

Shipment of Suppressed Film to PPB Division

Pictorial

Chief, PPB

10 Sept 46

1. In accordance with instructions issued by this office the Kansai Branch Distributing Office for the Shochiku Motion Picture Co. is this week shipping all prints on hand of all productions suppressed by this office to PPB Division.
2. The only Shochiku film ever suppressed by this office which is not included in this shipment is "Yukinojo Henge", 14 reels, for which the only print on hand was sent to the Tokyo home office after suppression.
3. Accordingly, attached is complete list of film being sent by Shochiku at this time;

<u>Title</u>	<u>No. of reels</u>	<u>No. of prints</u>
Himawari Musume	8	2
Utsukushiki Rinjin	10	2
Osaka Natsuno Jin	12	7
Yosaburo Ukinabayashi	9	2
Kokoro no Taiyo	8	2
Futari Shinsaburo	9	2
Hitchada Kannon	7	4
Saru Kani Kassen	1	1
Tori no Hoken Kanyuin	2	2

4. Nisshin Shokai is also forwarding the attached list of films to PPB Division this week. This shipment is the complete amount of Nisshin Shokai film suppressed by this office.

<u>Title</u>	<u>No. of reels</u>	<u>No. of prints</u>
Hana ni Kisoite Chobei Uridasu	5	1
Tenkai no Mae	6	1
Hono Nagawakizashi	6	1
Fuun Otoko Ichidai	6	1

FROM: PPB Section
Osaka

TO: Chief, PPB
Division

DATE: 11 Sept 46

JA Jr.

2.

1. Forwarded for your information.

J E K

20 Sept 46

Note: Lt. Pearce advises all these prints have been received

*Toku
Osaka Dist.*

*Suspend
20th*

*Two
Copies Sent.*

*Respond
Sept 20th*

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DATE: 11 Sept 46

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J E K

File
 Osaka Dist
 Open

Theatrical Censorship in Osaka

Pictorial

FPB Dist I

1 Oct 46
 AEM/ER/

1. During the period of the 10 August - 10 September monthly report, District II passed on 786 scripts to our 536. Osaka had 299 deleted scripts to our 20.
2. During the visit of Miss Louise Hamamura to this station, we learned why there is this great discrepancy between District II figures and ours. In the first place, Osaka is conducting a kind of punishment campaign against *engeijo* performers in Gifu Prefecture. It seems that during the time when Lt. Zuckerman was in charge there was some misbehavior amongst the Gifu *engeijo* and he had them submit all *nanivabushi*, *manzai*, *kodan*, etc. Miss Hamamura was not sure why this practice was still being continued. We too have, on occasion, demanded these scripts, sometimes for purposes of sampling and sometimes for punishment - as for example, after the Ichida - Toho affair. But since these scripts are at best merely synopsis and since it involves considerable time and work to process them, we have read and filed them but have not included them in our statistics.
3. Another reason for the greater number of scripts is that Osaka includes outlines of musical - variety shows. We receive a good number of these - a list of the performers and the songs they are to do - and check them for objectionable or suppressed music, but here again we think it more economical not to clutter up our already crowded files by processing these programs as though they were really scripts.
4. Miss Hamamura is the only person who reads scripts in Osaka. Mr. Tada, as head of the Theatrical Department, signs the scripts but does no reading himself. According to Miss Hamamura, Mr. Tada spends all day spot checking theatres. This means that Miss Hamamura must pass on some thirty-five scripts a day; consequently, because of the sheer lack of time she is able to do no more than read synopses and cannot even check on deletions. The deletions are made by the Japanese nationals, who, with one exception, are women. We had learned before from Mr. Tada, and this was confirmed by Miss Hamamura, that the great majority of these deletions are made on moral grounds. The ladies are offended by any use of rough and vulgar language, and so if words like *shikushi* or *haka yara* occur, or if in a domestic quarrel a husband addresses his wife as *kisama*, these words are deleted and the play is made wholesome and suitable for delicate sensibilities.
5. Miss Hamamura agreed with us that deletions of this sort are not the work of censorship, but since she is the only one reading scripts it is

Theatrical Censorship in Osaka.

Pictorial

FPB Dist I

1 Oct 46
AKM/EE/1.
(contd)

impossible for her to check all deletions and therefore the Japanese nationals are given a free hand to apparently behave like a News Office.

6. Although spot checking theatres is an important part of our work, we feel that the proper censoring of scripts is even more important. It does not seem wise to allow the responsibility for deletions to fall upon Japanese nationals alone. In the matter of engeijo and variety programs, we can bolster our statistics if that is desired. However, we find that Osaka does not maintain as complicated or complete files as we do, and thus they can process these programs without undue clerical difficulties. But for us to process them would involve considerable unprofitable clerical work.

7. It is recommended that the monthly statistical report record only the number of actual scripts processed. By "actual" scripts is meant those scripts which contain in their entirety the accurate, complete lines to be presented on the stage. The statistical report will thus include all Kabuki and shibai scripts, and all complete engeijo scripts, but will not include synopses of engeijo acts, the lyrics of songs, descriptions of dances, programs of orchestras, piano and violin recitals, etc.

-----A. K. M.-----

FPB Dist I

FPB Div

2 Oct 46
REK/mk

2.

1. Forwarded. Note paragraph 7.

2. Reference paragraph 6, files kept in our Theatrical Department are underlined in Pictorial Sub-Section Memorandum No. 13, 17 September, attached.

1 Incl. as stated above.

-----R. E. K.-----

0021

PRESS, PICTORIAL & BROADCAST DISTRICT I
PICTORIAL SECTIONAPO 500
17 Sept 1946

SECTION MEMORANDUM)

NUMBER18)

S.O.P. for the THEATRICAL DEPT.

1. The following SOP for the Theatrical Department is published for the information and guidance of all concerned.

2. Receipt of Theatrical Scripts for Censorship Action:
Theatrical scripts may be either submitted either in person or through the mails, in duplicate, at least three weeks prior to the scheduled opening date. Scripts submitted together with an English translation must be turned in seven days before the opening date.

a. Scripts submitted in person: When a script is submitted, a numbered receipt form (Pic-11 12/8/46) is filled out in duplicate. In addition to the other information contained on the receipt, the date when the script is due is written upon it with red pencil. One copy of the receipt is retained by this office, the other given to the submitter, to be presented when calling for the censored script.

The file number of the receipt is written on the upper right hand corner of the title page of the script, the title in Romaji on the upper left hand corner, and the name of the troupe, and if from outside Tokyo, the prefecture is written on the lower right hand corner.

One copy of the script, to which a receipt is attached, is passed on to the Language Department for scanning, and if necessary, translation. However, since the Toho, Shochiku, and Yoshinojo companies submit their own English translations, scripts from these companies are not passed to the Language Department but the scripts and translations are placed in the special files provided for each company.

The other copy of the script is given to the typist who makes out a card bearing the title in Romaji, the file number, the name of the troupe and prefecture. This card is filed in the Pending File in alphabetical order. The title of each script is also written on the Master List of Scripts in numerical order. This copy of the script is then placed in the Script Library in numerical order.

b. Scripts submitted by mail: Scripts received by mail are recorded in the Mail File (Pic-13 21/8/46), and a letter acknowledging receipt of the script (PFB I-Pic 8) is sent, informing the sender that one of the following actions will be taken:

- 1) The script will be censored and returned by mail. In this case, both receipts are attached to the script, and the date the script is due to be mailed from this office is written on the script.
- 2) The script will be returned at the next censorship meeting in that prefecture. In this case, the submitter is informed of the date, time, and place of the meeting and one receipt is returned to him to be presented when the censored script is returned at the meeting. The date when the script is due is written on the title page.

c. Scripts submitted by new troupes: When a new professional troupe submits scripts, the name of the troupe, its address, the name and address of the manager, types of plays to be produced, and area in which production is planned, are recorded on a card which is filed in the Troupe File. A copy of the Censorship Regulations (Pic-18 29/8/46) is given to the submitter for reading and discussion. Questions pertaining to the censorship regulations are encouraged in order to make the regulations as clear as possible. The procedure for submitting scripts for censorship is explained.

Information concerning school and amateur troupes is filed under Amateur Troupes.

3. Censorship Action: - One of the following actions is taken by the censors when the English synopsis or translation is read: passed, passed with deletion, or suppressed. After examining the script, the censor takes the card for the script from the Pending File, records on the card the action taken, and then drops the card into the Action Taken Box. When the daily report is compiled, the cards are taken from this box counted, and then filed in the Action Taken File.

a. Passed: When a script is passed, the CCD stamp is stamped on the title page of the script, on the file card, and on the English synopsis or translation. The date is written below the stamp. The censorship stamps assigned to this section are "CCD J-2036" for Lt. Ernst, "CCD J-2033" for Lt. Palestin, "CCD J-2037" for Lt. Calhoun, "CCD J-2034" for Mr. Kaizawa.

b. Passed with deletions: When a script is passed with deletions the above procedure is followed, but in this case, the passages to be deleted are marked plainly in both scripts, and beneath the CCD stamp is written "Passed with deletions" and the page numbers of deleted passages. This information is also recorded on the file card, and the deleted passage is marked in the English translation.

c. Suppressed: When a script is suppressed the reason for suppression is written on each copy of the Japanese script and on the English translation, together with the Censor's initials. The script is then forwarded to the Chief, Editorial Section for approval. The reason

for suppression is written on the file card together with the Censor's initials and the date; the card is then placed in the Pending Suppression File. Upon approval of suppression, the card is placed in the Action Taken Box, and it remains there until the daily report is made. It is then filed in the Action Taken File.

4. Returning Censored Scripts:

a. When a script is returned directly to the submitter, he signs the receipt which is then placed in the Receipt File in numerical order. Reasons for deletions and suppressions are explained in detail.

b. When censored scripts are returned by mail, they are accompanied by a form letter (PFB I Pic-9). This letter advises the submitter of the number of plays passed, and gives the reasons for suppressions or deletions. One receipt is mailed with the returned scripts to be signed and returned to this office. The duplicate receipt is filed in the Mailed Receipt Receipts File, and when the signed receipt is returned, the duplicate receipt is destroyed. The signed receipt is then filed numerically. Each envelope sent from this office is numbered and the Japanese are required to return all War Department envelopes when returning the signed receipt to this office. The number of the envelope containing a script is recorded on the duplicate receipt, and the envelope is destroyed when returned.

5. English Translations and Synopses: English translations and synopses are filed alphabetically according to the Romaji title after the scripts have been returned.

6. Daily and Monthly Reports:

a. The daily report is compiled at 1500 each day. Statistics are compiled from the file cards in the Action Taken Box and from the review sheets of post-censored plays; this information is recorded on the daily report form (Pic-19 29/8/46) and submitted to the Chief Clerk, Pictorial Section. It is also recorded in the Statistical File. The file cards are then filed alphabetically in the Action Taken File, with the exception of the cards for plays requiring revision. These are returned to the Pending File.

b. On the tenth of each month a report of the activities of the Theatrical Department is submitted to the Chief, Pictorial Section.

7. Time Schedules of Theatres in the Tokyo Area: A file is maintained of all time schedules of theatrical productions in the Tokyo Area.

8. Post-censoring of Theatrical Productions: Whenever possible, theatrical productions are post-censored. At this time the Review Sheet (Pic-4 17/7/46) is made out in quintuplicate. One copy is filed in the Review Sheets of the Month File, the others forwarded to PFB Division, PFB Districts I, II, and III.

9. Information and Comment Sheets: All comment and information sheets, translations of advertisements and announcements from the news agency and magazine section are checked for censorship violations. Also any information uncovered by this department which is thought to be of sufficient value for dissemination is reported.

ARTHUR E. MORI
Chief, Pictorial Section

Distr:

- 1 - PFB
- 1 - Theatrical Dept
- 1 - File

COPY

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION
PICTORIAL SUB-SECTION

27 September 1946

MEMORANDUM FOR THE RECORD

1. The Chief, Pictorial Subsection, Dist. II, spent 23 and 24 September on TDY with Pictorial Subsection, Dist. I, Tokyo.
2. With Lt. Palestin of the Theatrical Department it was agreed that merely for the sake of the record and also for the purpose of being more completely informed as to the activities of the theatrical censors in the two districts henceforth review sheets will be written on visits to engel performances also and not just on plays with titles. Spot-checking of presentations like mansai is even more important than spot-checking already pre-censored plays and a review sheet is a convenient method for recording these visits.
3. A few errors in the list of films censored by Dist. II, compiled by Dist. I, were corrected in consultation with Lt. Pearce and it was learned that the S.O.P. on disposal of deleted film in Dist. I, is simply to hold it which procedure Dist. II, will also follow.
4. A check sheet to PPB Division from Dist. III, was seen which said that two plays ("Nakijise Ippagarasu" and "Yari Kuyo") which had been suppressed by Dist. III, some months ago had recently been brought to Fukuoka by a troupe which "said they had been passed in Osaka." (This would have been an easy enough matter to check as all passed scripts are stamped with the C.C.D. stamp by this office.) Dist. III further requested a delineation of policy in Dist. II to explain why such "vengeful" plays should be passed. However, no play called "Nakijise Ippagarasu" has ever been censored in Dist. II and three separate versions of the play called "Yari Kuyo" were all suppressed.

JA, Jr.

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ICIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION
PICTORIAL SUB-SECTION

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JA, Jr.

SECRET

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION
APO 660

20 September 1946

SUBJECT: Investigation of Uncensored Film Exhibited in Nagoya.

TO : Commanding Officer, CCD, CIS, GHQ, SCAP, APO 500 U. S. Army.
ATTN: Chief, Press, Pictorial & Broadcast Division.

1. In response to your telephone request to investigate the showing of the three uncensored Soviet Motion Pictures "Stalingrad no Fukko", "Aru Hi no Jikken", "Sports no Kampeishiki", to determine whether or not their exhibition merits prosecution in Occupation Courts, this report is herewith submitted.

2. All aspects of this proposed case was discussed with the judge of the local Occupational Provost Court and his recommendation are as follows:

a) That the case not be tried because of the defense that would be put up by the accused i.e. that the Defense would argue that inasmuch as the accused received the films from official representatives of the Soviet Union who are part of the Occupation Forces, the accused would feel that the films had the official sanction of the Occupation Forces.

b) That if a conviction was obtained the sentence would probably be so light as to make the trial little more than a farce.

3. In view of the above facts recommend that no action be taken against the Japanese involved in this case.

For the District Censor

JOHN E. KELTON
CAPT. CAC
DISTRICT PPB CENSOR

1st Ind

PPB DIVISION, CCD, CIS, G-2, SCAP, APO 500, 26 September 1946

TO: Commanding Officer, Civil Censorship Detachment, CIS, G-2, SCAP, APO 500.

SECRET

BASIC: Ltr, CCD PPB Dist II, dated 20 Sept 46, subj: Investigation of
Uncensored Film Exhibited in Nagoya

1. Inasmuch as a) the views of the Occupational Court Provost Court Judge indicate that prosecution of this case would not be advisable b) Brig Gen W. A. Biederlinden, office of the Deputy Chief of Staff, has stated that the procedure governing release of films by foreign missions will soon be released, concur with above recommendation that no further action be taken.

JOHN J. COSTELLO
Major, AUS
Chief, PPB Division

1 Oct 46 -
Received back slip from CCO
"Agreed."
Info furnished to Dist II.

S E C R E T**CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION
APO 660**

16 September 1946

MEMORANDUM

SUBJECT: Report by Lt. Lombardi on Investigation of Uncensored Film Exhibited in Nagoya.

1. The following is the report on my investigation in the matter of three uncensored Soviet films shown in Nagoya May and June 1946.

The films in question are:

"STALINGRAD NO FUKKO"
"ARUHI NO JIKEN"
"SPORTS NO KAMPEISHIKI"

2. Acting upon the lead supplied by CIC Memorandum Report AIC 97-122, 20 July 1946 (11), 441-750302, I questioned Mr. Masaaki SUZUKI, of Nagoya-shi, Kitaku, Nakamaru-cho #90-1, at the PPB office in Nagoya the afternoon of 11 September 1946.

3. Mr. SUZUKI story ran thus:

a. An acquaintance, a Shigeaki HIRATA, student residing at Suginamiku, Nishiogikubo, 3 chome, #17, had seen some Russian films at the Tokyo Imperial University. Through this acquaintance Mr. SUZUKI gained an introduction into the Russian Embassy. Thereupon he personally went to the Russian Embassy in Tokyo on or about April 20, 1946 to secure Russian films. He was referred to the Soviet Bunka Bu, Soviet Culture Bureau, which at that time was situated in the Soviet Embassy. There he received two films "STALINGRAD NO FUKKO" ("Reconstruction of Stalingrad") and "ARU HI NO JIKEN" ("It Happened One Day") from the hands of a Russian Civilian, Mr. Adel HAEFF (Aderu HAEFU).

b. It was Masaaki SUZUKI's intention to show Russian films to the SOVIET TOMO NO KAI (Soviet Friends' Society), of which he is the responsible acting head at present. The Society is located at Kitaku, Koonjicho, #1372, Nagoya.

c. After receiving the above films he went to the Nagoya Municipal Office to engage a projectionist. The projectionist assigned was a certain Chijo SUZUKI. No money was involved. Chijo SUZUKI projected the above two films and a third Soviet

S E C R E T

S E C R E T

Report by Lt. Lombardi on Investigation of Uncensored Film Exhibited in Nagoya. Cont'd.

film, "SPORTS KAMPEISHIKI".

d. May 1st, 1946, Masaaki SUZUKI had "STALINGRAD NO FUKKO" and "ARU HI NO JIKEN" shown at the Nagoya Communications Office auditorium. There was one showing only. It was open to the general public, though the audience was largely composed of SOVIET TOMO NO KAI members. While there had not been any advance publicity of the showing, posters at the entrance to the building advertised it on the date of showing.

e. On or about ten days later Masaaki SUZUKI personally returned the two shown Soviet films to the Soviet Bunka Bu at the Russian Embassy, Tokyo.

f. On or about the 25th of May, 1946, Masaaki SUZUKI personally received another Soviet film, "SPORTS NO KAMPEISHIKI" (Sports Parade) from the hands of the same Mr. Adel HAEFF at the Soviet Culture Bureau of the Soviet Embassy, Tokyo. On June 1st, 1946, he showed this film at the Nagoya Municipal Office Auditorium. This showing, too, was open to the general public.

g. After the showing, he loaned this film to KINENSAI IIN (Committee of Anniversary Celebrations) which showed the film to the DAI HACHI KOTO GAKKO (Eighth Higher School) at the Chu N,chi Kaikan (Chubu Nippon Shimbun Building) Auditorium. The Kinensai Iin then loaned this film to the SAWARABI KAI (Sawarabi Society) -consisting of members of the Dai Hachi Koto Gakko- which sponsored a showing for students at the DAI ICHI KOTO JO GAKKO (1st Girls' City High School) Nagoya.

h. The person with whom Masaaki SUZUKI made arrangements to lend this film ("SPORTS KAMPEISHIKI") to the KINENSAI IIN and SAWARABI KAI was Yasuyuki FUJITA of Atsutaku, Yosamu cho, 2 chome, #4, Nagoya. Mr. FUJITA could not be reached for questioning during my stay in Nagoya.

i. "SPORTS KAMPEISHIKI" was finally returned to Masaaki SUZUKI, whereupon he personally returned it to the same Mr. AHEFF, Soviet Bunka Bu, Soviet Embassy, Tokyo.

j. At the time Masaaki SUZUKI showed the above three Soviet films he swears he absolutely knew nothing about film censorship. Since Russian films had been shown at the Tokyo Imperial University without any seeming censorship requirements he assumed the same for any Soviet films he might wish to show.

S E C R E T

Report by Lt. Lombardi on Investigation of Uncensored Film Exhibited in Nagoya. Cont'd.

k. Masaaki SUZUKI also furnished us the name of a SOVIET TOMO NO KAI member who knows as much about the whole affair of the three Soviet films as he. Furthermore, she was present at three showings. Her name and address: Itsue FUJISHIMA of OKAZAKI CITY, by Nagoya. She was not available for questioning during my stay in Nagoya.

1. Attached is Masaaki SUZUKI's sworn statement.

4. a. The afternoon of 12 September 1946 I interrogated the projectionist, at the Nagoya PPB Office. His name and address: Chijo SUZUKI of Nakagawa ku, Yamato gaike #11, Nagoya. At the end of April he was requested by the SHINKO KA (a Promotion Section of the Nagoya Municipal Office) to project some films for a certain Masaaki SUZUKI. He did so. About May 1st, 1946, he projected two films at the Nagoya Teishin Kyoku (Nagoya Communications Office). He remembers the title of one only: "STALINGRAD NO FUKKO". The other was a musical, he recalls. He projected these films only once. The films were Russian, not Japanese.

b. On or about the 1st of June, 1946, Chijo SUZUKI projected another film, for Masaaki SUZUKI at the Nagoya Municipal Office Auditorium. He only remembers that it was a Soviet sports film, in technicolor.

c. Chijo SUZUKI does not remember whether the showings of these above Russian films were open to the general public or only to members of the SOVIET TOMO NO KAI, Masaaki SUZUKI's organization.

d. These three films were Chijo SUZUKI's first experience in projecting 35 mm films. He has been projecting 16 mm films for the past five or six years. His understanding of film censorship is that all Japanese Government censorship instruction were abrogated by the Allied Occupation. Thus, it was his belief that films could be shown freely after the surrender. He did not notice any censorship marks on the three films in question, but he swears that he knew nothing of censorship at that time. He has since heard of movie censorship and has therefore submitted reports on all films possessed by the Nagoya Municipal Office to the Ministry of the Interior.

e. Chojo SUZUKI's sworn statement is attached.

5. Miss Kei IINO, reporter for the CHUBU NIPPON (Central Japan) Newspaper, Nagoya, was questioned at the Nagoya PPB Office the afternoon of 12 September 1946. She was present at part of

S E C R E T

Report by Lt. Lombardi on Investigation of Uncensored Film Exhibited in Nagoya. Cont'd.

the showing of two of the three Soviet films in question: "STALINGRAD NO FUKKO" and "SPORTS NO KAMPEISHIKI". Her sworn statement is attached.

6. Riichi KURODA, custodian of the Nagoya Teshin Kyoku (Nagoya Communications office) Building was questioned in his office the afternoon of 12 September 1946. His home address: Aza Iwasaki Ajioka Mura, Kasugai gun, Aichi Ken. He was the one with whom Masaaki SUZUKI made arrangements to use the auditorium of the above building for the showing of a film sponsored by the SOVIET TOMO NO KAI. The auditorium was used for this purpose May 1st, 1946. He himself stepped in during the showing. He thinks it was a Russian film with scenes of bombed and devastated areas. Masaaki SUZUKI did mention to him that the films he wanted to show were borrowed from the Soviet Embassy, so he assumes that the films actually shown were Russian. He swears he knows nothing of movie censorship nor whether the particular films shown at his auditorium May 1st had been censored or not. His sworn statement is attached.

7. Zenzo KATO, of 3, 1-chome, Shado Higashi-machi, Higashi-ku, Nagoya, head of the SHINKO KA (Promotion section of the General Business Dept of Nagoya Municipal Office of City Hall) was questioned in his office the afternoon of 12 September, 1946. He was the one with whom Masaaki SUZUKI made arrangements on May 25 or 26 1946 to use the City Hall's auditorium for the showing of a film on June 1st, 1946. He himself did not see the film, a Russian sports movie. Masaaki SUZUKI told him to urge all in the City Hall to see it since it was a good film. It was shown on a Saturday afternoon, consequently few from the municipal office saw it. Mr. KATO swears he knows nothing of film censorship nor whether the above particular film had been censored or not.

5 Incl:

1. Masaaki SUZUKI's affidavit and translation
2. Chiyo SUZUKI's affidavit and translation
3. Miss Kei IINO " " "
4. Riichi KURODA's " " "
5. Zenzo KATO's " " "

s/ Michael Lombardi

Lt. Michael Lombardi
Motion Picture Censor

AFFIDAVIT

I,Masaki SUZUKI....., of90-1 Nakamaru-cho, Kita-ku, Nagoya-shi
Name Address

do affirm and state that the following is true to the best of my knowledge and belief.

Preview of Soviet Motion Pictures

About the 15th of April, I met Mr. Adel HAEFF (アデル ハエフ) of the Culture Bureau of the Soviet Embassy through Mr. Shigeaki HIRATA, a student of the Tokyo Imperial University and requested a loan of some Soviet Motion Pictures. He consented readily and I took them back to Nagoya with me.

1. 1st showing ---- 1st May at the auditorium of the Nagoya Communication's Office.

Films shown:

- 1. "STALINGRAD NO FUKKO" (Reconstruction of Stalingrad)
- 2. "ARUHI NO JIKEN" ("It Happened One Day" a Musical)

2. 2nd showing ---- 1st June at the Nagoya City Hall.

Films shown:

- 1. "SPORTS KANFEISHIKI" ("Sports Review"- in Technicolor)

I lent the film "SPORTS KANFEISHIKI" to Mr. Yasuyuki FUJITA, member of the Anniversary Festival Committee of The 8th Higher School and this film was shown:

- 1. At the Chunichi Kaikan as one event in the 8th Higher School's Anniversary Festival
- 2. At the auditorium of the 1st Girl's City High School for the SAWARABI KAI (Society.)

I returned to Tokyo for the first time about the 15th of May, the second time about the 15th of June and returned the borrowed motion picture films to Mr. Adel HAEFF of the Culture Bureau of the Soviet Embassy.

This is all concerning the previews of the Soviet Motion Picture Films.

Moreover, when I borrowed the above motion pictures at the Culture Bureau of the Soviet Embassy, no mention was made of the question of censorship which became an issue at a later date. I thought that there was an understanding between America and the Soviet Union and that

the films could be lent out even to people like myself. I felt that there would be no objection, if I had no commercial intentions and thus I put on these previews.

When I went to Tokyo to the Soviet Embassy with the object of borrowing motionpictures for a third preview I was told that, for the time being, there would be no lending out of films. I returned to Nagoya believing that some difficulties had come up and therefore I showed no more films after that.

I became aware of the Foreign Motion Picture Film Act in the newspapers about the middle (?) of July.

At the first preview at the Nagoya Communications Office an audience of about 300-400 people were present; at the second preview at the Nagoya City Hall, about 100 people.

Sworn by me before witnesses this 12 day of September 1946
in the city of Nagoya.

Signed.

Witnesses:

AFFIDAVIT

I, Chiyo SUZUKI of 11 Yamato Ike, Arako-machi, Kadagawa-ku, Nagoya-shi.

Name

Address

do affirm and state that the following is true to the best of my knowledge and belief.

At the end of May Mr. Masaaki SUZUKI, who is connected with the SOVIET TOMO NO KAI (Soviet Friends' Society) brought with him a member of the Promotion Section of the Nagoya Municipality (for the purposes of introduction) and asked me to aid in the showing of some motion pictures. As Mr. SUZUKI had borrowed these films, which were also shown in Tokyo before from the Soviet Embassy, I thought that there would be no objection to showing them.

1. 1st of May - at the auditorium of the Nagoya Communications Office
2. Pictures shown - "STALINGRAD NO FUKKO" (Reconstruction of Stalingrad) and a musical.

I was unable to understand the picture very well, but it seemed to be about reconstruction work in a demolished city. The other seemed to be very interesting with music included in it. I remember very little of the pictures. I was not able to look at the picture very thoroughly, for I am inexperienced as a projectionist and had much trouble in working the machine.

3. Audience - About 1,000. I could not distinguish what sort of people they were, but I believe they were members of the SOVIET TOMO NO KAI (Soviet Friends Society).

4. The second time, I was again asked by Mr. SUZUKI and showed a Sports Feature Picture at the auditorium of the Nagoya City Hall.

There was an audience of about 100. Most of the scenes were of mass calisthenics, but I understood very little for the titles and dialogue were in Russian.

Thereafter I was not asked by Mr. SUZUKI to help in showing motion pictures.

Sworn by me before witnesses this 12th day of September 1946
in the city of Nagoya.

Signed.

Witnesses:

AFFIDAVIT

I, Kei IINO..... of No.15 City Residences 11, Senzai-cho, Kita-ku, Nagoya
 Name Address

do affirm and state that the following is true to the best of my knowledge and belief.

I am a reporter for the Central Japan Newspaper. I saw the Soviet film "STALINGRAD NO FUKKO" ("Reconstruction in Stalingrad") at the Communications Office Auditorium.

It so happened that that day was May Day and the audience was exceptionally large. The picture itself was not clear, and as I saw it from the middle and as there were no sub-titles in Japanese, it was very difficult to grasp the content of the film. However endeavours ~~to~~ to reconstruct an after-war Stalingrad could be seen. I noticed no censorship mark.

The second time I saw a sports feature at the City Hall in the middle of June (exact date not remembered).

Due to my work, I came after it started and left before it ended and again could not tell whether it had censorship mark. It seemed that the audience was made up of members of the Soviet TOMO NO KAI (Soviet Friends' Society) and because of the hall of employees of the city municipality and others who specially requested to see the picture. Compared with the first time the audience was very small. This was under the auspices of the SOVIET TOMO NO KAI ("Soviet Friends' Society).

Sworn by me before witnesses this 12 day of September, 1946
 in the city of Nagoya.

Signed.

Witnesses:

AFFIDAVIT

I, Richiyo KUKODA of Ara-Iwazaki, Ajioka-cho, Kasugai-gun, Aichi-ken
Name Address

do affirm and state that the following is true to the best of my knowledge and belief.

On the 1st of May, 1946 Mr. Masaki SUZUKI of the SOVIET TOMO NO KAI (Soviet Friends Society) requested the renting of our 3rd floor hall for the showing of motion pictures, and the hall was rented out to him on the same date.

As far as supervision was concerned, several visits were made to the hall. A bout five minutes were spent in looking at the picture. From all appearances it seemed to be a Soviet picture but we were not able to distinguish very clearly.

In addition we had no knowledge whatsoever about motion picture censorship. We do not know whether the above has already passed censorship or not.

Sworn by me before witnesses this ...12 day of September 1946.....
in the city of Nagoya.

Signed.

Witnesses:

AFFIDAVIT

I, Zenzo KATO..... of 3-1-chome, Shado Higashi Machi, Higashiku, Nagoya-shi
Name Address

do affirm and state that the following is true to the best of my knowledge and belief.

I am the head of the Promotion Section of the General Business Department of the Nagoya Municipality. About the 25th of May, Mr. Masaaki SUZUKI contacted me regarding the rental of a hall for the purpose of showing moving pictures. He remarked that the film was a Soviet feature picture and a very beautiful one and recommended that it be shown to the employees of the city hall. Consequently I made arrangements with the secretarial section and rented the city hall auditorium for the 1st of June, Saturday. I was not present for the showing and knew little of what went on that day, but for a Saturday afternoon crowd it was not much of an audience.

Moreover I did not know at that time of the Motion Picture Censorship Act and therefore had no knowledge whatsoever whether that film had been censored or not.

Sworn by me before witnessed thisday of 12 September, 1946....
in the city of Nagoya.

Signed.

Witnesses:

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION
PRESS AND PUBLICATIONS SUB-SECTION

19 September, 1946.

MEMORANDUM FOR RECORD.

1. On the 19 Sept. 1946 Mr. Ito Shoshin, editor and publisher of the monthly magazine "MUGAAI" from Nagoya, was summoned to this office.
2. "MUGAAI" periodical had been notified in the past of several violations of the press code, and as a result had been transferred from a post-censorship to a pre-censorship status during the month of August.
3. Mr. Shoshin was informed that his periodical's emphasis upon the divinity of the emperor and general militaristic propaganda was extremely displeasing to this office.
4. Mr. Shoshin claimed that he had been entirely ignorant of the press code until Mr. Maeyama from this office made his field trip to Nagoya during the month of August. He seemed to evidence a sincere appreciation of censorship and a genuine willingness to do his utmost to cooperate with this office in the future.
5. Mr. Shoshin was informed that his publication would be retained on our pre-censorship list until it was certain that he completely understood the press code and was able to adequately fulfil his journalistic responsibilities.

S S C

C O P YCONFIDENTIALHEADQUARTERS
COUNTER-INTELLIGENCE CORPS
AREA No.12
APO 710

13 September 1946

Investigation of CCD COMMENT SHEET, JP/NAG/8597, dated 30 August 1946, titled PROPAGANDA: Possession of Japanese Wartime News-reel, was initiated on 5 September 1946.

1. MIZUNO, Junichi, of Nagoya-shi, Kita-ku, Hotoku-cho, No.55, official of the SAURA NINGYO SEISAKUJO (Sakura Doll Mfg. Co.), was interrogated on 5 September 1946, and gave the following information:

MIZUNO and SONODA, Asaemon, of Nagoya-shi, Kita-ku, Hotoku-cho, No.53.

JO, Eiichi, of Aichi-gun, Toyoake-mura, Aza Zingo, and TSUCHIYA, Kiichi, of Nagoya-shi, Chikusa-ku, Kanda-cho, 2-18, form the partnership that owns the Sakura Doll Mfg. Co.

As one of their enterprises, they planned to cut movie film up into each individual frame or picture, place several in a paper bag, and sell them as a novelty called GANGLU or toys to children.

They received their film from a SUGA, and old business acquaintance of the firm, about two weeks before, for which they paid ¥3,000 on a total shipment of ¥15,000. The film was bought by the KAN (approx. 8.3 lbs) and the SAKURA CO. possessed about 20 KAN (approx. 160 lbs). The 20 KAN consisted of about 25 reels of films.

2. SUGA, Yoshinaga, of Nagoya-shi, Chikusa-ku, Akasaka-cho, 1-chome, No. 8, was interrogated on 5 September 1946, and the following information was obtained:

He received the film from an ICHIHARA, Jushimatsu of Aichi-ken, Seto-shi, Togen-cho, and gave the ¥3,000 received from the Sakura Doll Mfg. Co. to him. He had no set price for the entire shipment, and didn't know anything about the ¥15,000 that MIZUNO had mentioned, but he expected a commission, when all the film was disposed of. ICHIHARA is an old business friend of his, they are all connected with pottery manufacture, and SUGA thought that ICHIHARA had more film, but he had none at the present time.

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CONFIDENTIAL

3. On 6 September 1946, this agent was present at a showing of several reels of confiscated film, and through the aid of a police dep't. Interpreter, noted that scenes of the Japanese invasion of Rabaul, the Japanese army marching in Manila after it was taken by Japanese troops, captured American military equipment in Manila, the bombing of Bataan, the invasion of the Malay peninsula, the bombing and capture of Singapore, Siamese troops passing in review before Japanese Military Officials, the landing of a German submarine and the party that followed with a shot of a painting of Adolph Hitler in the party hall, the training given at Zama, the "West Point" of Japan, the bombings of Chunking, many aerial battles, showing B-29's being shot down, and Japanese home-front production scenes, were included in these films. Also shown were a scene of a meeting of the wartime cabinet, and another propaganda film which purported to show the need for Japanese expansion and the entrenchment of American Military forces on her fishing areas in the Thousand Island group. These films were entitled "Nippon News".

4. ICHIHARA, Kinji, of Aichi-ken, Seto-shi, Togen-cho, 2-chome, No. 19, was questioned on 7 September 1946 and said that:

He sold SUGA some 16 kan of film (approx. 110 lbs) for the price of ¥70. per kan, on 15 August 1946, and he didn't know what SUGA wanted the film for, or what he did with it. ICHIHARA had 136 Kan (approx. 1000 lbs) of film and SUGA desired the entire amount and had already paid ¥3,000 for what he had bought. ICHIHARA obtained the film from a HORITANI, Sumito, of Togen-cho, 2-chome, No.2, and he had all that HORITANI formerly possessed. They originally planned to use the film for GANGU, but this idea hadn't paid off as well as expected, so they decided instead, to sell the film to whoever wanted it. He thought that HORITANI bought the film from someone in MIE-ken, Nobori-cho, but had never met that person, and didn't know who he was.

5. HORITANI, Sumito, of Aichi-ken, Seto-shi, Togen-cho, 2-chome, No.2 was interrogated on 7 September 1946, and stated as follows:

He sold 137 Kan (approx. 1400 lbs) of film to ICHIHARA, in February, for ¥10,000. A TAKEUCHI, Hajime, a co-worker, of Aichi-ken, Higashi-Kasugai-gun, Mizuno-mura, Kami-mizuno, No. 403, (the Dentosha China-ware Factory) introduced him to a YAMANAKA of Mie-ken, Nabari-cho; from whom he bought the film. He ordered 170 Kan in February 1946 from YAMANAKA; however, he actually received 156 Kan from YAMANAKA.

CONFIDENTIAL

6. TAKEUCHI, Hajime, of Aichi-ken, Higashi-Kasugai-gun, Mizuno-mura, Kamimizuno, No.404 was questioned on 10 September 1946 and gave the following information:

He and YAMANAKA, Shigeji, of Mie-ken, Naga-gun, Nabori-cho, Kaji-machi, were officials in the Sakae Seiko Kabushiki Kaisha, of same address, No.405, during the war. HORITANI asked him to locate some film for the making of GANGLU, and he knew that YAMANAKA had large amounts of film, as he was now engaged in Making paint out of the chemicals scraped off film. He introduced HORITANI to YAMANAKA, but took no part in their transactions. He thought that the film came from theatres and film distribution centers in Osaka.

7. On the following dates the amount of film shown below was confiscated by this unit.

FROM	DATE	AM'T
SAKURA DOLL MFG. CO. (Ref. Par I)	5 Sept 46	20 Kan
ICHIHARA, Kenji (Ref. Par II)	7 Sept 46	116 Kan
HORITANI, Sumito (Ref. Par V)	7 Sept 46	<u>20 Kan</u> 156 Kan

**GENERAL HEADQUARTERS
SUPREME COMMANDER FOR THE ALLIED POWERS
Military Intelligence Section, General Staff
Civil Intelligence Section
Civil Censorship Detachment**

APC 500
12 September 1946

SUBJECT: Film Identification Numbers
**TO : Commanding Officer, District No. II, Civil Censorship
Detachment, Osaka, Japan.**

1. Forwarded herewith is one copy each of four volumes:

"Master List of Motion Pictures and Lantern Slides Censored
by PPB District Station I, Tokyo (1 October 1945 to
19 July 1946)"

"Master List of Motion Pictures and Lantern Slides Censored
by PPB District Station I, Tokyo, Supplement I (19 July
1946 to 1 September 1946)"

"Master List of Motion Pictures and Lantern Slides Censored
by PPB District Station II, Osaka (1 October 1945 to
1 September 1946)"

"Master List of Motion Pictures and Lantern Slides Censored by
PPB District Station III, Fukuoka (1 October 1945 to 1 Sep-
tember 1946)"

2. Monthly supplements will be prepared to include all review
sheets on censored films reaching PPB Division from Districts I, II,
and III each month.

3. These manuals have been prepared on the basis of records
kept on the actions in all three districts. Districts II and III will
forward immediately any discrepancies in these volumes to PPB Division.

4. PPB Stations and Sub-stations may utilize these lists when
spot-checking theatres for censorship compliance. In conformity with
established policy, PPB personnel should confiscate and forward to
PPB Division:

- a. Any film or lantern slide which is listed herein as suppressed;
- b. Any film or lantern slide not listed herein which is observed at a public showing without an identification number.

5. For the benefit of sub-stations, the types of identification numbers which have been authorized by PPB Division are:

- a. A number enclosed in a square which is at the bottom of the title sequence when it is flashed on the screen. This type was ordered on 8 May 1946 for all subsequent new film and lantern slide productions and for all old productions which are reprinted by producers.
- b. A number (either by itself or inside a symbol which consists of a trapezoid enclosed in a circle which is enclosed in an elongated diamond) which is on a separate strip of film inserted after the title sequence. It appears on the screen as a number or number-symbol on a white background. It was used for all types of films and lantern slides prior to 8 May.
- c. A number printed with a special marking dye on the first two frames (panels) and the last two frames of the title strip of movies. The number is written twice because the first portion of the title sequence is frequently broken by projector-operation. In the case of film smaller in size than 35mm it is frequently necessary to utilize more than two panes. Embossed over the numbers is a special stamp "Civil Censorship Detachment SCAP." This method does not show on the screen and films must be inspected in the projection room to determine its presence. It has been used since 8 May 1946 for old Japanese movies which are not reprinted; foreign movies, and American movies.
- d. The GCD censorship stamp used by examiners has been the only stamp on the title slide of old lantern slides since 8 May 1946.

By Order of Colonel PUTNAM:

JOHN J. COSTELLO
Major, AUS
Chief, PPB Division

CIVIL CENSORSHIP DETACHMENT
 CIS - MIS - GHQ - SCAP
 INTER-OFFICE DISTRICT MEMO

FROM	TO	REMARKS	DATE & HOUR
RK	JJC	Paragraph 1b refers to the fact that Art Mori told Teshima of our conference at which the fact that we weren't handling the marking as it should have been, i.e., that we still were authorizing use of the strip after the title.	5--
<i>m</i>	RK	Have they changed files D. C. W	<i>Beane Pinto</i>
<i>m</i> CCD #6	Bkw <i>File -</i>	For files, Betty	11 Oct/1300 II

CINEL CENSORSHIP DETACHMENT
CIS - MIS - GHQ - SCAP

INTER-OFFICE DESTRICT MEMO

FROM	TO	REMARKS	DATE & HOUR
<i>W</i>	<i>RK</i>	<i>Dick, do you know what this fellow means by par. 1c. W</i>	<i>2 Sept/1000</i>
RK	JJC	This undoubtedly refers to the button in the projection room which signals the projectionist to increase the sound, stop the film, etc.	2--1100-
RK JJC CCD #6	RK	Sorry, Dick, I meant lb. JJC.	4 Sept/0900

PICTORIAL SUB-SECTION
DISTRICT II, OSAKA

1 Sept. 1946

Subject: Deviation on Operational Procedure

To : Major Costello

1. In general, the censorship procedure of this section does not have any drastic deviation as of the Osaka Pictorial Sub-Section. However, the following matters have been noticed by the undersigned;

(a) In your motion picture section you have ample personnel strength to carry out the assignments efficiently whereas in our section, the censor beside seeing the movies are engaged in many details such as communicating with the individuals in various prefectures, taking care of the film storage room, receiving and mailing back of the films sent by the individual owners, filing the records and marking of the passed films, etc.

(b) Marking of the passed films^{BY YOUR SECTION} are not carried out according to the instructions we had received from your office.

(c) Pressing of a button whenever an objectionable scene appears while censoring movies is very favorable and would like to have it employed at our section immediately.

2. It is hoped that the number of working personnel be increased in order to bring about more efficiency and production.

Takeshi Teshima
Takeshi Teshima
Pictorial Sub-Section

C O P YSEPARATE REPORT ON INTERROGATION
RE: WARTIME NEWS-REEL
CONFISCATED BY NAGOYA CIC

Continuing CIC's investigation of CCD COMMENT SHEET, JP/NAG/8597, dated 30 August 1946, titled PROPAGANDA: Possession of Japanese Wartime News-reel. CIC's report is attached herewith.

1. Paragraph 5 of CIC's report carried the investigation on the ownership of the news-reels to YAMANAKA, Shigeji.

2. YAMANAKA, Shigeji, of Mie Ken, Naga Gun, Nobori Cho, Kaji machi, was interrogated at this office 23 September 1946.

a. He admitted knowing TAKEUCHI, Hajime, identified in Paragraph 6 of CIC's report. He also admitted knowing HORITANI, Sumihito, identified in Paragraph 5 of CIC's report.

b. YAMANAKA's story is as follows: TAKEUCHI asked YAMANAKA to locate some film, presumably so that he, TAKEUCHI, could inform HORITANI, who wanted the film to make GANGLU, toy novelties for children. TAKEUCHI figured YAMANAKA would know where to get it since YAMANAKA has been engaged in making paint out of chemicals scraped off film. YAMANAKA testified he quit the paint business sometime in 1943. At any rate, though YAMANAKA himself didn't have any film, he knew that a certain FUJIE, Fukukichi could get some. He therefore introduced TAKEUCHI to FUJIE. To YAMANAKA's knowledge, FUJIE himself bought the film from some movie producer in Osaka, perhaps from DAIEI, for the specific purpose of selling it to TAKEUCHI. The transaction ran thus: FUJIE told YAMANAKA the price and amount of film to be sold. YAMANAKA relayed this information to TAKEUCHI. TAKEUCHI paid YAMANAKA who paid FUJIE. FUJIE paid YAMANAKA a commission for being the go-between. YAMANAKA himself never laid eyes on the film, so he could not tell the identity of it.

3. FUJIE, Fukukichi, Mie Ken, Naga Gun, Nabori Cho Kaji Machi, # 99 was interrogated at this office 25 September 1946.

a. He testified that sometime in February 1946 he sold film to a certain HORITANI thru YAMANAKA. He never know HORITANI, never met him, the sale of film to him was negotiated thru YAMANAKA. FUJIE, a seller of mobile movie projectors bought the film from SHOEISHA, a shop owned by YAMAUCHI, Hideo. FUJIE did not know what film it was he bought. He did not examine it because the sole purpose for buying it was to sell it to HORITANI thru YAMANAKA. He recalls there were about 300-400 reels of film. He told

YAMANAKA the price, YAMANAKA must have relayed it to HORITANI. He received the money actually from YAMANAKA, who, he presumed, must have got it from HORITANI. To his knowledge, the sold film was to be used to scrape off the chemicals to make paint. FUJIE's belief was that SHOEISHA, which sells scrap film for the paint chemicals to be obtained from it, probably got the film from the big Japanese movie companies themselves.

4. YAMAUCHI, Hideo, owner of the shop SHOEISHA, Osaka City, Naniwa Ku, Osaka, Shimono cho # 20, was interrogated at this office 26 September 1946.

a. SHOEISHA sells and repairs projectors. YAMAUCHI admitted knowing FUJIE, Fukukichi. In December 1945, FUJIE approached him to locate some film. He sold FUJIE the film in February 1946. He is unaware of the identity of the film since he bought it as scrap and sold it as scrap. The person YAMAUCHI bought the film from was a certain UMOTO. He bought the film from UMOTO at 15 yen per Kan (approx. 8 lbs.) and sold it to FUJIE at 17 yen per Kan. To his knowledge, UMOTO is a movie broker.

5. UMOTO, Masuji, Osaka City, Higashi Sumiyoshi Ku, Komagawa 8 chome # 37, was interrogated at this office 30 September 1946.

a. His business is repairing portable projectors. His shop's name is SHIGENO SHOTEN. He admitted knowing YAMAUCHI. In fact, about the first part of February 1946, he acted as intermediary in the sale of some film to YAMAUCHI. YAMAUCHI wanted the film to scrape off chemicals for paint. The film was "Nippon News", he recalls. He himself did not physically handle the film. He knew that NICHI EI, the producer of "Nippon News" had some film to sell. He communicated this information to YAMAUCHI. His role in the transaction was not commercial at all: he merely did YAMAUCHI a favor by telling him the source of buyable film. He did admit going to the NICHI EI warehouse with YAMAUCHI when the latter picked up the film. The NICHI EI warehouse is located in the Domei Tsushin Building warehouse, Osaka. Address of the NICHI EI office is 8th floor, Dojima Building, Kitaku, Kinugasa cho, Osaka. The NICHI EI official who negotiated the sale of the film to YAMAUCHI was either OKUMA, Akira or YAMASHITA, Iwakichi.

6. OKUMA, Akira, Nakagawachi Gun, Hiraoka Machi, Izumoi # 306, Osaka, was interrogated at this office 30 September 1946.

a. OKUMA is present branch manager of the Osaka NICHI EI office. He admitted knowing UMOTO and also YAMAUCHI. He recalled selling some film to YAMAUCHI thru UMOTO, sometime the early part of February 1946, roughly about 40 reels of wartime "Nippon News". He did not actually handle the

transaction, he testified. YAMASHITA, his predecessor as branch-manager at the time was present, and knew about it. In fact, OKUMA saw the reels of film packed in a box for delivery to YAMAUCHI.

b. When questioned about the 28 January 1946 SCAP order on Motion Picture Censorship OKUMA asserted that he knew about it but not until the end of March or beginning of April. At that time he did not learn of the SCAP order through official channels or through the Tokyo main office of NICHI EI but through the Japanese newspapers. Questioned again he reaffirmed his stand that the Tokyo NICHI EI office never apprised him of the SCAP order nor was the Osaka Office ever instructed to comply with Paragraph 1 of said order "to submit to the Civil Censorship Officer, SCAP, a complete list of all uncensored film: not later than 28 February 1946." In fact, the Tokyo head office of his company at no time ever informed the Osaka office about the existence of allied censorship or ever requested the Osaka branch office to submit to them an inventory of film in the Osaka branch office warehouse. OKUMA himself was in the Japanese Army until November 1945 when he became assistant branch manager of NICHI EI under YAMASHITA. What went on in the Osaka office before his arrival he cannot vouch for but he presumes the wartime news-reel sold to YAMAUCHI from their warehouse had been in their warehouse during the whole period of Allied Occupation prior to the sale last February. He claims that this film had been classified as junk - the warehouse leaked, hence it was assumed that the film had been ruined and rendered unfit for showing as motion pictures. Before OKUMA left our office he was questioned again on the possibility of a Tokyo NICHI EI Office request to the Osaka office for information concerning film in their possession at Osaka. On second thought, OKUMA admitted of one request in connection with "Nippon News". Namely, some time back in April, May, or June 1946, the Tokyo head office asked the Osaka office to ship to Tokyo 1 print of every number of "Nippon News" in the Osaka warehouse. OKUMA thinks this referred to post-war "Nippon News" and not that produced before the surrender of August '45.

7. YAMASHITA, Iwakichi, 5 chome, Asahi Dori, Shosen Kobashita # 280, Fukiai ku, Kobe, was interrogated at this office 8 October 1946.

a. YAMASHITA was the former manager of the Osaka branch of NICHI EI prior to OKUMA. He was branch manager up to December 1945. He is no longer connected with NICHI EI or any phase of the motion picture business. YAMASHITA admitted he did know the Osaka branch possessed about 100 reels of wartime news-reel, some of which had been sent to Tokyo. What remained was about 40 to 50 reels.

b. YAMASHITA did know about allied censorship of motion pictures but he did not learn of this thru the Tokyo

office of NICHI EI. At no time during his tenure of office did the Tokyo office either thru official company correspondence or conversation bring up the subject of Allied Civil Censorship to him. Sometime last November, 1945, the Tokyo NICHI EI office ordered him to send to them 1 print of every showable numbered wartime "Nippon News" still remaining in the Osaka warehouse. At that time, he, as last wartime branch manager of the Osaka NICHI EI was staying on in the job to liquidate the affairs of the Osaka branch office of the old NICHI EI Company which was being dissolved to make way for the new NICHI EI company. It was the Tokyo Head Office of the old NICHI EI company which issued this above order to him about sending wartime "Nippon News" to Tokyo. The date of this order, the circumstances of the shipping of the film are all hazy to him since war tragedies had hit him hard; he was too concerned about his badly burned wife to take any note of his duties at the Osaka NICHI EI. He is sure about this one fact; that he did have shipped to Tokyo NICHI EI one print of each number of usable wartime "Nippon News," as he had been ordered. What remained in the Osaka warehouse in the way of wartime "Nippon News" were other prints of the same numbers sent to Tokyo plus unprojectable prints.

c. It is the practice of NICHI EI to dispose of "Nippon News" prints more than 180 days old as "scrap." Beyond that length of time, news-reels are not wanted by movie houses. The wartime "Nippon News" prints not sent to Tokyo were sold as "scrap" to scrape off chemicals for paint to SHIGENO SHOTEN, a business owned by UMOTO, Masuji. The sale or negotiations for the sale must have taken place sometime in December 1945. The "Nippon News" sold by OKUMA in February 1946 to this same UMOTO must have been either new wartime "Nippon News" come to the warehouse from movie houses or film distributors after December 1945 or the same news-reels UMOTO negotiated for with him, YAMASHITA, in December 1945, and actually sold two months later. OKUMA was assistant branch manager of the old NICHI EI company under YAMASHITA; he later became Osaka branch manager of the new NICHI EI company started in January (1st?), 1946. To YAMASHITA's knowledge, when he wound up the old NICHI EI's affairs in Osaka as late as the end of January, there was not wartime "Nippon News" left in the warehouse. Questioned once more, he insisted that up to the time he left NICHI EI he was never told by the Tokyo office to submit an inventory to them of what wartime "Nippon News" or other film the Osaka warehouse contained.

d. Before he left, YAMASHITA was asked to get in touch with OKUMA and YOSHIOKA (who might know something more about what films had been stored in the Osaka NICHI EI warehouse) and bring them with him for final questioning at our office.

8. YAMASHITA, Iwakichi, OKUMA, Akira, and YOSHIOKA, Masato (Toyonaka shi, Okamachi # 27, Osaka Fu) were interrogated at this office 23 October 1946.

a. YOSHIOKA had been a projectionist for NICHIEI up to September 1946. As projectionist, he also took charge of the warehouse. He recalls that there were about 60 to 70 reels of wartime "Nippon News" in the warehouse about the time of last November, December, and January. At no time was he ever given the order by his superiors (YAMASHITA or OKUMA) to submit to them an inventory of film in the warehouse. Either November or December 1945, there had been a Tokyo request to send 1 print of each showable numbered "Nippon News" to the Tokyo office. What was not sent to Tokyo was sold to SHIGENO, a shop owned by UMOTO. The negotiation for the latter sale took place in December 1945 but the actual sale was consummated in February 1946. Presumably UMOTO was to use the film to scrape off the chemicals for paint. However, it was YOSHIOKA's opinion that the film was not in such a deteriorated state that it could not be projected as motion pictures if so desired. The only person they ever sold this wartime "Nippon News" to was UMOTO.

b. For the first time in the interrogation the SCAP directive of 16 November 1945 titled: Elimination of Undemocratic Motion Picture was introduced. Copy of directive, SCAPIN - 287, is attached herewith. All three men agreed that this was the first time they had ever heard of such a directive. They also insisted that at no time had the Tokyo head office of NICHIEI made this directive known to them or asked them whether any prints of the motion pictures listed under the heading of "NICHIEI" on p - 8 of SCAPIN - 287 were in their possession at the Osaka warehouse. In fact, neither after the November 16 directive nor after the February 28 directive did Tokyo NICHIEI request the Osaka branch office to submit to Tokyo either an inventory of motion pictures in the possession of Osaka NICHIEI or information as to whether Osaka NICHIEI had specific films mentioned in the November 16 directive. All three men together asserted that word from the Tokyo head office of NICHIEI to them concerning Allied Motion Picture Censorship or SCAP directives had been absolutely nil. OKUMA added that since the last time he was interrogated at our office he had checked his own files for orders from Tokyo NICHIEI regarding Allied Censorship or compliance with SCAP directives. There were none. He assumed that the Tokyo office had records of the film possessed by the Osaka office and hence knew how to comply with the SCAP directives mentioned above. Further, OKUMA stated that he went to the Osaka Prefectural Office after our last questioning to find out about the January 28 SCAP directive. The Prefectural Office (HOANKA) did have a copy of that directive as well and that of November 16. The Prefectural Office was reasonably sure

(they kept no records of the distribution of the directives, however) that copies of both directives had been sent to the big movie producers like TOHO, SHOCHIKU, DAIEI, and probably also to Osaka NICHI EI, but the three NICHI EI men all swore that their office had never received any.

c. One last point was brought out. It was essential to know whether in the opinions of these three men there was any connection between the wartime "Nippon News", the subject of this report, disposed of by Osaka NICHI EI last February, and the "Undemocratic Motion Pictures" listed under NICHI EI on page 8 of attached SCAPIN - 287. It was the belief of all three men that there was a definite connection, that the documentary background for the films listed in the Directive, like "MALAI SENKI" (Battle of Malay), "BILMA SENKI" (Battle of Burma), etc-etc, had come from the wartime "Nippon News" in question.

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

30 August 1946

SUBJECT: Censorship Activities by Chinese Federation.

TO : Commanding Officer, CCD, CIS, GHQ, SCAP, APO 500.
ATTN: Chief, Press Pictorial and Broadcast Division.

1. Attached are copies of a check sheet received from Chief of Pictorial Sub-Section, Osaka, concerning attempts by various Chinese to ban the recording of "Shina no yoru" (China Night).
2. Paragraph 5 of basic communication is concurred with and recommendation made that the matter be brought to the attention of the proper authorities.

For the District Censor

John E. Kelton
JOHN E. KELTON
CAPT. CAC
DISTRICT PPB CENSOR

CIVIL CENSORSHIP STATION
DISTRICT II
CIVIL CENSORSHIP DETACHMENT
COUNTER INTELLIGENCE SECTION
GHQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject: Censorship Activities By Chinese Federation

NOTE NO.

FROM: Pictorial

TO: Chief, PPB

DATE: 28 August 1946

1. On this date in a conversation with Mr. Idani of the Nippon Recodo Hambai Kabushiki Kaisha (Japan Record Selling Co. Ltd.), distributors of phonograph records to the entire Kansai area, it was learned by the undersigned that records of the song "Shina no Yoru" (China Night) had been largely withdrawn from sales stores by the above-named distributing company in compliance with a request made by the Chinese Young Men's Federation of Osaka.
2. Mr. Harima of the Teichiku Record Manufacturing Co. has also reported that gangs of Chinese have broken windows and otherwise caused damage to record sales stores where this particular record was being sold.
3. The objection of the Chinese to this record stems from the fact that they (the Chinese) are at the present time trying to enforce a change of name of their country in the Japanese language from "Shina" to "Chugoku" or "Chuka Minkoku."
4. Mr. Idani and Mr. Harima both know that the CCD ban on manufacture and distribution of "Shina no Yoru" was lifted and also are both fully cognizant of the fact that CCD is the only censorship agency to whom they are responsible yet they are obviously reluctant to release this record in the face of Chinese opposition.
5. It is felt that some official remonstrance should be made to representatives of the Chinese Gov't. in Japan but from a higher level of authority than this office.

JA, Jr.

w/2375

Censorship Activities By Chinese Federation

Pictorial

Chief, PPB

28 August 1946

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CIVIL CENSORSHIP STATION
DISTRICT II
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CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

30 August 1946

SUBJECT: Censorship Activities by Chinese Federation.

TO : Commanding Officer, CCD, CIS, GHQ, SCAP, APO 500.
ATTN: Chief, Press Pictorial and Broadcast Division.

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For the District Censor

JOHN E. KELTON
CAPT. CAC
DISTRICT PPB CENSOR

Censorship Activities By Chinese Federation

Pictorial

Chief, PPB

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JA, Jr.

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

JEK/ka
6 September 1946.

SUBJECT: Activities by Chinese Organization Concerning
Recording Shina no Yoru.

TO : Commanding Officer, Civil Censorship Detachment, CIS,
GHQ, SCAP, APO 500.
ATTN: Chief, Press, Pictorial and Broadcast Division.

1. Attached herewith are copies of the letter received by Japan Record Sales Company, Ltd., Osaka from a group who signed as "Chukoku Seinen Domei" (Chinese Young Men's Association). There was no return address on the original letter.

2. Also attached are copies of the letter sent to "Chukoku Seinen Domei" by Columbia Records in Tokyo. Columbia Records addressed their letter to Chukoku Seinen Domei, Marutamachi, Kawara-machi, Nakakyo-ku, Kyoto.

3. Investigation is continuing by this section to ascertain exactly what organization sent the letter.

4. Any additional information will be telephoned and forwarded.

John E. Kelton
JOHN E. KELTON
Capt. CAC
DISTRICT PPB CENSOR

1st IND.

9 September 1946

District No. II, Civil Censorship Detachment, APO 660

TO : Commanding Officer, Civil Censorship Detachment
APO 500

ATTN. : Chief, Press, Pictorial and Broadcast

1. Noted and forwarded for your information.

Charles E. Bear
CHARLES E. BEAR
Major CAC
Commanding

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

JEK/ka
6 September 1946.

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TO : Commanding Officer, Civil Censorship Detachment
APO 500

ATTN. : Chief, Press, Pictorial and Broadcast

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CHARLES E. BEAR
Major CAC
Commanding

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

6 September 1946

MEMORANDUM FOR RECORD

Copy of a letter written by the Chinese Young Men's Association to Japan Record Sales Company, Ltd., Osaka. A duplicate of the letter was also sent to Columbia Records in Tokyo.

To the President and Staff,
War Criminals of An Aggressive and Militaristic Japan.

You are to apologize in writing in the newspapers, if and when you use the word "Shina no Yoru" or "Shina".

Canvassing all record shops in the Kwansai Area, we came upon posters and cards advertising "a near arrival of Shina no Yoru Records."

You have insulted and dishonored us for many long years and months, you aggressors of the Asiatic Continent. You are a defeated Japan, yet glimpses of militarism can still be seen in you.

You have exploited the life and resources of our countrymen. And today you sell "Shina no Yoru" in great numbers with great profits while you pour insults on our countrymen.

We will not remain silent.

Unless sales of "Shina no Yoru" are suspended in your stores, we, the young men of the Central Republic, will take the matter in our own hands.

We will meet the president or staff at any time. Words will be of no avail then. This letter is gentle. We may drop in on you in the future.

The people of the Central Republic are not made of sugar.

If the Central Republic be China then the Japanese a barbarians.

(Note: The Chinese refer to themselves as CHUKA MINKOKU and dislike the use of the word China or Chinese).

Reply to Chinese Y.M.A.
from Columbia, Tokyo.

Dear Sirs:

Your letter of the 12th July has been duly received and the contents noted.

We will comply with your wishes concerning sales of the record "Shina no Yoru" and the records using the word "Shina".

We have stopped all manufacture of the above records in our factory and moreover, have notified all stores throughout Japan to suspend sales of the same. We hope this will meet with your satisfaction.

Yours Very Truly,

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

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Yours Very Truly,

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

JEK/ha
30 August 1946

MEMORANDUM FOR RECORD -

Subject: Liaison with 5th Air Force Headquarters

During the period 21-23 August Mr. T. Tada, Head of Theatrical Department, Pictorial Sub-Section, PPB Osaka, held meetings with theatrical representatives in Tsu and Nagoya.

Inasmuch as there is no representative of Pictorial Censorship in Nagoya at present, contact was made with Capt. Sturgis A-2 of 5th Air Force Headquarters. Mr. Tada explained his mission and was thanked very much by Capt. Sturgis for reporting.

J E K

CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PPB SECTION

30 August 1946.

MEMORANDUM FOR THE RECORD

Subject: Liaison with MIE MILITARY GOVERNMENT TEAM (INT)

During the period 21-23 August Mr. To Tada, Head of Theatrical Department, Pictorial Sub-Section, PPB Osaka, held meetings with theatrical representatives in TSU and NAGOYA.

Mr. Tada contacted the MIE MILITARY GOVERNMENT TEAM in TSU and explained his mission.

J E K

Foreign Films

PPB Section,
OsakaChief, PPB
Division

28 Aug 46

1. 1. The following two titles of motion pictures submitted for censorship by the Educational Section of Toyama Prefecture are of Foreign manufacture.
- a. Hyozan no Odori ("Dance on an Iceberg").
1 reel, 35 mm. sound, 1938, produced by All-Cinema Co., Manuel Moreno, Clyde Films.
 - b. Montei no Tairiku Odan ("Montei Crossing the Rockies") 2 reels, 35 mm. sound, year unknown, produced by the Sun Film Co.
2. It is impossible to determine from either viewing these films or examining the scripts for them in what country they were made but the Japanese dialogue was obviously dubbed in as the characters are all westerners. The lead titles to both films have been removed but the names of the producing companies appear in English in the Japanese dialogue scripts.
3. These films are being held by this office awaiting clearance of legal title through PPB Division and OCPC as per memorandum from PPB Division dated 15 July 1946.

J E K

COPIE

**CIVIL CENSORSHIP DETACHMENT
DISTRICT II
PFB SECTION**

23 August 1946

SUBJECT: Censorship of Bioscope Pictures

**TO : Commanding Officer, Civil Censorship Detachment, CIS, GHQ, APO 500,
U. S. Army.
ATTN: Chief, Press Pictorial and Broadcast Division.**

1. On 22 Aug 46 this Section received eleven wheels of Bioscope pictures for censorship. These pictures are made for a special machine which may be operated by turning a hand crank after dropping a coin in a slot.

2. As the existence of this type of picture is uncommon in Japan and as these eleven wheels constitute the entire supply of the operator who brought them in it is thought best to merely stamp the first few frames with an ordinary censor's stamp instead of asking for a block of numbers to be assigned for this type of picture. The mark of the stamp will not be visible to the person using the machine.

3. Forwarded for your approval.

For the District Censor

/s/ **John E. Kelton
JOHN E. KELTON
CAPT. CAC
DISTRICT PFB CENSOR**

Inclosure

FROM: Civil Censorship Detachment, CIS, GHQ, APO 500

**TO : Censor District II, APO 501
ATTN: District PFB Censor**

1. **Approved.**

For the Civil Censorship Officer:

**JOHN J. COSTELLO
Major, AMB
Chief, PFB Division**

GENERAL HEADQUARTERS
SUPREME COMMANDER FOR THE ALLIED POWERS
Military Intelligence Section, General Staff
Civil Intelligence Section
Civil Censorship Detachment

APO 500
20 August 1945

SUBJECT: Civil Censorship Identification Numbers for "Trailers"

TO : Censor, PPB District Station I, Civil Censorship Detachment, Tokyo, Japan.

1. Recently the Tokyo Motion Picture Department has been censoring several "trailers", which are short previews announcing a coming attraction and usually lasting only three minutes.

2. The Central Motion Picture Exchange has notified this office that they intend to release more of these, and it is the understanding of the Motion Picture Department that the Japanese producers also intend to release "trailers".

3. The few "trailers" that the Tokyo Motion Picture Department has already censored have been assigned regular numbers. For instance, the "trailer" for the Central Motion Picture Exchange's release All That Money Can Buy was assigned S-166 while the original film was assigned S-139.

4. It is believed that it would be easier for our records if the "trailer" were assigned the same number as the original film plus another letter-suffix. It is desired that the letter "T" be used for this purpose. For example, in the case of All That Money Can Buy, its trailer will be assigned "S-139-T" as its number.

5. Forwarded for your information and necessary action.

By Order of Colonel PUTNAM:

JOHN J. COSTELLO
Major, AUS
Chief, PPB Division

PRESS, PICTORIAL & BROADCAST DIVISION

12 August 1946

MEMORANDUM FOR RECORD

SUBJECT: Exhibition of Film in Osaka

1. Capt Kelton called at 1430 this date and supplied the following information on the possible exhibition of uncensored film in Osaka on 24 June:

a. The exhibition scheduled for 24 June, as per attached teletype, was cancelled.

b. There have been several other exhibitions of film by the Handa Free Culture Association.

c. Complete records of these occasions are in file in CIC.

d. Information may be obtained, if desired, from 441st CIC.

J.J.C.

CIVIL CENSORSHIP DETACHMENT
CIS - MIS - GHQ - SCAP

INTER-OFFICE DISTRICT MEMO

FROM	TO	REMARKS	DATE & HOUR
JK	B7W	<p>nets suspended 3 days. W</p> <p>Suspend to August</p>	30 July / 1400
		<p>no info yet from Oruba on this. suspend to 8 Aug</p>	

CCD #6

*FROM PPB TO CCD 1345 28 JUNE 1946

PLS SEND FOLLOWING MESSAGE:

TO OSAKA FOR RELYXXX RELAY TO DISTRICT CENSOR, DISTRICT III,
ATTN: PPB

ASSIGNMENT OF NEW BLOC OF CULTURAL FILM NUMBERS AS FOLLOWS, C501
THROUGH C-600.

CHIEF, PPB

PLEASE SEND FOLLOWING MESSAGE TO DISTRICT CENSOR DISTRICT II,
ATTENTION CAPTAIN KELTON, PPB

THE FOLLOWING INFORMATION FROM THE TOKAI MINPO (HANDA CITY, AIISHI
PREFECTURE HAS COME TO OUR ATTENTION:

IN A DEMOCRATIC ERA WE MUST EXTEND OUR KNOWLEDGE FAR AS WHOLE WORLD
ALTHOUGH THE SOVIET CULTURE WAS A PUZZLE TO THE PEOPLE BEFORE THE WAR
HOWEVER WE OBTAINED THE XXXX PRIVILEGE OF OPPORTUNITY TO SHOW THE SOVIET
CULTURE THROUGH MOVIES SPONSORED BY SOVIET XXX FRIENDLY XXX CLUB WE WISH
YOU TO TAKE ADVANTAGE OF THIS OPPORTUNITY AND GAIN YOUR KNOWLEDGE OF THE
CULTURE. AN EVENING TO SEE SOVIET MOVIES TIME 1900 24TH JUNE 46 PLACE
HANDA DAIICHI ELEMENTARY SCHOOL LECTURE HALL FEE REGULAR MEMBERS HANDA
FREE CULTURE ASSOCIATION ONE YEN PLUS FIFTY SEN TAX SPECIAL MEMBERS GEN-
ERAL TWO YEN PLUS ONE YEB TAX BY HANDA FREE CULTURE ASSOCIATION

REQUEST THIS BE INVESTIGATED AS A POSSIBLE EXHIBITION OF UNCENSORED
FILM

CHIEF, PPB

*END OF MESSAGE 1355 XXXX 28 JUNE 1946

PLS ACKNOWLEDGE TT

96 A-

Suspend 10 July

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MEMBERS GENERAL TWO YEN PLUS ONE YEN TAX BY HANDA FREE CULTURE
ASSOCIATION

REQUEST THIS BE INVESTIGATED AS A POSSIBLE EXHIBITION OF
UNCENSORED FILM

CHIEF PPB

From TOKAIMINPO (Handa City, Aichi Prefecture) June 23

In a democratic era, we must extend our knowledge far as whole world. Although the Soviet culture was a puzzle to the people before the war, however we obtained the privilege of opportunity to show the Soviet culture through movies sponsored by Soviet Friendly Club we wish you to take advantage of this opportunity and gain your knowlege of the culture.

An Evening To See Soviet Movies

(Time) 1900 24th June 46
(Place) Handa Daiichi Elementary School Lecture Hall
(Fee) Regular Member (Handa Free Culture Association)
1 yen plus 50 sen tax
Special Member (general) 2 yen plus 1 yen tax

By Handa Free Culture Association.

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By Handa Free Culture Association.

GENERAL HEADQUARTERS
SUPREME COMMANDER FOR THE ALLIED POWERS
Military Intelligence Section, General Staff
Civil Intelligence Section
Civil Censorship Detachment

AG 000.73 (26 Jul 46) GD

APO 500
26 July 1946

SUBJECT: Movie Identification Stamp

TO : Commanding Officer, District No. II, Civil Censorship Detachment,
Osaka, Japan.

1. Forwarded herewith one film-censorship stamping-machine, and one bottle of marking dye for placing a censorship stamp of approval on old films whether foreign or Japanese. Previously censored films, in which the CCD-identification-symbol strip has been inserted, are not to be called in for substitution of the stamping process.
2. The procedure for the stamping system is as follows:
 - (a) The censorship identification number will be written on the first two frames and the last two frames of the title strip with the marking dye. The dye should be applied on the glossy side of the film with a very thin brush. The number is written twice because the first portion of the title sequence frequently is broken by projector-operation.
 - (b) Prior to writing, the panels on which the ink is to be written should be wiped on the glossy side with a rag soaked in alcohol (90%) to remove the film emulsion. If the dye thickens, it can be thinned with "Acetone," a chemical compound.
 - (c) When the ink has dried, the embossing seal will be stamped over the number on each end of the title strip.
 - (d) The dye becomes a part of the film, and will remain visible as the film lasts.
3. The stamp and number will not show on the screen. The spot-checker can check a film for censorship compliance by entering a projection room, opening the first reel of a film and holding it to the light.
4. A sample of a correctly-applied stamp and number are attached.

By order of COLONEL PUTNAM:

JOHN J. COSTELLO
Major, AUS
Chief, FPB Division

CIVIL CENSORSHIP DETACHMENT
CIS - MIS - GHQ - SCAP

INTER-OFFICE DISTRICT MEMO

File with 6/5

FROM	TO	REMARKS	DATE & HOUR
BFW	JJC	<p>Talked to John on this - will train pit. censor with Cocha to familiarize with policy. Has good telephone connections to both stations & censorship action will be reported by phone to Cocha & movie review shots assigned from there. Maybe with the cut in personnel this is all superfluous.</p>	1030/13th

W
CCD #6

BFW

OVR

CIVIL CENSORSHIP STATION
 DISTRICT II
 CIVIL CENSORSHIP DETACHMENT
 COUNTER INTELLIGENCE SECTION
 GRQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject: Plan of Operations for Pictorial Censor,
 Matsuyama and Nagoya.

NOTE NO.

FROM: PPB Section
 Osaka.TO: Chief PPB
 Division.

DATE: 19 July 46

1.

1. Attached check sheet from Pictorial Sub-Section concerning plan of operations to be used with Pictorial censors who are eventually to be stationed in Nagoya and Matsuyama.

2. Because the T.O. calls for an over abundance of personnel as far as the Broadcasting Units are concerned, it may be possible for the Pictorial Censor to utilize some of the personnel assigned to the Broadcasting Unit.

3. Attached plan agreed with in its entirety with the exception that it is thought that the primary job of the censor in the beginning should be the actual censorship of films allotted to him by the Pictorial Sub-Section Osaka, with the secondary job of inspection of theatres etc. for compliance with censorship directives.

4. It will also be necessary for the Pictorial Censor to check motion picture theatres to insure that they are showing only censored film. At present, one of the biggest faults in our operations is that we have no actual check on these theatres except our own pictorial censors who do not have the time to censor the vast area assigned.

5. From the plan of operations it can be seen that without transportation the unit will be practically worthless.

6. Forwarded for your information and approval.

JER
 EK

w/2375

CIVIL CENSORSHIP STATION
 DISTRICT II
 CIVIL CENSORSHIP DETACHMENT
 COUNTER INTELLIGENCE SECTION
 GHQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject:

(2)

NOTE NO.

FROM:

TO:

DATE:

Are all scripts being sent in and are actions taken on censored scripts by this office being observed when the scripts are returned? We want to know to what degree we are getting co-operation and results from every theatre in District II. In the case of flagrant violations of censorship procedure it will be the duty of the branch representative to take whatever punitive measures are appropriate, submitting the case to C.I.C. if conditions so warrant. Eventually it should be possible for the branch representative to walk into any theatre in his territory and expect to find a play presented for which the script was passed by this office and any indicated changes or deletions being faithfully followed.

4. Tentative territory assignments will be as follows:

for the man at Matsuyama - all of Shikoku

(Ehime, Kagawa, Kochi, and Tokushima prefectures), and

for the man at Nagoya - Toyama, Ishikawa, Fukui, Gifu, and Aichi prefectures (the two areas are roughly similar in size).

If the quantity of work in an assigned territory is found to be insufficient these territories will be expanded accordingly.

5. It can be seen that through successful efforts of the branch representatives the quantity of work in this office will increase as coverage becomes more complete. The one way in which the branch representatives can lighten the load on this office is to take over the job of censoring the motion picture films owned by private individuals in their territory. Their names and copies of the forms to be sent to them can be obtained from this office and the branch representative need only secure the facilities of a commercial theatre for a few hours per day in the city where his office is located when the theatre is not being used for public showings and view these films at his leisure between trips. This would not only allow the films to be released quicker to the owners who in many cases depend on theatre for a living but would also assist this office considerably in getting through the total list of films uncensored in District II. Films passed would be assigned a serial number by this office and those suppressed could be sent to this office for disposal.

J.A. Jr.

w/2375

*Fals
Osaka Dist
Open.*

CIVIL CENSORSHIP STATION
DISTRICT II
CIVIL CENSORSHIP DETACHMENT
COUNTER INTELLIGENCE SECTION
GEQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject: **Motion Picture Violation.**

NOTE NO.	FROM:	TO:	DATE:
	Pictorial	Chief, PPB	3 June 46
1.	<p>1. On 27 May, an uncensored motion picture owned by Mr. Masui Umoto was publicly shown in Osaka.</p> <p>2. This film was not registered in accordance with SCAP memorandum of 28 January.</p> <p>3. The showing was arranged for by Mr. Teiji Seko of Asahi Eiga Sha and Jiji Shimbun sponsored the show. All three principals scarcely can plead ignorance of censorship.</p> <p>4. Umoto and Seko have been turned over to the Provost Marshal pending trial before Provost Court.</p> <p style="text-align: right;"><i>R C Z</i></p>		
2.	FROM: PPB Section Osaka	TO: Chief, PPB Tokyo	DATE: 4 June 46
	<p>1. Forwarded for your information.</p> <p style="text-align: right;"><i>R H C</i></p>		

*File
Osaka
Dist. Gen.*

CIVIL CENSORSHIP STATION
DISTRICT II
CIVIL CENSORSHIP DETACHMENT
COUNTER INTELLIGENCE SECTION
GEQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject: Mr. Ichimatsu Ichida

NOTE NO.

FROM: Pictorial

TO: Chief, PPB

DATE: 1 June 46

1.

1. Ichimatsu Ichida gave performances in Osaka on 29 and 30 May.
2. His first performance on 29 May was deemed innocuous. However, two non-CCD GI's, with slight Japanese comprehension abilities, reported on the evening of 30 May that they considered his performance of 30 May objectionable: Ichida was being critical of and insulting to the occupation forces.
3. Ichida was summoned to the office on 31 May and thoroughly reprimanded. Further, a signed statement, in Japanese, was obtained from him to the following effect:
 - a. That he understands he is not to discuss the occupation forces in any way whatever, critical or laudatory.
 - b. That he understands he is to present written scripts to censorship within the prescribed time limits (7 days prior to performance in Osaka), and that he will personally notify Pictorial Censor, District II, a minimum of 3 days in advance wherever he is to perform in District II.
 - c. That he fully understands the censorship directives as explained to him; and that this certificate constitutes final warning that upon one violation of these directives, he becomes liable to severe penalty.
4. His performance in Kyoto on 1 June is being monitored.

----- *RCZ* -----

2.

FROM: P.P.B. Section
OsakaTO: Chief PPB
Tokyo

DATE: 3 June 46

1. Forwarded for your information.

w/2375

RHC
R H C

Mr. Ichimatsu Ichida

Pictorial

Chief, PPB

1 June 46

1.
 1. Ichimatsu Ichida gave performances in Osaka on 29 and 30 May.
 2. His first performance on 29 May was deemed innocuous. However, two non-CCD GI's, with slight Japanese comprehension abilities, reported on the evening of 30 May that they considered his performance of 30 May objectionable; Ichida was being critical of and insulting to the occupation forces.
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 - a. That he understands he is not to discuss the occupation forces in any way whatever, critical or laudatory.
 - b. That he understands he is to present written scripts to censorship within the prescribed time limits (7 days prior to performance in Osaka), and that he will personally notify Pictorial Censor, District II, a minimum of 3 days in advance wherever he is to perform in District II.
 - c. That he fully understands the censorship directives as explained to him; and that this certificate constitutes final warning that upon one violation of these directives, he becomes liable to severe penalty.
 4. His performance in Kyoto on 1 June is being monitored.

RCZ

2.

FROM: P.P.B. Section
Osaka

TO: Chief PPB
Tokyo

DATE: 3 June 46

1. Forwarded for your information.

R H C

*File
Osaka Pictorial
Operational*

PRESS PICTORIAL AND BROADCAST DIVISION

31 May 46

MEMORANDUM FOR RECORD

Lt. Zuckerman, Osaka Pictorial Censor, called this date to report numerous violations of censorship by a kamishibai exhibitor in Osaka. This exhibitor has repeatedly withheld his plays from censorship while submitting weekly reports that all plays in his possession had been censored. Osaka requested permission to conclude investigation and try this character in the Occupation Courts --- which permission was granted with glee.

It was also reported that Mr. Ishida, vaudevillian with whom Tokyo Pictorial has had previous difficulties, is now playing in Osaka and repeating his satirical songs on the occupation forces. He is being called in by Lt. Zuckerman and admonished that one more repetition of these violations will result in punitive action.

Further report of these two instances will be forwarded by Osaka.

BJW

CC: District Station I

1.

Chief, PPB

PPB Section
Osaka

18 May 46
BJW/ejm

1. The attached plays were received from District Station III and apparently originated in Osaka.

2. It is desired you contact Mr. Kikumatsu Michimoto and instruct him to submit plays originating in Osaka to your office.

3. Request confirmation of this contact.

----- JJC -----

↓
Suspend 25 May

*File
Osaka
PPB*

Recall of Motion Pictures

Pictorial

Chief, PPB

13 May 46

1. The recalling of the Daiei picture Tange Sazen Hyakuman Ryo no Tsubo by Tokyo Pictorial caused a good deal of questioning on the part of theatre owners and managers as to the cause of the recall: some were under the impression that it was some whim of the Army's.
2. Lt. Allyn, on his trip to Tokushima, was questioned on the move; and inquiry has been made at this office.
3. We, therefore, have instructed Daiei to inform all theatres affected as to the exact reason for the recall of the picture, placing the responsibility on Daiei, where it should be.
4. It is recommended that in the case of a similar action in the future, a full letter of explanation and responsibility be issued by the distributing company to all affected theatres, thus serving as an excellent reminder to the industry of the watchfulness of censorship units.

RCZ

2. FROM: PPB Section TO: Chief PPB DATE: 15 May 1946
Osaka

1. Forwarded for your attention.

TDB

PANGE SAZEN

Chief, PPB

PPB Section
Osaka

9 May 46
JJC/ejm

1.

1. To confirm our telephone conversation of 8 May concerning the film "Pange Sazen" or "Hyakuman Ryo No Tsubo," produced by Nikkatsu and distributed by Daiei; passed with deletions by PPB Tokyo and carrying the censorship number A-77, all copies of this film were ordered returned to Tokyo as the necessary deletions were not made by Nikkatsu.

2. PPB Tokyo will see that the necessary deletions are made in all copies of this film.

3. A report from PPB Tokyo on this incident is being written and will be forwarded to you when received by this office.

----- JJC -----

cc: PPB Tokyo
PPB Fukuoka

GENERAL HEADQUARTERS
UNITED STATES ARMY FORCES, PACIFIC
Office of the Chief of Counter-Intelligence
Civil Censorship Detachment

4 May 1946

THE ASAHI EIGA SHA,
Kyobashi, Nishi-Ginza 1-chome, 4
Tokyo.

Gentlemen:

With reference to your letter of 6 April stating that "from March 14-20, one part of the New World News No. 3 (Shin Sekai News) produced by us, was cut without permission and then shown at the Shows-Kan, at Kamichoja-machi, Noboru, Sembon-dori, Kamikyo-ku, Kyoto":

Both the theatre manager and the local Shochiku distributor for Shochiku which owns this theatre disclaim any knowledge of such action.

RICHARD H. KUNZMAN
PPB Censor in Charge

BASIC: COD DIST.II, Check Sheet, Subj: Censorship Violations, 27 Apr.46

2nd IND

30 April 1946

Censor, District II, Civil Censorship Station, APO 660

**TO : Commanding Officer, Civil Censorship Detachment
CIS GHQ AFPAC APO 500, Tokyo**

ATTN : Chief PFB

1. Forwarded for your information.

**GORDON J. FRASER
Major, GAC
Censor, District II**

Censorship Violations

Pictorial

Chief, PPB

27 April 46

**Reference: Check sheet dated 11 April 46 from Chief, PPB,
Tokyo**

1. Regarding claim by Asahi Eiga Sha that Shin Sekai News #3 (New World News #3) was deleted before showing at the Showa Kan in Kyoto: both the theatre manager and local distributor for Sho-chiku films (theatre is owned by Sho-chiku) vigorously disclaim any knowledge of such a violation.

2. Correct address of theatre is Showa Kan, Shimochojama-cho, Noboru, Sembon Dori, Kami Kyo-ku, Kyoto and not Kamichojama-cho as written in letter from Asahi Eiga Sha.

JAJr.

2

**FROM: PPB Section TO: Chief PPB DATE: 29 April 1946
Osaka**

1. Forwarded for your information.

TDB

CENSORSHIP VIOLATIONS

Chief, PPB

PPB Section
Osaka

11 Apr 46

1. Attached is copy of a letter from Asahi Eigasha regarding deletions made by an exhibitor in a print of Shin Sikai News #3 (New World News #3), bearing CCD identification number 71.
2. It is desired that investigation be made of this matter and report forwarded to this headquarters.

Incl: Ltr from
Asahi Eigasha

JJC

GENERAL HEADQUARTERS
UNITED STATES ARMY FORCES, PACIFIC
Office of the Chief of Counter-Intelligence
Civil Censorship Detachment

4 May 1946

THE ASAHI EIGA SHA,
Kyobashi, Nishi-Ginza 1-chome, 4
Tokyo.

Gentlemen:

With reference to your letter of 6 April stating that "from March 14-20, one part of the New World News No. 3 (Shin Sekai News) produced by us, was cut without permission and then shown at the Showa-Kan, at Kamichoja-machi, Noboru, Sembon-dori, Kamikyo-ku, Kyoto":

Both the theatre manager and the local Shochiku distributor for Shochiku which owns this theatre disclaim any knowledge of such action.

RICHARD H. KUNZMAN
PPB Censor in Charge

BASIC: CCD DIST.II, Check Sheet, Subj: Censorship Violations, 27 Apr.46

2nd IND

30 April 1946

Censor, District II, Civil Censorship Station, APO 660

TO : Commanding Officer, Civil Censorship Detachment
CIS GHQ AFPAC APO 500, Tokyo

ATTN : Chief PPB

1. Forwarded for your information.

Gordon J. Fraser
GORDON J. FRASER
Major, CAC
Censor, District II

CIVIL CENSORSHIP STATION
 DISTRICT II
 CIVIL CENSORSHIP DETACHMENT
 COUNTER INTELLIGENCE SECTION
 GHQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject: Censorship Violations

NOTE NO.

FROM: Pictorial

TO: Chief, PPB

DATE: 27 April 46

Reference: Check sheet dated 11 April 46 from Chief, PPB,
 Tokyo

1. Regarding claim by Asahi Eiga Sha that Shin Sekai News #3
 (New World News #3) was deleted before showing at the Showa Kan
 in Kyoto: both the theatre manager and local distributor for Sho-
 chiku films (theatre is owned by Shochiku) vigorously disclaim
 any knowledge of such a violation.

2. Correct address of theatre is Showa Kan, Shimochoja-machi,
 Noboru, Sembon Dori, Kami Kyo-ku, Kyoto and not Kamichoja-machi:
 as written in letter from Asahi Eiga Sha.

JAJr.
 JAJr.

2

FROM: PPB Section
Osaka

TO: Chief PPB

DATE: 29 April 1946

1. Forwarded for your information.

TDB
 TDB

w/2375

COPY

April 6, 1946

Civil Censorship Detachment
6th Floor
Radio Tokyo Building

Dear Sirs:

It has come to our knowledge that from March 14 - 20, one part of the New World News No. 3 (Shin Sekai News) produced by us was cut without permission and then shown at the Showa Kan, at Kamichoja-machi, Noboru, Sembon Dori, Kami Kyo-ku, Kyoto.

We wish to report this matter to you and request that strict warning be issued immediately from you to the theater concerned that such irregularity not be repeated now and hereafter.

The Asahi Eiga Sha

COPY

*File
Censor Det.*

GENERAL HEADQUARTERS
UNITED STATES ARMY FORCES, PACIFIC
Office of the Chief of Counter Intelligence
Civil Censorship Detachment

4 May 46

Mr. Ransai Kato
Mie-Ken, Ujiyama Shi
Fukiage-Cho

Dear Sirs:

Your letter addressed to the Civil Information and Education Section has been referred to the Press, Pictorial and Broadcast Division of the Civil Censorship Detachment as this is the only SCAP agency which is concerned with censorship.

Regarding the censorship of films in your possession, you will receive notification and complete information from this office as to the date and procedure for submission of films.

Until that time, in accordance with SCAP directive, these films will not be exhibited prior to examination.

JOHN J. COSTELLO
Captain AUS
Chief, PPB Division

*Ltr. forwarded to Osaka
5/6/46*

LIST OF THEATRES

1.	Chief, PPB	PPB Section Osaka	25 Apr 46 BJW/ejm
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1. Reference your check sheet dated 17 April 1946, subjects "Information Requested."

2. A list of legitimate theatres is attached; this is a war time list and some theatres may now be reduced to ashes, but we have no up to date list for the prefectures listed.

3. The master list of film will be completed on approximately 1 May and will be forwarded post haste for your rapt attention.

----- JJC -----

CIVIL CENSORSHIP STATION
DISTRICT II
CIVIL CENSORSHIP DETACHMENT
COUNTER INTELLIGENCE SECTION
GHQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject: Information Requested

NOTE NO.

FROM: Pictorial

TO: Chief, PPB

DATE: 17 April 46

1.

The following information is urgently needed by this office from Pictorial Division, Tokyo.

a. Lists of theatres for the following prefectures, in preferential order:

- +1. Okayama
- +2. Tottori
- +3. Aichi ✓
- +4. Gifu /
- +5. Miye ✓
- +6. Wakayama
- +7. Nara

(Attention: Lt. Goldstein)

b. Master list of films to be censored in this district.

Royal C. Zuckerman
ROYAL C. ZUCKERMAN
2nd Lt. INF

J. D. B.

2

FROM:
Censor,
District II

1ST IND
TO:
CO CCD APO 500
Attn: Chief PPB

DATE:
18 April 1946

1. Forwarded for your information and necessary action.

G. J. F.
G. J. F.

CIVIL CENSORSHIP STATION
DISTRICT II
CIVIL CENSORSHIP DETACHMENT
COUNTER INTELLIGENCE SECTION
GHQ, AFPAC, APO 660

CHECK SHEET

File No.:

Subject: **Information Requested**

NOTE NO.

FROM: **Pictorial**TO: **Chief, PFB**DATE: **17 April 46**

1.

The following information is urgently needed by this office from Pictorial Division, Tokyo.

a. Lists of theatres for the following prefectures, in preferential order:

1. Okayama
2. Tottori
3. Aichi
4. Gifu
5. Miye
6. Wakayama
7. Nara

(Attention: Lt. Goldstein)

b. Master list of films to be censored in this district.

ROYAL G. ZUCKERMAN
2nd Lt. INF

2

FROM:
Censor,
District II

1ST IND
TO:
OO GCD APO 500
Attn: Chief PFB

DATE:
18 April 1946

1. Forwarded for your information and necessary action.

w/2375

G. J. F.

CIVIL CENSORSHIP STATION
DISTRICT II
CIVIL CENSORSHIP DETACHMENT
COUNTER INTELLIGENCE SECTION
GHQ, AFPAC, APO 660

CHECK SHEET

File No.: _____ Subject: **Information Requested**
NOTE NO. FROM: **Pictorial** TO: **Chief, PFB** DATE: **17 April 46**

1.

The following information is urgently needed by this office from Pictorial Division, Tokyo.

a. Lists of theatres for the following prefectures, in preferential order:

1. Okayama
2. Tottori
3. Aichi
4. Gifu
5. Miye
6. Wakayama
7. Nara

(Attention: Lt. Goldstein)

b. Master list of films to be censored in this district.

ROYAL C. ZUCKERMAN
2nd Lt. INF

2

FROM: Censor, District II TO: 1ST IND
OO GGD APO 500
Attn: Chief PFB DATE: 18 April 1946

1. Forwarded for your information and necessary action.

G. J. F.

w/2375

FILE: OSAKA
Pict.

CENSORSHIP OF COLUMBIA AND KING,
AND TEICHIKU PHONOGRAPH RECORDS

1.	Chief, PPB	PPB Section Osaka	24 Apr 46 JJC/eja
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1. Confirming a tentative arrangement to have all phonograph records made by Columbia and King censored in Tokyo and all phonograph records made by Teichiku to be censored in Osaka, this will be SOP for the future.

2. This arrangement is agreeable to Tokyo and Osaka PPB and to the record companies concerned.

----- JJC -----

cc: PPB Tokyo
Fukuoka

20 April 1946

TO: PPB, TOKYO FROM: Pictorial Department
SUBJECT: Censorship of Records.

1. On 11 April 1946 Lt. Cameron had a conference with King and Teichiku Record Companies.

2. King Record Company admitted that through some error, that some of their records were put out by Fuji and some by King. King Record Company's full name is Nippon Yuben Kai Kabushiki Kaisha, King Record Bu, and hence forth they will go under the name of King. Lt. Cameron cautioned them to submit all correspondence and censorship material under the name of in the future.

3. Lt. Cameron instructed King records to submit all censorship material to Tokyo until further notice.

4. He also instructed Teichiku to submit all censorship material to Osaka.

WJP
W.J.P.

Basic: CCD DIST II, Subj.: Phonograph Records, 5 April, 1946

2nd IND

8 April, 1946

Censor, District II, Civil Censorship Station, APO 660

TO : Commanding Officer, Civil Censorship Detachment
CIS GHQ AFPAC APO 500, Tokyo

ATTN : Chief PPB

1. Forwarded for your information and necessary action.

Gordon J. Fraser
GORDON J. FRASER
Major, CAC
Censor, District II

CIVIL CENSORSHIP STATION
 DISTRICT II
 CIVIL CENSORSHIP DETACHMENT
 COUNTER INTELLIGENCE SECTION
 GHQ, AFPAC, APO 660

5 April 1946

SUBJECT: Phonograph Records.

TO : Chief, PPB, Civil Censorship Detachment, Counter Intelligence Section, GHQ, AFPAC, APO 660.

1. The following arrangement prevails with the Fujii Co. and the Teichiku Co. in regard to avoiding duplication of censorship in Osaka and Tokyo:
 - a. Fujii Co.: - Tokyo, new production; Osaka, old production.
 - b. Teichiku Co.: - Osaka, entire production.
2. The Fujii Co. has plants in Nishinomiya (between Osaka and Kobe) and in the Tokyo area; the Teichiku Co. has plants in Nara only.
3. These two companies are the only phonograph companies with whom this office is in contact.

Royal C. Zuckerman
 ROYAL C. ZUCKERMAN
 2nd Lt. INF

1st IND.

5 April 1946

Chief PPB, District II, Civil Censorship Station,
 APO 660.

TO : Censor, District II, Civil Censorship Station, APO 660.

1. Per telephone conversation of 5 April 1946, after above was written, the following tentative arrangement was made pending definite allocation of work.
 - a. Teichiku Company will submit all recordings to Osaka for censorship.
 - b. Fujii Company will submit all recordings to Tokyo for censorship.
2. Forwarded for your attention.

Thomas D. Burke
 THOMAS D. BURKE
 CAPT CAC
 Chief PPB SECTION

*Pictorial B JW - RVS - MWD
ESM - for files*

*Suspend
20 April*

John says please things being taken care of 23 April 46

Pictorial Department, Review sheets

PPB, Fukuoka

Chief PPB
Attn. Capt Wells

10 April 1946

1. This station is not receiving Pictorial review sheets from Osaka PPB

2. Much trouble is being experienced due to plays being censored in Osaka and then touring this district. Reports come in of plays being performed which have already been censored. As we have no record of such plays it is very confusing.

3. Request Osaka PPB be asked to send review sheets to this station.

4. Also request that, if possible, records of all movies and plays previously censored by Osaka be furnished this station.

JHK

(2)

FROM: Chief, PPB

TO: PPB Section
Osaka

DATE: 15 Apr 46

1. Reference basic communication, it is desired that Fukuoka PPB Section be placed on regular distribution of motion picture and theatrical review sheets from your station.

2. Reference paragraph 4, it is desired these lists of movies and plays be forwarded direct to Fukuoka station.

JJC

File
BASIC: Ltr Dist II, subject: "Illegal Use of Films," dtd 1 Apr 46

3rd IND

1-4
9 April 1946

Chief, PPB Division, Civil Censorship Detachment, CIS, GHQ, AFPAC, APO 500
TO : Censor, District II, Civil Censorship Detachment, CIS, GHQ, AFPAC, APO 660.
ATTN: Censor, PPB Section, District II

1. Reference basic communication of 1 April 1946, subject: "Illegal Use of Film."
2. It is, or should be, clearly understood both by PPB censors, and by the Japanese with whom PPB censors have official relationships, that the imposition of a censorship stamp on any document signifies only that the contents thereof are not objectionable from the standpoint of censorship.
3. The authority of PPB censorship officers to withhold approval of any document, because the contents thereof are objectionable from a censorship standpoint, cannot be used to enforce legality of contracts, any more than it can be used to promote good manners, good morals or other worthwhile causes over which CCD has never been given responsibility or authority.
4. No officer in PPB can possibly "compound a felony" in the course of duty, by passing an unobjectionable motion picture without investigating the owner's legal title to exhibit the film, since it is not his duty to police the observance of Japanese civil contracts.
5. Although PPB censorship officers will not take up their time in investigation of contracts, there is no objection to their reporting any known instance of pirating of film, such as that described in paragraph 5 of the basic communication, to PPB Division CCD, for transmittal to the motion picture producer whose film is being illegally exhibited.
6. There is no reason why a special staff section of SCAP should be charged with responsibility to unravel such legal tangles, since presumably a Japanese producer has full recourse to Japanese law to protect his property rights.
7. The adequacy of Japanese law to corner such instances of pirating is being investigated by PPB Division. Any information obtained will be forwarded to all PPB stations.

FOR THE CIVIL CENSORSHIP OFFICER:

13/
17/
JOHN J. COSTELLO
Captain, AUS
Chief, PPB

BASIC LETTER: Illegal Use of Films. 1 April 1946.

TO : Chief, PPB, Civil Censorship Detachment, Counter Intelligence Section, GHQ, AFPAC, APO 660.

1st IND. 3 April 1946.

Chief PPB, District II, Civil Censorship Station, APO 660.

TO : Censor, District II, Civil Censorship Station, APO 660.

1. Forwarded for your attention.

THOMAS D. BURKE
Capt. CAC
CHIEF PPB SECTION

2nd LND. 3 April 1946

Censor, District II, Civil Censorship Station APO 660

TO : Commanding Officer, Civil Censorship Detachment, CIS GHQ AFPAC APO 500

ATT. : Chief PPB

Forwarded for your information.

GORDON J. FRASER,
Major, CAC,
Censor, District II

CIVIL CENSORSHIP STATION
DISTRICT II
CIVIL CENSORSHIP DETACHMENT
COUNTER INTELLIGENCE SECTION
GHQ, AFPAC, APO 660

1 April 1946

SUBJECT: Illegal Use of Films.
TO : Chief, PFB, Civil Censorship Detachment, Counter Intelligence
Section. GHQ, AFPAC, APO 660.

1. Your attention is invited once again to the fact that this office is aiding certain unscrupulous persons to publicly release motion picture films to which they have no legal right for display purposes. (Reference: Letter, 7 December 1945)
2. By previous instructions, legal ownership of Japanese film is to be of no concern to the censorship office. Is there some agency in the occupation force to whom such matters can be referred?
3. It is extremely embarrassing for American officers to "compound a felony" in the course of duty.
4. On 28 March, a film distribution company, known as Nisshin Shokai, presented for censorship the film "Otto Naki Ato." This film was made by one of the components of Daiei, and censored for Daiei on 26 January - numbered A-133. Under current instructions, the film was duly censored for distribution for Nisshin Shokai.
5. A copy of the contract between Daiei and the purchaser is attached, with translation.

ROYAL C. ZUCKERMAN
2nd Lt. INF

契約書

今般貴比ヨリ拂下ケラ 租受ケタル屑フケルハ
壹千五百五貫六百文(壹貫文拾貳系、單續)ハ
全部廢品トシテ処分ニ興行貸付ケ等ニ使用ス
ルモノニアラザル事ヲ契約仕候

昭和廿年九月廿五日

大阪市速速区逢坂下之町二丁目番地

小俣秀雄

大日本映画製作株式会社
大阪支店長岡田正夫殿

CONTRACT

25 September 1946

Mr. Masao Okada, Chief,
Osaka Branch,
Dai Nippon Eiga Seisaku K.K.

Dear Sir,

I hereby promise to dispose of all the scrap films, weighing 1505.6 ken, costing ¥ 12 per ken, which I have bought from you, only as scraps and not to use or rent them for public shows.

Sincerely yours,

Hideo Yamauchi

No. 20 Aizaka Shimono-Machi,
Naniwa-Ku, Osaka.

4 kan = 15 kg.

MOTION PICTURE IDENTIFICATION NUMBERS-OSAKA

Chief, PPB

PPB Section
Osaka

19 Mar 46

1. Reference letter your headquarters dated 15 February 1946, subject as above.

2. Attached is a list of titles of motion pictures with both the "R" series numbers and the "A" series numbers (now void). The Pictorial Department, Tokyo, will notify the producers concerned in this area.

JJC

March 1, 1946

SUBJECT: Motion Picture Identification Numbers-Osaka

To: PPB, Tokyo

From Pictorial Section

1. In answer to a letter dated 15 February 1946 from Pictorial Section, Osaka in which list of forty-nine (49) motion pictures which Osaka assigned numbers with the prefix "R"
2. Attached is a list of movies of the R series which this section had also issued number of the A series to them. The "A" series assigned to there pictures will be void and this section will notify those producers concerned in this area.
3. Attached is also a list of movies of the "A" series which this section has received no review sheets on. It is requested that this section be furnished with these review sheets.

K.C.

Movies censored in Osaka with dual identification numbers.

R-1	Myonichi no Odoriko	A-139
R-2	Hotari no Hikari	A-138
R-3	Utaeba Tengoku	A-123
R-4	Tanjo no Mujako	A-122
R-5	Ume Naranu Koi	A-134
R-6	Otto Naki Ato	A-133
R-7	Osaka Sonin Musume	A-132
R-8	Katei Kyoshi	A-143
R-9	Yaneura no Hanayome	A-142
R-12	Aijo Butai	A-116
R-13	Ainno Sekkei	A-109
R-14	Akatsuki no Gassho	A-106
R-15	Akogare	A-117
R-16	Awa no Odoriko	A-107
R-17	Bara no Tango	A-131
R-18	Dadakko Tochan	A-103
R-20	Dansei Tai Josei	A-102
R-22	Hanamaru Kotorimaru	A-135
R-23	Hanayome Kyoso	A-128
R-24	Hanayome no Negoto	A-65
R-25	Haru Tookarazu	A-104
R-26	Hatagoya Sodo	A-136
R-27	Hikari to Kage	A-85
R-29	Imoto no Haregi	A-114
R-30	Katei Nikki	A-126
R-31	Katei no Kimitsu	A-110