CROSSING THE DIVIDE

An American Dream Made in Occupied Japan, 1945-1952
Each year, the staff of Special Collections & University Archives at the University of Maryland Libraries creates exhibits that showcase materials from the University’s collections. To celebrate the 40th anniversary of the official naming of the Gordon W. Prange Collection, the exhibit, *Crossing the Divide: An American Dream Made in Occupied Japan, 1945-1952*, was on display in the Maryland Room Gallery in Hornbake Library North, University of Maryland, from October 2018 through July 2019.
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PREFACE

What is it that continues to fascinate us about the Allied Occupation of Japan (1945-52), now more than six decades after it came to an end? It was a colonial situation: occupying forces took property at their convenience and General MacArthur ruled by decree. Yet in everyday encounters, there was a two-way street. American military families depended on Japanese service people. What’s more, to create a little America in Japan, occupation planners depended on Japanese builders and designers, farm workers and agriculture experts—even theater directors. Americans shopped in the Ginza and went sightseeing. Meanwhile, countless Japanese enthusiastically embraced Hollywood movies and jazz, or gazed longingly at American homes and lifestyles in magazines. Despite military restrictions on fraternization, Americans and Japanese also entered into intimate relationships. The political and cultural legacies of those intensely experienced seven years are still with us today.

It was an auspicious time for Japanese and American lifestyles to meet. In some respects, they had already shaped each other. For example, the unornamented American ranch house interiors we see in this exhibit, in a style we would today call “midcentury modern,” were the product of a history of Japanese influence in American design that began even before Frank Lloyd Wright. When the Japanese promoter of the Exposition of Modern Interiors wrote of learning “from the simple, yet beautiful American way of life,” his words echoed what Americans had earlier written about Japanese homes.

The influences went both ways in everyday contact too. A photograph in the National Archives collection bears the War Department label, “Army Wife Explains American Styles to Japanese Servant Cook.” But the Japanese woman in this scene, chopsticks in hand, appears fully in command. American women instructed Japanese servants in American-style housekeeping, but Japanese women, unsurprisingly, had things to teach Americans, too.

The story of the U.S. military’s hydroponic farm in the Tokyo suburbs—largest in the world at the time—will come as a surprise to many. It reminds us what a vast experiment in transplantation the entire occupation was. Few of the American personnel stationed in postwar Japan had visited the country before. Most probably imagined it as an alien and unwelcoming environment. It is a testament to the efforts of both Japanese and American participants in this experiment that the two countries remain deeply connected long after the hydroponic farm has been forgotten.

Jordan Sand
Professor of Japanese History
Georgetown University
Relations between Japan and the U.S. began in 1854, when American gunboats forced Japan to open its ports to trade. Following the Meiji Restoration of 1868, the country embarked on a vigorous program of modernization. The Japanese saw the West as the epitome of a modern society and adopted many elements of American technology, institutions, and culture. A variety of cultural exchanges strengthened ties between the two countries in the early twentieth century, including highly popular visits from Hollywood stars and sports celebrities.

“Babe Ruth…is a great deal more effective Ambassador than I could ever be.”

—JOSEPH GREW, U.S. AMBASSADOR TO JAPAN, NOVEMBER 6, 1934

ABOVE: Poster for the 1934 All Americans tour of Japan, Japanese Baseball Hall of Fame and Museum, Tokyo, Japan
ABOVE RIGHT: Babe Ruth during the 1934 All Americans tour of Japan, National Baseball Hall of Fame and Museum, Cooperstown, New York
WARRING PARTIES: PEARL HARBOR ATTACK, DECEMBER 7, 1941

Japan’s invasion of parts of China and Indochina threatened U.S. interests in the Pacific, generating political and financial conflicts between the two nations. The worsening relationship climaxed when the Imperial Japanese Navy bombed American bases in Pearl Harbor, Hawaii, on December 7, 1941, after the U.S. embargo on oil to Japan. The U.S. declared war on Japan the next day.

ABOVE: The Baltimore News-Post, December 8, 1941
ABOVE RIGHT: The U.S. Naval Base at Pearl Harbor, Hawaii in flames, 1941, National Archives and Records Administration
1945: DEVASTATION

During the spring and summer of 1945, American firebombs devastated Tokyo and 66 other Japanese cities. Then on August 6 and 9, the U.S. dropped atomic bombs on Hiroshima and Nagasaki. Emperor Hirohito announced Japan’s unconditional surrender to the Allied Powers one week later. In his four-minute radio address, he asked his physically and spiritually exhausted subjects to “endure the unendurable and bear the unbearable” by accepting defeat.

In the wake of Japan’s defeat, U.S. service members and their families flooded into Tokyo and built “Little America” enclaves that were off limits to unauthorized Japanese. Within these self-contained communities, they enjoyed an American middle-class lifestyle amidst the poverty of the war-torn city.
Recreating an American way of life in devastated Tokyo would not have been possible without Japanese ingenuity and labor. Ordinary Japanese were employed in a variety of ways to satisfy the daily needs of American families. Japanese employees were enthusiastically involved in the enterprise as they translated their hopes for a new Japan into their interactions with the American occupiers.

By recovering the voices of the Japanese in this moment of encounter, *Crossing the Divide* explores how Japanese people participated in building an American Dream for the occupying military personnel and how through this experience the Japanese began to rebuild their lives and construct a new nation.
HOME AWAY FROM HOME: CONSTRUCTING LITTLE AMERICA

“The buildings designed are not American houses... The houses developed are actually something new.”

— MAJOR HEEREN S. KRUSÉ, CHIEF, DESIGN BRANCH, ENGINEERING DIVISION DEPENDENT HOUSING, JAPAN AND KOREA, 1948

One of the first challenges for those planning the occupation was providing U.S. military personnel and their families with accommodations that met American living standards. The solution was to construct housing complexes based on U.S. models. This was done with Japanese assistance.

The U.S. military’s Engineering Division assembled a team of Japanese architects, engineers, and draftsmen to create a “design branch.” This unit was responsible for planning U.S. military family housing developments. The Design Branch undertook the construction of “Little America” enclaves, which were complete towns with housing, schools, chapels, and service facilities, all supplied with modern electricity, plumbing, and sewage systems.

Within these self-contained communities, military families enjoyed a traditional American middle-class lifestyle. These enclaves stood in stark contrast to the poverty of war-torn Tokyo, where 70% of the houses had been destroyed by firebombing and thousands of displaced Japanese slept in ruins, packing crates, under bridges and in subway stations.

Planning U.S. housing for the Japanese setting required constant negotiation. Japanese professionals learned about Western construction practices, but also applied their own methods to make the houses more suitable to the Japanese climate and resistant to natural disasters such as typhoons and earthquakes. Their efforts resulted in a cross-cultural innovation, a new housing model incorporating modern American style with Japanese design elements.

Plans for dependent housing, Kogei Nyusu [Industrial Arts News], October 1946
This book contains the design plans for housing models, community buildings, furniture, appliances, and kitchen utensils used in dependents housing. The text is written in English and Japanese and was edited by the Japanese members of the Design Branch.

Dependents Housing: Japan & Korea [デペンデントハウス: 連合軍家族用住宅集団]

Published in a pictorial daily newspaper, this article was a reporter’s impression of life in Washington Heights. He described an idyllic scene of American home life with children laughing and playing games in the yard; implying that it was a place of happiness, where all materials needs were met. The photographs included a flower arranging lesson for U.S. military housewives, a shopping basket full of items for a weekend trip, and the Commissary PX, which, according to the caption, sold everything from vegetables to meat shipped from the U.S.

“‘楽しい天地’ワシントン・ハイト” [Washington Heights: “The Pleasures of Paradise”]
Sanada, Giu (真田義于). サン写真新聞 [The Sun Pictorial Daily], December 11, 1947. 42 x 55 cm.

www.lib.umd.edu/crossing-the-divide
The article, “Washington Heights: The Pleasures of Paradise,” was reviewed by the Civil Censorship Detachment (CCD) for possible violations of the Code for the Japanese Press. Following CCD procedures, the censorship examiner translated the article into English for his supervisor, who would make a final determination about censorship action. Though the document was marked, “Passed,” usually indicating that no censorship action was taken, a note at the top stated that two photographs were deleted. In addition, the concluding sentences of the article translated by the censorship examiner as, “Suddenly, my eye caught the reflection of Japanese cleaning women on a pane of a 1946 Cadellac [sic] that looked shabby like mould. This contrast impressed me like a quick-changing dream,” did not appear in the published version. The document is dated December 2, 1947, nine days before the article was published.

Accompanied by a document produced by the Civil Censorship Detachment (CCD) with the Subject line: Washington Height [sic]. The article was submitted to the CCD on December 2, 1947. 4 pages. 28 x 23 cm.

The Home Science Institute (Katei Kagaku Kenkyujo), the publisher of this magazine, sponsored a visit to the kindergarten at Washington Heights. In this report written by one of the students on the tour, the author expressed her surprise at what she witnessed in the classroom. She expected to see children simply playing, but what she found was a classroom where they were taught life skills through play. The children learned table manners when they had snacks and, using toy cars, they learned not only how to drive, but how to fill the car with gas if it broke down. The school, she reflected, taught the children how to be responsible citizens through these small acts.

“ワシントンハイツ幼稚園見学記” [Site Visit to the Kindergarten in Washington Heights]
This article is a report by Shizuko Uraguchi, the editor of this women’s magazine, about her visit to Washington Heights. These were some of her impressions:

- “In this American town, houses surround an oval-shaped lawn, creating a sense of community -- unlike Japanese houses that are surrounded by bushes and fences, creating a sense of isolation.”
- “The kitchen was so well organized and so beautiful that it seemed symbolic of an efficient life. . . . The only thing on the kitchen counter was Cosmos in a flower vase.”
- “They say that these are simple, quickly constructed houses. But they make us, as Japanese, realize how poor the living conditions in Japan are right now.”

“アメリカ村を見る” [My View of an American Town]
Uraguchi, Shizuko (浦口靜子). 自由婦人 [Free Women]. Volume 3, Number 2, February 1948. Page 44. 23 x 17 cm.

3-Dimensional Models

A Birds-eye View of Washington Heights

This 3D model represents approximately one-fifth of the 226-acre community. It was based on a blueprint in Dependents Housing: Japan & Korea, 1948.
A Model of a House in Dependents Housing

There were three models of single-family homes that were used in dependents housing. They were classified as A, B, or C, from small to large, and were allocated according to military rank. This is the A-2 type, which had three bedrooms. It was assigned to families with both son(s) and daughter(s). It looked like an American home, but it incorporated Japanese design and architectural elements. Japanese-style sliding windows were used instead of Western double-hung windows, for example. They provided cross-ventilation and were effective for controlling interior temperatures. The full-sized living room and smaller dining space were combined into a single large room, a layout that was also popular in the United States at the time.

A Model of Furniture in Dependents Housing

The chair, sofa, two end tables, a coffee table, and lamps seen here were created using computer-aided design software and 3-dimensional printing technology and were based on plans and photographs in Dependents Housing Japan & Korea, 1948.

The following individuals created the 3D models: Preston Tobery, Coordinator of Maker Technologies, University of Maryland Libraries; Kim Bowen, Scott Bowen, and Brianna Blackaby, MSB Architects.
In addition to building housing complexes, the Design Branch was responsible for designing thirty individual furniture pieces to be placed in every housing unit. In order to meet this high demand, the Design Branch mobilized approximately three hundred furniture manufacturers from around the nation. Japanese craftsmen applied their traditional expertise to the design and construction of Western furniture. The Design Branch’s high product testing standards and regular delivery deadlines quickly reenergized impoverished manufacturing firms, which enabled a smooth transition from war production to peacetime industry.

Constructing a U.S. standard of living for the American occupiers resulted in a variety of innovations and promoted the Americanization of many Japanese households. Japanese consumers were especially attracted to modernized kitchens with advanced electric appliances. Japanese construction industries refined their manufacturing techniques and accelerated mass production, which made their products affordable to the local population. Major Heeren Krusé, Chief of the Design Branch, noted that the U.S. military housing model became “the forerunner of a new house and a new way of living for the Japanese people.”

TOP: Typical furnishings for a living room in dependent housing, BOTTOM: Cartoon of Major Heeren Krusé testing mattress springs, Kogei Nyusu [Industrial Arts News], October 1946
This article was written by Kappei Toyoguchi (1905-1991), one of Japan’s most prominent furniture designers of the post-war period. He reflected on the challenges that the Japanese encountered in producing furniture for dependents housing, such as using the U.S. measurement system (i.e. inches, feet, yards), the difference in body size between the Japanese and the Americans, and a shortage of materials. But he also acknowledged the benefits of working on the project. “In the end,” he wrote, “we were able to produce something standardized and modern; something we didn’t have in Japan. We are very pleased with our achievement. And through the process, we witnessed the revival of industrial arts.”

“進駐軍家族用住宅家具の設計に就いて”

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**Exposition of Modern Interior Decoration**

A series of articles on the *Exposition of Modern Interior Decoration* were published in the newspaper, *Sekai Nippō* (a sponsor of the event) between July 21 and July 30, 1948. Re-creations of entire rooms from a typical American house were on display at the exposition. The idea was to view life in America as it was lived, which, according to the article on July 21, “celebrates simplicity, comfort, and beauty.”

Nowhere in the articles was dependents housing explicitly mentioned. However, according to the editor of the newspaper in an article published on July 23, the purpose of the exposition was to showcase the revival of industrial arts in Japan and the many wonderful items made in Japan for both export purposes, as well as for the Occupation Forces. “We thought that we could learn from the simple, yet beautiful American way of life,” he wrote, “and that we could use that knowledge to chart our future.”

Tens of thousands of people viewed the exposition each day. It was so popular that its run was extended by five days.
The Imperial Family publicly expressed interest in modern American design and lifestyle. Princess Taka, one of the daughters of Emperor Hirohito, visited the exposition. At the time, she was in “bride training,” when a young girl learns how to be a good housewife. Her “trainer” accompanied her. The Princess was particularly impressed by the modern kitchen. Prince Takamatsu, a younger brother of Emperor Hirohito, and his wife, Princess Takamatsu, also visited the exposition.

“お臺所にご感心：孝宮さま御来場”
[Princess Taka Visited Exposition and Was Enamored by the Kitchen]
世界日報[World Daily Report], July 30, 1948. 55 x 41 cm.

“アメリカに学ぶ生活造形展” [An Exposition of Modern American Interior Decoration]
世界日報[World Daily Report], July 24, 1948. 55 x 41 cm.
Photographs of furniture and room re-creations exhibited at the exposition.
Another significant challenge for those planning the occupation was providing fresh food to American personnel. Little produce would arrive fresh if shipped from the U.S., and Japanese farms, which used human waste for fertilizer, did not meet U.S. military standards of hygiene. The military decided to solve the problem through hydroponic farming.

The U.S. military built the world’s largest hydroponic facility in a suburb of Tokyo and appointed Dr. Chozaburo Tanaka, a pioneering agronomist, to be the technical advisor for this monumental agricultural experiment. They also employed hundreds of Japanese to produce six kinds of fresh vegetables. This food was supplied exclusively to U.S. military families even as the Japanese people continued to suffer from postwar domestic food shortages.

Although the Japanese did not directly benefit from the American hydroponic farms, they learned from the technological innovations there. Hydroponics used a chemical nutrient solution and gravel instead of soil. Dr. Tanaka saw great potential in the new technology as a means to reform antiquated Japanese agricultural practices. He believed hydroponic farming’s high yields offered a solution to food shortages. Other Japanese experts shared Dr. Tanaka’s faith in the promise of this technology of soil-less agriculture and promoted its benefits in an array of professional and popular publications.

ABOVE: Lettuce is being harvested at the hydroponic farm, Chofu, Japan, 1947, ABOVE RIGHT: A section of the greenhouses at the hydroponic farm, Chofu, Japan, 1947, National Archives and Records Administration
This article was written by Dr. Chōzaburō Tanaka, a technical advisor for the hydroponics project. In the article, he analyzed the impact of hydroponic farming on Japanese agriculture and acknowledged the U.S. military government’s dedication to the project.

Tanaka wrote,

“One says, ‘Necessity is the mother of invention’; hydroponic farming fits into this category. When Americans were stationed in Ascension Island during the war, there was no way to ship fresh vegetables there nor was there fertile soil for growing produce. . . . So farming with gravel was invented. In Japan, the American forces encountered a similar challenge. What was different here, though, was that there was fertile land. MacArthur, however, ordered that all farmland be used to grow food for the Japanese people, who were starving. Not one grain of rice nor one piece of tomato should be used for the American forces. MacArthur was also concerned that diseases could be transmitted via contaminated soil. . . . The result of all this was the hydroponic farm at the Chōfu airfield.”

“Hydroponic Farm: 水耕技術と日本農業” [Hydroponic Farm: Hydroponic Farming Technology and Japanese Agriculture]
Tanaka, Chozaburo (田中長三郎). 科学世界 [The World of Science], Volume 22, Number 4, April 1947. Pages 32-34. 27 x 20 cm.

This article is a journalist’s report on his visit to the Chōfu hydroponic farming facility. He provided a detailed description of the farming system in response to requests from the magazine’s readers, who were unable to find this information elsewhere.

“土の無い農園を見る: 水だけで何でも作る: 調布ハイドロポニック訪問記” [Report on a Visit to the Hydroponics Farm at Chofu: Viewing a Farm without Soil, Where Anything Can be Grown in Water Only]
“Hydroponic Farms”

*Pacific Stars and Stripes*, November 10, 1946. 40 x 26 cm.
The flood of U.S. military families to Tokyo generated a variety of new professional opportunities for Japanese people, and the housemaid was one of the most popular. Borrowed from the English word “maid,” the new Japanese term “meido” was used specifically to refer to housemaids serving U.S. military families, distinguished from jochū, domestic servants in Japanese households. Most applicants for “meido” positions were modern women with advanced educational background and basic English-language skills. A total of 25,000 meido gained onsite training in a variety of aspects of the American lifestyle from U.S. military housewives. These women were key intermediaries between the occupier and the occupied and an integral part of the cross-cultural exchange in everyday life.

A U.S. military housewife demonstrating how to set a table for two Japanese domestic maids, 1947, National Archives and Records Administration
This article included photographs of several vocational schools for women, such as schools for typists, Western garment designers, nutritionists, hairstylists, and housemaids.

The description of the school for housemaids stated,

- “Because Japanese maids work hard, the Americans may start to look at the Japanese people more positively.”
- One of the teachers at the school, said, “I want them [the maids] to start Japanese diplomacy at the household level.”
- “The maids have a great opportunity to learn about American life first-hand. From that experience, I’m sure that they can learn how to be good Japanese housewives in the future.”

“女の職業学校訪問“ [Visiting Vocational Schools for Women]

This article was written by a Japanese administrator of Grant Heights, the largest dependents housing complex in Tokyo. He explained that, for a maid, efficiency, cleanliness, and the ability to adapt to an employer’s home management style were of utmost importance. To make his point, he stated,

“There are a variety of ways to cook an egg. It’s important to know your employer’s preference. You are an expert maid when you know how to perfectly cook an egg and serve it with the perfect amount of salt and pepper and at the perfect temperature with nicely toasted toast and warm coffee.”

An illustration of a maid embodied the image of a modern woman wearing western clothing and high heels.

“新しい女中（メイド）さん學” [New Maid Studies]
In this article, four maids who worked for U.S. military families engaged in a roundtable discussion about the role of the maid and the lifestyle of their American employers. They pointed out that the wife’s role in the American household was more elevated than the wife’s role in a Japanese household. An American husband was willing to put on an apron and help out in the kitchen. He’d even get his wife’s shoes for her and help her put them on. The maids were envious of the time-saving electrical appliances in an American home, including a vacuum cleaner, a clothes presser, and a washing machine. One maid stated, “The good thing is that they [Americans] do not look down on maids. In Japanese households, maids [jochū] have to eat their food in the kitchen. But I eat at the same table with my employers. It’s such a good feeling -- same food, same dishes.”

This article listed singer, actress, hairdresser, writer, journalist, police officer, dancer, as well as a maid in dependents housing, among the desirable jobs. The author of this article described the position of a maid employed by a U.S. military family this way, “Everything is done in the American way -- cleanliness first and efficiency first. Unlike Japanese houses, which can be dark and depressing, many say that [working in an American house] is fun and pleasant.

Most maids commute to their employer’s house, but some live in. They are called “keepers.” The good thing about becoming a keeper is that you get to eat their [American’s] food three times a day and get a salary of about 4,000 to 5,000 yen per month. On the other hand, a maid who...
commutes and works 8:00 am - 4:00 pm would initially make around 3,000 yen per month."

The article concluded by stating,

“When these young girls who were trained [in dependents housing] have their own homes, they will utilize this modern way of living and play a leading role in creating a new way of life in Japan.”

“特集：人気職業入門案内：ここに貴女の生きる道がある” [Special Issue: A Guide to Popular Jobs for Women: Find Your Life Path among Them]
女性の友 [A Women’s Friend]. Volume 2, Number 3. Pages 37-44. 27 x 19 cm.

The photographs above are from the National Archives and Records Administration.

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“Domestic life in an American home is organized to give a maximum amount of leisure time to the homemaker. I shall be very happy if these hints on American domestic life help Japanese women in rebuilding their home life for a happier Japan.”

KEIKO MATSUMOTO, PREFACE TO “WHAT IS SERVED IN AN AMERICAN FAMILY—COOKING GUIDE FOR JAPANESE HOMEMAKERS,” APRIL 1948

Applicants for meido positions had a variety of reasons for applying. Chief among them was the relatively high wages, together with the opportunity to develop English language skills and gain first-hand experience of American home life. These women were eager to learn new home management skills, from cooking and cleaning to childrearing and table manners. A majority of Japanese women were unfamiliar with emerging household technologies and Western household management, which seemed well structured and efficient in their eyes. It became a popular notion that it was American domestic science that afforded American housewives the time to go shopping and hold family parties so frequently. In fact, for many American housewives who relocated to Japan during the Occupation, the life they enjoyed there was more luxurious than they could have dreamed of at home.

Okashi no Tsukurikata [How to Make Dessert], 1948
The back cover of this children’s magazine entitled, “Children and Science,” featured a variety of American electronic appliances, such as a toaster and a vacuum cleaner, which were rare in Japanese households at the time.


This photo spread featured the daily life of two U.S military families, the Hawkins and the Jenkins. They were seen having lunch using Japanese bowls, relaxing at night listening to U.S. radio programs, spending time at home during the day, practicing piano, admiring a Japanese doll, and cooking homemade dishes.

This two-page photo spread showcased the life of a military housewife, Mrs. Hayes, in her new apartment. On the right page, the photographs included a closet full of ironed clothes, a shoe rack hanging on the bedroom door full of colorful shoes, the cupboard, laundry, dresser, and Mrs. Hayes setting the table for tea time. The left page showed Mrs. Hayes and her friend Mrs. Arthur getting ready to go to a party in evening dresses, reading in the afternoon, leaving the apartment building, and heading to the beauty salon in the car.

“アメリカ生活を東京に運んで：進駐軍家庭訪問記” [Bringing American Life to Tokyo: A Report on a Visit to Dependents Housing]
婦人文庫 [Women’s Collection], Volume 1, Number 7, November 1946. Pages [2-3]. 22 x 15 cm.

Dr. Shiho Sakanishi was a librarian at the Library of Congress in Washington D.C. before her forced repatriation to Japan in June 1942. In this article, she analyzed the comic strip, Blondie, based on her experience living in the U.S. To her, Blondie epitomized American suburban middle-class life. The Japanese, she thought, idealized the daily life portrayed in Blondie because of the material prosperity portrayed there. She wrote,

“Blondie, who has a family of four with three dogs and no maid, must always be tired. But she has a radio, refrigerator, heater, phone, stove, coffee maker, toaster, electric clothes washer, and vacuum cleaner [which makes her life so much easier]... They also have access to hot water 24 hours a day. They live like millionaires from our [Japanese] perspective.”

“アメリカの暮しと日本の暮し” [American Life and Japanese Life]
Sakanishi, Shiho (坂西志保). 美しい暮らしの手帖 [Handbook for a Beautiful Life]. Number 1, September 1948. Pages 47-49. 27 x 20 cm.
Blondie, an American comic strip created by the cartoonist Chic Young, was first published in September 1930. It depicted the life of Blondie and Dagwood Bumstead and their American middle-class life in the suburbs of Joplin, Missouri. Shūkan Asahi, a popular Japanese weekly magazine, began serializing the strip in 1946. It was picked up by Asahi Shimbun, one of Japan’s major daily newspapers, in January 1949.

ブロンデイ [Blondie]

ブロンデイ [Blondie]
Young, Chic. 朝日新聞 [Asahi Newspaper], June 9, 1949. 55 x 41 cm.
Keiko Matsumoto, known for her Japanese translation of *Little Women*, wrote this book as a primer for Japanese women on American cooking and home management. The book included basic, everyday recipes for a family of four and home management instructions, such as a daily schedule for cleaning, rules for table manners, and sample conversations between a maid or cook and their employer. In the preface she stated,

“Domestic life in an American home is organized to give a maximum amount of leisure time to the housemaker. I shall be very happy if these hints on American domestic life help Japanese women in rebuilding their home life for a happier Japan.”


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MADE IN OCCUPIED JAPAN

On February 20, 1947, GHQ/SCAP issued an “instruction note” or SCAPIN directing the Japanese government to immediately take steps to insure that any merchandise prepared for export be “marked, stamped, branded or labeled” with “Made in Occupied Japan.” Though the directive was rescinded on August 14, 1949 (SCAPIN 2061), some Japanese manufacturers continued labeling their exports with the phrase until the end of the U.S Occupation of Japan in April 1952.

As the Japanese redirected their wartime military economy toward peacetime industries, they produced a range of inexpensive items for export, including ceramics, glassware, figurines, and toys. The items displayed here are examples of these products.

In most cases, the manufacturer of the products were not identified on the objects. Some companies, however, included their logo, in addition to “Made in Occupied Japan.” The plate in the photo above left is an example.
RADIO CITY MUSIC HALL OF THE EAST: ENTERTAINMENT FOR GIs AT THE ERNIE PYLE THEATRE

For those planning the Occupation, American-style entertainment was a necessary supplement to the basic needs of food and shelter. The requisitioned Tokyo Takarazuka Revue building became the central entertainment venue for the Allied Powers, not only in Tokyo, but throughout Asia. Founded in 1934, it was the first world-class theatre in Asia, including two live performance theatres, a film screening room, a library, five restaurants, rehearsal rooms, offices for the theatre’s staff, and a billiards room. It was renamed the Ernie Pyle Theatre in honor of a Pulitzer Prize-winning American journalist fallen in Okinawa and was hailed as the “Radio City Music Hall of the East.”

The Ernie Pyle’s facilities were open to occupation personnel and their families exclusively, and Japanese citizens were barred from entry. Nonetheless, just as happened in other spaces, a number of them gained access as service providers, artists, and theatre professionals. Mr. Michio Ito, who trained in modern dance in London and New York, was the Ernie Pyle’s director, producer and choreographer. His shows offered a new image of Japan as a land of rich cultural traditions, modern sophistication, and exotic allure, based on his knowledge of GI expectations and American production practices. Under Ito’s direction, many Japanese amateurs became professional performers and artists and later introduced new dance, music, and design techniques to the Japanese public.

TOP: Ernie Pyle Theatre, Tokyo, Japan, Emery D. Middleton Photo Collection, University of Hawai‘i at Mānoa Library
BOTTOM: Dance drama for the Occupation forces at the Ernie Pyle Theatre, Tokyo, Japan, 1947, National Archives and Records Administration
This newspaper article includes a photograph of the outside of the Ernie Pyle Theatre at night. The theatre was a haven for GIs, who were longing for something familiar from home.

“Whaddya do in the infantry...?”
*Pacific Stars and Stripes*, October 6, 1946. 40 x 28 cm.

Michio Ito (1893-1961) was a Japanese modern dance choreographer, dancer, and theatre director who had a notable theatrical career in the United States from 1916 to 1941. After the attack on Pearl Harbor, he was imprisoned in the United States as an enemy agent and, in 1943, he was deported to Japan in a prisoner exchange. When the war ended, he was again embraced by the Americans. He was appointed by GHQ/SCAP as choreographer, director, and producer for the Ernie Pyle Theatre, where he produced shows in the American style of musical theatre.

Photograph of Michio Ito
*アサヒグラフ [Asahi Graph]*. May 2, 1951. 21 x 17 cm.
Though off limits to Japanese as patrons, several hundred Japanese were employed at the Ernie Pyle Theatre as performers, artists, typists, boilermen, and elevator operators. Five issues of the Ernie Pyle Theatre staff newsletter (September 1948 - May 1949) are held in the Prange Collection. The circulation ranged from 400 to 500 copies, presumably enough for all Japanese employees of the theatre. The newsletter included personal announcements (births, deaths, weddings), essays, short explanations of GI slang, movie reviews, and Haiku.

LEFT: *Ernie Pyle Theatre*  
October 1948. Front cover. 27 x 19 cm.

MIDDLE: An American instructor giving a lesson to Japanese dancers at the Ernie Pyle Theatre. The theatre’s all-female dance troupe, known as the “Erniettes” (after the Rockettes), was primarily comprised of young Japanese amateur dancers.

“ティーチング” [Teaching]  

RIGHT: “Jungle Drums”  
*Pacific Stars and Stripes*, December 4, 1946. 40 x 26 cm.
Swing Journal was the leading Japanese jazz periodical at the time. Featured on the cover of this issue was the Asmanians jazz band playing at the Ernie Pyle Theatre.

Swing Journal
Volume 6, November 1948. Front cover. 28 x 20 cm.
Jazz was introduced to Japan in the early 20th century and flourished hand in hand with dance halls. This iconic American musical form became very popular through the evolution of media technology in the 1930s, but the Japanese government banned it as “enemy music” during the war years. Upon the arrival of U.S. military personnel after the Japanese surrender, jazz became popular again as swing music for dancing. In Occupied Japan, “jazz” was used as a synonym for any U.S. popular music.

Jazz cafes, first established in the 1930s, became a place where American and Japanese jazz musicians and aficionados shared their love of the music and jammed late into the night. It was in these informal settings that the American art form began to take on a uniquely Japanese character.

American GIs, some of whom were jazz musicians themselves, hired Japanese musicians to play in dance-hall orchestras and officers clubs. The Japanese government, on behalf of the U.S. military forces, also hired hundreds of Japanese entertainers for American troops and for “democratic propaganda” on the airwaves. Beyond dance halls and jazz cafes, thousands of Japanese enjoyed jazz through the U.S. Armed Forces Radio Services, later known as the Far East Network.

LEFT: **Jazz から SWING へ** [From Jazz to Swing]

RIGHT: **オールヒットジャズソング, Volume 1** [All Hit Jazz Songs]

“Blue Moon,” written by Richard Rogers and Lorenz Hart in 1934, rose to the top of the charts in the U.S. in 1949. Included in this book were other American standards such as “Smiling Irish Eyes,” “Dinah,” “Moonlight on the Colorado,” and “Home on the Range.”

**新興ジャズアルバム Volume 1** [Shinko Jazz Album]
Tokyo: Shinko Ongaku Shuppansha, 31 pages, 26 x 18 cm.
“When you turn on the radio, chances are, you’ll hear jazz music. The sounds of jazz instantly cheer us up; it is now so much a part of our lives. The number of jazz bands is growing every day. And each jazz band, whether professional or amateur, has its own style.”

TOP LEFT: The Hitachi Ltd. H.K Band. The members [of this band] gather at the corner of their factory field to practice among cranes, steel frames, and grasses. The level of their performance is so high that it’s hard to believe that they’re amateurs.

BOTTOM LEFT: The Waseda University San Parē Band. The birth of a jazz band from the ivory tower! Their name is the Waseda University San Parē Band, and they are seen playing in Ōkuma Auditorium [Waseda University Ōkuma Memorial Hall]. Their performance makes professionals turn pale [they are that good].

BOTTOM RIGHT: The American Red Cross Band. “The American Red-Cross Band is quite popular among the occupation forces, though the Japanese have few chance to appreciate its music.”

TOP RIGHT: The New Pacific Band. When you hear the name of the New Pacific Band, you would immediately think of their radio performances. The band is shown here playing in a theatre.

*This sentence was reviewed by the Civil Censorship Detachment for reference to the Occupation Forces. It was ultimately passed and appeared in the published version of the article.

“ジヤズ・バンド總浚ひ” [Jazz Band Review]
生活文化 [Life & Culture]. Volume 7, Number 11, December 1946. Pages [6-7]. 31 x 22 cm.
DANCE HALLS

Dance halls, and the jazz bands that played there, were a common form of entertainment for the Japanese and for American military personnel during the Occupation. Particularly popular were the taxi dance halls, a concept that was invented in the United States and introduced to Japan in the 1920s. Using a ticket-a-dance system, the “taxi dancers” (like a taxi driver who provided a specific service for a specific period of time) would dance with any man who was willing to pay the price. Many of the taxi dancers were desperate to make a living. Some expressed regret that before the war, they danced to perfect the art, but after the war, it was all about money.

This was an advertisement for the Oasis of Ginza, a popular night spot for American GIs, that appeared on the back cover of a dance magazine. The advertisement noted that from 2:00pm to 6:00pm the dance hall was open to Japanese only.

ダンス [Dance]
Volume 1, Number 2, August 1947. Back cover. 28 x 20 cm.

This advertisement, also on the back of a dance magazine, featured the second winner of the Miss Nippon (Miss Japan) contest, a dancer who was affiliated with the dance hall, the Marigold.

ダンス [Dance]
Volume 1, Number 3, November 1947. Back cover. 27 x 19 cm.
This article was reviewed by the Civil Censorship Detachment (CCD) for possible violations of the Code for the Japanese Press. Following CCD procedures, the censorship examiner translated the objectionable portion of the article into English for his supervisor, who would make a final determination about censorship action. The gallery proof of the article with censorship markings and the censorship document are seen here side-by-side. The following statements were deleted,

“Yoshimizu: ‘Formerly, they were earnest to improve their dancing, so they practiced hard. Now they only think of tickets.’”

“Kaiyama [an old-school taxi dancer]: ‘They were spoiled by the Occupation Army.’”

ダンス [Dance]. Volume 1, Number 1, March 1947. 29 x 21 cm.

RIGHT: Accompanied by a document produced by the Civil Censorship Detachment (CCD). The article was submitted to the CCD on February 27, 1947. 1 page. 28 x 22 cm.
This photographic essay depicted a day in the life of a taxi dancer.

According to the photographer,

Yuri is 22 years old and was born in Hokkaido. She is one of those people who was tormented by the war. While her grandfather had a kimono store and she had a comfortable upbringing, the wartime controls imposed by the government forced her family to move to Tokyo. Her father tried to provide the best education for her. . . . After graduation, she worked at a government agency. . . . With inflation, she soon had to work at the agency during the day and at a cabaret at night. . . . More than having two jobs, what was very hard for her was the harsh criticism from her coworkers at her day job. Soon she started to work only at night.

Yuri is seen waiting in line for flour rations (photo 5), enjoying Western movies (photo 8), and meeting her friend (photo 9). Her days are long. She leaves for work at 2:00 pm and arrives home after 1:00 am.

“ダンサーライフ” [Dancer’s Life]
勤労者のダンスホール
開場 [Workers waiting to attend the opening of a new workers-only dance hall]
共同通信 [Kyodo News Agency]. June 15, 1949. 9 x 13 cm.

学生専用ダンスホール開場 [Student dance hall opens]
Noma, Shoji, Photographer (野間正二). 共同通信 [Kyodo News Agency].
March 26, 1949. 13 x 17 cm.
PLAYING TOGETHER: BASEBALL AS A SHARED PASTIME

“Japan’s tomorrow must lift itself up with sports, and this magazine aims to help polish the ball of a heart of New Japan.”

— BESUBORU MAGAJIN [BASEBALL MAGAZINE], APRIL 1946

More than seven decades prior to the Occupation, baseball was embraced by the Japanese. The sport was introduced to elite Japanese students in the early 1870s by Horace Wilson, an American educator employed by the Japanese government to teach English at Kaisei Gakko, the precursor of Tokyo University. Baseball went on to become the most popular sport across the nation among amateurs and professionals, until worsening conditions during the war made holding games impossible. Within two months of Japan’s surrender to the Allied Powers in August 1945, professional baseball teams, as well as school teams, were playing again and quickly won enthusiastic fans. Visits by such luminaries as Lefty O’Doul, manager of the 1949 San Francisco Seals Goodwill Baseball Tour, also revitalized the sport. Both the occupiers and occupied participated in this pastime and promoted the game as a symbol of reconciliation and their newly-established partnership.

TOP LEFT: A special issue of the magazine dedicated to the San Francisco Seals Tour of Japan, Yakyu Shonen [Baseball Boys], November 1949, TOP RIGHT: Baseball players from the Japanese professional team, the Giants. The name was adopted from the American baseball team, Kyodo News Agency, 1948, BOTTOM: “The American is batting! Hey, get back in right field, left field, and center field!”, Amerika no Heitai-san [American Servicemen], 1946
TOP & BOTTOM:  GIs and Japanese fans in the stands watching a baseball game
August 1946. Robert P. Schuster photographs. 7 x 12 cm.
A selection of baseball magazines held in the Prange Collection.

LEFT: 少年ボールフレンド [Junior Ball Friend]. Volume 1, Number 1, April 1949. Front cover. 27 x 20 cm. | MIDDLE: 野球時代 [Baseball Age]. Volume 2, Number 4, April 1949. Front cover. 27 x 19 cm. | RIGHT: 野球倶楽部 [Baseball Club]. Volume 4, August 1949. Front cover. 32 x 23 cm.

This article is a tribute to George Herman “Babe” Ruth (February 6, 1895 - August 16, 1948), published soon after his death. As the home-run king and the headliner of the 1934 Goodwill Tour to Japan, he won the hearts of Japanese baseball fans. Millions of Japanese lined the street to see Ruth in 1934.

The author of this article, Sōtaro Suzuki, reported on American baseball and was instrumental in bringing American All-Stars to Japan. In this article, Suzuki shared his personal memories of Babe Ruth.

“ペーブ・ルースの憶い出” [Memories of Babe Ruth]
Suzuki, Sotaro (鈴木惣太郎). 野球時代 [Baseball Age]. Volume 1, Number 6, October 1948. Foldout. 28 x 18 cm.
Far left in this two-page spread of photographs are two GIs who were well known fans of the Tokyo Yomiuri Giants, the most popular professional baseball team in Japan at the time. They cheered enthusiastically and loudly, which the Japanese fans found entertaining.

“人は変れど変らぬ熱狂！巨人対阪神戦アラカルト” [People Change, but Excitement Doesn’t! Snapshots of the Game between the Kyojin and Hanshin]
Sato, Jiro, Photographer (佐藤二朗). 野球時代 [Baseball Age]. Volume 1, Number 4, July 1948. Pages [6-7]. 27 x 18 cm.

A photograph of Joe DiMaggio on a goodwill tour to Japan in October 1951 (not 1950, as noted in the caption of the photograph), shaking hands with Tomio Fujimura, slugger of the Osaka Hanshin Tigers
Japan in Pictures: 1945-1951, 1951. 24 x 16 cm.
The San Francisco Seals Tour of Japan

Baseball was officially sanctioned by the occupier and the occupied as the “democratic” sport of the New Japan. A goodwill tour by the San Francisco Seals in 1949 continued to mend the breach between the two previously warring parties. General MacArthur supported the tour and overruled any opposition from Washington. At the first game of the tour on October 15, the Japanese flag and the American flag flew side-by-side in Kōrakuen Stadium, and the Japanese national anthem was played publicly and on national radio for the first time since Japan’s surrender. 48,000 spectators were in attendance for that game, and more than a half a million Japanese and American spectators attended the series.

San Francisco Seals: Goodwill Tour to Japan
n.d. The Japanese Baseball Hall of Fame and Museum, Tokyo, Japan. 47 x 61 cm.

Cut-out baseball cards of American and Japanese players who participated in the San Francisco Seals Goodwill Tour to Japan
野球少年 [Baseball Boys]. Volume 3, Number 11, November 1949. 3 sheets. 26 x 19 cm.
Frank “Lefty” O’Doul, Manager of the San Francisco Seals from 1935 to 1951, was beloved by Japanese baseball fans since his participation in the U.S-All Star Team Tour to Japan in 1931. Upon the personal request of General Douglas MacArthur, O’Doul organized the 1949 San Francisco Seals Goodwill Tour to Japan.

野球時代 [Baseball Age].
Volume 2, Number 9, September 1949. Front cover. 28 x 21 cm.

Major General William F. Marquat, Chief of the Economics and Science Section of GHQ/SCAP and National Baseball Congress of America’s Commissioner for Japan, threw out the ceremonial first pitch in the opening game of the professional baseball round-robin tournament held at the Kōraku-en Stadium.

In a statement in the April 1949 issue of the baseball magazine Yakyū Jidai [Baseball Age], Major General William F. Marquat wrote that the American baseball enthusiasts are,

“...looking forward to the resumption of international baseball relationships as an instrument of rebuilding good will between the countries of the Far East and their neighbors on the American continents.” He alluded to the fact that, “...a number of professional managements have indicated their willingness to bring all-star aggregations here to entertain the fans of Japan.”

Six months later, the San Francisco Seals arrived in Japan to much fanfare.

Major General William F. Marquat throwing out the first pitch in the opening game of the professional baseball round-robin tournament held at Kōraku-en Stadium
サン [Sun News Agency]. April 2, [1949]. 13 x 16 cm.
This book for young boys included information on what it meant to play baseball fairly; the American Major League — its structure, history, scouting, and trading; the science of baseball (e.g. the speed of a pitch, batting, and running); and short biographies of famous baseball players, including Joe DeMaggio and Hiroshi Ōshita.

ぼくらの野球 [Our Baseball]

Targeting young boys, this book featured illustrated instructions on the ideal forms of hitting and pitching. It also included an historical list of the best batters of the year in the Japanese professional baseball league.

少年野球ブック [Boy’s Baseball Book]
Tokyo: Dai Nihon Yubenkai Kodansha, 1949. 18 pages, 12 x 8 cm.

These players were captains of the six elite university’s baseball clubs in Tokyo, which constituted the Tokyo Big 6 Baseball League. They played three games on March 27, 1949 at the Kōrakuen Stadium in memorial to Isso Abe, who was known as the founding father of Japanese collegiate baseball.

“六大学野球監督座談会：たれが握るかペナント：仲よく並んだ六大学新主将” [Who Will Win the Championship? The New Captains of the Six University Teams Pose Together]
アサヒスポーツ [Asahi Sports], April 2, 1949. 42 x 29 cm.
UNHEARD VOICES: ALLIED CENSORSHIP OF JAPANESE PRINT PUBLICATIONS

The arrival of U.S. military personnel to the war-torn city of Tokyo offered many Japanese a way to participate in recreating U.S. standards of urban, middle-class everyday life. Through their participation in an array of U.S. military enterprises, many Japanese -- architects, engineers, designers, craftsmen, farmers, housemaids, performers, artists, musicians, amateur baseball players and more -- identified resources and opportunities to rebuild their own lives and envision their own dreams. The first-hand knowledge of American technologies, culture, and daily practices learned in various contact zones was disseminated to Japanese across the nation through a wide variety of popular media, generating excitement about the transformation of their lives in the postwar era. A great many of the items in the Gordon W. Prange Collection reveal their aspirations and ambitions.

While the Prange Collection holdings reveal many Japanese people’s voices, there existed other Japanese voices that were unheard or suppressed. The U.S. military required and controlled censorship review for all publications, including books, newspapers, magazines, even grade schools’ and local communities’ newsletters. The Civil Censorship Detachment (CCD), one of the military intelligence units, issued the Japanese Press Code in September 1945, which essentially subsumed press freedom to the authority and the needs of the U.S. military. The CCD periodically issued a list of banned topics, known as Key Logs. The list included GIs’ fraternization with Japanese women, black market activities, overplaying starvation, and criticism of the Occupation forces, among other topics. These topics offer a window into the realities of everyday lives outside the U.S military family complexes. Yet since writing on these subjects was censored, it can seldom be found in popular publications.

TOP: An American GI and a Japanese woman, Mary Koehler Slides, BOTTOM: A market on the streets of Tokyo just weeks after the end of the war, 1945, National Archives and Records Administration
The Code for Japanese Press, issued by the Civil Censorship Detachment (CCD) on September 21, 1945, was a basic 10-point directive to which all Japanese print publications were to adhere. In addition to the general principles of a free press, such as, “News must adhere strictly to the truth,” criticism of the Allied Powers and the Allied Occupation were prohibited. Broad discretion was given to the censors to determine what might, “directly or indirectly disturb the public tranquility.” Key Logs, also issued by GHQ/SCAP, were lists of more specific topics that were off limits for the press.

Code for Japanese Press
Civil Censorship Detachment, September 21, 1945. 27 x 30 cm.
KEY LOG CATEGORIES
June 1946

1. Criticism of SCAP
2. Criticism of Military Tribunal
3. Criticism of SCAP Writing the Constitution
4. References to Censorship
5. Criticism of United States
6. Criticism of Russia
7. Criticism of Great Britain
8. Criticism of Koreans
9. Criticism of China
10. Criticism of Other Allies
11. General Criticism of Allies
12. Criticism of Japanese Treatment in Manchuria
13. Criticism of Allies’ Pre-War Policies
14. Third World War Comments
15. Russia vs Western Powers Comments
16. Defense of War Propaganda
17. Divine Descent Nation Propaganda
18. Militaristic Propaganda
19. Nationalistic Propaganda
20. Glorification of Feudal Ideals
21. Greater East Asia Propaganda
22. General Propaganda
23. Justification or Defense of War Criminals
24. Fraternization
25. Black Market Activities
26. Criticism of Occupation Forces
27. Overlaying Starvation
28. Incitement to Violence & Unrest
29. Untrue Statements
30. Inappropriate Reference to SCAP
31. Premature Disclosure
Non-fraternization Policies and Censorship

Fraternization between GIs and Japanese women was not initially prohibited by GHQ/SCAP when the Allies arrived in Japan. But in early 1946, when venereal disease rates were alarmingly high, non-fraternization policies were put into place. They remained in effect until the end of 1949. During this period, the CCD examiners were instructed to delete references to fraternization in print publications. Two examples are shown here.

In this comic, “Spring Girl,” two women with conversation books in their hands (one in English and one in Japanese) were talking. In the background were two couples; the men were GIs, the women were Japanese. The CCD examiner wrote, “The cartoon of an American soldier with his arm around a Japanese girl is shown. And the conversation of the two young girls having conversation-books in their hands is as follows: ‘Are you sure? Can you speak English?’ These are liable to cause misunderstanding of the actions of American soldiers and should be deleted.” In the published version of this comic, the two couples in back were deleted. The galley proof of the comic with censorship markings (left) and the published version (right) are shown here side-by-side.

“春の乙女（スプリングガール）” [Spring Girl]
Kato Yoshiro, Illustrator (加藤芳郎). 新漫画 [The New Comics]. Volume 1, June 1946. Galley proof (1 page, 29 x 21 cm) and published version (1 page, 27 x 19 cm).
The premise of the story, “Temporary Wife,” was that an American GI could pay a Japanese woman to be his mistress or “temporary wife.” Fraternization was prohibited at this time, including solicitation of prostitutes (though it was still prevalent). According to the CCD examiner’s notes, the entire story was suppressed for two reasons: disturbs public tranquility and destructive criticism of Allies.

Otsuki, Tsuneshi (大槻桓志). トップ [Top]. Volume 1, Number 1, May 1946. Displayed page 1 of 3 pages. 28 x 21 cm.

Accompanied by a document produced by the Civil Censorship Detachment (CCD) regarding the article, Temporary Wife, May 1948 issue. Displayed page 3 of 4 pages. 28 x 22 cm.

Though fraternization between GIs and Japanese women was discouraged by GHQ/SCAP, it continued to occur. American soldiers met and fell in love with Japanese women. A 1947 amendment to the War Brides Act enacted on December 28, 1945, allowed Japanese wives of American servicemen to
immigrate to the United States. Approximately 50,000 Japanese women immigrated to the U.S. as war brides between 1947 and 1965.

In this essay, *Jitterbugging to Jazz in Japan*, Anthony Brown, a child of Sumi Ogita and Willie Brown, wrote about his parents’ meeting and marriage in Occupied Japan. His parents are seen here in their wedding photograph taken in 1951.


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**The Black Market and Censorship**

Due to widespread food shortages in Japan during World War II and the years immediately following, black markets proliferated in Japan’s cities, especially on the streets of Tokyo. The scarcity of food and other products led to what was referred to as the “onion” or “bamboo shoot” existence. People were forced to peel off and sell layer after layer of their clothing in order to survive. The Japanese government instituted a rationing system for basic foodstuffs, like rice. Rice was purchased from farmers by the government, which then oversaw its distribution. Competing with the black market, however, was almost impossible. In June 1946, rice sold on the black market for thirty times more than the rice rationed by the government. Coveted items purchased by Americans GIs at the PX, such as cigarettes, chocolate, and women’s stockings, were common currency on the black market.

In an effort to discourage trading on the black market and the accompanying underground economy, GHQ/SCAP censored coverage of the black market in print publications.
This newspaper article reported on the delayed distribution of staple foods by the Japanese government and the effect that it had on the black market prices for sugar and rice. The article was suppressed, which means that it was not published. Also seen here is the original galley proof of the article with Civil Censorship Detachment markings.

“米賣惜み、砂糖買溜め物價改訂ねらうヤミ屋” [Blackmarketers Are Going to Take Advantage of the Revision of Prices of Materials Reluctant to Sell Rice and Hoarding Sugar] Galley proof. アカハタ [Red Flag]. Submitted to the CCD on May 9, [1948]. 1 page, 41 x 12 cm.

Accompanied by a document produced by the Civil Censorship Detachment (CCD) with the Subject line: Blackmarketers Are Going to Take Advantage of the Revision of Prices of Materials Reluctant to Sell Rice and Hoarding Sugar. The article was submitted to the CCD on May 9, 1948. 2 pages, 28 x 23 cm.
GORDON W. PRANGE AND HIS LEGACY

Gordon W. Prange (1910-1980) was a Professor of History at the University of Maryland, College Park. His tenure began in 1937 as a newly minted Ph.D. and continued until shortly before his death in 1980.

In 1943, Professor Prange took a leave of absence from the University to embark on a wartime career as an officer in the United States Navy. He was sent to Japan in November 1945 as a member of the American Occupation forces. After completing his Navy service, he continued in Japan as a civilian from 1946 to 1951 as chief of General Douglas MacArthur’s 100-person historical staff.

When the Allied Powers lifted censorship of the Japanese media and disbanded the Civil Censorship Detachment (CCD) in November 1949, Professor Prange arranged for the shipment of the CCD materials to the University of Maryland to preserve their historical value. Since then, the University of Maryland Libraries have been dedicated to organizing, preserving, publicizing, and creating access to these historically invaluable resources. On September 15, 1978, the Board of Regents of the University of Maryland recognized Professor Prange’s career accomplishments when it voted to name the collection the “Gordon W. Prange Collection: The Allied Presence in Japan, 1945-1952.”

The Gordon W. Prange Collection is the most comprehensive archive in the world of Japanese print publications issued during the early years of the Occupation of Japan, 1945-1949.

It includes nearly every print publication on all subjects during this period: 71,000 book titles, 18,000 newspaper titles, 640 maps, 13,800 magazine titles, 10,000 news agency photos, 90 posters.
For more information about the lives of U.S. military personnel in Tokyo during the Occupation of Japan, visit the companion Story Map to this exhibit, *Life of U.S. Military Families in Tokyo* (https://arcg.is/rrD0u).

The *Julius Bassin Family Photo Album* (https://digital.lib.umd.edu/image?pid=umd:710770) documents the life of the Bassin family in Washington Heights between 1948 and 1951 and in housing on the grounds of the American Embassy in Tokyo, where the family moved in 1952. Julius (Jules) Bassin (1914 - 2009) was an American lawyer, member of the Foreign Service, and State Department representative. He served in several capacities during the Occupation of Japan and its immediate aftermath.
CREDITS

Exhibition Team
Yukako Tatsumi, Curator, Gordon W. Prange Collection
Amy Wasserstrom, Manager, Gordon W. Prange Collection
Kana Jenkins, Coordinator, Gordon W. Prange Collection

With Assistance from
Michele Mason, School of Languages, Literatures, and Cultures, University of Maryland
Jordan Sand, Department of History, Georgetown University
Abhishek Nanavati, Department of History, Georgetown University

Special Thanks to
Laura Cleary, Instruction and Outreach, Special Collections and University Archives
Douglas McElrath, Special Collections and University Archives
Kirsten Gaffke, Gordon W. Prange Collection, Special Collections and University Archives
Anne Hendrick, Instruction and Outreach, Special Collections and University Archives
Carla Montori, Preservation, University of Maryland Libraries
Bryan Draper, Preservation, University of Maryland Libraries
Mark Coulbourne, Preservation, University of Maryland Libraries
Kelley O’Neal, University of Maryland Libraries
Caitlin Burke, University of Maryland Libraries
Preston Tobery, University of Maryland Libraries, Digital Conversion and Media Reformatting Staff
Jennifer Paul, Jennifer Paul Design
Brianna Blackaby, Kim Bowen, and Scott Bowen, MSB Architects
EPI-Colorspace