

GREEN TEA AND CHERRY RIPE is suitable for use in a range of subject areas: Australian Studies (cross-culturalism, migration history), Asian Studies, Japanese Language/Society, History (the post-war period, Australia-Japan relations), Women's Studies, History of Religion (post-war religions in Japan), Media Studies. These questions are intended to suggest issues for research/discussion:

JAPANESE MIGRANTS IN AUSTRALIA

- Who were the first Japanese migrants and where did they settle?
- What happened to them during World War II?
- What might be some reasons for the timing of the entry of the first Japanese wife of a serviceman in 1952? Why did it take so long?
- Imagine yourself a Japanese migrant to Australia in the 50s. What do you think you would have experienced?
- Find out if there are any Japanese migrants from this period in your community and what their experiences were.
- What were your parents' and grandparents' attitudes to the Japanese after the War? Have they changed?

STEREOTYPING AND GENERALIZATION

- What connotations has the term 'war bride' often had? Is it appropriate for this group of women?
- How do you think the experiences of Japanese women, who married Australian soldiers and came here, compare with those of Australian women who married American soldiers and went to America?
- How do women's backgrounds, motives and experiences differ in the film? Are there any common traits?
- Would there be reasons for the film presenting several 'personal stories' rather than focussing on one?
- Research newspaper articles from World War II and the post-war period relating to the Japanese. How might headlines and vocabulary have influenced attitudes. Can you find examples where this is still the case?
- Research the use of the term 'the Japanese' in the media today. Are the same collective labels applied to other nationals when dealing with actions of one part of the population?
- Study the cartoons and illustrations used with media articles on Japan.

WORK OPPORTUNITIES

- What were some of the jobs held by women in the film
 - in Japan?
 - after coming to Australia?
- How would their work opportunities relate
 - to social and economic conditions in the two countries at the time?
 - to their role as women in their own country or as Japanese women in Australia?

CHILDREN

- Only two children are interviewed in the film.
- What problems might they have encountered while growing up?

GREEN TEA AND CHERRY RIPE



a film by SOLRUN HOAAS

- Some have suggested they had no problems - at least no more than other migrants who might be teased for being different.
- Do you think they might have had an easier or harder time growing up in Japan in the same period?

HISTORY

- What do you know about the Allied Occupation of Japan?
- What was its purpose? What was its legacy in Japanese society?
- Discuss the irony of Occupation personnel being asked to adopt 'an attitude of friendly interest and guidance' towards the Japanese without being allowed to fraternize with the civilian population.

RELIGION

- What are the major religions of Japan? Do they co-exist?
- Research the sudden upsurge of new religions in the post-war period in Japan. What were some causes and what are some common traits in them?
- Some of the women in the film are members of two of these religious sects: the Soka Gakkai and the Sekai Kyuseikyo (Church of World Messianity). What might be their appeal?

FILM STYLE AND STRUCTURE

- Discuss the use of poetry with internal echoes, rhymes and rhythms as a model for documentary rather than narrative or current affairs. How can its structures be applied in dealing with material such as that in the film? Discuss the use of recurring motifs.
- How might this be seen as an 'open' rather than a 'closed' film? What are some obvious images of cross-culturalism in the film? Discuss the use of archival material, personal photos, the flowers? Are they illustrative or used for ironic effect or counterpoint to create tension, mood or focus?
- Discuss the use of the music: nostalgia or counterpoint?
- Is the research in the film transparent? What information is conveyed other than facts and figures?

THE REPRESENTATION OF JAPANESE WOMEN IN THE MEDIA

- What image do you have of Japanese women? Where does this image come from?

FOOD

Today sushi is familiar to everyone, but in the 1950s most Australians would frown at the thought of raw fish. Many of the servicemen married to Japanese women never came to appreciate Japanese food.

- Discuss the importance of food in a state of cultural dislocation. The first Japanese restaurant in Melbourne, the Sukiyaki House, opened in 1960 and many of the women in the film worked there.
- Is Sukiyaki a traditional Japanese dish? Is it popular in Japan?
- What would account for the popularity of Japanese food today, aside from an interest in Japan?

In the opening scenes of the film a group of women known as 'The Association of the Double-petalled Cherry Blossoms' (Yaezakura-no-kai) meet for lunch at the Sukiyaki House. Where ordinary cherry blossoms flower quickly and fall quickly, this variety flowers later and lasts longer.

RESOURCES

Films related to the period and available from the National Library of Australia include:

Keisuke Kinoshita's *ARMY* (1944)

Shohei Imamura's *HOGS AND WARSHIPS* (1961)

The following books are recommended:

Takie Sugiyama Lebra, *JAPANESE WOMEN*, University of Hawaii Press, 1984

Dorothy Robbins-Moury, *THE HIDDEN SUN*, Women of Modern Japan, Westview Press.



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In the immediate postwar period after World War II, members of the B.C.O.F. (British Commonwealth Occupation Forces) stationed in Japan were very restricted in their contacts with the Japanese civilian population due to a policy of non-fraternization.

A directive in 1946 from the Department of Defence to the troops of the B.C.O.F. states as follows:

'You must be formal and correct. You must not enter their homes or take part in their family life. Your unofficial dealings with the Japanese must be kept to a minimum.'

Even as late as 1949 this policy was upheld despite the relaxation of relationships with the Japanese allowed by S.C.A.P. (Supreme Commander of the Allied Powers) and extended to American troops.

Despite the regulations, relationships were often formed, although usually in secret to avoid a ticket straight home. The most likely contacts were made with the many women who worked on the bases - as housemaids, canteen workers, laundry workers or shop assistants. At a time of poverty and hunger in Japan, these jobs were well paid and meals usually included. Often the fears of even the most reluctant Japanese parents were overcome by these favourable conditions.

In the course of the Allied Occupation of Japan, between 1946 and 1952, there were over ten thousand Australians in Japan. Many were stationed in Kure, near Hiroshima.

In May 1946 the Joint Chiefs of Staff in Australia came to the following conclusions on 'Policy Regarding Marriages - B.C.O.F.':

(a) The placing of a complete ban on marriages of the categories in question would be invalid;

(b) Provided the marriage is properly contracted, official recognition could not be withheld;

(c) Members should be warned that Asiatic women notwithstanding their marriage to an Australian serviceman would, as a general rule, be debarred admission to Australia'

But although the army authorities attempted to hush things up, marriages did take place, often in local Shinto ceremonies. Individual requests began to come from servicemen who wished to bring their wives back to Australia, but these were consistently refused. In a reply to one such request in October 1947, the Minister for Immigration, Arthur A. Calwell, wrote:

'No Japanese women, whether wives or fiancées, will be permitted to enter Australia and the troops in Japan should be advised through the Department of the Army.'

The following year in reply to requests for other nationals of Japanese descent, his reaction is even stronger:

'NO Japanese women, or any half castes either, will be admitted to Australia

whether they be Japanese Nationals or the nationals of any other Country. They are simply not wanted and are permanently undesirable.' (See Immigration Department document on facing page)

Until the signing of the peace treaty in 1952, the Japanese were still officially enemy aliens. The authorities were very sensitive to public opinion in the wake of the War Crimes trials in Tokyo and did not expect it to change just with the signing of the treaty.

But as excerpts from Letters to the Editor of newspapers of that period reveal, public opinion varied considerably:

● 'If a Japanese wife comes to Australia she may find life difficult. She may find some hatred and bitterness among people who think like Mr. Calwell. But she would find a greater number willing to accept her for what she is and with no thought of blaming her either for the Pacific War or the atrocities committed by a section of her countrymen.'

'How much longer is Immigration Minister Calwell to be permitted dictatorship over human love and sentiment?'

● 'I read with disgust attacks on Mr. Calwell about banning Japanese wives. We do not want them here, and but for our victory those who do would probably now be carrying baskets of dirt and helping build another railway. - Another Ex-P.O.W., Perth

● 'The only three classes of Japanese women who will have anything to do with Diggers in Japan are: (1) Black marketeers; (2) prostitutes; (3) women who run the gift shops. And they are all business women. - Talk Sense, Perth

The authorities also feared a snowball effect if they began to ease restrictions at the time of the Korean War when new troops were sent via Japan, and many were based in Japan or returned there in between for Rest and Recuperation.

The gradual opening up of Australia to Japanese businessmen, however made it more difficult to uphold the ban on wives of soldiers. And in the press the issue of the children left behind was raised.

It was not until 1952 that the first Japanese war bride, Cherry Parker, was allowed into Australia after much lobbying and fighting red tape by the Parker family and supporters. The Parkers had by then been married several years and had two children. Their story received enormous press coverage and public opinion was moved by this very romantic story of love triumphing over bureaucracy and anti-Japanese feeling. Others followed in quick succession.

Already in 1954 there were well over three hundred and they continued to come up to around 1956. The success of the marriages has varied, but most of the women chose to remain in Australia even when their marriage failed. Very few returned to Japan, perhaps because of the stigma attached to being a 'war bride' and the discrimination they and

their children would inevitably encounter in Japan.

Even when the women were finally allowed into Australia, they were, however, not admitted for permanent residency, despite their marriages to Australians, but only permitted 'under exemption' for a five year period. Eventually in 1957 the first war bride, Cherry Parker, was naturalized, and others followed.



To avoid 'opening the floodgates' the government's policy also made it clear that each case was treated on its merits. This meant rigorous screening procedures including an assessment of the stability of the relationship and of the character of the woman. Many tragic personal histories resulted from the lack of clarity of army policies as war brides were allowed into the U.S. much earlier, and the lack of clear information about the legality of some marriages. The fact, for instance, that in Japan a marriage conducted in a Christian Church was not considered legal was not realized by the Immigration Department until 1952, and the army only informed of this a year later.

It would appear to be a fair assessment that the majority of the women do not regret their decision, despite frequent encounters with negative or racist attitudes. Many say they were also sheltered from such experiences by not speaking the language or through the efforts of spouses or relatives. Yet some, who may feel they have had a happy life and successful relationships, still regret their decision to uproot themselves and feel they will always be Japanese.

5. In regard to para 3 (2), the main reasons for refusing the admission of Japanese wives and fiancées is the fact that they are of non-European descent and the public feeling against the Japanese created by the latter's action during the war period. It is not thought that the actual signing of a Peace Treaty will change the outlook of the Australian populace towards the Japanese.

6. In all the circumstances it is recommended that the Secretary, Department of the Army be advised that:-

- a) The Minister's decision is applicable to all the cases quoted by him.
- b) The decision is of a permanent nature and will not terminate at the signing of the Peace Treaty.
- c) If any case comes under notice where a member desires permission for his half caste or Japanese wife or fiancée to enter Australia the matter should be referred to this Department for the Minister's decision.

5/3/48.

The various classes of women referred to by Army are presumably residing in Japan. To admit any of those who may be partly or wholly of Japanese origin, but not of Japanese nationality, would probably lead to confusion in the public mind & possibly to a revival of the agitation in respect of Malaysians married to Aust women who have been in the U.K. repatriated.

Recommendations (a) & (b) above are supported. In regard to (c) it is suggested that Army be advised that:-

"Women whether partly or wholly of Japanese origin, but ^(who) are not Japanese nationals are not eligible for admission as the wives or fiancées of Aust Occupation troops, unless there is conclusive evidence that they are predominantly of European descent. Where there is conclusive evidence of such descent & the woman is a non-Japanese national facilities to enable the woman to proceed to Aust should not be given, unless authority to do so has first been obtained from this Dept. This rule should be applied also in the case of women of mixed blood of other than Japanese race."

Recommendations
2) & (b) of para 6
approved. No Japanese
women, or any
half castes either,
will be admitted
to Australia whether
they be Japanese
nationals or the
other

of any
things
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permanently
undesirable.

ITEM 66/45427

AUSTRALIAN ARCHIVES ACT 1983 A446

BIOGRAPHICAL SKETCHES

GREEN TEA AND CHERRY RIPE focusses on the experiences of six women who made their homes in Australia after the Second World War.

MIYUKI LINSDELL

Miyuki worked for a munitions factory during the war, but was unemployed after the cessation of hostilities. She had a younger brother and sister to look after. She met her husband Norm in 1947 and he looked after her, her family and child of the relationship from that time. She came to Australia in 1953.

She separated from her husband, took a job at the Sukiyaki House Restaurant, (the first Japanese restaurant in Australia) and eventually was reconciled with her husband. They live under the same roof but remain officially separated.



CHIEKO TRENNERY

Chieko plays 'Click Go The Shears' on the electric piano at her home in the suburbs of Melbourne. Now widowed she lives alone. Her only son lives in Sydney. Originally from a well-off family in Kyoto, she first worked as a school teacher then a housekeeper. She tells how she married more out of pity than love and how she was in one of the first groups of war brides to arrive on the 'New Australia' in April 1953.

CHIAKI FOSTER

Always a compulsive gambler, her marriage was the biggest gamble of all. Now it's bingo, poker machines and the horses.

From a prominent family in Tottori, she went to Tokyo to study dress design and



ended up a typist with the Occupation Forces. She married her husband despite strong opposition from both families. In Australia she worked as a typist and later a word processor/supervisor. She worked part-time in the Sukiyaki House restaurant.

TOMIKO MELLORS

Tomiko grew up in Taiwan before World War II, her parents owning three Japanese restaurants. Educated in Japan she was married off to the son of another Japanese restaurant owner in Taiwan before the war.

While working for the B.C.O.F. in Kure, she met an Australian serviceman. She eventually came to Australia in 1956 and married this man, re-establishing herself in a successful business career. Tomiko died of cancer in February 1989. She was 78 years old.



MASAKO CLARKE

The first cook at the Sukiyaki House restaurant when it opened in 1960, she worked there for over twenty years. Now at 73 she is retired and prefers only 'green tea over rice with very good pickles'. She luckily escaped the atom bomb on Hiroshima by leaving on an early train that morning to visit the graves of the war dead. She was already a war widow with four children when she met her Australian husband.

Masako was widowed shortly after the luncheon was filmed at Sukiyaki House in January 1988.

TSUYAKO OATES

A nurse by training, she worked at the Red Cross Hospital in Hiroshima after the war. She then worked as a clerical officer where she met her husband.

She came to Australia in 1953 and was among the first women to work at Sukiyaki House.

Since coming to Australia she has been a member of the post-war sect Sekai Kyuseikyō (Church of World Messianity). This group meets once a month for their ritual, which is based both on a Buddhist Miroku cult and on Shinto. The film shows a meeting of the sect.

NOTES ON THE MUSIC

The music in **GREEN TEA AND CHERRY RIPE** is almost entirely derived from recordings made during the period of the Occupation of Japan after the Second World War.

There is also an early Australian recording by Graeme Bell's Australian Jazz Band, composed and performed by American guest trumpeter Rex Stewart in 1949. Graeme Bell's Band also toured Japan in the fifties.

RINGO NO UTA (The Apple Song) sung by Michiko Namiki

This was the big hit song in Japan in 1946. The simple lyrics express a yearning for the beautiful and simple things in life in a post-war period of poverty and destruction:

'I put my lips to the red apple...
The apple doesn't say a thing,
But I know well how the apple feels
The lovely apple silently looking up at the blue sky.'

Even today the song is familiar to every Japanese.

TOKYO BOOGIE WOOGIE sung by Shizuko Kasagi

American jazz was very popular in Japan after the Second World War and popular tunes based on boogie woogie rhythms hit the charts. Shizuko Kasagi was the 'Queen of Boogie' and she belts out this number. A re-issue of the original 1948 recording was used for the film soundtrack.

GINZA KAN KAN MUSUME (Ginza Can-Can Girl)

Issued in 1949, this is the title song of a film of the same period. The singer is Takamine Hideko, best known for her performance in the Mikio Naruse film, **WHEN A WOMAN ASCENDS THE STAIRS**.

