like summer **[of 1946]**. We stayed at Yu no hama (Yamagata) onsen and then we went down south in the province to Atsumi onsen. [Are a dozen photos showing (Alexander) Calhoun and (Stanley) Kaizawa, and one other EM (enlisted men) **[who is the other EM with you?]** traveling.] Here (Alexander) Calhoun and I (See: SKalb2-136) are at the entrance to the **[Akita?]** Prefectural Assembly Hall (Kenkai Gijido), each carrying a bundle of censor regulations that we distributed to the theatre people.

**Brandon: What year was the trip with (Alexander) Calhoun?**

**Brandon: Note there is no travel order that includes (Alexander) Calhoun.**

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Police in this photo (See: SKalb2-125?) are apprehending black marketers on the train platform intercepting them bringing rice or food in from the country. This is a photo of (Seymour) Palestin, Kobayashi, and Earle (Ernst) in Asakusa (See: SKalb2-167). Here is Earle (Ernst) sitting reading at this desk (See: SKalb2-166).

**Brandon:** Was there ever a time when no one sat at that desk? After Earle (Ernst) depart and when (Faubion) Bowers was first in CCD (Civil Censorship Detachment)?

Oh, I can't remember.

Here in the scrapbook are my passes (See: SKalb2-doc 10-01, 10-02) to go to theatres that were off limits: one from Shochiku saying "Makaasa shireibu dono," [the honorable person from MacArthur's command] signed [or stamped?] by Otani Takejiro, good for movies, drama, and engei, one from Toho (Showa (1946) 21-12-31) and one from the office of the Provost Marshal, Tokyo (November 22, 1946). We Japanese-Americans were told not to go in the theatres.

**Brandon: Why?**

**Brandon:** And this dinner menu (See: SKalb2-doc 05) of the Yaesu Hotel, dated November 1946, shows you we were billeted there at that time.

Yes. [Looking at color picture of Stanley (Kaizawa)] We often wore aloha shirts, and usually we didn't wear suits to go to work. Here I am in a suit, behind my name plate, with the kabuki poster behind me (See: SKalb2-007). This definitely is at Kanto Haiden because of the poster. So it is probably 1947. Earle's (Ernst) desk is just to the left of the picture.

**Brandon:** In 1947, more than a year after you began working, are you still assigned to register scripts?

My job changed. I took over some of the censor work. Taking in the scripts and giving out the

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ensorship results was my first job, but by this time, (Seymour) Palestin had gone, I am now reading and censoring scripts. By the Kanto Haiden times, we were elevated to being censors ourselves. I remember checking Japanese scripts against our English translation. After the Military censors had left, the censors were civilians, Faubion (Bowers), myself, Yoshida, and Mitsukado. I didn't have my own stamp, but I passed scripts. (Seymour) Palestin had his own stamp (hanko). [Looking at some of the English scripts, we find (Seymour) Palestin's stamp: pa-ri- chi – (巴里而), on a script dated November 1946] Other censors didn't have a stamp, but wrote their initials.

**[Above do you mean you didn't have a hanko with your name in Kanji? Because it seems that each censor had a stamp with your own censor's number, as we discovered later today.]**

I think (Alexander) Calhoun came to CCD (Civil Censorship Detachment) to replace either (Seymour) Palestin or (Joseph) Goldstein. That was in the latter part of .... ? I don't think he knew Earle (Ernst). I think he came in during Faubion's (Bowers) time or maybe at the end of Earle's (Ernst) time. When I write to (Alexander) Calhoun I can ask him. One time Faubion (Bowers) got (Alexander) Calhoun mad, he called him a "buffoon" as a joke. At that time Faubion (Bowers) was a civilian in charge of the section over an officer, he wasn't an officer. Sandy [Alexander Calhoun] didn't burst out but ...

[Looking at more English scripts.] These seem to be my initials, S-Y-K for this play, Akutaro, of August 1946. [Stamp #2034]

[Looking at the scripts.] Here is J-G, must be Joe Goldstein, 1 December 45, which is very early. [JRB think so, too.] I didn't know that the scripts go back to 1945 [before I arrived].

**Brandon:** Here is Bancho Sarayashiki. It is marked "suppressed, 8 November 1945" [has no censor stamp/number]. That is so early, who could the censor have been?

As far as we know, Earle (Ernst) was the first censor. (John) Boruff was in CI&E (Civil

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Information and Education).

**Brandon:** We are looking at the scripts of Dontsuku. January, 1947. What does the number 2039 mean?

Are there other plays with that number?

**Brandon:** A lot but not all.

I'm trying to recall physically who did what. Did each person have his own stamp?

**Brandon:** Well this is (Seymour) Palestin's [hanko]. And this play is numbered 2033. Let's look at another play with his hanko. Here is a second script, with (Seymour) Palestin's hanko and the stamp number is 2033. It must mean 2033 is (Seymour) Palestin's number. Here's Date Kurabe, with (Seymour) Palestin's hanko and 2033.

Yes. It must be. There are just certain numbers here. And it means each person had his own number. So on scripts where we don't have the censor's initials, the number will tell us who the censor was.

**Brandon:** This is an exciting discovery! OK, let's see if we can identify Joe (Joseph) Goldstein number. Here, is 2034, and the initials are those we think are yours: S -Y-K. Stanley it's your number.

Well, I'm not sure it's my initials. I'll check other writings. I wonder who is 2037? [Looking at Buaku.] This is 2039 and the date is September 48. That rules out Earle (Ernst) and probably (Seymour) Palestin is gone by then. It could be [Katsuo, taken from travel order] Watanabe maybe. He is in the photo I showed you.

**Brandon:** The initials seem EKW (Kabuki Play Buaku). Maybe he had an English name like Earl (Ernst). I wonder where he is?

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I don't know. He is a mainlander. We could write to a veteran's organization.

**Brandon:** Do you know where the Canadian Nisei, Noda, is?

No, he married a Shochiku girl. But I don't know where he is.

**Brandon:** This is a great discovery. With the numbers, we can track down most of the censors of each play. **[Note: This is a hasty conclusion. On June 15, when I looked over some of the xeroxed covers of Japanese scripts from the Shochiku Library, it appears that several people used the same number and one person might use several numbers.]**

[Looking at Chikagoro Kawara no Tatehiki (Horikawa)] This seems like KY. This might be Kazuo Yoshida. It's definitely Y. Yoshida died a few years ago. He and I never got along. I was close to Earle (Ernst) and Seymour (Palestin) and some resented that. His wife and my first wife were close friends, so I can trace him through his wife, her maiden name was Choko **[Kyoko?]** Iida. He worked for a bank in San Francisco. I think my sister-in-law Ethel (Uchida) knows where she lives. I will ask her if she can lend us anything to do with CCD (Civil Censorship Detachment). My first wife, who passed away, and she both worked at CCD (Civil Censorship Detachment) and were good friends.

I'm curious myself, what the typist for Mr. (Robert) Spaulding remembers about Faubion's (Bowers) memo on Chushingura. Did (Robert) Spaulding object to some paragraph? Then again he may have had his own secretary. Let me think about this. Then maybe Harry [Uchida] can remember what he typed in Earle's (Ernst) memo for Spaulding.

**Brandon:** Can you remember when Yoshida from Shochiku brought in the script of Kanjincho in May or June 1946. It was a banned play then. Did he make anything of this?

I don't remember processing Kanjincho. I remember that often Mr. Yoshida would come to me and ask to see Lt. (Earle) Ernst and they would discuss the script. Mr. Yoshida spoke some



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English, though not too well. But I can't recall Kanjincho. I remember that Moritsuna Jinya and Kumagai Jinya [two other banned plays] were processed [in 1946]. Shochiku always put a grey cardboard cover on their English scripts, so you could identify a Shochiku script easily. I was registering the scripts in the middle of 1946, so I must have taken the scripts in and passed them on to Earle (Ernst).

**Brandon:** Did you keep a log or keep a copy of the receipt.

There wasn't a log. And I don't remember using a carbon when I wrote the receipt for the liaison person.

**Brandon:** I ask because Shochiku knew these plays were banned, so wasn't it a big deal for them to ask for permission to perform?

This was before Faubion (Bowers) was on board. But Faubion (Bowers) was a Kabuki fanatic. And he must have talked to Earle (Ernst) and convinced him that with some revisions these could be approved. But I can't recall anything specific about these plays.

**Brandon:** Mr. Yoshida (Matsuji) of Shochiku would know all about this. I wonder if anyone else ever came along with him?

Yoshida often brought a girl named Iwanami with him. And sometimes she would come alone. And once in a while Yoshida would bring his translator, Mr. Miyata, who was younger than Yoshida, the man who translated the play script. A Mr. Mori was at the Enbujo and a Mr. Miyata also.

Just as CCD (Civil Censorship Detachment) was folding up, the Kabuki-za reopened. At the opening ceremony (kokera otoshi, theatre opening), Mr. Saito was the manager, but he died. The day Shochiku was informed that censorship would end on such a day, they invited us to a party at a top geisha house in Shinbashi, the \_\_\_-tanaka **[name of the restaurant?]**. They gave us a royal sendoff that was quite an insult. They said we want to throw a party to thank you for all the

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advice you have given us. The censorship had lasted four years. John, (Takeshi) Teshima, Maxie (Sakamoto), myself, four of us and about four of them, Yoshida, Takahashi in charge of the [Shochiku] drama section, and all his underlings. We started at 6 o'clock. At 6:30 Takahashi said I have something to attend to, and he walked out. At 7, the next guy in charge walked out. At 7:15 the next guy left. Before we knew it only one guy was left. All left before we even finished the 5-6 course meal. John got mad. And Maxie got mad and said "let's go to Asakusa." They didn't even thank us. They just said have a nice dinner at the beginning and they walked out. That was a slap in the face.

Do you want to get through everything before you go to Japan? Let's meet Friday [later we changed the next meeting to Thursday June 15].

**Brandon:** The information you are giving is absolutely priceless. The difficulty for me is to try to put the thousands of pieces together. And we can't do that immediately. So it's good for us to have a few days between meetings to think about things. When can we meet some of the other people you have mentioned?

I'm going to donate to the University an illustrated book on Shoroku, a very expensive book in perfect condition that Teshima gave to me.

We will have to contact a veteran's organization to try to find Watanabe. I don't know where he is.