From left to right: Takamine Hideko, Fujita Susumu, Yamane Hisako, Saburi Shin, Hara Setsuko and Kōno Akitake in *Kita no sannin* (Three Women of the North, 1945), the last feature film produced in wartime Japan
Introduction

This is a guide to Library of Congress holdings of Japanese live action fiction (narrative) films produced from the 1920s to the end of World War II, including films made in Korea and China under Japanese rule.

Japanese Collection

The Library’s holdings of Japanese motion pictures from the period covered by this guide primarily consist of fiction films, documentaries, and newsreels banned by the U.S. military authorities in Japan after World War II (work on the guide to nonfiction films is in progress). This material, in addition to a smaller group of films confiscated by the U.S. Department of State from the Japanese Embassy in Washington DC, constitutes the Japanese Collection.

In November 1945, the Civil Education and Information Section of the General Headquarters (i.e. the office of the Supreme Commander for the Allied Powers) issued the “Memorandum Concerning the Elimination of Undemocratic Motion Pictures.” Around 320 narrative feature films (sources differ on the exact number) made from 1931 to the end of the war, along with many more documentaries and newsreels, were identified as promoting nationalistic, militaristic and/or feudalistic ideas and prohibited from being exhibited in Japan. Copies of the banned films were confiscated and eventually placed under the administration of the Office of Alien Property (for more on the banning of Japanese films, see Hirano Kyōko’s “Mr. Smith Goes to Tokyo: the Japanese cinema under the American occupation, 1945-1952,” Washington, D.C.: Smithsonian Institute, 1992).

The confiscated material arrived at the Library of Congress in six separate shipments within a five-year period, from 1948 to 1953. The overall condition of the films, most on flammable nitrate stock, was poor, and eventually about half of the 12,434 reels received had to be disposed of (some as surplus, but most due to extensive nitrate deterioration and/or water damage). The remaining reels were inventoried and recanned, but never properly cataloged, which made the collection difficult to use and also had unintended consequences for its preservation. For example, the fact that many nitrate copies of multi-reel films were out of sequence had not been addressed before the films were preserved, resulting in the issue being replicated in preservation negatives and access prints.

On November 8, 1967, an exchange agreement was signed between the Library of Congress and the National Museum of Modern Art in Tokyo (the Museum’s film library became the National Film Center in 1970). The agreement stipulated that in exchange for the nitrate
material in the Japanese Collection, the Museum would provide the Library with 16mm reference copies of the repatriated films. The 16mm prints were received from Japan in several batches from 1968 through 1972. The nitrate that had not been repatriated at that time was preserved by the Library itself and eventually sent to the National Film Center in the late 1980s. The Japanese Collection films can therefore be grouped as follows: 1) films preserved by the Library of Congress (35mm material), 2) films preserved by the National Museum of Modern Art (16mm access copies), and 3) unpreserved films not returned to Japan (16mm diacetate copies).

How to Use this Guide

Films are listed in alphabetical order by their Japanese titles. Entries for unidentified films without a title and the English title index follow the main part of the guide.

Credits given for each entry are: original title (romanized and in Japanese script), English language title, production company, distributor (if different from production company), release year, director, producer, writer, author and title of original work, cinematographer, music composer, and cast.

The holdings listed are access copies unless otherwise noted. The physical properties include the number of carriers (reels, tapes, discs, or digital files), video format (VHS, U-matic, DVD, etc.), running time, sound/silent, black & white/color, physical dimensions (film gauge, tape width, or disc diameter) or digital file format, source (for digital files only), collection to which the item belongs, and call number(s) (Mavis, FEA, FCA, DVC, etc.). The abbreviations used are: “b&w” = black & white, “fps” = frames per second, “in” = inch, “min” = minute, “mm” = millimeter, “r” = reel, “sd” = sound, and "si" = silent.

Notes on Translation

Transliteration of Japanese words and names was based on the Japanese romanization table, jointly developed by the Library of Congress and the American Library Association. A macron (¯) over the letters a, e, i, o and u is used to indicate a long vowel pronunciation with the exception of English language titles and several names that are commonly used in English (e.g. Tokyo instead of Tōkyō and Kyoto instead of Kyōto). Since only a few of the films in this guide have an established English language title, most English titles are literal translations of the original Japanese titles.
Notes on Names

Japanese personal names are listed beginning with the last name (surname) followed by the first name.

Every effort has been made to determine the correct readings of personal names, a challenging task considering the frequent discrepancies in the transliteration of names between different sources as well as the general lack of reliable name authorities for film personnel for the period covered by this guide. The most helpful and frequently used sources were the National Diet Library and the Library of Congress authority databases, Japanese Wikipedia, the Kotobank online encyclopedia, and the three-volume “Complete dictionary of actors and actresses in Japan” (see Sources).

Another common practice that had to be taken into account is that many actors, actresses and even directors and writers worked under different names during different parts of their careers. The frequent use of pseudonyms and stage names further complicates the issue. The phrase “credited as” in brackets indicates that an individual’s on-screen name credit differs from the name adopted as the authority heading.

Access

Moving image items can only be viewed on Library premises by advance appointment. They do not circulate and are not available for loan. For further details, please consult the Library’s Guidelines for Viewing Films, Videos and Digital Files.

Most titles listed below are governed by the Japanese copyright law and any requests for copies must abide by the rules and terms laid out therein. For general information about purchasing audio-visual materials from the Library of Congress, please see Obtaining Copies of Moving Image Materials.

Reference Assistance

Please contact the Moving Image Research Center reference staff with any questions or requests:

Moving Image Research Center
National Audio-Visual Conservation Center
Library of Congress
Room 336, Madison Building
101 Independence Avenue SE
Sources

Of the many resources used in the preparation of this guide, the following have been particularly helpful:

Books


*Cinema yearbook of Japan 1939* (Kokusai Bunka Shinkokai, 1939).


Electronic resources

- **Asahi Shinbun Cross-Search** (subscription access) - digital newspaper archive of Asahi Shinbun (1879 to the present).


- **Japan Chronicle** (subscription access) - digital newspaper archive of Japan Chronicle Daily (1900-1941).

- **Japan Times Archives** (subscription access) – digital newspaper archive of Japan Times (1897 to the present), The Japan Advertiser (1913-1940), The Japan Times & Mail (1918-1940), and Japan Times and Advertiser (1940-1942).

- **Japanese Cinema Database** (free access) – the most comprehensive database of Japanese films; includes fiction and nonfiction films, features and shorts; sponsored by the Agency for Cultural Affairs.

- **Japanese Movie Database** (JMDb) (free access) – not without mistakes (the database was compiled by a single individual, Nomura Yūsuke), but a useful source for crews, casts, release dates and original lengths/running times.

- **Kinenote** (free access) – database of Japanese films compiled from the pages of Kinema Junpō, Japan’s oldest film magazine.

- **Maisaku** (subscription access) – digital newspaper archive of Tokyo Nichi Nichi Shinbun, Osaka Nippo, and Mainichi Shinbun (1872 to the present).

- **National Film Archive of Japan Database** (free access) – database of the Archive’s holdings of Japanese live action fiction films; credits are transcribed from the films themselves; also available through Japan Search.

- **Nikkatsu Database** (free access) - database of films produced by Nikkatsu.

- **Toho Library Database** (free access) – database of films produced by Tōhō.

- **Yomidas Rekishikan** (subscription access) - digital newspaper archive of Yomiuri Shinbun (1874 to the present).
Acknowledgements

I would like to thank my Library of Congress colleagues Ito Eiichi, Setsuko Means and Cameron Penwell for providing invaluable assistance during the preparation of this guide.
ADAUCHI HIZAKURIGE (仇討膝栗毛) = A Traveling Story of Revenge (Shinkō Kinema Kyoto, 1936). Dir Mori Kazuo. Wrt Yoda Yoshikata. Photo Takeno Haruo. Mus Satō Akio. With Tsukita Ichirō (Shinnosuke), Mori Shizuko (Oaki, a samurai’s daughter), Terashima Mitsugu (Gennosuke, a ronin), Koizumi Yoshisuke (teacher Issai), Morita Hajime (Shinzaemon, Shinnosuke’s father), Miho Atsumi (Shinnosuke’s mother), Mizuno Hiroshi (Shinnosuke’s uncle).

8 reels, 62 min, sd, b&w, 35mm (master picture & track positives). Japanese Collection. FPA 8725-8732 (picture) & FPA 8733-8735 (track). (currently inaccessible - requires preservation)
- incomplete: track positive lacking last two reels (7 & 8).
- additional holdings: nitrate track negative of reels 5,6 & 7.

Mori Kazuo’s directorial debut is a jidaigeki (period film) comedy in which the father and uncle of a prodigal young man come up with a plan to change his ways by setting him on a trail of revenge against the father’s fictitious enemies.

ADAUCHI ROKKEN NAGAYA (仇討六軒長屋) = Vengeance in a Tenement House (Narabigaoka Film Studio, 1929?). With Takei Ryūzō, Nakamura Hideo, Ōtani Manroku, Chikamatsu Eizaburō, Tsukioka Takeshi.

1 reel, 10 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0571. (currently inaccessible - requires preservation)
- incomplete: first reel only; possibly shortened reissue version.

A period drama which follows the fortunes of a penniless samurai during the time when "fights and fires were Edo's flowers" (intertitle). Not fully identified, but possibly made in 1929 by actor Takei Ryūzō’s short-lived production unit at the Narabigaoka studios in Kyoto.

AHEN SENSO (阿片戦争) = The Opium War (Tōhō, 1943). Dir Makino Masahiro. Prod Matsuzaki Keiji. Wrt Oguni Hideo, from a story by Matsuzaki Keiji. Photo Ohara Jōji. Mus Hattori Ryōichi. With Hara Setsuko (Airan), Takamine Hideko (Reiran), Ichikawa Ennosuke (Rin Sokujo), Aoyama Sugisaku (Charles Elliot), Suzuki Denmei (George Elliot), Kawazu Seizaburō (Boku Shiei), Bandō Kōtarō (Chin Nanden), Yamamoto Reisaburō (Ko Ropingu), Maruyama Sadao (Rin Garyō), Kosugi Yoshio (Tei Johaku), Kiyokawa Sōji (Kyo Chinhaku).
Late 1830's. British diplomat Charles Elliot and his younger brother George, an officer in the British Navy, smuggle a large shipment of opium into China. The shipment is confiscated and later destroyed by Rin Sokujo, commissioned by the Chinese Emperor to stop the illegal import of the drug. In retaliation, British Navy frigates launch a bombardment of Canton. As he watches the city burn, Rin vows that someday the British will be punished for their actions. A sub-plot involves two sisters, Airan and Reiran, who are separated while trying to obtain opium to cure Reiran's blindness. njured, Airan is rescued by Boku Shiei, one of Rin's bodyguards, with whom she falls in love. Her sister, imprisoned by Chinese opium dealers, is saved moments before being executed by a firing squad.

Kurosawa Akira worked on the script (uncredited) after director Makino expressed his dissatisfaction with the screenplay written by Oguni Hideo. Japanese sources (including Makino himself) refer to the film as an adaptation of D. W. Griffith's *Orphans of the Storm* (1921).

**AI NO SEKAI--YAMANEKO TOMI NO HANASHI** = The World of Love--The Story of Wildcat Tomi (Tōhō, 1943).  Dir Aoyagi Nobuo.  Prod Fujimoto Sanezumi.  Wrt Kisaragi Bin, Kurokawa Shin, adapted from a story by Satō Haruo, Tsubota Jōji, and Tomisawa Uio.  Photo Ito Takeo.  Mus Suzuki Seiichi.  With Takamine Hideko (Odagiri Tomi, known as “Wildcat”), Odaka Tsutomu (Ka’n’ichi), Katō Hiroshi (Kanjji), Satomi Aiko (teacher Yamada), Taniyama Sayuri (Ueno Takako, known as “Rose”), Tanaka Fudeko (talkative passenger), Ichinomiya Atsuko (wife of Kyūemon), Katō Teruko (Sawamura Shin, known as “Big Sister”), Takatsu Keiko (Umeki Sute, known as “Praying Mantis”), Sugai Ichirō (Director).

A 16-year-old orphan and troublemaker (Takamine) is brought from the city to a girls' reformatory in the countryside. Keeping to herself and not uttering a word, she is repeatedly taunted by her fellow students. Following a fight with one of the girls, she escapes and finds refuge in a cabin in the woods where two boys (Odaka, Katō) have been left to fend for themselves while their father is away hunting.
AI TO CHIKAI (愛と誓ひ) = Love and the Vow; Korean title: Sarang-gwa maengse (사랑과 맹세) (Tōhō - Korean Film Co., 1945). Dir Imai Tadashi, Ch’oe In-gyu. Wrt Yagi Ryūichirō. Photo Yamazaki Ichio. With Takada Minoru (Shiraishi), Kim Yu-ho (Kim Yong-yong), Takehisa Chieko (Eiko), Shimura Takashi (Murai), Tok Un-gi (Murai’s son).

8 reels, 74 min, sd, b&w, 35mm. Japanese Collection. FEA 8428 (r1), FEB 2367-2373 (r2-8).

A young Korean orphan (Kim), adopted by the family of the bureau chief (Takada) of a Japanese newspaper, grows up to become a kamikaze pilot.

One of the last films made in Korea under Japanese colonial rule, released in Japan only three weeks before the end of the war. The Korean co-director, Ch’oe In-gyu, worked as an assistant to Imai Tadashi on the 1943 Korean-Japanese co-production Bōrô no kesshitai (see below).

AIKI MINAMI E TOBU (愛機南へ飛ぶ) = Our Planes Fly South; a.k.a. Beloved Plane Flying South (Shōchiku Ōfuna, 1943). Dir Sasaki Yasushi. Wrt Yanai Takao, Takei Shōhei. Photo Terao Kiyoshi, Watanabe Kenji, Taketomi Yoshio, Ikai Kantarō, Ubukata Toshio, Saitō Takeshi. Mus Manjōme Tadashi. With Saburi Shin (Mizuno Susumu), Nobu Chiyo (his wife Hisako), Hara Yasumi (Mizuno Takeshi), Ōtsuka Masayoshi (Takeshi, as a boy), Nara Shin’yō (Segawa Hisaya), Takakura Akira (Segawa Naoya), Maki Fusako (Segawa Yae), Katō Seiichi (Baba Shintarō), Kosugi Isamu (Captain Harada).

- MPEG4: w/English subtitles.

In the mid-1920s, following the death of her husband, Hisako and her eight-year-old son Takeshi move from Tokyo to a small town in Nagano Prefecture where Hisako’s family operates the local post office. When the war with China breaks out, Takeshi, now a young man, decides to become a pilot and enters the military academy, while Hisako finds work in an airplane factory. Taking part in a reconnaissance mission during World War II, Takeshi locates an enemy airfield and relays the information to headquarters. His plane is hit, but he lands safely on an isolated island and is later found and rescued by his commanding officer. The story is carried by newspapers nationwide. After visiting his mother and paying respects at his father’s grave, Takeshi leaves on a new mission. Made under the supervision of Army Aviation Headquarters (Rikugun Kōkū Honbu).
AIKOKU NO HANA (愛国の花) = The Flower of Patriotism (Shōchiku Ōfuna, 1942). Dir Sasaki Keisuke. Wr Wt Nagase Yoshitomo. Photo Watanabe Kenji. Mus Saotome Hikaru. With Kogure Michiyō (Tokura Ayako), Sano Shūji (Moriyama Tetsuo), Seki Misao (Tokura Bunzō), Wakamizu Kinuko (Tokura Haruko), Mimura Hideko (Shizue).

2 reels, 95 min, sd, b&w, 16mm. Japanese Collection. FDA 0664-0665.

An elderly widower (Seki) tries to arrange the marriage of his daughter (Kogure) to a close friend (Sano) of his deceased son. Although the daughter takes an instant liking to the young man, it turns out that he is already engaged to another girl (Mimura). Heartbroken, the daughter decides to become a nurse. Posted to a field army hospital, she ends up caring for the young man, now a soldier, after he is brought in with the wounded.

AIKOKU NO HANAYOME (愛国の花嫁) = The Patriotic Bride (Kaji Co., 1939). Dir Yamaguchi Junkō. Wr Wt Kakei Goichi, adapted from a story by Sugibayashi Yoshisuke. Photo Satō Kiyomi. Mus Selection Ōta Banzaburō. With Oshimoto Eiji (Seibei), Masakuni Otohiko (Shinsaku), Aoki Shigeru (Tamizō), Murai Kiyo (Oshizu), Harada Kōichirō (Tsunezō), Tamai Hiroko (Yoshiko).

4 files, 40 min, sd, b&w, MPEG4 (from 35mm composite negative). Japanese Collection. Mavis 23114.

Upon returning from Tokyo to his rural hometown, a young man (Masakuni) comes to realize the importance of working the land as part of the nation's war effort.

AIZŌ HIJIN ROKU (愛憎秘刃録) = A Record of the Secret Blade of Love and Hate (Tōhō Kyoto, 1938). Dir Sotoyama Bonpei. Prod Katō Jō. Wr Wt Sotoyama Bonpei, adapted from a novel by Mikami Otokichi. Photo Hirano Yoshimi. Mus Shiraki Yoshinobu. With Kaieda Jōji (Roteki), Toba Yōnosuke (Katsura Kogorō), Kito Zen'ichirō (Ishiwari Sanpei), Ueda Kichijirō (Okakura Gohei), Shindō Eitarō (Sasaki Tadasaburō), Yamada Sumiyoshi (Nagatoya Seibei), Tsukimiya Otome (Ikumatsu), Nagai Ryūtarō.

2 reels, 54 min, sd, b&w, 16mm. Japanese Collection. FBA 8544-8545.
- incomplete: end of film lacking; original running time: 72 min.

In mid-19th century, a poet (Kaieda) and a samurai (Toba) team up to protect a precious sword from the shogunate's forces. Mikami's novel, originally published as a serial in the journal “Fuji,” was previously filmed in 1931.
AJIA NO MUSUME (亜細亜の娘) = The Daughter of Asia (Shinkō Kinema Tokyo, 1938). Dir Tanaka Shigeo. Wrt Yoda Yoshikata, adapted from the story "Kankan no musume" by Hayashi Fusao, serialized in “Shūkan Asahi” (Weekly Asahi). Photo Ninomiya Yoshiaki, Yukiyama Kōichi. Mus Itō Senji. Wth Aizome Yumeko (Go Soki), Kawazu Seizaburō (Go Tokuki), Sugai Ichirō (2nd Lieutenant Han), Fujii Mitsugu (Captain Tsukahara), Iwata Yūkichi (Go Kokumei), Nitta Minoru (Tachibana Keiichirō).

3 reels, 99 min, sd, b&w, 16mm. Japanese Collection. FCA 5259-5261.

Shanghai. Having recently returned from studying in Japan, Go Tokuki enthusiastically joins the Chinese nationalist forces, much to the dismay of his father Kokumei. Meanwhile, his sister Soki becomes close to Tachibana Keiichirō, a Japanese reporter and a friend from their days in Tokyo. Keiichiro is arrested, and with Tokuki unwilling to help, it is Kokumei who intervenes and secures his release. The old man is eventually executed as a Japanese sympathizer, and Tokuki, disillusioned, joins Soki and other refugees trying to escape the violence.

Made with the support of the Ministries of the Army (Rikugunshō), Navy (Kaigunshō) and Foreign Affairs (Gaimushō), and the Reformed Government of the Republic of China (Chūka Minkoku Ishin Seifu).

AKAGAKI GENZŌ (赤垣源蔵) (Nikkatsu Uzumasa, 1929). Dir Ikeda Tomiyasu. Wrt Ikeda Tomiyasu [credited as Hasebe Takeomi]. Photo Nakanishi Morinosuke [credited as Nakanishi Yonosuke]. Wth Kawabe Gorō (Akagaki Genzō), Katsuragi Kōichi (Shioyama Izaemon), Sawada Kiyoshi (Okano Kin’emon), Isokawa Katsuhiko [credited as Isokawa Motoharu], Terashima Mitsugu.

1 reel, 8 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0573. (currently inaccessible - requires preservation) - incomplete: first reel only; shortened "Marvel Graph" version; originally released as an 8-reel feature.

Often-filmed story of Akagaki Genzō, one of the 47 ronin of Akō, who must suffer derision and humiliation at the hands of his brother and sister-in-law while keeping secret the plans to attack Lord Kira’s mansion.

AKANISHI KAKITA (赤西蠣太) = A Capricious Young Man (Chiezō Film Studio / Nikkatsu, 1936). Dir Itami Mansaku. Wrt Itami Mansaku, adapted from a short story by Shiga
Naoya. Photo Urushiyama Hiroshige. Mus Takahashi Nakaba. With Kataoka Chiezō (Akanishi Kakita / Harada Kai), Sugiyama Shōsaku (Matsumae Tetsunosuke), Kamiyama Sōjin (masseur Anko), Segawa Michisaburō (Date Hyōbu), Hara Kensaku (Aozame Masujirō), Mōri Mineko (Sazanami), Seki Misao (Irifunaya Sabaemon), Azuma Eiko (nobleman’s wife).

1 reel, 9 min, sd, b&w, 35mm. University of Oklahoma/(Hockman) Ned Collection. FEC 3325.
- incomplete: first reel only.

In 17th century Edo, a retainer foils a conspiracy to overthrow the legitimate, albeit underaged heir to the head of the Date clan.

Based on a real-life succession dispute (Date Disturbance) between members of a family of feudal rulers. Kataoka Chiezō, whose company produced the film, plays dual roles as both the hero and the villain of the piece.

**AKATSUKI NO KADODE** (暁の門出) = **A Gateway of Hope** (Shinkō Kinema Tokyo, 1939).
Dir Ina Seiichi. Wrt Koide Hideo. Photo Nakai Asakazu. Mus Saitō Ichirō. With Uemura Kenjirō (Kawamura Shintarō), Sugai Ichirō (Tahei), Ikeda Sonoko (Osaki), Sugawara Hideo (Jirō), Torihashi Ippei (Tamaru Tamezō), Funabashi Yaeko (Oume), Shimizu Masao (Hiyoshi Shinji), Kaga Kunio (Yamada Kōkichi).

6 reels, 48 min, sd, b&w, 35mm. Japanese Collection. FEB 2956-2961.
- incomplete: one reel lacking (probably #5); original running time: 56 min.

After being wounded at the front, a young man returns home as a war hero, but soon leaves his village for Tokyo, bitter over losing the girl he loves. He eventually goes back and during a violent storm which threatens to flood the village makes peace with his perceived rival.

**AKATSUKI NO UTA** (暁の歌) = **A Song at Dawn** (Miyako Co. Cultural Film Dept., 1942).
Dir Ogino Raizō. Wrt Nakada Tatsuo, adapted from a story by Sasaki Mokuo. Photo Azuma Ken. Mus Saitō Ichirō. With Ubukata Sōji (Asada Ken’ichi), Tanaka Fudeko (Sakiko, the wife), Kanazawa Mitsuko (Kazue, the daughter), Kanazawa Katsuo (Eikichi, the son), Nakada Kōji, Kanazawa Itsuo, Moriyama Tamotsu.

2 reels, 16 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0574-0575.
*(currently inaccessible - requires preservation)*
- incomplete: first & last reels only; silent version; originally released as a sound film in four reels.

A strong emotional bond between a father fighting on the front and his terminally ill son is expressed through an exchange of letters. Made with the support of the Ministry of Health and Welfare (Kōseishō).

**AKEYUKU MURA (明け行く村) = Village at Dawn** (Nikkatsu, 1939). Dir Tomioka Shō. Photo Fukuda Torajirō. With Suzuki San'emon (village headman), Yoshii Kanzō (farmer), Benisawa Yōko (farmer's wife), Shiba Midori (farmer's daughter).

1 reel, 20 min, sd, b&w, 16mm. Japanese Collection. FBA 8528.

After a farmer falls ill, the villagers come together to harvest his fields. A short film promoting the National Health Insurance Law, passed in 1938 with the primary goal of improving conditions in agricultural communities.

**AKIBA NO HIMATSURI (秋葉の火祭) = Fire Festival at Akiba** (Shinkō Kinema Kyoto, 1940). Dir Nishihara Takashi. Wrt Inada Fukashi. Photo Makita Yukimasa. Mus Numa Kōzō. With Ichikawa Utaemon (Shimizu no Jirochō), Nanjō Shintarō (Masukawa), Matsuura Taeko (Osayo), Takayama Hiroko (Ochō), Terashima Mitsugu (Yasugorō), Shibata Shin (Ōmasa), Arashi Tokusaburō (Tomozō), Mitsuoka Ryūzaburō (Daigorō).

7 reels, 64 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 8700-8706. *(currently inaccessible - requires preservation)*

An episode from the early life of Jirochō of Shimizu (1820-1893), a gambler and crime boss who eventually became an official of the imperial government.


7 reels, ca. 63 min, sd, b&w, 35mm (master picture & track positives). Japanese Collection. FPB 9124- 9130 (picture) & FPB 9131-9134 (track). *(currently inaccessible - requires preservation)*

- incomplete: one reel lacking (#3).
A young woman (Miura) struggles to find happiness while working as a servant in the home of a Tokyo bookstore owner (Saitō) whose wife is suffering from consumption.

**ANE NO SHUSSEI** (姉の出征) = **Sister Goes to the Front** (Tōhō Kyoto, 1940). Dir Kondo Katsuhiko. Prod Takei Ryō. Wrt Makabe Hiroshi. Photo Kawasaki Kikuzō. Mus Suzuki Seiichi. With Takamine Hideko (Taguchi Hideko), Yamane Hisako (Setsuko, the older sister), Kosugi Yoshio (Taguchi Kinzō), Fujiwa Kinji (Kuriyama Yaichi), Mita Kunio (Kuriyama Ken’ichi), Shindō Eitarō (village headman), Yamada Nagamas (priest).

3 reels, 65 min, sd, b&w, 16mm. Japanese Collection. FBA 8392-8394.
2 reels, 65 min, sd, b&w, 16mm. Japanese Collection. FCA 5505-5506.

Despite her desire to follow in the footsteps of her older sister and train to become a Red Cross nurse, a teenage girl (Takamine) is compelled to stay on the family farm and help her father, who is initially unhappy that his daughter and son, the latter about to join the army, are leaving home to serve the nation.

**ANI TO SONO IMÔTO** (兄とその妹) = **A Brother and His Younger Sister** (Shōchiku Ōfuna, 1939). Dir & Wrt Shimazu Yasujirō. Photo Ubukata Toshio. Mus Saotome Hikaru. With Saburi Shin (Mamiya Keisuke), Miyake Kuniko (Akiko, Keisuke's wife), Kuwano Michiko (Fumiko, Keisuke's younger sister), Uehara Ken (Arita Michio), Kawamura Reikichi (Ikuta Fujio), Mizushima Ryōtarō (Shimura Sōroku).

- MPEG4: w/English subtitles.

An office worker (Saburi) is torn between conflicting loyalties when his sister (Kuwano) receives a marriage proposal from his boss's nephew (Uehara). The sister rejects the offer realizing that any advancement in her brother's career would inevitably be attributed to her marriage. The brother eventually quits his job following a confrontation with a scheming coworker (Kawamura), but soon finds employment with another company and with his wife (Miyake) and sister leaves Japan to assume the position of the company's representative on the Asian continent.
ARASHI NI SAKU HANA (嵐に咲く花) = A Flower in the Storm (Tōhō Kyoto, 1940). Dir Hagiwara Ryō. Prod Takei Ryō. Wrt Yamazaki Kenta, adapted from the novel "Meiji Kensetsu--'Erudora Okei' no monogatari" (Meiji Construction--The Story of "El Dorado OK") by Kimura Ki. Photo Yasumoto Jun. Mus lida Nobuo. With Ōkōchi Denjirō (Fukuzawa Yukichi), Kurokawa Yatarō (Shijimi Heikurō), Shiomi Yō (Edward Snell), Kitazawa Hyō (Masumizu Shōichirō), Yamada Isuzu (Masumizu Kei), Kiyokawa Sōji (Takichi, a peasant).

2 reels, 86 min, sd, b&w, 16mm. Japanese Collection. FDA 0712-0713.

In 1868, Shōichirō and his younger brother are killed while fighting on the opposite sides of the conflict between the last remnants of the shogunate's forces and the army of the new imperial government. Heikurō, Shōichirō's friend from college, falls in love with Kei, Shōichirō's sister, but their romance is interrupted when Kei returns to her village to help the local farmers. Eventually, the villagers, including Kei, leave for America with a Dutch trader based in Yokohama, while Heikurō, encouraged by his former professor, finds employment with the new government.

The two historical figures portrayed in the film are Fukuzawa Yukichi, the founder of Keio University and one of the preeminent intellectuals of the Meiji Era, and Edward Snell, a Dutch businessman who in 1869 led the first group of Japanese immigrants to the continental U.S.

ARIGATŌ-SAN (有りがとうさん) = Mr. Thank You (Shōchiku Kamata, 1936). Dir Shimizu Hiroshi. Wrt Shimizu Hiroshi, from the short story “Arigato” (Thank You) by Kawabata Yasunari. Photo Aoki Isamu. Mus Arranger Shinoda Kinji. With Uehara Ken (Mr. Thank You), Ishiyama Ryūji (gentleman with mustache), Naka Einosuke (peddler), Kuwano Michiko (woman with black collar), Tsukiji Mayumi (woman who is being sold), Futaba Kaoru (her mother), Kawamura Reikichi (villager returning from Tokyo), Shinobu Setsuko (his daughter).

- w/English subtitles.

A road movie set on a bus traveling along the Amagi Highway on the Izu Peninsula. Among the passengers are a mother escorting her teenage daughter to Tokyo to sell her into prostitution, an impatient older man annoyed by the frequent stops, and a brash young woman who smokes cigarettes, drinks liquor and flirts with the bus driver. The young driver is known as “Mr. Thank You” for politely thanking everyone he overtakes on the road for giving way to his bus.
**ASATARÔ AKAGI NO UTA** (浅太郎赤城の唄) = **Asataro's Song of Akagi** (Shōchiku Shimokamo, 1934). Dir Akiyama Kōsaku. Wrt Akiyama Kōsaku, adapted from a story by Komatsu Haruhiko. Photo Morio Tetsuro. Mus (title song) Takeoka Nobuyuki. With Takada Kōkichi (Itawari no Asatarō), Onoe Eigorō (Kunisada Chūji), Hanaoka Kikuko (Oteru), Tsuboi Tetsu (Omuro no Kansuke), Kojima Teruko.

6 files, 68 min, mute/sd, MPEG4 (from 35mm master picture positive & track negative). Japanese Collection. Mavis 8380.
- incomplete & out of sequence; reels 1 to 5 lack soundtrack, reel 6 is track only; originally released in 10 reels.

A young man’s love for the girl he grew up with clashes with his loyalty to a famous outlaw. The film is today remembered primarily for introducing the popular song “Akagi no komoriuta” (The Lullaby of Akagi), which launched the career of singer Tarō Shōji.

**ASHIGARU KICHIEMON** (足軽吉右衛門) = **Kichiemon the Footman** (Teikoku Kinema, 1930). Dir Sato Kiichirō. Wrt Takai Seitarō. Photo Miki Shigeru. With Matsumoto Tasaburō (Terasaka Kichiemon), Arashi Ritoku (Ōishi Kuranosuke), Kataoka Dōjōro (Terasaka Kichizaemon), Hayashi Seitarō (Kanzaki Yogōro), Chigusa Kyōko (Okita).

7 reels, 57 min, si, b&w, 35mm. Japanese Collection. FEA 5547 (r1) & FEB 2327-2332 (r2-7).

The struggles of Terasaka Kichiemon, portrayed here as an impoverished sandal maker, prior to his departure for Edo as one of the 47 ronin of Akō.

**ATARASHIKI KAZOKU** (新しき家族) = **A New Family** (Shōchiku Ōfuna, 1939). Dir Shibuya Minoru. Wrt Yanai Takao, adapted from a novel by Hamamoto Hiroshi. Photo Sugimoto Shōjirō. Mus Saotome Hikaru. With Saitō Tatsuo (Murasato Michisuke), Katsuragi Fumiko (Tama, the wife), Saburi Shin (Kensaku, the son), Kawamura Reikichi (Kōhei), Okamura Ayako (Kane), Yoshikawa Mitsuko (Oshige), Miyake Kuniko (Omitsu).

2 reels, 56 min, sd, b&w, 16mm. Japanese Collection. FCA 5265-5266.

A young man rebels against his domineering father and leaves home to work as a reporter for his uncle's newspaper.
ATARASHIKI TSUCHI – see: DIE TOCHTER DES SAMURAI

ATATAKAKI FURUSATO (暖きふる里) = Happy Old Home (Shinkō Kinema Tokyo, 1941). Dir Aoyama Saburō. Wrt Mochizuki Kozō, from the radio drama "Tani oto" (Sound of the Valley) by Fuji Tomiyô. Photo Okazaki Kōzō. Mus Yokota Masahisa. With Yamaji Fumiko (Natsu), Torihashi Ippei (Kyōsaku), Shiga Natsue (Osaki), Matsuo Fumindo (Tomijii), Ake Kiyoe (aunt), Sagawa Kyōko (old lady).

6 reels, 51 min, sd, b&w, 35mm. Japanese Collection. FEA 7865 (r1) & FEB 2661-2665 (r2-6).

During a visit to her hometown in the mountains, where her widowed father (Torihashi) and younger brother (Matsuo) earn a living as lumberjacks, a young woman from Tokyo (Yamaji) comes to appreciate the beauty of the countryside and the hard work done by her family, including the father's second wife (Shiga).


8 reels, 63 min, sd, b&w, 35mm. Japanese Collection. FEC 8814-8821.

While their men are away from home fighting in the war, two families, one from the city, the other from a mountain village, are connected by the fate of a crippled boy.


2 reels, ca. 68 min, si, b&w, 16mm. Japanese Collection. FCA 5509-5510.

The "adventures of a pugnacious but patriotic young samurai [...] depicting his lord's family feud, revenge, and his unrequited love." (Le Giornate del Cinema Muto 2001 Catalogo, p. 29). A competing screen adaptation of Hasegawa's novel was
simultaneously filmed and released by Shōchiku with Tsukigata Ryūnosuke in the lead. Originally released in two parts (LC holds only Part 1).


2 reels, 114 min, sd, b&w, 16mm. Japanese Collection. FDA 0716-0717. - parts 1 & 2; part 2 starts at 1,910 ft. of first reel.

An impoverished samurai (Bandō) fights to protect the heir to his master's estate from a greedy militia leader (Kaieda), but his efforts are imperiled when a friend (Kawanami) is forced into betrayal to save the woman he loves (Kitami). Released in two parts, the second part opening one week after the first.

**BIWAUTA** (琵琶歌) = **Song of the Biwa** (Shōchiku Kamata, 1933). Dir Nomura Hōtei. Wrt Nomura Hōtei, adapted from the novel of the same name by Ōkura Tōrō. Photo Nagai Shin’ichi. Mus Eguchi Yoshi. With Oka Jōji (Sanzō), Kawasaki Hiroko (Satono), Takeuchi Ryōichi (Takeda Sadatsugu), Arai Jun (Takeda Shōji), Katsuragi Fumiko (Otatsu), Nara Shin’yō (Nishimura Raita), Tsukuba Yukiko (Chizuko).

3 reels, 60 min, si, b&w, 35mm (nitrate). AFI/Simonton (Robert) Collection. Mavis 24787. *(currently inaccessible - requires preservation)*
- incomplete: original reels 3 to 8 of 10; original running time: 93 min.
- originally released with music and sound effects; LC copy is silent.

Siblings Sanzō and Satono are ostracized in their village for being the children of a thief. Satono marries Sadatsugu, the son of a rich nobleman, but when the mother-in-law discovers the truth about her past, she uses the opportunity when her son is away to send the young woman home. Having been separated from the man she loves, Satono becomes mentally unbalanced and Sanzō, who has received his draft notice, finds it difficult to leave. Sanzō blames the husband for his sister’s fate and forbids the two to meet. Satono, however, regains her senses once she sees Sadatsugu, and Sanzō comes to realize the couple are truly in love.

6 reels, 70 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 9102-9107 (picture) & FPB 9108-9110 (track). *currently inaccessible - requires preservation*
- incomplete: reels 3 to 8 only; originally released in 13 reels.
- additional holdings: viewing copy of reel 3 (FEA 8400).

Three war veterans entrusted with managing a cattle farm struggle against crooked moneylenders, infectious diseases, and antagonistic villagers. Made in cooperation with the Central League for Japanese Culture (Nihon Bunka Chūō Renmei).

**BŌRŌ NO KESSHITAI (望楼の決死隊) = Suicide Squad at the Watchtower; Korean title: Mangnu ŭi kyŏlsadae (망루의 결사대) (Tōhō - Korean Film Co., 1943).** Dir Imai Tadashi. Prod Fujimoto Sanezumi. Wrt Yamagata Yūsaku, Yagi Ryūichirō. Photo Suzuki Hiroshi. Mus Suzuki Seiichi. With Takada Minoru (Lieutenant Takatsu), Saitō Hideo (Police officer Asano), Sugai Ichirō (Wang Long), Shimizu Masao (Police officer Sugiyama), Hara Setsuko (Yoshiko, Takatsu's wife), Kang Hong-sik [credited as Chin Hun] (Police officer Kim), Sim Yŏng (Yu Tong-sun), Kim Sin-jae (Kim Yŏng-suk).

1 file, 85 min, sd, b&w, MPEG4 (from 1 in). Japanese Collection. Mavis 8484.
9 reels, 85 min, sd, b&w, 35mm. Japanese Collection. FEA 5477 (r1) & FEB 2440-2447 (r2-9).
- 3/4 in: w/English subtitles.

Around 1937, a Japanese police unit stationed near the border in northern Korea protects the local population from attacks by Communist rebels. Filmed on location in Korea and Manchuria.

**BUDŌ SETSUGEKKA (武道雪月花) = A Samurai in His Own Way (Daito Film Co., 1940).** Dir Mizuki Eiichi. Wrt Kimura Keizō. Photo Fujii Kōji. Mus Yamaguchi Toshirō. With Hongō Hideo (Taki Ioni), Azuma Ryūko (Onui), Katō Ryūbi (Taki Hyōgo), Ichikawa Danpeita (Arao Kurando), Itami Keiji (Yajūrō), Mizukawa Yaeko.
7 reels, 53 min, sd, b&w, 35mm. Japanese Collection. FEA 8345 (r1) & FEB 2283-2288 (r2-7).

After saving the lives of a woman and her son, a samurai is exiled and moves in with the pair. When the woman dies, he promises to take care of the boy and raise him in the spirit of *bushidō* (samurai code of conduct).

**BUTAI SUGATA** (舞台姿) = *A Full-Dress Performance*; a.k.a. *View of the Stage* (Shōchiku Ōfuna, 1940). Dir Nomura Hiromasa. Wrt Ikeda Tadao, Arata Masao. Photo Saitō Masao. Mus Itō Senji. With Tanaka Kinuyo (Okinu), Kawamura Reikichi (Okinu's father), Shimazaki Hatsu (Shinkichi), Kobayasahi Tokuji (Toku-san), Sakamoto Takeshi (gidayū performer), lida Chōko (gidayū performer), Mizushima Ryōtarō (ryokan proprietor).

2 reels, 102 min, sd, b&w, 16mm. Japanese Collection. FDA 0714-0715.

A father and daughter clash over the fate of their struggling theatrical troupe.

**BYAKURAN NO UTA** (白蘭の歌) = *Song of the White Orchid* (Tōhō Tokyo - Manchurian Motion Picture Association, 1939). Dir Watanabe Kunio. Prod Morita Shingi. Wrt Kimura Chiyoo, adapted from the novel by Kume Masao serialized in Tokyo Nichinichi Shinbun and Osaka Mainichi Shinbun. Photo Tomonari Tatsuo. Mus Hattori Tadashi. With Hasegawa Kazuo (Matsumura Yasukichi), Saitō Hideo (Norio, younger brother), Nakamura Hideo (Katsuyuki, youngest brother), Nakamura Kenhō (father), Yamane Chiyoko (mother), Mihashi Kō (uncle), Yamane Hisako (Kyōko), Kiritachi Noboru (Yasukichi's boss's daughter), Yamaguchi Yoshiko [credited as Ri Kōran] (Rin Setsukō).

2 reels, 77 min, sd, b&w, 16mm. Japanese Collection. FCA 5267-5268.

2 reels, 64 min, sd, b&w, 16mm. Japanese Collection. FCA 5269-5270.

1 reel, 34 min, sd, b&w, 16mm. Japanese Collection. FCA 5271.

- FCA 5267-5268: part 1, complete.
- FCA 5269-5270: part 1, incomplete and out of sequence.
- FCA 5271: part 2, incomplete and out of sequence.

Manchuria. A romance between Yasukichi, a Japanese engineer for the South Manchuria Railway Company, and Rin Setsukō, a Chinese girl, is hindered when Yasukichi quits his job following his father's death and, accompanied by his brother Norio and adopted sister Kyōko, moves to a remote farming community of Japanese expatriates. With the outbreak of the Second Sino-Japanese War, Yasukichi returns to his duties with the railway while Setsukō falls under her cousin's influence and joins a militant anti-Japanese group. She eventually has a change of heart and warns Yasukichi of an imminent attack.


8 reels, 77 min, sd, b&w, 35mm (master picture & track positives). Japanese Collection. FPA 9709-9716 (picture) & FPA 9717-9720 (track). (currently inaccessible - requires preservation)
- possibly incomplete (originally released in 9 reels).

A village teacher helps a young boy who lost his father in the Sino-Japanese War.

**CHIHEISEN** (地平線) = *The Horizon* (Daito Film Co., 1939). Dir Yoshimura Misao, Shirai Sentarō. Wrt Murayama Tomoyoshi, adapted from a story by Ōya Sōichi. Photo Ei Teijirō, Matsui Kō. Mus Dir Sugita Ryōzō. With Fujima Rintarō (Tadakoro Shin'ichi), Ōkawa Momoyo (Tadakoro Yōko), Mizushima Michitarō (Tadakoro Kōichi), Konoe Jūshirō (Harumaō Ōji), Hisamatsu Tamashiro (Guide Namusorai), Aoi Sakiko (Mongolian girl).

3 reels, 74 min, sd, b&w, 16mm. Japanese Collection. FCA 5272-5274.

While on a research trip near the Mongolian border, a Japanese archeologist (Fujima), his daughter (Ōkawa) and cousin (Mizushima) are caught up in an armed conflict between the local pro-Japanese forces and the Russian-led Mongolian troops.

One of only a handful of films written by Murayama Tomoyoshi, a leading figure of Japanese proletarian theater of the 1920s. Filmed on location in Inner Mongolia with the support of the Mengjiang government.

**CHIKAI NO UBAGURUMA** (誓ひの乳母車) = *A Vow in a Carriage* (Daito Film Co., 1939). Dir & Wrt Nakajima Hōzō. Photo Hirokawa Asajirō. With Fujima Rintarō (Ōno Toshirō), Kumoi Saburō (Ishige Gochō), Matsumura Mitsuo (Masayoshi), Chinpira Taishō (son), Hisamatsu Tamashiro (hospital director), Mizukawa Yaeko (nurse Sumako), Nakajō Michiko (Kinoe).
A soldier (Fujima) departs for the Chinese front on the day that his ill wife commits suicide, leaving behind a baby and a three-year-old son. In the soldier's absence, the children are taken care of by his father (Matsumura). The soldier dies in the Battle of Shanghai, after which the nurse (Mizukawa) who cared for his wife decides to raise the two children as her own.

CHIKARA NO SHŌRI (力の勝利) = Victory of Might (Shinshin Kinema, 1941). Dir & Wrt Inoue Reikichi. Photo Ono Rōyūji. With Ms. Ariake [first name undetermined] (sister), Ozawa Sadami (brother), Takashima Tōshirō (teacher), Onda Seijirō.

5 reels, 48 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0588-0592. (currently inaccessible – requires preservation)

Following their father's death in the war, two siblings struggle to make ends meet. The sister works in a textile mill and dedicates herself to helping her younger brother finish school and find a job.

CHIKEMURI KŌJIN'YAMA (血煙荒神山) = Bloody Duel on Mt. Kōjin (Nikkatsu Uzumasa, 1929). Dir Tsuji Kichirō. Wrt Matsumoto Tsuneo. Photo Matsumura Kiyotarō. With Ōkōchi Denjirō (Kira no Nikichi / Shimizu no Jirochō), Takagi Eiji (Ōmasa), Onoe Tōka (Komasa), Umemura Yōko (Okiku), Kume Yuzuru (Kambe no Nagakichi), Sakai Yoneko.

2 reels, ca. 18 min, si, b&w/tint, 16mm (diacetate). Japanese Collection. FAA 0672-0673. (currently inaccessible – requires preservation)

1 reel, 11 min, si, b&w/tint, 16mm (diacetate). Japanese Collection. FAA 0593. (currently inaccessible – requires preservation)

- shortened "Nikkatsu Graph" version; originally released as a 9-reel feature.
- FAA 0593: incomplete - second reel lacking;

In the late Edo period, the rivalry between two criminal gangs ends in a bloody confrontation on Mt. Kōjin.

CHINETSU (地熱) = The Heat of the Earth (Tōhō Tokyo, 1938). Dir Takizawa Eisuke. Prod Nosaka Minoru. Wrt Miyoshi Jūrō, Takizawa Eisuke, from the play of the same name by
Miyoshi Jūrō. Photo Mimura Akira. Mus Ōta Chū. With Fujii Mitsugu (Tomekichi), Maruyama Sadao (Risuke), Takizawa Osamu (Shimizu), Takehisa Chieko (Okayo), Tsutsumi Masako (Oyuki), Otowa Kumeko (Yoriko).

5 reels, 37 min, sd, b&w, 35mm. Japanese Collection. FEB 2810-2814. - incomplete: large part of film lacking; originally released in 10 reels (85 min) – LC copy probably missing reels 3 through 7.

A contemporary melodrama set in a coal mining village where a down-and-out itinerant worker (Fujii) and a local woman with a troubled past (Takehisa) overcome their disillusionment with life and fall in love. Miyoshi Jūrō’ s play was first published in the June 1937 issue of the journal “Chūō Kōron” (Central Opinion).


1 reel, 47 min, si, b&w, 16mm. Japanese Collection. FDA 1700.

A young artist earning a living as a street performer of picture story shows (kamishibai) tells his audience about the threats facing Japan. His presentation is illustrated with documentary footage of a military parade on Moscow’s Red Square and Soviet railroads and factories, as well as shots of air raids and naval battles filmed with small-scale models. The artist is drafted and leaves for China. His sister eventually receives word that he was killed in action and is presented with a series of sketches her brother had made at the front. The sister becomes a street performer herself, using her brother’s drawings to tell the story of his life.

Produced in association with the Kyoto Prefecture Educational Society (Kyōto Kyōikukai). No directing and/or writing credits on screen.

CHOKORĒTO TO HEITAI (チョコレートと兵隊) = Chocolate and Soldiers (Tōhō Tokyo, 1938). Dir Satō Takeshi. Wrt Ishikawa Akiko, adapted from a story by Kobayashi Masaru. Photo Yoshino Keiji. Mus Itō Noboru. With Fujiwara Kamatari (Saiki Tatsurō), Sawamura Sadako (Kiku, his wife), Kodaka Masaru (Ichirō, their son), Wakaba Kiyoko (Chiyoko, their daughter), Takamine Hideko (Tanabe Shigeko), Kiritachi Noboru (Kishi Yoshiko).

While fighting in China, a soldier (Fujiwara) collects chocolate-bar wrappers from his comrades and sends them back home to his son (Kodaka) so that the latter can win a prize from the chocolate manufacturer. After the father is killed in action, the chocolate company provides a scholarship for the boy.

Described by U.S. wartime intelligence as “an effective film which embodies supreme sacrifice for one’s country as well as ideal family loyalties [...]]” (Japanese Films: A Phase of Psychological Warfare, Washington, DC: U.S. Office of Strategic Services, 1944, p. 4). LC copy has English voice-over commentary which translates the dialogue, describes the action, and explains relevant socio-cultural details.

CHÔLMÛN MOSÙP – see: WAKAKI SUGATA

CHÛBOKU NAOSUKE(忠僕直助) = Faithful Servant Naosuke (Nikkatsu Kyoto, 1939). Dir Kunikida Saburô. Wrt Edogawa Kôji. Photo Matsumura Teizô. With Hara Kensaku (Naosuke), Ichikawa Shôjirô (Asano Takumi no Kami), Onoe Kikutarô (Okajima Yasuemon), Fukamizu Fujiko (Otane), Segawa Michisaburô (Ôno Kurobê), Shimura Takashi (Tsuda Echizen no Kami Sukehiro).

4 reels, 39 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0603-0606. (currently inaccessible - requires preservation)
- shortened silent version; running time of original sound version: 76 min.

A samurai is ridiculed by his rival for owning a sword of inferior quality. Following the incident, the samurai’s servant leaves home and persuades a famous swordmaker to hire him as an assistant. The servant eventually becomes a renowned swordsmith himself, returns home, and presents his master with a new sword.


1 reel, 10 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0827. (currently inaccessible - requires preservation)
DAICHI NI CHIKAU (大地に誓ふ) = Pledge to the Earth (Japan Mining Association - Kaji Co., 1939). Dir Yamaguchi Junkō. Wrt Kurosawa Takashi, adapted from an outline by Harada Hikosuke. Photo Satō Kiyomi, Yamaguchi Tatsu. Music selection Ōta Banzaburō. With Oshimoto Eiji (Yamada Kyūsaku), Aoki Torao (his son Gorō, as a boy), Kunikata Hiroyuki (his son Gorō, as a young man), Ōkuni Ikkō, Takemura Nobuo, Aoyama Asako.

6 files, 58 min, sd, b&w, MPEG4 (from 35mm master positive). Japanese Collection. Mavis 8506.

Yamada Gorō is raised in a small mining town by his widowed father, a supervisor at the mine. After meeting a young woman from Tokyo, Gorō voices his desire to move to the big city. His father reluctantly sends the youth to Tokyo to talk about his plans with his uncle, a navy officer. Eventually, Gorō realizes the importance of serving his country by staying behind and working alongside his now elderly father.


8 reels, 38 min, sd, b&w, 35mm. Japanese Collection. FEA 8429 (r1), FEB 2677-2683 (r2-8).

- incomplete: has beginning & end, but large parts of film missing in-between; original running time: 70 min.
- additional holdings: unpreserved nitrate print of reels 1 to 6.

Portrays the work of nurses in a Japanese army hospital in China. A nurse cares for her father when he is brought in with the wounded, and her co-worker is shot while on a mission to provide medical aid to Chinese civilians.
DAINI NO NIJI (第二の虹) = The Second Rainbow (Shinkō Kinema Tokyo, 1940). Dir Koishi Eiichi. Wrt Kisaragi Bin, from the story of the same name by Takeda Toshihiko. Photo Suzuki Sakae. Mus Nakagawa Eizō. With Nitta Minoru (police officer Sonoda), Hirai Kiyoko (Teruko), Nijima Yasuo (Yamagishi), Azuma Masako (Yasuko), Aizome Yumeko (Tokie), Uemura Kenjirō (Sudō), Chimatsu Minoru (Tasaki).

7 reels, 47 min, sd, b&w, 35mm. Japanese Collection. FEB 2684-2690.
- incomplete; original running time: 59 min; reel 3 incl. extraneous segment (6 min) from unidentified Japanese film with women's prison setting.

A clue left behind by a policeman killed in a hit-and-run accident helps track down a gang of black marketers, one of whom (Nijima) is about to marry the sister (Aizome) of the police officer (Nitta) in charge of the investigation.

DANRYŪ (暖流) = Warm Current (Shōchiku Ōfun, 1939). Dir Yoshimura Kōzaburō. Wrt Ikeda Tadao, adapted from the novel of the same name by Kishida Kunio. Photo Ubukata Toshio. Mus Saotome Hikaru. With Saburi Shin (Hibiki Yūzō), Mito Mitsuko (Ishiwata Gin), Tokudaiji Shin (Sasajima), Takamine Mieko (Shima Keiko), Fujino Hideo (Yasuhide, the father), Katsuragi Fumiko (Takiko, the mother), Saitō Tatsuo (Yasuhiko, the older brother).

15 reels, 132 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 5760-5774. (currently inaccessible - requires preservation)
- international version; w/English subtitles.

After taking charge of a hospital on the brink of bankruptcy at the request of its ailing owner, a businessman (Saburi) finds himself torn between two women, the owner's daughter (Takamine) and a dedicated nurse (Mito).

Originally released in two parts named after the main female characters (1. Keiko, 2. Gin) with a total running time of 177 min. Reedited for overseas distribution to 132 min. Kishida Kunio's novel initially appeared as a serial in the Asahi Shinbun (April to September 1938).

EDO NO ASAGIRI (江戸の朝霧) = Morning Mist in Edo (Daiei Kyoto, 1942). Dir Nishina Kumahiko [credited as Nishina Norihiko]. Wrt Saijō Shōtarō [credited as Hata Kenji], from the play “Tenpō yūkyō roku” (A Record of a Chivalrous Person of the Tenpō Era) by
Mayama Seika. Photo Takeno Haruo. Mus Takahashi Nakaba. With Ichikawa Utaemon (Katsu Kokichi), Raman Mitsusaburō (Hanamachi no Nisuke), Araki Shinobu (Itō Genboku), Sugi Hiroyuki (Katsu Rintarō), Takayama Hiroko (Yaeji), Kumoi Yaeko (Oyoshi), Umemura Yōko (Acha no Tsubone).

12 reels, 84 min, sd, b&w, 35mm. Japanese Collection. FEB 2147-2158.

In Edo in the 1830s, a low-ranking retainer (Ichikawa) with a reputation of a bully tries to reform for the sake of his young son (Sugi), who excels in scholastic studies and is upset with his father’s boorish behavior. Both father and son are historical figures, the latter, Katsu Kaishū (childhood name Rintarō), a prominent statesman during the Bakumatsu era.

EDO NO BENIAOI (江戸の紅葵) = The Crimson Hollyhock of Edo (Shinkō Kinema Kyoto, 1941). Dir Yoshida Shinzō. Wrt Saijō Shōtarō [credited as Hata Kenji], from the novel of the same name by Nomura Kodō. Photo Oki Yoshihiro. With Ōtomo Ryūtarō (Ōba Kenjurō / Aoyagi Itsusaku), Matsuura Taeko (Ōba Yayoi), Nanjō Shintarō (Katsumi Gorōta), Nanbu Shōzo (Iwashita Katsunoshin), Arashi Tokusaburō (Manabe Akikatsu).

4 reels, 30 min, sd, b&w, 35mm. Japanese Collection. FEB 2143-2146.
- incomplete: first half of film missing; originally released in 7 reels.

In the late 1850s, a mysterious swordsman (Ōtomo) takes the place of a murdered anti-shogunate activist, to whom he bears a striking resemblance, and helps the latter’s sister (Matsūra) and her comrades reach safety.


6 reels, 49 min, sd, b&w, 35mm. Japanese Collection. FEB 3067-3072.
- incomplete: two reels lacking (#1 & #6).
- additional holdings: composite duplicate negative of reels 1 to 8.

Period drama set during the Bakumatsu era which “deals with the transformation of samurai from martial artists to civil bureaucrats” and “champions education as the key to redirecting samurai energies in changing times” (Darrell William Davis, Picturing Japaneseeness--Monumental Style, National Identity, Japanese Film, New York: Columbia University Press, 1996, p. 82).
ENMUSUBI TAKADANOBABA (縁結び高田の馬場) = The Romance of Takadanobaba (Shōchiku Kyoto, 1940). Dir Kosaka Tetsujin. Wrt Mori Seizō, Mitarai Kazuo. Photo Gotō Saneji. Mus Tsuji Kōichi. With Fujii Mitsugu (Nakayama Yasubē), Takamatsu Kinnosuke (Horibe Yahei), Hori Masao (Sugano Rokurōzaemon), Amano Jin’ichi (Jinroku), Kitami Reiko (Yayoi), Mogami Yoneko (Omiyo), Yanagi Sakuko (Okan).

6 reels, 53 min, sd, b&w, 35mm. Japanese Collection. FEA 5528 (r1) & FEB 2224-2229 (r2-6).

In the 1690s, Horibe Yahei, an aging retainer of the Asano clan, decides to arrange his daughter’s marriage to masterless samurai Nakayama Yasubē, but the matchmaking is thwarted by the ronin’s love of drinking and fighting. Yasubē eventually steps up to his responsibilities when he comes to the aid of his uncle in a fight against the latter’s enemies (historical event known as “The Duel at Takadanobaba”).

Nakayama (later Horibe) Yasubē (1670-1703) went on to achieve fame as one of the 47 ronin of Akō, and his life story has been the subject of numerous motion pictures and TV shows, from the early Nikkatsu series with silent film star Onoe Matsunosuke, to NHK’s 2007 New Year’s Day special featuring Ozawa Yukiyoshi.

ENOKEN NO GANBARI SENJUTSU (エノケンの頑張り戦術) = Enoken ‘s Persistent Tactics; a.k.a. Rivals (Tōhō Tokyo, 1939). Dir Nakagawa Nobuo. Prod Himuro Teppei. Wrt Oguni Hideo. Photo Itō Takeo. Mus Kuriyama Shigekazu. With Enomoto Ken’ichi (Inada), Hirokawa Mitsuko (Fumiko, his wife), Kodaka Takashi (Kenji, their son), Kisharagi Kanta (Mita), Shibuya Masayo (Takeko, his wife), Kawa, a child (Gorō, their son), Yanagida Teiichi (Section Chief).

2 reels, 74 min, sd, b&w, 16mm. Japanese Collection. FCA 5511-5512.

A personal feud between two men (Enomoto, Kisaragi) who live next door and work for a manufacturer of bulletproof vests, is temporarily suspended when crisis strikes during their families’ beach vacation.

Having made his stage debut at the age of eighteen in the early 1920s, Enomoto Ken’ichi, a.k.a. “Enoken,” became Japan’s most popular comedian following the release of his first film for P.C.L., the 1934 Enoken no seishun suikoden (Enoken’s Tale of a Young and Drunken Tiger).

2 reels, 80 min, sd, b&w, 16mm. Japanese Collection. FCA 6785-6786.

Enomoto Ken’ichi’s third film for P.C.L. is a spoof of the jidaigeki genre in which the comedian portrays two historical figures, Kondō Isami (1834-1868), the commander of the shogunate’s special police force (Shinsengumi), and Sakamoto Ryōma (1836-1867), a prominent anti-shogunate activist whom Kondō was accused of assassinating.


1 file, 6 min, si, b&w, MPEG4 (from U-matic). Japanese Collection. Mavis 1164664. - fragment from shortened silent version; originally released as a sound feature (running time: 65 min).

Blinded in battle, a soldier (Izome) is brought to the army hospital where his wife (Murata) works as a nurse. Despite being told of her selfless dedication to helping the wounded, he remains critical of her decision to leave their children behind and join the war effort.

FURANSU NINGYŌ (ふらんす人形) = The French Doll (Shinkō Kinema, 1933). Dir Innami Hiroshi. Wrt Kamishima Ryō, from the novel of the same name by Osaragi Jirō. Photo Washida Makoto. With Katsura Tamako (Kiki, Sōsuke's daughter), Yuri Kenji (Ōzeki), Yamagata Naoyo (Tomiko, Kiki’s younger sister), Asada Kenji (Kitani, a novelist), Araki Shinobu (Miki Sōsuke), Moriyama Tamotsu (Matsui, Kiki’s sweetheart), Hoshi Eifu (“Paris” Hisai Ginjirō).

1 reel, 10 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0576. (currently inaccessible - requires preservation)
- incomplete: last reel only; probably shortened reissue version; originally released as a 10-reel feature.

**FUYUKI HAKASE NO KAZOKU** (冬木博士の家族) = **Doctor Fuyuki’s Family** (Shōchiku Ōfuna, 1940). Dir Ōba Hideo. Wrt Noda Kōgo, from a short story by Suzuki Hikojirō. Photo Terao Kiyoshi. Mus Shinoda Kinji. With Takakura Akira (Fuyuki Takuzō), Kawasaki Hiroko (Fuyuki Sanae), Miura Mitsuko (Sakuma Teiko), Tokudaiji Shin (Nomiyama), Saitō Tatsuo (Ogino), Ōyama Kenji (Tanno), Shinobu Setsuko (Sumie).

2 reels, 70 min, sd, b&w, 16mm. Japanese Collection. FCA 5275-5276.

When her husband, a physician, goes to war, a woman converts his hospital to lodging, takes on a disparate group of tenants, and tries to help them get along with each other.

**GEINŌ SENSEN** (芸能戦線) = **Frontline Entertainment** (194-?). With Hanabishi Achako, Takase Minoru, Masuda Kīton, Enomoto Ken’ichi, Maruichi Kotetsu.

1 reel, 23 min, sd, b&w, 16mm. Japanese Collection. FBB 0946.
- incomplete: main title, opening credits, and beginning of film lacking; parts of film missing in second half of reel.

A variety film consisting of comedy sketches, musical numbers, and a juggling act, loosely connected by the antics of a trio of bumbling stage hands. [Producer and release year undetermined].

**GEKIRYŪ** (激流) = **A Swift Current**; a.k.a. **Violent Stream** (Shōchiku Ōfuna, 1944). Dir Ieki Miyoji. Prod Isono Rishichirō. Wrt Morimoto Kaoru. Photo Nishikawa Tōru. With Takamine Mieko (Maki Ayako), Ozawa Eitarō (Kazami Kensuke), Maruyama Sadao (Kazami Kunisuke), Mito Mitsuko (Izumi Yuki), Sugimura Haruko (Kazami Masa), Saitō Tatsuo (Funaki Shigeyuki), Higashiyama Chieko (Funaki Kishiko).

2 reels, 68 min, sd, b&w, 16mm. Japanese Collection. FCA 5277-5278.
- incomplete: parts of film lacking throughout, incl. main title and opening credits; original running time: 87 min.

This portrait of a coal mining community was Shōchiku’s contribution to zōsan eiga (production increase films), a genre formulated in mid-1943 as a propaganda tool for boosting the nation’s industrial productivity. A budding romance between an employee
of the mine and the daughter of a co-worker serves as a framework for other plot elements, incl. the mine director keeping the workers’ spirits up while dealing with the loss of his son in the war, and an elderly miner, injured by a runaway cart, returning to work and saving the day when the tunnels are threatened with flooding.

Directorial debut of Ieki Miyoji, who took over when the original director, Shibuya Minoru, for whom he had worked as an assistant, was drafted.

**GION NO SHIMAI (祇園の姉妹) = Sisters of Gion** (Daiichi Film Co. / Shōchiku, 1936). Dir Mizoguchi Kenji. Wrt Yoda Yoshikata, adapted from a story by Mizoguchi Kenji. Photo Miki Minoru. With Yamada Isuzu (Omocha, a geisha), Umemura Yōko (Umekichi, her sister), Shiganoaya Benkei (Furusawa Shinbē, cotton merchant), Kawashima Namiko [credited as Kuno Kazuko] (Oemi a.k.a. Mrs. Shinbē), Ōkura Fumio (Jurakudō, antique dealer), Fukami Taizō (Kimura Tamotsu, clothing store clerk), Shindo Eitarō (Kudō Sangorō, clothing store owner).

1 digital file, 66 min, sd, b&w, MPEG4 (from VHS). LC Purchase Collection. Mavis 1177392
- w/English subtitles.

Portrays the lives of two geisha sisters in Kyoto’s entertainment district (Gion) and their differing relationships with men. While Umekichi insists of staying faithful to her patron, a recently bankrupt cotton wholesaler (Shiganoaya), Omocha, who has no qualms about using her customers to her own advantage, is angry with her sister for being saddled with the penniless merchant and plots to get rid of him.

**GOJŪ NO TŌ (五重塔) = The Five-Storied Pagoda** (Daiei, 1944). Dir Gosho Heinosuke. Prod Kikuoka Kuri. Wrt Kawaguchi Matsutarō, from the novel of the same name by Kōda Rohan. Photo Aisaka Sōichi. Mus Saitō Ichirō. With Hanayagi Shōtarō (Jūbē), Mori Kakuko (Onami, Jūbē’s wife), Yanagi Eijirō (Genta), Aizome Yumeko (Okichi, Genta’s wife), Ōya Ichijirō (Rōen, the priest), Ishii Kan (Seikichi).

1 reel, ca. 35 min, sd, b&w, 16mm. Japanese Collection. FCA 6790.
- incomplete; original running time: 67 min.

A lowly carpenter (Hanayagi) challenges a renowned master builder (Yanagi) for the assignment to construct a new pagoda. Based on Kōda Rohan’s short novel originally published as a serial in the newspaper “Kokkai” (The Diet) in the early 1890s.
**GONIN NO SEKKŌHEI** (五人の斥候兵) = *Five Scouts* (Nikkatsu Tamagawa, 1938). Dir Tasaka Tomotaka. Wrt Aramaki Yoshio, adapted from a story by Tasaka Tomotaka [credited as Takashige Yashirō]. Photo Isayama Saburō. With Kosugi Isamu (Okada, commanding officer), Miike Bontarō (Sergeant Fujimoto), Izawa Ichirō (Private Kiguchi), Isome Shirō (Private 1st Class Nakamura), Nagao Toshinosuke (Private Tōyama), Hoshi Hikaru (Private Nagano).

2 reels, 73 min, sd, b&w, 16mm. Japanese Collection. FCA 5279-5280.
- main title and opening credits lacking.

While their company is resting in a deserted village, five soldiers go on a reconnaissance mission. Four of them return and wait anxiously for the fifth. The latter eventually makes his way back and is warmly welcomed by his comrades.

Based on an inspirational newspaper story about a real-life incident from the early days of the war with China. First Japanese film to receive a major international award, the "Coppa del Ministero della Cultura Popolare" (Trophy of the Ministry of Popular Culture), at the 1938 Venice film festival.

**GONZA TO SUKEJŪ** (権三と助十) = *Gonza and Sukeju* (Shōchiku Shimokamo, 1940). Dir Furuno Eiji, Horiuchi Manao. Wrt Mitarai Kazuo. Photo Yokomitsu Nobuo. Mus Takahashi Toranosuke. With Bandō Kōtarō (Gonza), Takada Kōkichi (Sukejū), Kaieda Jōji (Ōoka Echizen no Kami), Shiga Yasurō (Kanbē, palanquin house boss), Niizuma Shirō (Awa Jūshirō, a ronin), Miya Kikuko (Otsuru, girl from the noodle house), Yanagi Sakuko (Okane, retired rice shop proprietress).

2 reels, ca. 80 min, sd, b&w, 16mm. Japanese Collection. FCA 6809-6810.

In 18th century Edo, two palanquin bearers witness a murder and must wrestle with their conscience when the wrong man is arrested for the crime and they are paid off to keep silent. Derived from stories featuring legendary Tokugawa magistrate Ōoka Tadasuke (1677-1752).

**GOTŌ MATABĒ** (後藤又兵衛) (Kyokutō Kinema, 1940). Dir Shiratori Masakazu. Wrt Ōgimachi Shūzō (story), Tamae Ryūji (adaptation), Shiratori Masakazu (scenario). Photo Nakamura Yoshio. With Ichikawa Jusaburō (Gotō Matabē), Morino Yōko (Okoma), Kataoka Saemon (Itakura Tanomo), Hasegawa Kazuo [credited as Hayashi Chōjirō] (Itakura Sennosuke), Hayashi Hiroshi (Ishizaki Sakyō), Arashi Daikichi (Tashiro Gunpē).
A wandering samurai skilled with a spear helps a nobleman uncover a plot concocted by a couple of his subordinates. Produced as a silent film with the soundtrack consisting of music and voice-overs.

**GOZONJI MURASAKI ZUKIN** (御存じ紫頭巾) = *The Famous Purple Hood* (Shinkō Kinema Kyoto, 1938). Dir Mokudō Shigeru. Wrt Hara Ken’ichirō. Photo Kawasaki Tsunejirō. With Ramon Mitsusaburō (The Purple Hood), Ban Junzaburō (Kichigorō), Matsuura Taeko (Omiya), Mure Mitsuko (Oseru), Hara Seishirō (Matsushita Mino), Kaga Kunio [credited as Funanami Kuninosuke] (Seijirō), Takada Atsushi.

4 reels, 43 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 8335-8338. *(currently inaccessible - requires preservation)*

- incomplete: reels 5, 6 & 7 missing; original running time: 67 min.

A mysterious hooded swordsman hunts down the men involved in the murder of a provincial lord and saves a young woman, tormented by the leader of the conspiracy, from committing suicide.

The fictional title character, an 18th century Robin Hood-like samurai, first appeared in a 1923 film written by Susukita Rokuhei and directed by Makino Shōzō and Kanamori Banshō. Over the years, the popular masked hero has been portrayed by the likes of Bandō Tsumasaburō, Kataoka Chiezō, and Ōtomo Ryūtarō in nearly two dozen motion pictures and TV shows.

**GUNKOKU NAMIDA NO HAHA** (軍国涙の母) = *Tears of a Militarist Mother* (Nikkatsu Tamagawa, 1938). Dir Watanabe Tsunejirō. Wrt Aramaki Yoshio, adapted from a story by Takeda Toshihiko. Photo Watanabe Takashi. With Takagi Eiji (Takaoka Kunisuke), Chikamatsu Satoko (Yoshiko, the wife), Ōki Ryūtarō (Matsuzawa Tatsuo), Tamura Fusako (Shizuko, the younger sister), Tachibana Kimiko (Mihoko, the daughter).


1 reel, ca. 9 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0613. *(currently inaccessible - requires preservation)*

- shortened silent version, possibly a "Sakuragraph" release; originally released as a sound feature in 4 reels (43 min).
- MPEG4: last reel; 16mm: first reel.
Yoshiko is married to Kunisuke with whom she has a daughter, Mihoko. She also has two grown-up children, son Tatsuo and daughter Shizuko, from a previous relationship with another man. Tatsuo is going off to war, and Yoshiko leaves Kunisuke and Mihoko to live with Shizuko and contribute to the war effort on the home front. Kunisuke eventually accepts the young man as his “new” son and is proud of him for serving the country. Mihoko suggests that she and Shizuko guard the homeland as sisters.

**GUNKOKU NO HANAYOME** (軍国の花嫁) = *A Militarist Bride* (Nikkatsu Tamagawa, 1937). Dir Shudō Toshihisa. Wrt Aramaki Yoshio, from a story by Kazama Masuzō. Photo Watanabe Takashi. Mus Teichiku [Records]. With Kita Ryūji (Izumida Kōichi), Yamamoto Reizaburō (Nihei, the father), Mitsui Chie (Gen, the mother), Hanayagi Kogiku (Tanaka Kazuko), Tsumura Hiroshi (Kōzō, the older brother), Chikamatsu Satoko (Tatsu, the wife).

3 reels, 23 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0615-0617.
*currently inaccessible - requires preservation*
- shortened silent version; possibly incomplete and out of sequence; originally released as a sound feature in 5 reels (56 min).

**GUNSHIN TACHIBANA CHŪSA** (軍神橘中佐) = *Lt. Col. Tachibana, God of War* (Nikkatsu Taishogun, 1926). Dir Saegusa Genjirō. Wrt Sakurai Tadayoshi (story & screenplay), Hatamoto Shūichi (adaptation). Photo Tsushima Torao. With Minami Kōmei (Battalion Commander Tachibana), Urabe Kumeko (Ekiko, Tachibana’s wife), Satō Enji (Sergeant Uchida, battalion secretary), Yamamoto Kaichi (Tachibana’s father), Onoe Shōyō (Tachibana, as a boy), Itō Sueko (Tachibana’s mother).

8 reels, 76 min, si, b&w, 35mm. Japanese Collection. FEA 6473 (r1) & FEB 2276-2282 (r2-8).

The life of military officer Tachibana Shūta (1865-1904), from his childhood to his death in the Battle of Liaoyang in the Russo-Japanese War which turned him into a model war hero, one of the first to be deified as a *gunshin* (god of war).

**HACHIJŪHACHINENME NO TAIYŌ** (八十八年目の太陽) = *The Sun of the Eighty-Eighth Year* (Tōhō Tokyo, 1941). Dir Takizawa Eisuke. Prod Morita Shingi. Wrt Sawamura Tsutomu, adapted from the play of the same name by Takata Tamotsu. Photo Suzuki Hiroshi. Mus Itō Noboru. With Tokugawa Musei (Fukami Teppei), Hanabusya Yuriko (Fude, his wife), Obinata Den (Kōkichi, their eldest son), Kiritsuchi Noboru (Mistue, his
wife), Saeki Hideo (Kirimasa, the second son), Hanai Ranko (Maki, his wife), Wakahara Harue (Sanae, the eldest daughter).

12 reels, 101 min, sd, b&w, 35mm. Japanese Collection. FEA 8056 (r1), FEB 2239-2249 (r2-12).

In the town of Uraga, where eighty-eight years earlier the landing of a squadron of U.S. Navy ships under the command of Commodore Matthew Perry highlighted the inferiority of Japanese naval forces, a shipbuilder and his son inspire their coworkers to join in the effort of building a destroyer, contradicting a young engineer’s claim that it cannot be done in the time available.

In 1934, Japan gave a two-year notice of her intention to no longer abide by the Washington Naval Treaty of 1922, which had significantly curtailed the development of the Imperial Navy, and in 1936 an ambitious warship building program was launched. Among the new vessels was the destroyer “Hamakaze,” built in 1939-1940, which is the ship featured in the film.

HAHA NAKI IE NO HAHA (母なき家の母) = Mother of the Motherless Home (Nikkatsu Tamagawa, 1941). Dir Igayama Masamitsu [credited as Igayama Masanori]. Wrt Hisa Yoshitake. Photo Watanabe Gorō. Mus Ōkubo Tokujirō. With Nakata Kōji (teacher Masaki), Miake Bontarō (Shiraishi Shōzō), Murata Chieko (Shiraishi Kinuyo), Ōkura Chiyoko (Shiraishi Sumiko), Chikamatsu Satoko (Maki), Mizushima Michitarō (Shiraishi Katsuhiko), Yoshikawa Eirō (Ueda Genji).

3 reels, 94 min, sd, b&w, 16mm. Japanese Collection. FCA 5418-5420.

An elementary school teacher (Nakata) helps the family of one of his students when the boy’s father (Mizushima) dies in the war and his mother (Murata), having been estranged from her husband, returns home seeking forgiveness. Accompanied by narrative singing (both on and off screen) by Tenchūken Ungetsu, one of the most popular rōkyoku (a.k.a naniwabushi) performers of the time.

HAHA NI SASAGURU UTA (母に捧ぐる歌) = A Song Dedicated to Mother (Shinkō Kinema Tokyo, 1939). Dir Ina Seiichi. Wrt Nakada Tatsuo, from an outline by Ina Seiichi. Photo Nakai Asakazu. Mus Saitō Ichirō. With Takano Yumi (Tozaki Noriko), Sugiyama Yoshiko (Tozaki Mitsuko), Usami Jun (Sasaki Ryūichi), Mihato Mari (Sasaki Harue), Sugai Ichirō (Tozaki Shinsuke), Urabe Kumeko (Tozaki Yuriko), Kuroda Tatsuo (Tozaki Hideo), Utagawa Yaeko (madam).
HAHA NO KAO (母の顔) = A Mother’s Face (Kaji Co., 1942). Dir Murakami Jun. Wrt Suzuki Yūichirō, Tsukuda Kesshū [credited as Tsukuda Jun] from an outline by Gamō Toshibumi. Photo Okano Shin’ichi. Mus Iida Keiō. With Hayashi Chitose (mother), Tanaka Haruo (Tsuchiya Hisao), Ozawa Sadami (Takeo, the younger brother), Mishima Keiko (Matsuyo), Toyota Kentarō (uncle), Uchida Kenkichi (Toyoda, Hisao’s friend).

6 reels, 39 min, sd, b&w, 35mm. Japanese Collection. FEB 2188-2193.
- incomplete & out of sequence (original running time undetermined).

A mother struggles to come to terms with the death of her son, who worked in a machine factory in Manchuria, but eventually finds satisfaction when her younger boy, prone to mischief and bad behavior, decides to follow in his brother’s footsteps and study to become an engineer.

Made with the backing of the Ministry of Health and Welfare (Kōseishō) and under the guidance of the Japan Association for Service to the State through Industry (Dai Nihon Sangyō Hōkokukai).

HAHA O KOWAZUYA (母を恋はずや) = A Mother Should Be Loved (Shōchiku Kamata, 1934). Dir Ozu Yasujirō. Wrt Noda Kōgo (screenplay), Ikeda Tadao (adaptation), Arata Masao (adapted with the assistance of), Ozu Yasujirō [credited as Komiya Shūtarō] (story). Photo Aoki Isamu. With Iwata Yūkichi (Kajiwara, the father), Yoshikawa Mitsuko (Chieko, the mother), Obinata Den (Sadao, the first-born son), Katō Seiichi (Sadao, as a boy), Mitsui Kōji [credited as Mitsui Hideo] (Kōsaku, the second son), Nomura Akio (Kōsaku, as a boy), Nara Shin’yō (Okazaki).

3 reels, 73 min, si, b&w, 16mm. Japanese Collection. FCA 5281-5283.
Following the sudden death of her husband, a woman devotes herself to raising her two sons, but her efforts are threatened when the older boy discovers that she is not his real mother and that he is the son of his late father’s first wife.

**HAHA WA TSUYOSHI** (母は強し) = **Mothers Are Strong** (Shōchiku Ōfuna, 1939). Dir Sasaki Keisuke. Wrt Inomata Katsuhito, adapted from a story by Takeda Toshihiko. Photo Watanabe Kenji, Saitō Masao. Mus Saotome Hikaru. With Kawasaki Hiroko (Ishii Ryūko), Yoshikawa Mitsuko (Otoshi, her mother), Tokudaiji Shin (Utsumi Senji), Katsuragi Fumiko (Muneko, his mother), Sakamoto Takeshi (Kan’ichi, his father), Natsukawa Daijirō (Sano Nobusuke).

12 reels, 116 min, sd, b&w, 35mm. Japanese Collection. FEA 8073-8084.

Following the death of her parents, Ryūko finds work as a waitress in a Tokyo café. She is harassed by Kyōta, a regular customer, and moves to Osaka, where she becomes a nurse in a hospital. One of her patients, Senji, asks her to marry him, and the two are wed despite opposition from Senji’s parents. They have a daughter and all is well until Kyōta, whose sister was rejected by Senji for Ryūko, suggests that he and Ryūko had a relationship during her stint as a waitress. Ryūko is ostracized by Senji’s family and prevented from seeing her child. Eventually, she is called upon to give blood when her daughter becomes ill. The charges against Ryūko are proven to be fabrications and she is finally embraced by her in-laws.

**HANASAKU MINATO** (花咲く港) = **Port of Flowers**; a.k.a. **The Blooming Port** (Shōchiku Ōfuna, 1943). Dir Kinoshita Keisuke. Wrt Tsuji Yoshirō, from the play of the same name by Kikuta Kazuo. Photo Kusuda Hiroshi. Mus Abe Sakari. With Ozawa Eitarō (Nonagase Shūzō), Uehara Ken (Katsumata Tomekichi), Mito Mitsuko (Oharu), Ryū Chishū (Nobatama), Tōno Eijirō (Amimoto Hayashida), Sakamoto Takeshi (Okuda, the village headman), Hanzawa Yōsuke (Hirayu Ryōji).

1 videodisc (DVD), 82 min, sd, b&w, 4¾ in. LC Purchase Collection. DVD 7193.

Two conmen (Ryū, Tōno) show up in a sleepy port town with a scheme to trick the locals into buying the stock of a fake shipbuilding company. Kinoshita Keisuke’s directorial debut.
**HANAGATA SENSHU** (花形選手) = **A Star Athlete** (Shōchiku Ōfuna, 1937). Dir Shimizu Hiroshi. Wrt Kujiraya Tōbei, Arata Masao. Photo Inokai Suketarō. Music Itō Senji, Shimada Yasushi. With Sano Shūji (Seki), Himori Shin‘ichi (Mori), Konoe Toshiaki (Kimura), Ryū Chishū (Tani), Ōyama Kenji (commanding officer), Tsubouchi Yoshiko (traveling musician).


2 reels, 65 min, sd, b&w, 16mm. Japanese Collection. FCA 5284-5285. - MPEG4: w/English subtitles.

A friendly rivalry between college students Seki and Tani carries over from the athletic field to the countryside where their unit spends two days on a military exercise. While staying in a village for the night, Seki gets involved with a female traveling musician, thereby breaking the rules of conduct and drawing the scorn of his fellow trainees.

**HANAKO-SAN** (ハナ子さん) = **Miss Hanako** (Tōhō, 1943). Dir Makino Masahiro. Wrt Yamazaki Kenta, Komori Shizuo, adapted from the manga by Sugiura Yukio serialized in the journal “Shufu no tomo” (The Housewife’s Companion). Photo Kizuka Seiichi. Mus Suzuki Seiichi. With Todoroki Yukiko (Hanako), Yamamoto Reizaburō (Hanako’s father), Hanabusa Yuriko (Hanako’s mother), Kanō Keizō (boy), Yamane Hisako (Hanako’s sister-in-law), Haida Katsuhiko (Gorō), Takamine Hideko (Chiyoko).

9 reels, 71 min, sd, b&w, 35mm. Japanese Collection. FEA 8071 (r1), FEB 2257-2264 (r2-9).

A musical comedy portraying the life of a young woman in Tokyo from 1939 to 1941, as she marries the man she loves, has a baby, enjoys a happy family life, and eventually sees her husband off to war.

Sugiura Yukio’s comic strip first appeared in 1938-1939 as “Jugō no Hanako-san” (Ms. Hanako at the Homefront), followed by “Hanayome Hanako-san” (Ms. Hanako the Bride, 1939-1940) and “Hanako-san ikka” (Ms. Hanako and her Family, 1940-1945). Sugiura had originally modeled the character of Hanako on actress Todoroki Yukiko, a former member of the Takarazuka Revue who by the time the film version of the manga went into production was married to director Makino Masahiro.
HANAMUKO NO NEGOTO (花婿の寝言) = The Groom Talks in His Sleep (Shōchiku Kamata, 1935). Dir Gosho Heinosuke [credited as Gosho]. Wrt Fushimi Akira. Photo Obara Jōji. With Hasegawa Kazuo [credited as Hayashi Chōjirō] (groom), Kawasaki Hiroko (bride), Kobayashi Tokuji (groom’s friend), Shinobu Setsuko (his wife), Mizushima Ryōtarō (bride’s father), Takamatsu Eiko (groom’s mother), Saitō Tatsuo (Doctor of Mesmerism), Aoki Tomio [credited as Tokkan Kozō] (sake shop boy).


Shocked to discover that as soon as he leaves for work, his new wife goes to bed to take a nap, a young husband eventually learns that she suffers from nighttime insomnia caused by his sleep-talking.

HANAYOME ONMITSU (花嫁隠密) = The Bridal Spy (Shinkō Kinema Kyoto, 1941). Dir Nishina Kumahiko [credited as Nishina Norihiko]. Wrt Yahiro Fuji, from the novel of the same name by Kimura Ki. Photo Makita Yukimasa. Mus Yamada Shirō. With Ōtomo Ryūtarō (Nobuhira, Genjō’s second son), Takayama Hiroko (Orin, Sagami no Kami’s daughter), Ichikawa Omenosuke (Sōta, Genjō’s eldest son), Nanjō Shintarō (Mihiro), Nanbu Shōzō (Nakamura San’emon), Arashi Tokusaburō (Matsudaira Ecchū no Kami).

8 reels, 74 min, sd, b&w, 35mm (master picture & track positives). Japanese Collection. FPB 8678-8685 (picture) & FPB 8686-8690 (track). (currently inaccessible - requires preservation)

To avenge the death of her fiancé, a supporter of the Shogun who was killed by men loyal to the Emperor, a young woman marries a royalist and becomes a spy for the shogunate. At the same time, the pro-imperial forces find an ally in a masked man in Napoleon’s dress who shows up whenever they are in peril.


3 reels, sd, 35mm (track negative). Japanese Collection. FPB 8832-8834. (currently inaccessible - requires preservation)
- incomplete; **sound only** (picture lacking).


6 reels, 48 min, sd, b&w, 35mm. Japanese Collection. FEB 3000-3005.

Biographical film about Hashimoto Sanai (1834-1859), a retainer of the Fukui Clan and a supporter of the Emperor, who was executed by the Tokugawa regime for advocating governmental reform.

**HEILIGE ZIEL, Das** – see: **KOKUMIN NO CHIKAI**

**HIJÖ RAPPA** (非常ラッパ) = **Emergency Bugle** (Traveling School Film League, 1936).

3 reels, 29 min, sd, b&w, 16mm. Japanese Collection. FAA 7255-7257.

Inspired by the bugler of the military reserve unit in his village, a schoolboy saves the life of a classmate by sounding an emergency bugle call when the latter becomes stranded in a boat hurtling towards the rapids. [Credits and cast undetermined].

**HIJÖSEN** (非常線) = **Police Cordon** (Nikkatsu Tamagawa, 1936). Dir Taguchi Satoshi. Wrt Sueyama Tetsu, adapted from a story by Takeda Toshihiko. Photo Fukuda Torajirō. With Shima Kōji (Officer Odaka), Izome Shirō (Officer Shioya), Kamishiro Yūkichi (Officer Tamura), Azuma Yūji, Nagao Toshinosuke, Yonekura Isamu.

1 reel, 23 min, si, b&w, 16mm (diacetate). Japanese Collection. FBA 2071. *(currently inaccessible - requires preservation)*
- possibly shortened reissue version; originally released in five reels with a narration soundtrack.
A day in the life of a kōban, a small community police station, as its staff deals with everything from stray pets and lost wallets to chasing after bank robbers.

HIMAWARI MUSUME (向日葵娘) = Sunflower Girl (Shōchiku Ōfuna, 1939). Dir Sasaki Keisuke. Wrt Noda Kōgo, adapted from the story of the same name by Uno Chiyo. Photo Watanabe Kenji. With Morikawa Masami (Shinjō Futaba), Kuwano Michiko (Cousin Kiriko), Natsukawa Daijirō (Saiki Shūji), Mihara Jun (Kuroda Makio), Fujino Hideo (Lt. Gen. Shinjō), Yoshikawa Mitsuko (Mrs. Shinjō Kuniko).

7 reels, 67 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 8707-8713. (currently inaccessible - requires preservation)
- incomplete: originally released in 8 reels (76 min).

Shūji and Futaba are engaged to be married, but Shūji falls in love with his fiancée's cousin, Kiriko. He breaks off the engagement, and while Futaba's father, an army officer, is understanding, her mother is angry at Kiriko for "stealing" her daughter’s fiancé. Shūji’s mother is also furious because she had plans for her son to marry a girl from his hometown. Without their parents’ blessing, Shūji and Kiriko move in together as common law man and wife. After Shūji is drafted and leaves for Manchuria, Kiriko finds a job in a dentist’s office. The dentist is smitten with her and offers her marriage, but she remains faithful to her husband despite not having heard from him in a long time. Shūji returns home wounded and his mother asks Kiriko to help care for him at the hospital, finally accepting the young woman as her daughter-in-law. Uno Chiyo’s story was originally published in 1938 in serialized form in the journal “Fujin kōron” (Ladies' Opinion).

HINOMARU BASHA (日の丸馬車) = The Carriage with the Rising Sun Flag (Ei Yōkō Educational Film Dept. / Daito Film Co., 1939). Dir Nishio Yoshio. Wrt Shimotsuma Torao, adapted from a story by Takahashi Hideo. Photo Ishikawa Tōkitsu. Mus Hosokawa Jun’ichi. Recitation Wakayama Kishiko. With Toyota Kentarō (Sakubē), Ōnishi Noboru (Sakutarō), Sarashina Yumiko (Oharu), Inoue Chieko (Otaki, the grandmother), Ozawa Sadami, Mori Masatsune.

4 reels, 43 min, sd, b&w, 35mm (dupe picture & track negatives). Japanese Collection. FPB 8335-8338 (picture) & FPB 8339-8340 (track). (currently inaccessible - requires preservation)
- additional holdings: silent version - incomplete, 16mm positive (diacetate), inaccessible due to poor condition.
While driving a horse-drawn carriage to and from the train station, an elderly coachman welcomes passengers whose family members are serving in the war while at the same time refusing to carry people unpatriotically complaining about the discomfort of non-motorized transportation.

**HINOMARU TSUZURIKATA** (日の丸綴方) = *Hinomaru Composition* (Shinshin Kinema, ca. 1938).

1 reel, 17 min, sd, b&w, 16mm. Japanese Collection. FBB 0992.
- incomplete: beginning of film lacking.

Summary of incomplete LC copy: two Korean siblings in Japan are living in poverty; the sister scolds her younger brother for being absent from school only to later learn that he has been working on collecting scrap metal at a local landfill to earn money to buy a Japanese flag; after enthusiastically taking part in the celebrations of the fall of Wuhan, the boy writes a patriotic school essay about the flag; the siblings are adopted by a Japanese family. [Credits, cast, and original length undetermined].

**HITOHADA KANNON. DAIIPPEN** (人肌観音 第一篇) = *The Mercy Goddess of Hitohada Shrine. Part I* (Shōchiku Kyoto, 1937). Dir Kinugasa Teinosuke. Wrt Kinugasa Teinosuke, adapted from a story by Kojima Masajirō serialized in the journal “Shufu no tomo” (The Housewife’s Companion). Photo Sugiyama Kōhei. Mus Matsudaira Nobuhiro (western music), Kineya Shōichirō (Japanese music). With Bandō Kōnosuke (Seikanji Wakasa), Takada Kōkichi (Kumoroku), Fushimi Nobuko (Koyuki), Arashi Kichisaburō (Shogun Tsunayoshi), Fujino Hideo (Makino Bizen no Kami), Katsuragi Fumiko (Okume), Katsuragi Kōichi (Tasaka Hōki no Kami), Susukida Kenji (Tamaru Chikusui).

2 reels, ca. 65 min, sd, b&w, 16mm. Japanese Collection. FCA 5288-5289.

Two feudal lords (Fujino, Katsuragi) scheme to gain possession of a sacred flute after it is stolen from the flute maker (Susukida) to whom it had been entrusted for repair. A young Christian (Bandō) becomes involved in the struggle when he meets the flute maker’s daughter (Fushimi) and uses her as a model for a painting of the Virgin Mary. Part 2 was not produced.

**HIWA NORUMANTON-GŌ JIKEN--KAMEN NO BUTŌ** (秘話ノルマントン号事件 仮面の舞踏) = *The Secret Story of the Normanton Incident--the Masked Dance* (Shōchiku
Late in the 19th century, the simmering anti-Western sentiment in Japan is ignited by an accident involving a British ship, which runs aground on an off-shore reef and sinks, but not before the British captain and crew save themselves while leaving the Japanese passengers behind to perish in the disaster. Based on the events surrounding the sinking of the British merchant vessel Normanton on October 24, 1886.


2 reels, ca. 15 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0633-0634.
*(currently inaccessible - requires preservation)*
- copy could not be examined due to extensive damage; probably shortened reissue version; originally released with sound in 4 reels (33 min).

**HOKUSHI NO SORA O TSUKU** (北支の空を衝く) = **Attacking the Skies over North China** (P. C. L. / Tōhō, 1937). Dir Watanabe Kunio. Prod Himuro Teppei. Wrt Nagami Ryūji, Yasumi Toshio. Photo Tomonari Tatsuo. Mus Itō Noboru. With Oka Jōji (Sugiura Kenji), Ōkawa Heihachirō (Hasegawa Makoto), Kosugi Yoshio (city desk chief), Kojima Yōyō (girls’ school principal), Maruyama Shōji (Asakichi, the grocer), Yamano Ichirō (Hachikō, the fish seller), Tsutsumi Masako (Akemi, Makoto’s sister), Hanabusa Yuriko (Kenji’s mother), Kiyokawa Nijiko (Oharu, the maid), Sasaki Nobuko (Natsuko, Kenji’s sister).

1 reel, 41 min, sd, b&w, 16mm. Japanese Collection. FCA 5460.
- incomplete; original running time: 61 min.

Released two months after the start of the Second Sino-Japanese War, the film follows a newspaperman (Oka) as he reports from the home front on Japan’s response to the “lawless attacks” on its forces in China, and later from the trenches as a war correspondent. When the Imperial Army unit he is attached to comes under attack by
the Chinese, the reporter breaks through the enemy lines and alerts the headquarters, resulting in a successful counter-offensive.

**HOPPŌ NI KANE GA NARU** (北方に鐘が鳴る) = *The Bell Tolls in the North* (Shōchiku Kyoto 1943). Dir Ōsone Tatsuo. Prod Makino Masahiro. Wrt Itō Daisuke, Ōsone Tatsuo, adapted from a story by Murakami Genzō. Photo Hattori Mikio, Yukiyama Kōichi. Mus Takahashi Toranosuke. With Ryū Chishū (Noda Naoe), Kogure Michiyō (Michiko), Sakai Takeshi (Keizaburō), Nagata Mitsuo [credited as Ichikawa Mitsuo] (Keitarō), Kamiyama Sōjin (Date Tōbē), Kaieda Jōji, Nara Shin’yō.

2 reels, 67 min, sd, b&w, 16mm. Japanese Collection. FCA 6805-6806.
- incomplete; original running time: 83 min.

Drama set in Hokkaido in the early Meiji era (1870s) played out against a backdrop of tensions between the settlers, colonization authorities, and members of the Ainu community.

**HOSOKAWA CHIDARUMA** (細川血達磨) = *Bloody Affair of the Hosokawa* (Shinkō Kinema Kyoto, 1940). Dir Kita Enpachi. Wrt Saijō Shōtarō [credited as Hata Kenji]. Photo Oki Yoshiro. Mus Yamada Shirō. With Ōtani Hideo (Okawa Tomoemon), Matsura Taeko (Yayoi), Nanbu Shōzō (Hosokawa Etchū no Kami), Araki Shinobu (Akimoto Tajima no Kami), Sakurai Isamu (Tadokoro Jūnai), Takada Atsushi (Honda Kii no Kami), Onoe Mon’ya (Matsumae Izu no Kami), Kosakai Ken (Kyōsuke).

7 reels, 61 min, sd, b&w, 35mm. Japanese Collection. FEB 2765-2771.
- incomplete; original running time: 67 min.

Based on a folktale about a samurai (Ōtani) who falls in love with a lady-in-waiting (Matsūra) from the household of Lord Hosokawa and eventually sacrifices himself to retrieve the family’s title deed from a burning building. The only sound version of a story filmed multiple times during the silent era.

**HYAKUMANNIN NO GASSHŌ** (百万人の合唱) = *Chorus of a Million People* (J. O. Studio – Victor Co. of Japan, 1935). Dir Tomioka Atsuo. Wrt Yamana Yoshio, adapted from a story by the J. O. - Victor Literary Dept. Photo Tsuburaya Eiji. Mus Dir Iida Nobuo. With Date Shin (Minami), Tokuyama Tamaki (Tayama), Fushimi Nobuko (Haruko), Natsukawa Shizue (Aoki Yoshiko), Kitahara Sachiko (Haruko’s sister).
6 reels, 59 min, sd, b&w, 35mm. Japanese Collection. FEA 8459 (r1) & FEB 2322-2326 (r2-6).

A revue-style musical featuring popular recording artists Kouta Katsutarō, Ichimaru, Helen Sumida, Fujiyama Ichirō, and Kobayashi Chiyoko, framed by a story of two friends, both struggling to make ends meet, who have a falling out when one of them, an aspiring singer, is offered to perform at an upscale club.

One of the pioneers of sound film production in Japan, the J. O. Studio was named after its head Ōsawa Yoshio and American inventor Charles Foster Jenkins, whose sound recording system the company had licensed.


2 reels, 69 min, sd, b&w, 16mm. Japanese Collection. FCA 5286-5287.

A bumbling but dedicated retainer (Enomoto) becomes a full-fledged warrior after he confronts a group of mischievous foxes appearing in human form as young women and Buddhist monks.

The story, set in Kagoshima, was derived from a late 18th century tale popularized on picture scrolls of the era. The film opens with a prologue in contemporary (1943) setting showing school children partaking in military style drills. Tsuburaya Eiji created the special effects and Ichikawa Kon is credited as production manager.


2 files, 85 min, sd, b&w, MPEG4 (from U-matic). Copyright Collection. Mavis 1893063.

9 reels, 85 min, sd, b&w, 35mm. Japanese Collection. FEA 8390-8398.
- MPEG4: w/English subtitles.
During World War II, a group of young women working in an optical instruments factory persevere in their efforts to surpass the productivity target for female workers.

**IE NI SANNAN NIJO ARI (家に三男二女あり) = Three Sons and Two Daughters** (Shōchiku Ōfun, 1943). Dir Mizuho Shunkai. Wrt Tōyō Ryōsuke, Nagase Yoshitomo. Photo Atsuta Yūharu. Mus Asahina Noboru. With Kawamura Reikichi (father), Yoshikawa Mitsuko (mother), Ryū Chishū (Tarō, the eldest son), Mito Mitsuko (Iso, the elder daughter), Doki Shūichi (Jirō, the second son), Ōsaka Shirō (Saburō, the youngest son), Ōhara Eiko (Yumi, the younger daughter), Miura Mitsuko (typist), Sakamoto Takeshi (Sakuzō).

2 reels, ca. 70 min, sd, b&w, 16mm. Japanese Collection. FCA 5450-5451.
- incomplete: parts lacking throughout; original running time: 101 min.

A family saga chronicling the lives of a small town blacksmith, his wife and their five children. The eldest son becomes the managing director of a coal mine, his elder sister marries and leaves home, the second son studies painting and ends up as an elementary school teacher, and the youngest brother pursues a military career and goes off to war.

**IEMITSU TO HIKOZA (家光と彦左) = Iemitsu and Hikoza** (Tohō Tokyo, 1941). Dir Makino Masahiro. Prod Takimura Kazuo. Wrt Oguni Hideo. Photo Itō Takeo. Mus Suzuki Seiichi. With Hasegawa Kazuo (Tokugawa Iemitsu / Kawamura Yukie), Furukawa Roppa (Ōkubo Hikozaemon Tadataka), Kurokawa Yatarō (Matsudaira Izunokami Nobutsuna), Toba Yōnosuke (Tokugawa Ieyasu), Shiomi Yō (High Priest Tenkai).

3 reels, ca. 104 min, sd, b&w, 16mm. Japanese Collection. FCA 5395-5397.

Appointed as guardian of Iemitsu, the third Tokugawa shogun, an old retainer (Furukawa) mentors the young man and later foils a plot against his life orchestrated by a treacherous adviser.

**IKITE IRU MAGOROKU (生きてゐる孫六) = The Living Magoroku** (Shōchiku Ōfun, 1943). Dir & Wrt Kinoshita Keisuke. Photo Kusuda Hiroshi. Mus Saotome Hikaru. With Uehara Ken (Aihara Kiyomatsu), Katsuragi Fumiko (grandmother), Yoshikawa Mitsuko (Mrs. Umeno), Hara Yasumi (son Yoshihiro), Yamabato Kurumi (daughter Makoto), Hosokawa Toshio (Sakabe Katsusuke), Kawamura Reikichi (Oda Shigejirō), Miyako Tokusaburō (son Kōichi), Igawa Kuniko (daughter Yaeko).
A village family is hesitant to use its land to grow crops, even with the country at war, because of a superstitious belief that should anyone try to cultivate the lot, which 300 years earlier had been the scene of a fierce battle, all the men of the family will die young. The name in the title refers to Magoroku Kanemoku, a renowned 16th century swords smith, and relates to a subplot involving a treasured family heirloom and an army physician who wants to buy it.


8 reels, 75 min, si, b&w, 35mm. Japanese Collection. FEA 5542 (r1), FEB 2382-2388 (r2-8).
- incomplete; original released in 10 reels (99 min).

Often filmed legend of a warrior who takes the place of a young woman chosen to be sacrificed to the mountain god, and battles the monkey-like beast when it shows up to collect the offering.


9 reels, ca. 60 min, sd, b&w, 35mm (master picture & track positives). Japanese Collection. FPD 9750-9758 (picture) & FPB 8754-8756 (track). (currently inaccessible - requires preservation)


3 reels, 82 min, sd, b&w, 16mm. Japanese Collection. FCA 5290-5292.
- incomplete: parts of film lacking throughout; some scenes out of sequence; original running time: 98 min.

A nationalist epic chronicling the life of Mongolian warrior Temujin from 1178 AD and the abduction of his wife by a rival clan, to the early 13th century when he united the warring tribes living on the Mongolian Plateau and was proclaimed Genghis Khan. Filmed in Mongolia in cooperation with the Mongol United Autonomous Government and the Inner Mongolian Army.

**JIRAIKAGUMI (地雷火組) = The Jiraika Group.**

1 file, 8 min, si, b&w, HD MPEG4 (from 9.5mm). Japanese Collection. Mavis 1164952.
- incomplete: beginning & end lacking; flash titles.

Fragments from the Pathé Baby/Banno home movie edition of the period drama *Jiraikagumi*, probably the 1927/28 Nikkatsu production originally released in three feature-length parts.

**JIRAIYA (自来也); postwar title: Ninjutsu Sanyōden (忍術三妖伝) = Three Occult Stories of Ninja Martial Art (Nikkatsu Kyoto, 1937).** Dir Makino Masahiro. Wrt Hisa Yoshitake. Photo Ishimoto Hideo. Mus Nishi Gorō. With Kataoka Chiezō (Jiraiya), Hoshi Reiko (Princess Tsunade), Kawabe Gorō (Sakuma Masamori), Onoe Kajō (Igarashi Tenzen), Kagawa Ryōsuke (Ichimu, the sage), Segawa Michisaburō (Orochimaru), Shimura Takashi (Yao Gundayū).

7 reels, 56 min, sd, b&w, 16mm. Japanese Collection. FCA 5346-5347.
- additional holdings: 35mm composite duplicate negative.

Endowed with supernatural powers, including the ability to disappear at will and summon the Toad Spirit to assist him, a ninja warrior (Kataoka) takes revenge on the three men (Kawabe, Onoe, Shimura) responsible for the murder of his parents.

Having first appeared in a folk legend recorded in the early 19th century, the title character has over the years been the protagonist of numerous works of popular culture, most prominently the “Naruto” manga series (1999-2014).

Music Dept., Satō Akio. With Ōtani Hideo (Jiraiya), Ichikawa Omenosuke (Himemiya Gentarō), Shibata Arata (Orochimaru), Azuma Ryōnosuke (Chief Retainer Igarashi Tenzen), Suzuki Sumiko (Tsunade), Takayama Hiroko (Sanae, Gentarō’s sister).

10 reels, ca. 80 min, sd, b&w, 35mm (master positive). FPB 9302-9311. (currently inaccessible - requires preservation)

Jiraiya, a warrior endowed with the magic powers of the Toad Spirit, falls in love with Tsunade, a maiden who has mastered the force of the Spirit of the Snail. Together, they battle the formidable Spirit of the Serpent.

JIROCHŌ HADAKA DŌCHŪ (次郎長裸道中) = Jirocho’s Naked Journey (Shinkō Kinema Kyoto, 1939). Dir Oshimoto Shichinosuke. Wrt Tamikado Toshio. Photo Ozamoto Junsuke. Mus Satō Akio. With Ramon Mitsusaburō (Shimizu no Jirochō), Onoe Eigorō (Kanie no Shunkichi), Utagawa Kinue (Oseki), Takayama Hiroko (Otsuta, a geisha), Shibata Arata (Numata no Genzō), Kaga Kunio [credited as Funanami Kuninosuke] (Komasa), Mitsuoka Ryūzaburō (Hōin no Daigorō).

7 reels, ca. 70 min, sd, b&w, 35mm (master positive). FPB 8876-8882. (currently inaccessible - requires preservation)

One of the many films featuring the historical character of gambler and crime boss Jirochō of Shimizu (1820-1893). The “naked journey” of the title refers to a story of how Jirochō and his men ended up traveling in their underwear after a friend had gambled away their clothes.

JOI KINUYO SENSEI (女医絹代先生) = Female Doctor Kinuyo (Shōchiku Ōfuna, 1937). Dir Nomura Hiromasa. Wrt Ikeda Tadao, adapted from a story by Nomura Hiromasa. Photo Takahashi Michio. Mus Manjōme Tadashi. With Tanaka Kinuyo (Yamaoka Kinuyo), Sakamoto Takeshi (Yamaoka Tessai), Higashiyama Mitsuko (Kanda Kazuko, Kinuyo’s assistant), Saburi Shin (Asano Yasuo), Yoshikawa Mitsuko (Yone, Asano’s mother), Shimada Fueko (Toshiko, Asano’s younger sister).

3 reels, 91 min, sd, b&w, 16mm. Japanese Collection. FCA 5293-5295.

After graduating from medical school, the daughter (Tanaka) of a doctor of traditional Chinese medicine and the son (Saburi) of a surgeon overcome a long-running feud between their respective families, fall in love and start working together.
**JORIKU DAIIPPO (上陸第一歩) = First Steps Ashore** (Shōchiku Kamata, 1932). Dir Shimazu Yasujirō. Wrt Kitamura Komatsu. Photo Mizutani Bunjirō [credited as Mizutani Norihiro]. Mus Consultant Takashina Tetsuo. With Mizutani Yaeko (Sato, woman of the harbor), Oka Jōji (Stoker Sakata), Nara Shin’yō (Masa the Bourgeois), Egawa Ureo (Captain Shige), Kawamura Reikichi (Head Steward Nozawa).

3 reels, 88 min, sd, b&w, 16mm. Japanese Collection. FCA 5296-5298.

Sakata, a stoker on a freighter, saves a young woman, Sato, from committing suicide. The two become romantically involved and as a result Sakata antagonizes both his captain, who desires the woman himself, and a gangster, Masa the Bourgeois, who wants Sato to pay back the money she owes him by working as a prostitute.

**JŪKEI KARA KITA OTOKO (重慶から来た男) = The Man from Chungking** (Daiei Tokyo, 1943). Dir Yamamoto Hiroyuki. Prod Ōtomo Rinzō [credited as Ōtomo Ryūzō]. Wrt Ishida Yoshio. Photo Nagai Shin’ichi. Mus Yokota Masahisa. With Mizushima Michitarō (Ochiai Kōsuke), Ishiguro Tatsuya (Kawachi Takeo), Asagumo Teruyo (Nakahara Mitsue), Sōma Chieko (Iwata Reiko), Hoshi Hikaru (Iwata Tokutarō), Koshiba Kanji (Kuwamura Ichirō), Urabe Kumeko (Toyo, Tokutarō’s wife).

2 reels, 70 min, sd, b&w, 16mm. Japanese Collection. FCA 5299-5300.
- incomplete: part missing in second half of film (original reel 7).

A Chinese spy network in Japan plots to sabotage an aircraft engine manufacturing plant and in the process tries to corrupt and sow dissent among the workers. Opens with a stock footage montage accusing the West of aiding Chiang Kai-shek and targeting Japan’s industrial facilities.

**JŪMANRYŌ HIBUN – see: UMON TORIMONOCCHŌ--JŪMANRYŌ HIBUN**

**KAGAMIYAMA KYŌENROKU (鏡山競艶録) = A Record of Competing Beauty at Kagamiyama** (Shinkō Kinema Kyoto, 1938). Dir Susukita Rokuhei. Wrt Yahiro Fuji. Photo Hara Yoshikatsu. Mus Go Morikuni. With Nakamura Yoshiko (Ohatsu, the maidservant), Suzuki Sumiko (Iwafuji, the lady-in-waiting), Mori Shizuko (Onoe), Utagawa Kinue (Karukaya), Kumoi Yaeko (Shizuhata), Kai Setsuko (Fujinami).
8 reels, 70 min, sd, b&w, 35mm (master picture & track positives). Japanese Collection. FPB 6172-6179 (picture) & FPB 6180-6188 (track). *(currently inaccessible - requires preservation)*

After her mistress (Mori) commits suicide, having been hounded by a rival lady-in-waiting (Suzuki), a maidservant (Nakamura) sets out to avenge her death. A period drama with an all-female cast derived from an 18th century kabuki play.

**KAIDAN OSHIDORI CHŌ** (怪談鴛鴦帳) = *The Ghost Story of the Mandarin Duck Curtain* (Shinkō Kinema Kyoto, 1938). Dir Mokudō Shigeru. Wrt Saijō Shōtarō [credited as Hata Kenji]. Photo Kawasaki Tsunejirō. Mus Yamada Shirō. With Suzuki Sumiko (Hototogisu), Kumoi Yaeko (Ōshū/Yayoi), Mori Shizuko (Namiji), Matsuura Taeko (Kogiku), Yanagi Sakuko (Otoku), Umemura Yōko (Yuri), Kusama Fusae (Natsuko).

8 reels, 78 min, sd, b&w, 35mm (master composite positive). Japanese Collection. FPB 8523-8530. *(currently inaccessible - requires preservation)*

A woman who had been disfigured and eventually murdered by an evil matron, returns from the dead to execute her revenge with the help of her still living younger sister. Only a handful of examples survive of Japanese pre-WW2 horror cinema, of which Mokudō Shigeru was one of the most prominent practitioners.

**KAIDENPA NO SENRITSU. DAINIHEN, TŌMEI NINGEN** (怪電波の戦慄 第二篇 透明人間) = *The Terror of Mysterious Radio Waves. Part 2, The Invisible Man* (Daito Film Co., 1939). Dir Yamauchi Toshihide. Wrt Ōi Toshiyo. Photo Shimomura Haruo. Mus Sugita Ryōzō. With Mizuhara Kōichi [credited as Mizuhara Yōichi] (Mizuhara Ken, a student), Mizushima Michitarō (mystery man in black), Fujima Rintarō (Dr. Furusato Kenkichi), Yumeji Taeko (Mikiko, Dr. Furusato’s daughter), Yomo Toshio (Hosoyama Shunsaku, a student).

5 reels, 34 min, sd, b&w, 35mm. Japanese Collection. FEB 2297-2301.
- incomplete: some footage lacking at reel changes; original running time: 39 min.

A couple of students go after the men who kidnapped their professor’s daughter and stole his invention, a robot operated by remote control that can become invisible.

One of only a handful of Japanese science-fiction films made before WW2. Released in two parts, the second part opening one week after the first (LC only holds pt. 2).
KAIGARA IPPEI. DAIIPPEN (貝殻一平 第一篇) = Kaigara Ippei. Part 1 (Nikkatsu Uzumasa, 1930). Dir Kiyose Eijirō, Okada Kei. Wrt Hattori Taizō, adapted from the novel of the same name by Yoshikawa Eiji. Photo Watarai Rokuzō. With Ogawa Takashi (Matsudaira Chikaranosuke), Toba Yōnosuke (Aoki Tetsuo), Mitsuoka Ryūzaburō (Sawai Utata /Kaigara Ippei), Sakai Yoneko (Shirahama Ochiyo), Takase Minoru (Aoe Sajima), Murata Hirotoshi (Suppon no Sada).

2 reels, 53 min, si, b&w, 16mm. Japanese Collection. FBA 8546-8547.

Near the end of the Tokugawa shogunate, the daughter of a court nobleman is pursued by the shogun’s retainers and protected by a mysterious ronin as she tries to reach Kyoto with details of a secret plot against the Emperor.

Within a year of its publication, no less than five different screen adaptations of Yoshikawa’s novel made it into the theaters. Nikkatsu’s four-part version, of which apparently only Part 1 survives, was released in February (pts. 1 & 2) and April (pts. 3 & 4) 1930.

KAIGUN (海軍) = Navy (Shōchiku Uzumasa, 1943). Dir Tasaka Tomotaka. Wrt Sawamura Tsutomu, Tasaka Tomotaka, adapted from the novel of the same name by Shishi Bunroku [credited as Iwata Toyō]. Photo Isayama Saburō. Mus Uchida Hajime. With Yamauchi Akira (Tani Masato), Shimura Takashi (Mutaguchi Takao), Aoyama Kazuko (Eda, Takao’s sister), Kosugi Isamu (Commander Tobita), Mito Mitsuko (Tobita’s wife), Kazami Akiko (Matsue, Masato’s sister), Takihana Hisako (Waka, Masato’s mother), Nagao Toshinosuke (Shinokichi, Masato’s brother).

3 reels, ca. 100 min, sd, b&w, 16mm. Japanese Collection. FCA 5303-5305.

A middle school student (Yamauchi) enters a prestigious naval academy, becomes an officer in the Imperial Navy, and sacrifices his life as a miniature submarine operator during the attack on Pearl Harbor.

Shishi Bunroku’s novel was originally published as a serial in the Tokyo Asahi Shinbun. The film was released on December 8, 1943, to commemorate the 2nd anniversary of the outbreak of the Pacific War. Produced on the initiative of the Naval Headquarters News Section (Daihon’ei Kaigun Hōdōbu).

KAIIKA ISŌ (開化異相) = A Story of Enlightenment (Bandō Tsumasaburō Productions / Shōchiku, 1928). Dir Inuzuka Minoru. Wrt Ōsuga Mitsuru, from a story by Tamada
Takashi. Photo Kataoka Kiyoshi. With Bandō Tsumasaburō (Kuboki Shinkurō), Nakamura Kichimatsu (Murakami Gensuke), Kasuga Kiyoshi, Mori Shizuko, Shiga Yasurō.

1 reel, 5 min, si, tinted light amber, 16mm (diacetate). Japanese Collection. FAA 0663. *(currently inaccessible - requires preservation)*

- logo for “Nippon Cinereview” at end of reel.

Fragment from a shortened version of the chanbara feature *Kaika isō*, probably released for the home movie market in the mid-1930s. Titled “Ferocious Revenge Battle” (Fukushū mōtō), the fragment depicts the final battle in which the hero fights off dozens of attackers and helps a dying woman exact her revenge.

**KAIKETSU BENI TOKAGE** (怪傑紅蜥蜴) = *The Extraordinary Crimson Lizard*.

1 file, 5 min, sd, b&w, HD MPEG4 (from 35mm). Japanese Collection. Mavis 23398.

- fragment only.

A fragment from a jidaigeki feature, probably *Kaiketsu Beni tokage*, a 1939 Daito Film Co. period drama released in two parts about the efforts to protect the secrets of the Takeda clan’s military strategies. The incomplete opening credits on LC copy (cast lacking), seemingly originate from two different films. The reel opens with the Daito logo and title *Kaiketsu Beni tokage*, listed in secondary sources as having been directed and written by Gotō Taizan. The screen credits that follow, however, list Ōtsuka Ryūta as director and Seki Jun’ichi as screenwriter, and are unrelated to the Daito feature - both Ōtsuka and Seki worked exclusively for Kyokutō Kinema, which never released a film under this title.


2 reels, 62 min, sd, b&w, 16mm. Japanese Collection. FCA 5513-5514.

A historical ghost story in which a samurai returns from the dead to help his living relatives fight for justice.
KAKUTE KAMIKAZE WA FUKU (かくて神風は吹く) = Thus Blew the Divine Wind (Daiei, 1944). Dir Marune Santarō. Prod Nakazumi Yūkō. Wrt Matsuda Inosuke, Tateoka Kennosuke, adapted from a story by Kikuchi Kan. Photo Miyagawa Kazuo, Matsui Ko. Mus Miyahara Teiji, Fukai Shirō. With Bandō Tsumasaburō (Kōno Michiari), Katayama Akihiko (Kōno Michitada), Shimoto Momoo (Kōno Mio), Shinobu Araki (Kōno Michitoki), Tokiwa Misako (Aki), Tsukigata Ryūnosuke (Bekku Tsūshō), Ramon Mitsusaburō (Michitsune), Mitsuoka Ryūzaburō (Izumo priest), Arashi Kanjūrō (Sōna Shigeyoshi), Kataoka Chiezō (Hōjō Tokimune), Ichikawa Utaemon (Nichiren).

2 files, 94 min, sd, b&w, MPEG4 (from 1 in). Japanese Collection. Mavis 827575.

In the late 13th century, the Mongols embark on a military campaign to force Japan into submission, but the nation unites to repel the invasion and the enemy fleet is destroyed by a typhoon (the “divine wind” of the title). Sponsored by the Ministries of the Army (Rikugunshō) and Navy (Kaigunshō) and the Military Protection Agency (Gunji Hogoin).

KAMEN NO BUTŌ – see: HIWA NORUMANTON-GŌ JIKEN--KAMEN NO BUTŌ

KANGEKI NO ICHIYA (感激の一夜) = A Night of Emotions (Nikkatsu Tamagawa, 1939). Dir Konishi Tatsusaburō. Wrt Kitamura Tsutomu, adapted from a story by Akagawa Busuke. Photo Takihana Gin’ichi. Mus Ōkubo Tokujirō. With Yamamoto Kaichi (grandfather Jinpe), Itō Tetsuo (Toshiro), Mika Beitarō (Captain Ishihara), Kamishiro Yūkichi (village headman), Tachibana Kimiko (Nobuko), Inoue Toshimasa (teacher Kurata).

1 reel, 13 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0665. (currently inaccessible - requires preservation)
- incomplete: last reel only; silent version; originally released as a sound film in 5 reels (running time: 44 min).

Having lost his father in the war, a young boy is cared for by his grandfather. When an Imperial Army unit arrives in the village, the boy’s initial disappointment over not hosting any of the soldiers in his home turns to elation when the unit’s commander comes over to try the grandfather’s “famous” sweet soup.

KANKO NO MACHI (歓呼の町) = Jubilation Street (Shōchiku Ōfuna, 1944). Dir Kinoshita Keisuke. Wrt Morimoto Kaoru. Photo Kusuda Hiroshi. With Uehara Ken (Furukawa Shingo), Tōno Eijirō (Shū, Shingo’s father), Shin Chiyo (Kiyō, Shingo’s mother), Kobori Makoto (Taba, bathhouse owner), Iida Chōko (Osei, bathhouse owner’s wife), Mito
Mitsuko (Takako), Katsumi Yōtarō (Takako’s father), Igawa Kuniko [credited as Kōno Toshiko] (female mail carrier), Himori Shin’ichi (Nishino, print shop owner), Okamura Fumiko (Takako’s mother), Abe Tōru (Saburō, bathhouse owner’s son-in-law), Yamabato Kurumi (Yukie, bathhouse owner’s daughter).

1 videodisc (DVD), 73 min, sd, b&w, 4¾ in. LC Purchase Collection. DVD 7192.
- Shōchiku release; part of Kinoshita Keisuke DVD box set vol. 1.

The lives of families on a street in Tokyo, many of whom have lived there for years, are disrupted after the neighborhood is designated for demolition by the wartime authorities.

**KANTSUBAKI** (寒椿) = Winter Camellia (Kokkatsu, 1921). Dir Hatanaka Ryōha. Wrt Masumoto Kiyoshi, from a story by Kojima Koshū. Photo Sakai Kenzō. Mus (reissue version) New Art Theater Orchestra. Voice-overs (reissue version) Tsukioka Shūsui, New Art Theater. With Inoue Masao (Tobata Gosuke, watermill keeper), Mizutani Yaeko (Osumi, Gosuke’s daughter), Yoshida Toyosaku (Kawakita Rinzō, the coachman), Takase Minoru (Count Hanaoka Asahiko), Hayashi Chitose (Kimiko, Asahiko’s fiancée), Mizushima Ryōtarō (Ishizuka Gennoshin, Hanaoka family steward).

2 reels, ca. 63 min, sd, b&w, 16mm. Japanese Collection. FCA 6801-6802.
- sound reissue version; originally released as a silent film.

The daughter of a watermill keeper is harassed by a coachman who insists on marrying her. She repeatedly spurns his crude advances and is later hired as a maid in the home of an aristocrat. When her employer playfully gives her a ring, she misinterprets it as a marriage proposal. The coachman threatens violence and it is up to the girl’s father to try to stop him.

One of the earliest Japanese films in which a female character was played by an actress (Mizutani Yaeko) instead of a male actor specializing in female roles (onnagata or oyama). LC copy is a reissue version produced by Taishū Eigasha (release year undetermined) with a soundtrack consisting of music and voice-overs.

During the Sengoku period, a small outpost of the Amago clan bordered by the sea on one side and a river on the other, is surrounded by the forces of the rivaling Mōri clan. Two Amago retainers (Arashi, Ramon), both excellent swimmers and both vying for the affections of the same girl (Tachibana), lead two groups of men across the water to try to surprise the enemy and break the siege. The original title, which literally translates as “General Kappa,” refers to the amphibious demons (kappa) from Japanese folklore.

**KARISOME NO KUCHIBENI** (雁來紅 = かりそめのくちべに) = *Temporary Lipstick* (Irie Productions / Shinkō Kinema, 1934). Dir Suzuki Shigeyoshi. Wrt Kimura Chiyoo, adapted from a story by Kume Masao in the journal “Ōru yomimono” (All Reading Material). Photo Miura Mitsuo. Mus Niki Takio, Hattori Itsurō. With Irie Takako (Ogata Akiko), Watanabe Atsushi (Ogata), Shiomi Yō (company president Chen Bunken), Date Satoko (Machiko), Sugai Ichirō (Kōno), Mieake Bontarō (Karuyma), Tanaka Fudeko (Ohama, the maid).

3 reels, 96 min, sd, b&w, 16mm. Japanese Collection. FCA 5309-5311.

Following an argument with his wife (Irie) over her dog, the manager (Watanabe) of the Tokyo branch of a Taiwanese tea company recruits his typist (Date) to play the role of his spouse at a dinner in honor of the visiting company president (Shiomi). The first sound film of Irie Productions, the company established by actress Irie Takako in 1932.

**KATEI KYŌSHI** (家庭教師) = *The Home Teacher* (Shōchiku Ōfuna, 1940). Dir Ōba Hideo. Wrt Yanai Takao, adapted from the novel of the same name by Yada Tsuseko. Photo Terao Kiyoshi. With Mito Mitsuko (Kajikawa Yayoi), Miura Mitsuko (Ayako), Yoshikawa Mitsuko (Mrs. Nakatsugawa), Tokudaiji Shin (Nakatsugawa Kunihiko), Morikawa Masami (Okajima Asako).

7 reels, 68 min, sd, b&w, 35mm. Japanese Collection. FEB 2746-2752. - incomplete; original length: 9 reels, 84 min.

Hired as a tutor to the daughter of a wealthy matron, a young woman finds herself pressured to marry her employer’s stepson while at the same time becoming suspicious of her own boyfriend after she sees him being doted upon by a female assistant.

13 reels, 94 min, sd, b&w, 35mm. Japanese Collection. FEB 2203-2215.
- incomplete; original running time: 119 min.

An all-star epic depicting the mid-16th century conflict between feudal lords Uesugi Kenshin and Takeda Shingen, a well-known historical event from the tumultuous Sengoku era. The story is told from the perspective of Uesugi’s men and focuses on a lowly foot soldier, his romance with a local peasant girl, and his unit’s struggle to transport supplies to the massive army as it prepares for battle.

KEISATSUKAN (警察官) = Policeman (Shinkō Kinema, 1933). Dir Uchida Tomu. Wrt Yamauchi Eizō, adapted from a story by Takeda Toshihiko. Photo Aisaka Sōichi. With Nakano Eiji (Tomioka Tetsuo), Kosugi Isamu (policeman Itami), Matsumoto Taisuke (policeman Miyabe), Ubukata Sōji [credited as Ubukata Ippei] (policeman Hashimoto), Araki Shinobu (Chief of Police Oshima), Asada Kenji (Chief Justice), Mori Shizuko (Tazuko).

3 files, 91 min (at 24 fps), si, b&w, HD MPEG4 (from 16mm). Japanese Collection. Mavis 827595.

Itami, a rookie policeman, reunites with Tomioka, an old friend whom he hasn’t seen since high school. When Miyabe, a veteran police officer who has mentored Itami, is mortally wounded while trying to stop a bank robbery, Itami begins to suspect that Tomioka might be involved.


2 reels, 62 min, sd, b&w, 16mm. Japanese Collection. FCA 5315-5316.
Having been encouraged by his ship’s captain to get married while on shore leave, a navy officer (Nakata) meets a young woman (Tsukioka) through the matchmaking efforts of an old friend (Fujiwara), but finds her reluctant to commit after she learns that he will soon be back at sea. Made with the support of the Maritime Affairs Commission (Kaimuin).

**KESSEN NO ÖZORA E (決戦の大空へ) = Towards the Decisive Battle in the Sky; a.k.a. The Young Eagles (Tōhō, 1943).** Dir Watanabe Kunio. Prod Yamashita Ryōzō. Wrt Yasumi Toshio. Photo Kawasaki Kikuzō. Mus Itō Noboru. With Hara Setsuko (Muramatsu Sugie), Kodaka Masaru (Katsurō, the younger brother), Ochiai Tomiko (Shigeko, the younger sister), Hanabusa Yuriko (Haru, the mother), Takatsu Keiko (Tatsu), Tanaka Fudeko (Zenkichi’s mother), Takada Minoru (Capt. Minami).

9 reels, 81 min, sd, b&w, 35mm. Japanese Collection. FEB 2699-2707. - w/English subtitles.

Encouraged by his older sister and inspired by the cadets of the nearby Naval Flight Training School, a sickly teenage boy determines to make himself strong and eventually becomes a trainee himself.

**KIMI KOSO TSUGI NO ARAWASHI DA (君こそ次の荒鷲だ) = You Are the Next Wild Eagle (Shōchiku Ōfuna, 1944).** Dir Hozumi Toshimasa. Wrt Noda Kōgo. Photo Futo Akira. Mus Manjōme Tadashi. With Uehara Ken (1st Lieut. Miyoshi), Hoshino Kazumasa (Aikawa, a student), Mito Mitsuko (Shige, Aikawa’s sister), Ozawa Eitarō (Nishizawa, an instructor), Hayama Masao (Mamiya, a student), Hosokawa Toshio (Mamiya, an instructor).

2 reels, ca. 80 min, sd, b&w, 16mm. Japanese Collection. FCA 5458-5459.

The son of a poor stone cutter is admitted into the air force academy where he must endure intense training to fulfill his dream of becoming a pilot. When he receives word that his father has been injured, he hurries home, but the old man insists that he return to school. Eventually, his sister informs him of their father’s passing, which only strengthens the young man’s resolve as he is about to take off on his graduation flight.

**KIMI O YOBU UTA (君を呼ぶ歌) = The Song That Calls You (Tōhō Tokyo, 1939).** Dir Fushimizu Osamu. Prod Yamashita Ryōzō. Wrt Yasumi Toshio, adapted from a story by Saitō Fumio. Photo Suzuki Hiroshi. Mus Itō Noboru. With Tsukita Ichirō (Nishiwaki Kenzō), Tsubaki Sumie (Yukiko, Kenzō’s sister), Kitazawa Hyō (Ōno Seiji), Satomi Aiko
Before leaving for the Chinese front, Kenzō, a musician, asks his sister to relay his feelings to Shizuko, the girl he loves. Shizuko, however, is nowhere to be found, having mistakenly deduced that Kenzō is romantically involved with another woman. After being wounded, Kenzō returns to Japan and is eventually reunited with Shizuko with the help of a song.

A showcase for Japanese radio and recording stars, including, among others, singers Okuda Ryōzō, Fujiyama Ichirō, Matsubara Misao, Watanabe Hamako, Yuri Akemi, and Kusunoki Shigeo, the vocal group Milk Brothers, pianist Inoue Sonoko, and the NHK Symphony Orchestra under the direction of Yamada Kōsaku.

**KINUYO NO HATSUKOI** (絹代の初恋) = **Kinuyo’s First Love** (Shōchiku Ōfuna, 1940). Dir Nomura Hiromasa. Wrt Ikeda Tadao. Photo Takahashi Michio. Mus Saotome Hikaru. With Tanaka Kinuyo (Miyoshi Kinuyo), Kawamura Reikichi (Miyoshi Rokuzō), Igawa Kuniko [credited as Kōno Toshiko] (Miyoshi Mitsuyo), Saburi Shin (Kiriyama Shōichirō), Mito Mitsuko (Onobu), Yamaguchi Isamu (Kitahara), Tsubouchi Yoshiko (Tsuta, a geisha).

2 reels, 82 min, sd, b&w, 16mm. Japanese Collection. FCA 5317-5318.

Kinuyo runs a small business selling rice crackers and also takes care of the household consisting of her father Rokuzō, a doorman at an upscale hotel, and younger sister Mitsuyo, who works as a secretary in a stock broker’s office. When Mitsuyo receives a marriage proposal from the son of the company president, Kinuyo realizes that he is the stranger who had given her and a friend tickets for a kabuki performance and with whom she has secretly been in love ever since.

**KITA NO SANNIN** (北の三人) = **Three Women of the North** (Tōhō, 1945). Dir Saeki Kiyoshi. Wrt Yamagata Yūsaku. Photo Nakai Asakazu. Mus Hayasaka Fumio. With Hara Setsuko (Ueno Sumiko), Takamine Hideko (Matsumoto Yoshie), Yamane Hisako (Gotō Akiko), Fujita Susumu (Kakuta, a pilot), Kōno Akitake (Mochizuki Isao), Saburi Shin (Hara Iwao), Shimura Takashi (Masaki, airfield chief).

5 reels, 40 min, sd, b&w, 35mm. Japanese Collection. FEA 5529, FEB 2753-2756. - incomplete; original running time: 72 min.
A story of three female radio operators working both on board military aircraft and on the ground in airbases defending Japan’s northern borders.

The last fiction feature produced in wartime Japan, the film opened ten days before Emperor Hirohito’s radio address announcing the end of the war.

**KODOMO NO SHIKI (子供の四季) = Children’s Four Seasons; a.k.a. The Four Seasons of Children (Shōchiku Ōfuna, 1939).** Dir Shimizu Hiroshi. Wrt Shimizu Hiroshi, adapted from the novel of the same name by Tsubota Jōji. Photo Saitō Masao, Atsuta Yūharu. Mus Itō Senji. With Kawamura Reikichi (father), Yoshikawa Mitsuko (mother), Hayama Masao (Zenta), Yokoyama Jun (Sanpei), Sakamoto Takeshi (grandfather), Okamura Fumiko (grandmother), Nishimura Seiji (Rōkai).

- w/English subtitles

A family’s struggle to prevent the takeover of their dairy farm by a scheming relative (Nishimura) is seen through the eyes of two brothers (Hayama, Yokoyama), who, after their father dies of illness, move in with their grandfather and find themselves competing for the attention of the local boys with the scheming relative’s son.

A sequel to Shimizu Hiroshi’s *Kaze no naka no kodomo (Children in the Wind)* focusing on the same two boys played by the same two actors. Originally released in two parts, with Part 2 opening three days after Part 1.

**KŌFUKU NA KAZOKU (幸福な家族) = A Happy Family (Shōchiku Ōfuna, 1940).** Dir Hara Kenkichi. Wrt Yanai Takao, adapted from the novel of the same name by Mushanokōji Saneatsu. Photo Taketomi Yoshio. Mus Shinoda Kinji. With Saitō Tatsuo (Sada Shōnosuke), Tokudaiji Shin (Shōzō, his son), Miura Mitsuko (Ayako, his daughter), Higashiyama Chieko (Toshiko, his wife), Asagiri Kyōko (Chizuko), Yoshikawa Mitsuko (her stepmother).

3 reels, ca. 85 min, sd, b&w, 16mm. Japanese Collection. FCA 5319-5321.

A contemporary portrait of a middle-class family: Shōnosuke, a former teacher, has taken up painting in his retirement, his wife Toshiko runs the household and is selflessly devoted to her husband and children, their son Shōzō falls in love with a girl of humble origin who must overcome her father’s and stepmother’s opposition to the relationship, and their daughter Ayako harbors feelings for her brother’s friend.
KOJŌ NO SAKURA (孤城の桜) = Cherry Blossoms in a Solitary Castle (Shinkō Kinema Kyoto, 1941). Dir Oshimoto Shichinosuke. Wrt Saijō Shōtarō [credited as Hata Kenji], from the novel by Washio Ukō. Photo Hirota Harumi. Mus Arranger Nakahara Tsutomu. With Ōtani Hideo (Ōdachi Kisanta), Matsuura Taeko (Shōju Maru), Araki Shinobu (Yūki Chikatomo), Utagawa Kinue (Uzuki), Matsumoto Taisuke (Kitabatake Chikafusa), Katsuragi Kōichi (Oda Haruhisa), Hara Seishirō (Oda Takamure), Iba Shunzaburō (Yūki Naotomo).

9 reels, ca. 75 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 8714-8722. (currently inaccessible - requires preservation)

A historical drama set during the Kenmu Restoration (14th century) focusing on the efforts of Kitabatake Chikafusa, an adviser to the Imperial House, and his chief retainer to hold off the forces of the shogunate intent on preventing the Emperor from regaining power.

KOKORO NO TAIYŌ (心の太陽) = The Heart's Sunshine (Shōchiku Ōfuna, 1939). Dir Fukada Shūzō. Wrt Yanai Takao. Photo Saitō Masao. Mus Shinoda Kinji. With Tsubouchi Yoshiko (Kuniko), Mito Mitsuko (Kazue), Ōtsuka Norio (Hideo), Mizushima Ryōtarō (Shinzō), Yoshikawa Mitsuko (Ōi Sadako), Maki Fusako (Ōi Asako), Mitsui Kōji [credited as Mitsui Hideo] (Hirayama), Aoki Tomio [credited as Tokkan Kozō] (Tomekichi).

2 reels, ca. 75 min, sd, b&w, 16mm. Japanese Collection. FCA 5452-5453.

Homefront propaganda depicting the lives of women in a small village whose husbands and fathers are away fighting in China.


2 reels, 72 min, sd, b&w, 16mm. German Collection. FDA 8971-8972. - in Japanese and German.

Peter Sturm, a German ski coach visiting Japan on a scouting trip, selects two young men, Takeo and Akira, to train for the ski jumping competition at the upcoming Olympic
Games. Both at first decline the offer, Takeo because his mother is ill and Akira due to his work in a science lab. Eventually, however, they change their minds and leave for the training camp in Hokkaido. While there, their resolve is tested by the death of Takeo’s mother and the news that Akira’s fiancée was injured in a fire at the laboratory. The pair have a falling-out with their coach, but the friendship is restored when he saves them from being buried alive by an avalanche.

Japan was scheduled to host the Winter and Summer Olympics in 1940 (in Sapporo and Tokyo respectively), but pulled out after the outbreak of the Second Sino-Japanese War. Cinematographer Richard Angst also worked on the 1937 German-Japanese co-production *Die Tochter des Samurai* – see below. Released in Germany in early 1942.

**KOKUSAI MITSUYUDAN** (国際密輸団) = *International Smuggling Ring* (Daiei Kyoto, 1944).
Dir & Wrt Itō Daisuke. Prod Shimizu Ryūnosuke. Photo Matsui Kō. Mus Shiraki Yoshinobu. With Ichikawa Utaemon (Koshi Tōru), Fujiwara Kamatari [credited as Fujiwara Keita] (Ban Saburōbei), Terashima Mitsugu (Kamiichi Ototsuru), Susukida Kenji [credited as Takayama Tokuemon] (Fujiki Shirōgorō), Koshiba Kanji (Minami Yoshita), Kamiyama Sōjin (Baku Takatomi), Aizome Yumeko (Rōza Ume).

2 reels, 55 min, sd, b&w, 16mm. Japanese Collection. FCA 5322-5323.
- incomplete: parts of film lacking at reel changes (ca. 10 min in total).

A crime drama set in Yokohama in the 1870’s about the efforts to break up an opium smuggling ring involving British and Chinese nationals and establish local jurisdiction over crimes committed by foreigners in Japan.

With a warning that Japan could meet the same fate as the already “weakened and subdued” China, the film emphasizes the threat of British Imperialism, personified in the character of “Minister H. S. Perkins,” an apparent stand-in for Harry Smith Parkes, the U.K. Consul General in Japan from 1865 to 1883. The story is loosely based on the 1878 case of a British chemist arrested for illegally importing opium into Japan, tried before a British consular court, and acquitted following the court’s determination that the drug was intended for medicinal use.


6 reels, 50 min, si, b&w, 35mm. Japanese Collection. FEB 3267-3272.
A historical drama set during the Bakumatsu era, with the titular hero fighting against the tyranny of the Tokugawa shogunate.

**KONPIRA DAISAN--MORI NO ISHIMATSU** (金毘羅代参 森の石松) = *Ishimatsu of the Forest* (Shinkō Kinema Kyoto, 1938). Dir Oshimoto Shichinosuke, Takehisa Shichi. Wrt Wada Jun. Photo Makita Yukimasa [credited as Makita Narimasa]. Mus Fukami Kiyotaka. With Ramon Mitsusaburō (Mori no Ishimatsu), Ōtani Hideo (Shimizu no Jirochō), Mori Shizuko (Otami), Onoe Eigorō (Miukeyama Kamarō), Hara Seishirō (Komatsumura Shichigorō), Shibata Arata (Miyakodori Kichibē).

8 reels, 61 min, sd, b&w, 35mm. Japanese Collection. FEB 2374-2381.

A tale of the journey to the Konpira Shrine undertaken ca. 1850 by Ishimatsu of Mori on behalf of his boss, Jirochō of Shimizu. His task: stay sober and out of trouble, and dedicate a sword to the shrine in gratitude for Jirochō’s victory in battle.

Among the many actors who portrayed the character of Ishimatsu on screen are Kurokawa Yatarō (in a 1937 film directed by Yamanaka Sadao), Enomoto Ken’ichi (1939), Kataoka Chiezō (1940), Fujita Susumu (1949), Katsu Shintarō (1957), and Frankie Sakai (1959). In the Japanese title, *daisan* refers to the practice of representing someone else when participating in a pilgrimage.


7 reels, ca. 65 min, sd, b&w, 35mm (master positive). FPB 8723-8729. *(currently inaccessible - requires preservation)*

A jidaigeki about the exploits of celebrated Edo period outlaw Kunisada Chūji. One of the last films produced by actor Arashi Kanjūrō’s company before its dissolution in the summer of 1937.
KURAMA TENGU--EDO NIKKI (鞍馬天狗 江戸日記) = Kurama Tengu--Edo Diary
(Nikkatsu Kyoto, 1939). Dir Matsuda Sadatsugu. Wrt Hisa Yoshitake, adapted from the novel of the same name by Osaragi Jirō, serialized in Shin Aichi Shinbun. Photo Yoshimi Shigeo. Mus Takahashi Nakaba. With Arashi Kanjūrō (Kurama Tengu), Kawabe Gorō (Negishi Tango no Kami), Hara Kensaku (Kashio Tōzō), Kagawa Ryōsuke (Nobusuma no Yoshigorō), Segawa Michisaburō (Sone Shōzaemon), Onoe Kikutarō (Satake Keinosuke).

2 reels, 63 min, sd, b&w, 16mm. Japanese Collection. FCA 5324-5325.

Created by novelist Osaragi Jirō, the character of Kurama Tengu, a fighter for justice and defender of the innocent during the Bakumatsu era, has been a continuous presence on big and small screens since his film debut in the mid-1920s. The actor identified with the role was Arashi Kanjūrō, who played the titular character in two dozen films made between 1928 and 1942. Kurama Tengu--Edo niki, the first part of a two-part narrative (part 2 is not held by LC), transplants the hero from Kyoto to Edo where in an effort to defeat him, the pro-shogunate forces resort to kidnapping a pair of orphan boys.

KURAMA TENGU--SATSUMA NO MISSHI (鞍馬天狗 薩摩の密使) = Kurama Tengu--A Secret Emissary from Satsuma (Nikkatsu Kyoto, 1941). Dir Suganuma Kanji. Wrt Marune Santarō [credited as Kurusu Jūbē], adapted from a story by Osaragi Jirō. Photo Miyagawa Kazuo. Mus Takahashi Nakaba. With Arashi Kanjūrō (Kurama Tengu / Kurata Tenzen), Kagawa Ryōsuke (Shinozaki Hikogorō), Shimura Takashi (Tsueda Jōsuke), Dan Tokumaro (Kurohime no Kichibē), Kita Ryūji (Kanbayashi Hyōgo), Ichikawa Haruyo (Oteru), Tachibana Kimiko (Nijō Aya).

2 reels, ca. 80 min, sd, b&w, 16mm. Japanese Collection. FCA 5354-5355.

In 1868, Kurama Tengu tries to disrupt the collaboration between the pro-shogunate forces and their French allies who are supplying them with weapons.

KUROGANE NO CHIKARA (くろがねの力) = The Strength of Iron (Shōchiku Ōfuna, 1940). Dir Sasaki Keisuke. Wrt Saitō Ryōsuke. Photo Nagaoka Hiroyuki. Mus Eguchi Yoshi. With Saburi Shin (Makino Shinkichi), Shimazaki Hatsu (Seiji, the younger brother), Nara Shin'yo (university president), Takamine Mieko (Kiyoko, his daughter), Nishimura Seiji (Tanabe, a teacher), Mitsui Hideo (Murase, a team member).

5 reels, ca. 40 min, sd, b&w, 35mm (duplicate picture & track negatives). Japanese Collection. FPB 8349-8353 (picture) & FPB 8354-8356 (track). (currently inaccessible - requires preservation)
At a boys' college where his younger brother is a student and member of the school’s athletic team, a professor of economics is preoccupied with his teachings, which emphasize the need for closer cooperation with Germany, and fails to notice the romantic overtures directed at him by the daughter of the university president. The film's title was borrowed from a popular song first recorded in 1939 and usually associated with military style calisthenics exercises.

**MABOROSHIJÔ** (まぼろし城) = *The Phantom Castle* (Kyokutō Eiga, 1936). Dir Gotō Taizan. Wrt Yashiro Kikue, Sakama Kiyohiko, adapted from the novel of the same name by Takagaki Hitomi. Photo Matsumoto Yoshitarō. With Kumoi Ryūnosuke (Kogure Tsukinosuke), Kohama Miyoko (Yuri), Ōmi Takao.

4 reels, 37 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0687-0689 & FAA 0621. *(currently inaccessible - requires preservation)*
- incomplete: second half of pt. 2; originally released in two feature-length parts (7 reels each).

A group of skull-masked warriors operating from a mountain stronghold known as “The Phantom Castle,” try to get their hands on a picture scroll containing the location of a valuable treasure.

Takagaki Hitomi’s novel was originally published in serialized form in the journal “Shōnen Kurabu” (Boys’ Club, January-April 1936), with illustrations by Itō Kikuzō. Over the years it has received several cinematic treatments (most notably by Nikkatsu in 1940 and Tōei in 1956), and has also been adapted for TV and manga.


4 reels, 41 min, sd, b&w, 35mm. Japanese Collection. FEA 7964-7967.

The rivalry between two small-town shop owners carries over to their participation in the local tax collection drive and helping a young woman whose brother is in the army.
Made with the backing of the Tax Bureau of the Ministry of Finance (Ōkurashō Shuzeikyoku).

**MADAMU TO NYŌBŌ (マダムと女房) = The Neighbor's Wife and Mine** (Shōchiku Kamata, 1931). Dir Gosho Heinosuke. Wrt Kitamura Komatsu. Photo Mizutani Bunjirō. Mus (theme song) Takashina Tetsuo, Shimada Harutaka (music), Satō Hachirō (lyrics). With Watanabe Atsushi (Shibano Shinsaku), Tanaka Kinuyo (his wife), Ichimura Mitsuko (Teruko, his daughter), Date Satoko (neighbor’s wife), Yokō Dekao (the painter).

1 videodisc (DVD), 56 min, sd, b&w, 4¾ in. LC Purchase Collection. DVD 7266.
- Shōchiku release; on disc with *Shunkin shō—Okoto to Sasuke* (see below).

Japan’s first fully talking picture is a comedy about a playwright (Watanabe) rushing to meet a deadline while getting distracted by both his own family and the neighbors next door who are hosting a jazz band rehearsal.

**MAGOKORO (まごころ) = Devotion** (ca. 1941). Dir & Wrt Ninomiya Shigeki. Prod Fujii Eiichi. Photo Tsukushi Kakitsu. With Ozawa Sadami (Jirō), Okuoka Eijirō (Goichi), Kaneko Seijirō (Shōhei), Suzaki Masanao (Taichi), Toyota Kentarō (grandfather Toyosaku), Mishima Keiko (Kuniko).

2 reels, 21 min, sd, b&w, 35mm. Japanese Collection. FEA 8336-8337.

After an elderly veteran of the Russo-Japanese War impresses upon them the importance of horses in wartime, four boys take to horseback riding and give a celebratory sendoff to a horse departing for the front.

Educational short probably produced or sponsored by the Horse Administration Bureau (Baseikyoku) of the Ministry of Agriculture and Forestry (Nōrinshō), which was in charge of procuring horses for the Imperial Army.

**MANGNU ŬI KYÖLSADAE – see: BÔRÔ NO KESSHITAI**

Masao (Ikuno Eikichi), Mayama Kumiko (Handa Shinae), Urabe Kumeko (Handa Kuniko), Usami Jun (Handa Ken’ichi), Yamaguchi Isamu (Master Kōno), Oshimoto Eizō (Uematsu Yoshio).

6 files, 52 min, sd, b&w, HD MPEG4 (from 35mm composite master positive). Japanese Collection. Mavis 23392.

Eikichi, a destitute young man, is taken in by his friend Ken’ichi and his family, mother Kuniko and niece Shinae. Ken’ichi goes off to war, while Eikichi is hired for an office job in the factory where Shinae also works. Word comes that Ken’ichi has been killed, and Eikichi eventually changes his mind about leaving and remains with the family. His past, however, catches up with him when a hoodlum he had earlier injured in a scuffle tracks him down. Encouraged by Shinae, Eikichi fights back and severs all ties with his former life.

MARAI NO TORA (マライの虎) = The Tiger of Malaya (Daiei Tokyo, 1943). Dir Koga Masato. Wrt Kimura Keizō. Photo Nishimura Shirō. Mus Suzuki Tetsuo. With Nakata Kōji (Tani Yutaka, a.k.a. Harimau), Nanbu Shōzō (Yasuda), Ueda Kichijirō (Batebā), Murata Hirotoshi (Sarī), Oshimoto Eiji (Major Fukushima), Kamishiro Yūkichi (Wang), Ōi Masao (Pāku), Uemura Kenjirō (Kamiya), Unabara Hiroshi (Surimu).

5 reels, 36 min, sd, b&w, 35mm. Japanese Collection. FEA 7992-7996.
- incomplete: copy consists of first and last reels, plus segments depicting Tani becoming an outlaw, his family leaving Malaya, and the shooting of his friend Yasuda; originally released in 9 reels (86 min).

Following the murder of his little daughter, the owner of a barbershop in Kuala Lumpur, who is also a prominent member of the local Japanese community, becomes an outlaw dedicated to fighting the British and their Chinese collaborators.


4 reels, sd, b&w, 17.5mm (diacetate). Japanese Collection. FBA 2073-2076. (currently inaccessible - requires preservation)
MEGURU TANABATA (めぐる七夕) = Tanabata Once Again (Hoshi Film Studio, 1941). Dir Yamashita Motohiro. Prod Hoshi Akira. Wrt Kushida Jun, adapted from a story by Takanami Saburō. Photo Ōshima Takeshi. With Takashima Toshirō (Kaneko Tetsuo), Mitsui Akimasa (Yoshisuke, father), Koyanagi Shirō (Katō Genkichi), Ichijō Shin’ichirō (Kimura), Hamada Kaku (village headman).

4 reels, 36 min, sd, b&w, 35mm (duplicate negative). Japanese Collection. FPB 8583-8586. *(currently inaccessible - requires preservation)*

- additional material held: viewing copy, 1 reel only (FEA 8019).

After a conflagration destroys a large part of his village, a young man goes to the city to learn firefighting techniques.


3 reels, ca. 85 min, sd, b&w, 16mm. Japanese Collection. FCA 5326-5328.

In Edo during the Bakumatsu era, a lazy and hard-drinking sculptor (Hasegawa) becomes a supporter of the loyalists fighting for the return of Imperial rule. After he is captured and tortured by pro-shogunate forces, his lover (Yamada) sacrifices herself to ensure his freedom.


4 reels, ca. 25 min, sd, b&w, 35mm (duplicate negative). Japanese Collection. FPB 8615-8618. *(currently inaccessible - requires preservation)*

- incomplete; sound reissue version; originally released as a silent film in 8 reels.
- additional material held: viewing copy, 1 reel only (FEA 8059).

Although the Library’s copy, listed in the collection documentation as “Mikazuki jingi,” has extraneous credits at head of first reel and has not been positively identified, it is in
all likelihood the 1930 Tōa Kinema release featuring the character of Mikazuki Jirōkichi, a heroic Edo period commoner who stood up to the samurai serving the Tokugawa shogunate.


3 reels, 69 min, si, b&w, 16mm. Japanese Collection. FCA 5329-5331.
- incomplete: original reel 4 and part of reel 5 missing.

The final part of Nikkatsu’s 1934-35 trilogy depicting the fictional exploits of a historical figure, Tokugawa Mitsukuni (1628-1701), popularly known as Mito Kōmon, the lord of the Mito Domain in the early Edo period. His adventures while traveling the countryside disguised as an elderly commoner and righting wrongs have been the subject of more than eighty motion pictures and several TV series, including the longest running period drama in the history of Japanese TV (1969-2011).

**MIYAMOTO MUSASHI. DAI 3-BU, KENSHIN ICHIRO** (宮本武蔵 第三部 剣心一路) = Miyamoto Musashi. Part 3, the Straight Road of the Heart of the Sword (Nikkatsu Kyoto, 1940). Dir Inagaki Hiroshi. Wrt Inagaki Hiroshi, Makimoto Hiroshi, adapted from the novel of the same name by Yoshikawa Eiji. Photo Miyagawa Kazuo. Mus Nishi Gorō. With Kataoka Chiezō (Miyamoto Musashi), Miyagi Chikako (Otsu), Ōkura Chiyoko (Omitsu), Tsukimiya Otome (Akemi), Tsukigata Ryūnosuke (Sasaki Kojirō), Hara Kensaku (Hon’iden Matahachi), Onoe Kikutarō (Musō Gonnosuke), Tōmei Jirō (Monk Gudō).

2 reels, 68 min, sd, b&w, 16mm. Japanese Collection. FCA 5332-5333.

The final part of the trilogy based on the popular novel originally serialized in Asahi Shinbun follows Musashi from his encounter with the Zen priest Gudō to his celebrated duel with Sasaki Kojirō on Ganryū Island. Director Inagaki also directed what is arguably the best known of the many screen adaptations of Yoshikawa’s novel, the 1954-56 trilogy with Mifune Toshirō in the title role.
MONPE-SAN (モンペさん) = Miss Monpe Pants (Daiei Tokyo, 1944). Dir Tanaka Shigeo. Prod Kikuoka Kuri. Wrt Hatta Naoyuki, adapted from the novel of the same name by Nakano Minoru. Photo Takahashi Michio. Mus Yokota Hatsumei. With Tsukioka Yumeji (Harumi), Mayama Kumiko (Hiraoka Toshiko), Okamura Fumiko (neighboring group leader), Sawamura Sadako (Yumeji’s mother), Usami Jun (Etō), Susukida Kenji [credited as Takayama Tokuemon] (factory manager Hiraoka), Ishigura Tatsuya (Tomō).

2 reels, ca. 70 min, sd, b&w, 16mm. Japanese Collection. FCA 5334-5335. Possibly incomplete; original running time: 80 min.

Follows the lives of a group of women working in an aircraft factory, one of whom falls in love with a young pilot.

The title refers to traditional work pants often worn by women in rural areas but also, especially from 1937, female workers in urban centers. Monpe were “[…] baggy, form-hiding pants that have since come to symbolize wartime women for many Japanese (and wartime drudgery for many Japanese women […])” (Catherine Bae, War on the Domestic Front: Changing Ideals of Girlhood in Girls' Magazines, 1937-45, U.S.-Japan Women's Journal, No. 42/2012, p. 114). Nakano Minoru’s novel was originally published as a serial in the journal “Fujin Kurabu” (Ladies’ Club) from August to December 1943.

MUD AND SOLDIERS (ca. 1943).

2 files, 54 min, sd, b&w, MPEG4 (from 16mm). Japanese Collection. Mavis 1849129. 2 reels, 54 min, sd, b&w, 16mm. Japanese Collection. FBA 8382-8383. W/English subtitles.

A shortened version of Tsuchi no heitai (see below) edited for training purposes by the Photographic Section of the U.S. Marine Corps School. Consists of several combat scenes and one segment focusing on personal relationships within the squad.

MUMYŌ ARIAKE. KOHEN – see: MUMYŌ UMYŌ. KŌHEN

MUMYŌ UMYŌ. KŌHEN (無明有明 後篇) = Darkness and Light. Part 2 (Nikkatsu Kyoto, 1939). Dir Matsuda Sadatsugu. Wrt Yamashiro Shinsaku, based on the novel of the same name by Yoshikawa Eiji. Photo Yoshimi Shigeo. Mus Takahashi Nakaba. With Tsukigata Ryunosuke (Hojo Mitsugu), Ichikawa Shojiro (Gondo Kumanojo), Kagawa Ryosuke (priest Sekizen), Shimura Takashi (Gondo Yajuro), Ōkura Chiyoko (Tsurue), Kinugasa Junko (Okane).
Second part (pt. 1 is not held by LC) of a samurai drama revolving around the identity of the father of a young boy whose mother is blind. Yoshikawa Eiji’s novel was originally published in 1936-38 as a serial in the journal “Fujin Kurabu” (Ladies’ Club). Main title is sometimes romanized as *Mumyō ariake*.

**MUSASHIBŌ BENKEI** (武蔵坊弁慶) (Tōhō Tokyo, 1942). Dir Watanabe Kunio. Prod Itō Motohiko, Itō Takerō. Wrt Hisa Yoshitake. Photo Tomonari Tatsuo. Mus Hattori Ryōichi. With Oka Jōji (Musashibō Benkei), Yamada Isuzu (Koshikibu), Takamine Hideko (Ushiwakamaru, subsequently Yoshitsune), Kodaka Masaru (Awazu Saburō), Kurokawa Yatarō (Taira no Shigemori), Kōdō Kokuten (Taira no Kiyomori), Shindō Eitarō (Seiun, the sorcerer).

3 reels, ca. 90 min, sd, b&w, 16mm. Japanese Collection. FCA 5336-5338.

Legendary Heian Period warrior Benkei has been the subject of numerous stories, plays and works of fine art, and has also appeared as a character in anime, manga and video games. In the film, Benkei, on a quest to collect 1,000 swords from men he defeats in duels, protects a dancer (Yamada) who has escaped from the mansion of the powerful leader of the Taira clan.

**MUSUME JIDAI** (娘時代) = *Maidenhood* (Tōhō Tokyo, 1940). Dir Aoyagi Nobuo. Prod Himuro Teppei. Wrt Yamazaki Kenta, Yamashita Yoshiichi, adapted from the book of the same name by Ōsako Rinko. Photo Itō Takeo. Mus Iida Nobuo. With Sakuramachi Kimiko (Nomura Yumiko), Yamane Hisako (Ishida Masae), Ōkawa Heihachirō (Fujiwara Gorō), Satomi Aiko (Toshie, his wife), Mihashi Kō (Mr. Kashima), Fujita Susumu (Takakura Tatsuo), Shimoda Takeshi (Nomura Takušō, Yumiko’s father), Mizumachi Yōko (Yasue, Yumiko’s mother).

8 reels, ca. 75 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 9312-9319. (currently inaccessible - requires preservation)

Having refused to marry any of the young men she met through the efforts of a matchmaker (Mihashi), 23-year-old Yumiko comes to realize that a woman can attain happiness through marriage after visiting a happily married former classmate (Satomi) and witnessing the success of another friend’s (Yamane) arranged marriage.

Published in 1940, “Musume jidai” was Ōsako Rinko’s (1915-2003) debut work, a collection of essays on marriage and motherhood written from the perspective of a young unmarried woman pursuing a journalistic career. Along with its companion, “Musume no
MUTEKI (霧笛) = The Foghorn (Shinkō Tokyo, 1934). Dir Murata Minoru. Wrt Murata Minoru [credited as Kunihiro Shūroku], adapted from the novel of the same name by Osaragi Jirō. Photo Aoshima Jun’ichirō. With Nakano Eiji (Chiyokichi), Sugai Ichirō (Kūpā = Cooper), Shiga Akiko (Ohana), Murata Hirotoshi (Butatsune), Kosaka Nobuo (Tomi), Joe Ohara (manservant), Kahara Bumon [credited as Ōizumi Kōji] (ship’s captain).

3 reels, 93 min, si, b&w, 16mm. Japanese Collection. FCA 5339-5341.

In Yokohama in the early years of the Meiji era, a young thief (Nakano) becomes a servant to a brutal American (Sugai) and falls in love with his master’s Japanese mistress (Shiga). Osaragi Jirō’s novel was originally published as a serial in Tokyo Asahi Shinbun from July to September 1933.


1 reel, 11 min, si, b&w, 16mm (diacetate reversal), Japanese Collection. FAA 0705. (currently inaccessible - requires preservation)
- incomplete: first reel only; original length undetermined.

A young man, Sadao, whose parents have recently passed away, is visited by his cousin Tokizō who suggests they go out together. Sadao, however, is despondent and tells Tokizō about the girl he loves, Ayako, whose grandfather dislikes him for no apparent reason and is adamantly opposed to their relationship. After Tokizō promises to find out what is behind the old man’s animosity, Sadao goes to a secret rendezvous with Ayako. As the two meet, a hooded figure sneaks into the girl’s home and commits a robbery. Having been found in the garden with Ayako, Sadao becomes an instant suspect (end of reel).

Japanese Cinema Database lists a film by this title as having been produced by the Nakagawa Film Studio and released in 1923, but describes it as a period drama made for religious promotion.

Wrt Kimura Chiyoo, Watanabe Kunio. Photo Tomonari Tatsu. Mus Koga Masao. With Hasegawa Kazuo (Sugiyama Kenji), Egawa Ureo (Sugiyama Ichirō), Yamaguchi Yoshiko [credited as Ri Kōran] (Li Fangmei), Wang Yang (Li Yueqin), Maruyama Sadao (Dr. Okawa), Shindō Eitarō (Li Hongming), Mizumachi Yōko (Yoshiko, Kenji’s mother).

4 reels, ca. 125 min, sd, b&w, 16mm. Japanese Collection. FCA 5342-5345.
3 reels, ca. 125 min, sd, b&w, 16mm. Japanese Collection. FCA 5392-5394.

A civil engineer (Hasegawa) working on a road construction project in Northern China falls in love with a Chinese woman (Yamaguchi) who studied music in Tokyo and is fluent in Japanese. When the engineer’s brother (Egawa) is killed by the communist guerrillas, the woman helps convince the local population to support the Japanese crew and reject efforts to sabotage their work. Originally released in two parts (pt. 1: 55 min; pt. 2: 69 min).

NETSUJŌ NO TSUBASA (熱情の翼) = Wings of Passion (Shinkō Tokyo, 1940). Dir Koishi Eiichi. Wrt Murakami Tokusaburō, adapted from the novel of the same name by Takeda Toshihiko. Photo Chishaki Takashi. Mus Saitō Ichirō. With Mayama Kumiko (Natsukawa Yuriko), Nitta Minoru (Tokuda), Kaga Kunio (Umeno), Kuroda Kiyo (Hiromi), Shimizu Masao (Torikawa), Uemura Kenjirō (Ōba Akira), Ōi Masao (Hamuro Hanzō).

8 reels, 72 min, sd, b&w, 35mm. Japanese Collection. FEA 6408 (r1) & FEB 2396-2402 (r2-8).

Employees of an aircraft manufacturing plant foil a plot by an international espionage ring. Takeda’s novel was originally published as a serial in the journal “Fuji” (August-September, 1939). Shindō Kaneto worked on the film as art director.

NIHONJIN (日本人) = The Japanese (Shōchiku Ōfuna, 1938). Dir Shimazu Yasujirō. Wrt Ikeda Tadao, adapted from a story by Takata Tamotsu. Photo Ubukata Toshio. Mus Saotome Hikaru. With Uehara Ken (Kusakabe Yūnoshibi / Kyōsuke, his son), Katsuragi Fumiko (Rui, Yūnoshibi’s wife), Yoshihara Mitsuko (Fukiko, Kyōsuke’s wife), Ryū Chishū (Kyōta, Kyōsuke’s son), Kusaka Tazuko (Yoshiko, Kyōta’s wife), Natsukawa Daijirō (Kyōichi, Kyōta’s oldest son), Saburi Shin (Saeki’s father / Saeki), Takamine Mieko (Miyoko), Miyake Kuniko (Mitsue, a dancer), Kuwano Michiko (Sayoko).

3 reels, 103 min, sd, b&w, 16mm. Japanese Collection. FCA 5413-5415.

Divided into two parts named after the historical periods spanned by the narrative (Meiji and Shōwa), the film follows the lives of four generations of men from a
military family as they take part in the eras’ key historical events, the Satsuma Rebellion (1877), the Russo-Japanese War (1904), and the conflict with China (1931-32).

**NIHONMATSU SHÔNENTAI (二本松少年隊) = Nihonmatsu Youth Corps (Shôchiku Shimokamo, 1940).** Dir Akiyama Kôsaku. Wrt Doi Itsuo, adapted from the novel of the same name by Andô Shin. Photo Kataoka Kiyoshi. Mus Sakai Kikunosuke. With Takada Kôkichi (Kimura Jûtarô, Nihonmatsu Youth Corps leader), Kitami Reiko (Yumi, Uesaki’s sister), Hori Masao (Watanabe Shinsuke), Hayama Junnosuke (Tanabe Kichinosuke), Matsuura Tsukie (Masumi, Kubo’s mother), Amano Jin’ichi (Niwa Wazaemon).

2 reels, ca. 60 min, sd, b&w, 16mm. Japanese Collection. FCA 5456-5457.

Based on historical events, the film tells the story of a squadron of boys, 12 to 17 years old, who sacrificed their lives defending the Nihonmatsu Castle during the Boshin War (1868-69).

**NINGÔ KAMIFÛSEN (人情紙風船) = Humanity and Paper Balloons (P. C. L. / Tôhô, 1937).** Dir Yamanaka Sadao. Prod Takeyama Masanobu. Wrt Murata Shintarô, from the kabuki play “Tsuyu kosode mukashi hachijô” (Rainy Season Short-Sleeved Garment and Old Time Hachijô Silk), a.k.a. “Kamiyui Shinza” (Shinza the Barber), by Kawatake Mokuami. Photo Mimura Akira. Mus Ôta Chû. With Kawarasaki Chôjûrô (Unno Matajûrô), Nakamura Tsuruzô (Genkô, the goldfish vendor), Nakamura Kan’emon (Shinza, the barber), Bandô Chôemon (Yabushi, the masseur), Ichikawa Rakusaburô (Yakichi, the informer), Ichikawa Kikunosuke (Kanekichi, the locksmith), Yamazaki Chôbê (Tokubê), Nakamura Shingorô (Jinsuke, the soba vendor), Ichikawa Emitarô (Yatagorô Genshichi).

2 files, 85 min, sd, b&w, MPEG4 (from U-matic). Copyright Collection. Mavis 1875304. - w/English subtitles.

The lives of two neighbors in a crowded tenement community, a penniless samurai and a barber who makes a living by running an illegal gambling operation, intersect when the latter involves the former in the abduction of the daughter of a wealthy pawnshop owner.

Yamanaka Sadao’s final film opened on August 25, 1937, the same day the director received his draft notice. In early October, Yamanaka left for China, where he died eleven months later in an army hospital in Kaifeng from acute enteritis. Of the 24 film he directed, only three survive.
NINJUTSU SANYŌDEN – see: JIRAIYA (Nikkatsu, 1937)

NINJUTSU--TOGAKUSHI HAKKENSHI (忍術戸隠八剣士) = Eight Occult Swordsmen (Kyokutō Eiga, 1937). Dir Yamaguchi Tepepei. Wrt Tadara Sanpei, from a story by Sakama Kiyohiko. Photo Matsumoto Seihachi. With Kumoi Ryūnosuke (Ōshima Shinrokuō / Togakushi, the sage), Ichikawa Jusaburō (Shōgun Iemitsu), Ayanōji Genzaburō (Kasuga Tokijirō), Shizuta Fumio (Miyagi Chūtarō), Isuzu Keiko (Urazato), Kataoka Saemon (Mogami Dewo no Kami), Ichikawa Sashō (Fukushima Masanori).

7 reels, 58 min, sd, b&w, 35mm. Japanese Collection. FEA 6438 (r1) & FEB 2415-2420 (r2-7).

Eight swordsmen with supernatural powers foil a plot to assassinate Tokugawa Iemitsu and overthrow the shogunate. Made as a silent film with the soundtrack consisting of music and voice-overs.

NISHIZUMI SENSHACHŌ DEN (西住戦車長伝) = The Legend of Tank Commander Nishizumi (Shōchiku Ōfuna, 1940). Dir Yoshimura Kōzaburō. Wrt Noda Kōgo, adapted from the novel “Shōwa no gunshin—Nishizumi senshachō den” (Shōwa God of War—the Legend of Tank Commander Nishizumi) by Kikuchi Kan. Photo Ubukata Toshio. Mus Maeda [first name undetermined]. With Uehara Ken (Tank Commander Nishizumi), Saburi Shin (Commander Hosoki), Konoe Toshiaki (Company Commander Takanashi), Kodama Ichirō (Adjutant Inagawa), Nishimura Seiji (Captain Maruyama), Kubo Shirō (Warrant Officer Yamabe), Kawara Kanji (Warrant Officer Okada).

- MPEG4: w/English subtitles.

A brave and selfless commander of a Japanese tank platoon in China leads his men as they advance through enemy lines. Based on the exploits of Nishizumi Kojirō (1914-1938), hailed as a war hero following his death in the Battle of Xuzhou in May 1938. Kikuchi Kan’s fictionalized biography was first published as a serial in Tokyo Nichinichi Shinbun and Osaka Mainichi Shinbun.

With Takamine Mieko (Komiyama Nobuko), Miura Mitsuko (Hosokawa Eiko), Okamura Fumiko (Principal Sekiguchi), Morikawa Masami (Vice Principal Hosaka), Takamatsu Eiko (Teacher Yoshioka), Ōtsuka Kimiyo (Teacher Iwasaki), Matsubara Misao (Teacher Matsubara).

10 reels, 90 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 9401-9410. (currently inaccessible - requires preservation)

A country teacher (Takamine) takes a job at a posh girls' boarding school where she clashes with one of the students (Miura), a troublemaker shielded by the fact that her wealthy father is one of the school’s major donors.


4 reels, 38 min, sd, b&w, 16mm (diacetate). Japanese Collection. FAA 0727-0730. (currently inaccessible - requires preservation)

Two neighbors, coworkers in a machine factory, have a falling out when one of them, sickly and feeling sorry for himself, becomes resentful of the other for having been singled out by management as setting a positive example for the factory workforce. The latter eventually persuades his friend to change his attitude and realize the importance of improving his health and well-being so that he can play a part in the shared sacrifices of a nation at war. Produced with the backing of the Ministry of Health and Welfare (Kōseishō).

ŌMA NO TSUJI--EDO NO MAKI (逢魔の辻 江戸巻) = Street at Twilight--Book of Edo (Tōhō Tokyo – Zenshinza, 1938). Dir Takizawa Eisuke. Wrt Kishi Matsuo, Yasumi Toshio, adapted from the novel “Ōma no tsuji” by Osaragi Jirō. Photo Mimura Akira. Mus Itō Noboru. With Kawarasaki Chōjūrō (Aoe Kingorō), Fujima Fusako (Kingorō’s mother), Nakamura Kan’emon (Kakizaki Shingo), Kawarazaki Shizue (Otami), Koizumi Tadashi (Kentarō), Nakamura Tsuruzō (Yūjin Nagaji), Bandō Seiichirō (Shōban).

11 reels, 92 min, sd, b&w, 35mm. Japanese Collection. FEA 7988 (r1) & FEB 2616-2625 (r2-11).
A corrupt former retainer of the shogun is doggedly pursued by a man intent on exposing his crimes.

A period drama set during the Ansei Purge (1858-1959), when Ii Naosuke, Chef Minister in the Tokugawa administration, led a brutal crackdown against those who opposed his policies (incl. a trade treaty with the U.S.). Co-produced by the Zenshinza theatrical troupe, of which Kawarasaki Chōjūrō and Nakamura Kan’emon were founding members. Osaragi Jirō’s novel was originally published as a serial in Tokyo Nichinichi Shinbun and Osaka Mainichi Shinbun from May to December 1937.


10 reels, 79 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 8559-8568 (picture) & FPB 8569-8573 (track). (currently inaccessible - requires preservation)
- additional holdings: viewing copy of first reel (FEA 8017).

While on a business trip, two employees (Furukawa, Watanabe) of a Tokyo musical instruments store attend a concert for wounded soldiers recuperating in a sanatorium near Mt. Fuji. Impressed by the performances and the effect they had on the audience, the pair decide to put on a bigger show for army units fighting on the front, but have only two weeks to recruit the participants. Includes cameos by Hasegawa Kazuo and Yamada Isuzu, seen performing the “Genroku Cherry Blossom Dance” on a set in Tōhō studio.

ONJō NO HANA (温情の花) = Warm Hearted Flower (193-). Dir & Wrt Hitomi Kichinsouke. Photo Fujii Harumi. With Tsuga Seiji (Takayama Seisaku), Matsumoto Yoshio (Kenichi, his son), Okajima Tsuyako (Tokiko, his eldest daughter), Yamada Michiko (Matsue, his middle daughter), Tayama Sachiko (Chizuko, his youngest daughter), Matsūra Tsukie (Takahashi Shieko).

3 reels, 30 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0734-0736. (currently inaccessible - requires preservation)

When his son is drafted and leaves home, Takayama, an elderly widower who is blind, stays behind with his three daughters. The middle daughter falls ill and dies, and the old man is stricken with dysentery and ends up in the hospital. The son, who couldn’t make it back from the front to see his ailing sister, is granted leave and hurries home to be by
his father’s side. He reaches the hospital moments before the old man passes away. A woman from a neighborhood support group promises to take care of his two sisters while he continues to fight for his country. [Producer and year undetermined]

**ONNA NO YADO (女の宿) = Women’s House (Shōchiku Shimokamo, 1941).** Dir Inuzuka Minoru. Wrt Inomata Katsuhito, adapted from a story by Ōba Sachiko. Photo Ubukata Toshio. Mus Takahashi Toranosuke. With Takada Kōkichi (Takeshita Zen’ichirō), Himori Shin’ichi (Ōtsuki Shinkichi), Tsubouchi Yoshiko (Noguchi Hisae), Kogure Michiyo (Noguchi Taeko), Kitami Reiko (Tamura Mie).

2 reels, ca. 60 min, sd, b&w, 16mm. Japanese Collection. FCA 5454-5455. - incomplete; original running time: 86 min.

“[…] a story centering on a gown shop, telling of a girl who tried to hate a man but couldn’t do it forever. Yoshiko Tsubouchi, engaged to Kokichi Takata, dies. Her sister, Miss Kogure, holds Takata responsible for the death. When her pal Reiko Kitami begins to have a romantic leaning toward Takata, Miss Kogure walks out on her too. In the end, though, everything turns out hunky-dory.” (The Nippu Jiji, November 21, 1941, p. 3)

**OSANAKI MONO NO HATA (幼き者の旗) = The Children’s Flag (Tōhō Kyoto, 1939).** Dir Satō Takeshi. Prod Himuro Teppei. Wrt Suzuki Noriko, adapted from the story of the same name by Ujihara Daisaku in the journal “Shufu no tomo” (The Housewife’s Companion). Photo Kawasaki Kikuzō. Mus Itō Noboru. With Kodaka Masaru (Shūichirō), Kodaka Takashi (Daisaku), Sawamura Sadako (mother), Shiomiyō (grandfather), Kanda Chizuko (teacher), Yamane Hisako (Imaizumi).

5 reels, 47 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0742-0746. *(currently inaccessible - requires preservation)*

- shortened silent version; originally released with sound, running time: 73 min.

While their father is away fighting in China, two boys (played by real life brothers Kodaka Masaru and Takashi) move with their mother to the village where their grandfather, uncle and aunt live. Proudly displaying the flag that marks their house as a “soldier’s home,” the brothers argue with the local boys as to whose flag is bigger and flying higher. When word comes that father is missing and presumed dead, the flag comes down, only to be raised again with news that he is alive after all.
OSHIDORI UTAGASSEN (鴛鴦歌合戦) = Singing Love Birds (Nikkatsu Kyoto, 1939). Dir Makino Masahiro. Wrt Edogawa Kōji. Photo Miyagawa Kazuo. Music Okubo Tokujirō. Lyrics Shimada Kin'ya. With Kataoka Chiezō (Asai Reisaburō), Kagawa Ryōsuke (Kagawaya Sōshichi), Shimura Takashi (Shimura Kyōsai), Tōyama Mitsuru (Tōyama Man'emon), Onoe Kajō (Rokubē, antique shop owner), Ichikawa Haruyo (Oharu, Kyōsai’s daughter), Fukamizu Fujiko (Fujio, Man’emon’s daughter), Dick Mine (Minezawa, Governor of Tanba), Hattori Tomiko (Otori, Kagawaya’s daughter).

2 reels, 69 min, sd, b&w, 16mm. Japanese Collection. FCA 5489-5490.

A musical romance set in a provincial town in medieval Japan. Oharu, the daughter of umbrella maker Kyōsai, loves Reisaburō, a masterless samurai who carves wooden swords for a living. Reisaburō, however, is engaged to another girl, Fujio, as the result of an arrangement agreed upon by his late father, and is also not unresponsive to the charms of Otomi, the daughter of a wealthy merchant. Oharu is pursued by Lord Minezawa, who peddles fake antiques to unsuspecting buyers, including the gullible Kyōsai. The original title translates as “Mandarin Duck Singing Contest” and refers to the traditional Chinese use of Mandarin Ducks as a symbol of marital fidelity.

OTOKO (男) = A Man (Tōhō, 1943). Dir Watanabe Kunio. Prod Tamura Michiyoshi. Wrt Kimura Chiyoo, adapted from a story by Funahashi Seiichi. Photo Kawasaki Kikuzō. Mus Hattori Tadashi. With Oka Jōji (Kusaka Shirō), Kurokawa Yatarō (Tamura Shinji), Maruyama Sadao (Azuma), Shiomi Yō (Kusaka Kazushi), Yamane Hisako (Kikuba Hideko), Satomi Aiko (Tamura Sunako), Shimura Ayako (Kusaka Umeko).

7 reels, 67 min, sd, b&w, 35mm. Japanese Collection. FEA 8414 (r1) & FEB 3397-3402 (r2-7).
- incomplete: original running time: 84 min.

After water floods a railway tunnel under construction, the project manager (Oka) and a group of workers go to assess the damage and are trapped inside when the ceiling collapses. As rescue efforts are underway, the men’s families, including the manager’s daughter, anxiously await news of their fate. Special effects by Tsuburaya Eiji.

OTOME NO IRU KICHI (乙女のゐる基地) = Girls of the Air Base (Shōchiku Ōfunα, 1945). Dir Sasaki Yasushi. Wrt Tsuji Yoshirō. Photo Terao Kiyoshi. With Mito Mitsuko (Andō Junko), Sano Shūji (Dairoku, Junko’s brother), Ryū Chishū (Commander Ōta), Hara Yasumi (1st Lieut. Yazaki), Tōno Eijirō (Hatano, assistant), Nara Shin’yō (Yoshimura, teacher), Abe Tōru (1st Lieut. Mitsuzawa), Shimura Takashi (Commander Kurata), Katsuragi Fumiko (Hide’s mother), Kawamura Tomi (Aoki Hide).
A group of young women from a small-town girls’ school volunteer as maintenance crews at a nearby air base under the supervision of an old mechanic. In addition to taking care of the planes, they also lift the pilots’ spirits with gestures such as giving the men small dolls to accompany them on their missions as lucky charms. Eventually, the girls must bid farewell to a squadron departing on its final suicide mission. Made under the supervision of Army Aviation Headquarters (Rikugun Kōkū Honbu).

OYA (親) = Parents (Shōchiku Kamata, 1929). Dir Ōkubo Tadamoto, Shimizu Hiroshi. Wrt Mizushima Ayame. Photo Sugimoto Shōjirō. With Arai Jun (Gensaku), Takamatsu Eiko (Okichi, his wife), Takao Mitsuko (Omitsu, the daughter), Mizushima Ryōtarō (Ōki Takayoshi, Omitsu’s real father), Sakai Kazuji (Sakuta).

Found abandoned on the grounds of a temple, a baby girl is adopted by Gensaku, a noodle shop owner, and his wife Okichi. The girl, named Omitsu, grows up in a loving environment unaware that the couple are not her real parents. When her real father, who had been too poor to raise her, sends word that he is terminally ill, Omitsu is finally told the truth and reluctantly agrees to see him. On his deathbed, the father gives Gensaku his life insurance policy to be used for his daughter’s marriage. Commissioned by the Postal Life Insurance Bureau (Kan’i Hokenkyoku).

OYA KOI DŌCHŪ (親恋道中) = A Journey to a Parent’s Love (Shōchiku Kyoto, 1939). Dir Hirose Gōro [credited as Hirose Masaaki]. Wrt Fujii Shigeji, adapted from a story by Katsu Toshizō. Photo Masutani Etsurō. Mus Takahashi Toranosuke. With Takada Kōkichi (Nagusa no Seitarō), Mōri Mineko (Omakii), Yanagi Sakuko (Ofuji), Hori Masao (Ichiyo no Matsugorō), Yamaji Yoshindo (Kaizu no Kakizō), Narasawa Issei (Unome no Yazō), Minami Kōmei (Sekido no Komagorō), Kazama Sōroku (Ameya no Kyūhachi).

7 reels, 67 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 8548-8554 (picture) & FPB 8555-8558 (track). (currently inaccessible - requires preservation) - additional holdings: viewing copy of first reel (FEA 7989).
Seitarō, a wandering samurai, travels back to his hometown accompanied by a little boy and his older sister, orphaned after their father had been killed in battle. Upon arriving, Seitarō learns that his own mother is still living, but that having waited for her son’s return for many years, she has by now given up hope of ever seeing him again. Their reunion is thwarted by the appearance of three men who challenge the samurai to a fight to the death.

**OYAKO KUJIRA (親子鯨) = Father and Son Whalers (Tōhō Tokyo, 1940).** Dir Saitō Torajirō. Prod Takimura Kazuo. Wrt Shimura Toshio. Photo Tachibana Mikiya. Mus Hattori Ryōichi. With Kawada Haruhisa [credited as Kawada Yoshio] (Yokoyama Fukutarō), Yamane Hisako (Harue, the ship captain’s daughter), Watanabe Atsushi (Yokoyama Kansuke), Hanabusa Yuriko (Otane, the wife), Satō Rokurō (Sailor Ogura), Maki Tsugundo (singing sailor), Sugi Kan (Mizuno, the ship captain).

8 reels, 75 min, sd, b&w, 35mm. Japanese Collection. FEA 7999 (r1) & FEB 2269-2275 (r2-8).

A comedy involving a father (Watanabe) and son (Kawada) who join the crew of a whaling ship heading for Antarctica. The son is in love with the captain’s daughter and the father is a janitor masquerading as a harpooner.

**OYAKO-ZAKURA (父子桜) = Father and Son Cherry Blossoms (Daiei Tokyo, 1944).** Dir Koishi Eiichi. Prod Kanbe Hikaru [credited as Kondō Shigeo]. Wrt Ishida Yoshio, adapted from a story by Ogawa Chūtoku. Photo Takahashi Michio. Mus Saitō Ichirō. With Mizushima Michitarō (Nire Shinkichi), Nagato Hiroyuki [credited as Sawamura Akio] (Urushibara Toshio), Wakahara Masao (Teacher Morozumi), Tsukioka Yumeji (Segawa Michiko), Oshimoto Eiji (Sgt. Urushibara), Hisamatsu Tamashiro (Principal Funada), Saitō Shikō (Vice Principal Mori), Kahara Bumon (Warrant Officer Maeda).

2 reels, 58 min, sd, b&w, 16mm. Japanese Collection. FCA 5350-5351.  
- incomplete; end of film lacking; original running time: 75 min.

A drill sergeant in a military school becomes a surrogate father to a boy whose own father died in the war.

**ÖZORA NO ISHO (大空の遺書) = Testament in the Sky (Daito Film Co., 1941).** Dir Masuda Haruo. Wrt Suzuki Jūzaburō, Musashi Sanpei, adapted from the book of the
same name by Mase Kazue. Photo Tomizawa Tsuneo. With Konoe Jūshirō (Mase Heiichirō), Koto Itoji (Kazue), Kurosu Mitsuhiko (son), Tachibana Kikuko (mother), Katori Eiji (older brother), Hongō Hideo (2nd Lt. Yamane), Sakuma Taeko (older brother’s wife).

5 files, 44 min, sd, b&w, HD MPEG4 (from 35mm picture & track negatives). Japanese Collection. Mavis 1164296.
- incomplete; originally released in 9 reels (93 min).

A biographical film about ace navy pilot Mase Heiichirō who lost his life while on a reconnaissance mission in the early days of the Second Sino-Japanese War. The film, focused on Mase’s family life, was based on his wife’s memoir published in 1940.

**PUROPERA OYAJI** (プロペラ親爺) = **Propeller Dad** (Tōhō Tokyo, 1939). Dir Watanabe Kunio. Prod Himuro Teppei. Wrt Yamazaki Kenta. Photo Mimura Akira. Mus Taniguchi Matashi. With Yanagiya Kingorō (Kashimura Kinbē), Wakahara Harue (Toshiko, Kinbē’s niece), Kiyokawa Nijiko (Otoki, Jinkichi’s wife), Kiyokawa Tamae (Omasa), Date Satoko (Kusunoki Hatsue), Morino Kajiyaa (Kawada Jinkichi), Fujio Jun (Kusunoki Hiroshi), Yamamuro Kō [credited as Hikari Hajime] (grocery store owner).

9 reels, 76 min, sd, b&w, 35mm. Japanese Collection. FEA 8057 (r1) & FEB 2216-2223 (r2-9).

A miserly junk collector (Yanagiya) is corralled by his niece (Wakahara) into using his profits to buy a warplane and donate it to the nation. Donation drives to raise funds for the purchase of military aircraft started around the time of the Japanese invasion of Manchuria (1931) and continued throughout the decade.

**RAKKA NO MAI** (落花の舞) = **Dance of the Falling Petals** (Shinkō Kinema Kyoto, 1940). Dir Nishihara Takashi. Wrt Yahiyo Fuji. Photo Takeno Haruo. Mus Takemasa Eisaku. With Ichikawa Utaemon (Wakizaka Chikaranosuke), Ōtani Hideo (Tokugawa Yorinobu, Chief Counselor of State), Ramon Mitsusaburō (Marubashi Chūya), Katsuragi Kōichi (Matsumoto Izu no Kami), Utagawa Kinue (Kitanokata [nobleman’s wife]), Araki Shinobu (Yui Shōsetsu), Mitsuoka Ryūzaburō (Priest Tetsunen), Kitagawa Chizuru [credited as Hidaka Umeko] (Senchiyo), Ōkawa Misuzu (Nanae).

2 reels, ca. 50 min, sd, b&w, 16mm. Japanese Collection. FBA 8550-8551.
- incomplete; original running time: 61 min.

A samurai (Ichikawa) in the service of the Tokugawa shogunate tries to thwart a plot by a pair of ronin (Ramon, Araki) to overthrow the government.
RE SHA DE SHIYAN – see: NESSA NO CHIKAI

RIKUGUN (陸軍) = Army (Shōchiku Ōfuna, 1944). Dir Kinoshita Keisuke. Wrt Ikeda Tadao, from the novel of the same name by Hino Ashihei, serialized in Asahi Shinbun. Photo Takekomi Yoshio. With Uehara Ken (Captain Nishina), Tōno Eijirō (Sakuragi Tsunesaburō), Tanaka Kinuyo (Waka), Ryū Chishū (Tomosuke / Tomohiko), Mitsuda Ken (Tomonojō), Hoshino Kazumasa (Shintarō), Nagahama Fujio (Fujita / Kenboku).


On the eve of their final mission, members of a squadron of kamikaze pilots are given leave to visit their families. The squadron leader must remain at the base, so his parents host a young pilot whose own family lives too far away for him to get there and back in the allotted time. Loosely based on the German film Urlaub auf Ehrenwort (Leave on Word of Honor, 1938)
SAKURA FUBUKI = Cherry Blossom Blizzard (Chūgai Katsudō Shashin, ca. 1925). Dir & Wrt Asano Noboru. Photo Hasegawa Kiyoshi. With Tachibana Kiyoshi (Commander Nogi), Watanabe Akira (Saegusa, the teacher), Suzukawa Toyoji (Yamada Seiichirō), Satō Shirō (Sōtarō, the father), Suzumoto Hamako (Fusa, the mother).

4 reels, 31 min, si, b&w, 35mm. Japanese Collection. FEB 2184-2187.

Compelled to earn money to support his impoverished family and made fun of at school, a young boy whose father died fighting for his country receives encouragement from none other than Nogi Maresuke, the nation’s greatest war hero.

General Nogi Maresuke (1849-1912), who played a prominent role in the First Sino-Japanese War (1894-1895) and the Russo-Japanese War (1904-1905), was idolized in Imperial Japan as epitomizing traditional values and the spirit of self-sacrifice.

SAKURA NO KUNI = The Land of Cherry Blossoms (Shōchiku Ōfuna – North China Film Co., 1941). Dir Shibuya Minoru. Wrt Ikeda Tadao, Tsuji Yoshirō, adapted from the novel of the same name by Ōta Yōko, serialized in “Asahi Shinbun.” Photo Nagaoka Hiroyuki. Mus Asai Takaaki. With Uehara Ken (Sasama Saburō), Takamine Mieko (Koma Hikaru), Mito Mitsuko (Yajima Shinko), Ryū Chishū (Takashima Sōichi), Saitō Tatsuo (Sasama Kenta), Yoshikawa Mitsuko (Shizue), Katsuragi Fumiko (Shinko’s mother), Tsubouchi Yoshiko (Akiko), Okamura Fumiko (Misao).

2 reels, ca. 80 min, sd, b&w, 16mm. Japanese Collection. FCA 6803-6804.

While Saburō, the man she loves, is in China as a “pacification officer” (senbukan) with the Japanese Northern China Army, Shinko is pressured by her mother into becoming engaged to another man, a promising doctor. When the latter is revealed to have a child from a previous marriage, Shinko runs away from home. Returning to Japan, Saburō finds Shinko and advises her to marry the doctor, explaining that for him marriage is not a priority as he needs to continue his work in North China.

Ōta Yōko’s novel won the first prize in a literary contest organized by the Asahi Shinbun newspaper in celebration of its 50th anniversary. Partially filmed on location in Beijing.

(Otae), Kurokawa Yatarō (Ujiie Denbei), Itō Toshiko (Maki), Yokoyama Unpei (Yamada Inosuke), Shimura Takashi (Itō Yasukichi).

2 reels, 75 min, sd, b&w, 16mm. Japanese Collection. FCA 5352-5353.

A jidaigeki set during a dispute between members of the Date clan (the Date Disturbance of 1671), with the diminutive comedian Enomoto Ken’ichi (a.k.a. Enoken) as a retainer who pulls his large sword along with the help of a pair of wheels mounted on its tip. A lowly infantryman, the title character jumps upon the opportunity to bring a rare fish to the young head of the clan, only to find himself in trouble when the fish dies before it is delivered.

**SANRENKA** (三聯花) = **Three Flowers** (Shinkō Kinema Tokyo, 1935). Dir Tanaka Shigeo. Wrt Suyama Mitsu, from the novel “Mittsu no hana” (Three Flowers) by Yoshiya Nobuko, serialized in the journal “Fujokai” (Women’s World). Photo Ninomiya Yoshiaki. With Yamaji Fumiko (Yano Midori), Kiritachi Noboru (Mori Chikako), Mikage Kimiko (Matsuki Miyoko), Tatematsu Akira (Yano Seiichi), Sugai Ichirō (Koike), Shimizu Masao (Miyagawa Ichirō).

10 reels, 96 min, si, b&w, 35mm. Japanese Collection. FEB 2229-2238.

Seiichi, a medical student, marries Chikako, a friend of his sister Midori. Unlike Midori, Seiichi has never forgiven his mother for remarrying following the death of their father. With Chikako’s help, mother and son eventually reconcile. At the same time, Miyoko, Midori and Chikako’s friend, and Ichirō, the son of Seiichi’s mentor, go on the run mistakenly believing that Ichirō killed Koike, the man who had stalked Miyoko.

**SANTA NO RAPPA** (三太のラッパ) = **Santa’s Trumpet** (Dai Nihon Children’s Film Association – Nanō Eiga / Tōhō, 1941). Dir Tsuda Fujio. Wrt Nanō Eiga Literature Dept., adapted from a story by Takasuka Kōhei. Photo Minamoto Yūsuke. With Hayashi Fumio (Santa), Takahashi Kimiko (Kimiko, his sister), Tanaka Haruo (teacher Takagishi), Imada Samezu (school principal).

3 reels, 27 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0766-0768. *(currently inaccessible - requires preservation)*

- silent version, possibly incomplete; originally released as a sound film in 4 reels (43 min).

A group of elementary school students decide to form a band to play for soldiers departing for the front. Adapted from an original story by an elementary school music teacher from Mitsuhama, Ehime Prefecture. Sponsored by Noda Shōji Co., Ltd.
**SARANG-GWA MAENGSE** – see: AI TO CHIKAI

**SATSUMA NO MISSHI** – see: KURAMA TENGU--SATSUMA NO MISSHI

**SAYON NO KANE** (サヨンの鐘) = *Sayon’s Bell* (Shōchiku – Government-General of Taiwan – Manchurian Motion Picture Association, 1943). Dir Shimizu Hiroshi. Wrt Nagase Yoshitomo, Ushida Hiroshi, Saitō Torashirō. Photo Inokai Suketarō. Mus Koga Masao. With Yamaguchi Yoshiko [credited as Ri Kōran] (Sayon), Konoe Toshiaki (Takeda), Oyama Kenji (Murai), Wakamizu Kinuko (Murai’s wife), Shimazaki Hatsu (Saburo), Nakagawa Kenzō (Mōna).

2 reels, ca. 60 min, sd, b&w, 16mm. Japanese Collection. FCA 5519-5520.
- incomplete; original running time: 75 min.

In a remote Taiwanese village, a 16-year-old girl from a local indigenous tribe falls into a river and dies while seeing off a beloved Japanese official who has been called up to join the Imperial Army.

Based on a real life incident from September 1938, which became a propaganda tool to promote Japanese colonies’ patriotic devotion to the empire after Hasegawa Kiyoshi, the Governor-General of Taiwan, presented the victim’s community with a bell inscribed with her name (“The Bell of the Patriotic Maiden Sayon”) in 1941.

**SEIKATSU NO YŪSHA** (生活の勇者) = *Life’s Hero* (Shōchiku Ōfuna, 1938). Dir Tsuneyoshi Tadayasu, Fukada Shūzō. Wrt Inomata Katsuhito, Noda Kōgo, adapted from a story by Oda Yū. Photo Watanabe Kenji. Mus Shinoda Kinji. With Sakamoto Takeshi (Shōtarō), Tsubouchi Yoshiko (Akiko), Mito Mitsuko (Mitsue), Okamura Fumiko (mother), Ryū Chishū (Yasuji), Konoe Toshiaki (Kawaguchi).

7 reels, 53 min, sd, b&w, 35mm. Japanese Collection. FEA 8447 (r1) & FEB 3163-3168 (r3-7,9).
- incomplete: reels 2 & 8 lacking.
A profligate young man employed as a high-rise window washer is torn between two women, a bar girl and the daughter of his elderly co-worker. Produced with the backing of the Ministry of Communications (Teishinshō).

**SEIKI NO GASSHŌ--AIKOKU KÖSHINKYOKU** (世紀の合唱 愛国行進曲) = *Chorus of the Century--Patriotic March* (Tōhō Tokyo, 1938). Dir Fushimizu Osamu. Prod Takimura Kazuo. Wrt Kobayashi Masaru. Photo Kita Yoshiro. Mus Itō Noboru. With Takizawa Osamu (Setoguchi Tōkichi), Hanabusa Yuriko (Mrs. Setoguchi), Kitazawa Hyō (eldest son), Sayama Ryō (second son), Shiomi Yō (conductor Takada), Mihashi Kō (Kimata), Kawamura Kōji (Tanabe), Fujiwara Kamatarı (conductor Saitō).

8 reels, 75 min, sd, b&w, 35mm. Japanese Collection. FEA 8061 (r1) & FEB 2132-2138 (r2-8).

A biographical film chronicling the life of composer Setoguchi Tōkichi (1868-1941) from his early days as a clarinetist in the Imperial Japanese Navy band to his later years when his music, in particular the famed “Warship March” (Gunkan kōshinkyoku), surged in popularity.

**SEISEN AIBA FU--AKATSUKI NI INORU** (征戦愛馬譜 暁に祈る) = *Prayer at Dawn* (Shōchiku Ōfuna, 1940). Dir Sasaki Yasushi. Wrt Saitō Ryōsuke, Yagisawa Taketaka. Photo Nomura Hiroshi. Mus Manjōme Tadashi. With Tokudaiji Shin (Ishikawa Shinkichi), Tanaka Kinuyo (Chiyō, the wife), Kawamura Reikichi (Kensaku, the father), Natsukawa Daijirō (Fuyuki Seichi), Saburi Shin (Matsuda company commander), Itō Hisao (singing soldier), Katsuragi Ayako (Shige), Migiwa Yōko (Shizu, the daughter).

2 reels, 105 min, sd, b&w, 16mm. Japanese Collection. FDA 0666-0667.

As he departs for the Chinese front, Shinkichi leaves behind his wife Chiyō, their baby daughter, and their horse, Taro. Seichi, who was raised as a foster child by Chiyō's mother, loves Chiyō and wants to remain a bachelor, but eventually agrees to marry her younger sister Shizu. Taro is requisitioned by the Army, trained, and assigned to a cavalry regiment. Seichi receives orders to take the horse to the front. Taro plays a crucial role in bringing reinforcements to Shinkichi's company. After being told that Shinkichi died bravely in battle, Seichi carries his ashes as he rides on Taro into a captured Chinese city.

**SEKISHIN IPPYŌ--MEIRŌ NO AKATSUKI** (赤心一票 明朗の暁) = *Sincere Vote--Bright Dawn* (Tokyo Nichinichi Shinbun - Osaka Mainichi Shinbun, 1935). Dir Nishio Yoshio. Wrt
Kobayashi Masashi. Photo Satake Mitsuo. With Nishizaka Tatsuo (Ryōkichi), Tomita Yuriko (his mother), Tobita Kimio (his younger brother), Matsumiya Kahoru (Oyuki), Mochizuki Gosaburō (Gensaku, her father).

3 reels, 25 min, sd, b&w, 35mm. Japanese Collection. FEA 6405 (r1) & FEB 2673-2674 (r2-3).

On the eve of an election, an elderly villager tries to buy the vote of his daughter’s fiancé. Made to promote fair and fraud-free elections, the film was produced with the support of the Ministry of Home Affairs (Naimushō) and the Central League for Election Regulation (Senkyo Shukusei Chūō Renmei).

SHANHAI NO TSUKI (上海の月) = Shanghai Moon (Tōhō Tokyo – China Film Co., 1941). Dir Naruse Mikio. Prod Takamura Kazuo. Wrt Yamagata Yūsaku, from an idea by Matsuzaki Keiji. Photo Mimura Akira. Mus Hattori Ryōichi. With Yamada Isuzu (Jing Lusi), Wang Yang (Xu Linuo), Satomi Aiko (Miyoshi Akiko), Ōkawa Heihachirō (Yoshino Takeshi), Saeki Hideo (Kojima Yūji), Kiyokawa Sōji (Yang Meiyang), Maki Jun (Cai), Obinata Den (Egi Daisuke).

2 reels, ca. 65 min, sd, b&w, 16mm. Japanese Collection. FCA 5356-5357. - incomplete; original running time: 114 min.

“Shanghai Moon is set in Shanghai in 1937. Yamada Isuzu plays a terrorist who infiltrates a radio station broadcasting pro-Japanese programs. She becomes involved in a love triangle with two patriots, a woman singer and a soldier, but she cannot follow her orders to kill them and is killed herself instead by her fellow terrorists.” (Catherine Russell, The Cinema of Naruse Mikio--Women and Japanese Modernity, Durham and London: Duke University Press, 2008, p. 136)

SHANHAI RIKUSENTAI (上海陸戦隊) = Shanghai Naval Landing Force (Tōhō Tokyo, 1939). Dir Kumagai Hisatora. Prod Morita Shingi. Wrt Sawamura Tsutomu, with supplemental material by Adachi Nobuo. Photo Suzuki Hiroshi. Mus Naitō Seigo. With  Obinata Den (1st Lieut. Mine, company commander), Kiyokawa Sōji (Ensigin Maeda, platoon leader), Kitazawa Hyō (Seaman Kodama), Saeki Hideo (Seaman Ōishi), Tsukita Ichirō (Seaman Apprentice Yamaguchi), Hanabusa Yuriko (female evacuee), Hara Setsuko (Mingzhu, young Chinese woman), Kosugi Yoshio (Warrant Officer Takahata, platoon leader); Maruyama Sadao (newspaper reporter Miyazaki).

3 reels, 92 min, sd, b&w, 16mm. Japanese Collection. FCA 5358-5360.
Set in the aftermath of the Ōyama Incident (August 1937) during the early days of the Second Sino-Japanese War, this semi-documentary drama follows a company of the Japanese Naval Landing Force as it struggles to protect Japanese civilians in Shanghai from attacks by the Chinese army. Made with the support of the Ministry of the Navy (Kaigunshō) and the Shanghai Special Naval Landing Force (Shanghai Kaigun Tokubetsu Rikusentai).

**SHIDÔ MONOGATARI (指導物語) = A Tale of Leadership (Tōhō Tokyo, 1941).** Dir Kumagai Hisatora. Prod Morita Shingi. Wrt Sawamura Tsutomu, adapted from the short story of the same name by Ueda Hiroshi. Photo Miyajima Yoshio. Mus Sumeru Music Institute. With Maruyama Sadao (Seki, old train engineer), Hara Setsuko (Kuniko, his eldest daughter), Wakahara Harue (Sakiko, his second daughter), Mitani Sachiko (Yoshiko, his third daughter), Fujita Susumu (Sagawa Shintarō, army engineer trainee), Mano Tsuruko (his mother), Kitazawa Hyō (Kitahara, train engineer’s assistant), Nakamura Akira (Kusano Jun, army engineer trainee).

13 reels, 102 min, sd, b&w, 35mm. Japanese Collection. FEA 3149 (r1) & FEB 2159-2170 (r2-13).

An elderly locomotive driver is tasked with training a young cadet who is soon to be sent to the front with the Imperial Army’s Railway Regiment.

**SHINA NO YORU (支那の夜) = China Night (Tōhō Tokyo – China Film Co., 1940).** Dir Fushimizu Osamu. Prod Takimura Kazuo. Wrt Oguni Hideo. Photo Mimura Akira. Mus Hattori Ryōichi. With Hasegawa Kazuo (Hase Tetsuo), Yamaguchi Yoshiko [credited as Ri Kōran] (Keiran = Guilan), Fujiwara Kamatari [credited as Fujiwara Keita] (Yamashita Senkichī), Hattori Tomiko (Miura Toshiko), Shiomi Yō (Zhang Zixian), Mihashi Kō (Yamazaki Bunnoshin), Saga Zenpei (Ikeda).

3 reels, 128 min, sd, b&w, 16mm. Japanese Collection. FDA 0723-0725.
- MPEG4: w/English subtitles.

Hase, a captain in the Japanese merchant marine based in Shanghai, meets Keiran, a young Chinese woman who lost her home and family in the Battle of Shanghai. He takes her under his wing and helps change her antagonistic attitude towards himself and the Japanese in general. They marry, but Hase soon departs on a mission to transport supplies to the Japanese forces fighting further inland. Not long after, word comes that
he has been killed in an attack by the Chinese nationalists. Keiran contemplates suicide but is prevented from doing so when Hase unexpectedly shows up, wounded but alive.

**SHINGUN** ('進軍') = *The Advance*, a.k.a. **The Army Advances** (Shōchiku Kamata, 1930). Dir Ushihara Kiyozumi. Wrt Noda Kōgo. Photo Mizutani Bunjiro. With Suzuki Denmei (Shinohara Kōichi), Fujino Hideo (Shōsaku, his father), Suzuki Utako (Otoki, his mother), Tanaka Kinuyo (Yamamoto Toshiko), Takeda Shunrō (Hiroyuki, her father), Takada Minoru (Shirō, her brother), Oshimoto Eiji (Ōwada, a pilot).

4 reels, 125 min, si, b&w, 16mm. Japanese Collection. FCA 5361-5364.

Kōichi, a peasant's son who dreams of learning to fly, falls in love with Toshiko, the daughter of a wealthy landowner. Feeling unworthy of her because of his humble background, he enlists in the army aviation school. When war breaks out, Kōichi departs for the front, where his plane crashes behind enemy lines. With his injured copilot in tow, he reaches safety and is eventually reunited with Toshiko.

According to secondary sources, the film was adapted from the Civil War-set novel "Marching On" by American author James Boyd. While the armed conflict in the film is not identified, the enemy is clearly intended to be China.

**SHINPEN TANGE SAZEN--SEKIGAN NO MAKI** ('新篇 丹下左膳 隻眼の巻') = *The New Tange Sazen--One Eye* (Tōhō Tokyo, 1939). Dir Nakagawa Nobuo. Prod Ikenaga Kazuo. Wrt Kifune Hachirō, adapted from the novel "Shinpen Tange Sazen" by Kawaguchi Matsutarō. Photo Yasumoto Jun. Mus Itō Noboru. With Ōkōchi Denjiro (Tange Sazen), Yamada Isuzu (Oshiho), Kurokawa Yatarō (Oda Sannosuke), Takamine Hideko (Oharu), Kishii Akira (Hanayoshi), Sawamura Sadako (Otomi), Kitō Zen’ichirō (Satō Yoichirō), Shindō Eitarō (Inaba Ittetsu).

2 reels, 62 min, sd, b&w, 16mm. Japanese Collection. FCA 6799-6800.

In a confrontation with the retainers of the daimyo of the Akashi domain who had killed his father, the one-armed Tange Sazen loses his right eye. He recovers in the home of a wealthy merchant whose daughter (Takamine) gradually takes a liking to him. When his friend Sannosuke, himself seeking revenge against the daimyo for the death of his brother, is captured by the Akashi retainers, Tange Sazen, although vastly outnumbered, challenges them to a fight. Part 3 of a four part series (see below for Part 2).

The popular fictional character Tange Sazen first appeared in a 1927 serialized novel by Hayashi Fubō, followed a year later by three competing screen adaptations. After
Hayashi’s death in 1935, novelist Kawaguchi Matsutarō received permission from his widow to pen “The New Tange Sazen,” serialized in Yomiuri Shinbun in 1938/39, which related the backstory of the one-armed one-eyed warrior. The film adaptation starred Ōkōchi Denjirō, one of the originators of the role, and was released in four feature-length parts (Library of Congress holds Parts 2 & 3).


2 reels, 53 min, sd, b&w, 16mm. Japanese Collection. FBA 8408-8409.
2 reels, 52 min, sd, b&w, 16mm (diacetate). Japanese Collection. FCA 5398-5399. *(currently inaccessible - requires preservation)* - FCA 5398-5399: w/English narration.
- main title, credits and cast at head of first reel on both copies are for Part 4 of the series (Shinpen Tange Sazen--koiguruma no maki).

Upon arriving in the city in search of the men who killed his father, Tange Sazen becomes involved with a female hypnotist and her gang of con men. He locates his father’s sword and is forced to resort to robbery and murder to get the money to buy it back. Before he is able to do so, the sword is sold to none other than his fencing master. Tange tries to steal it, but his teacher catches him in the act and in the ensuing duel cuts off his arm. Part 2 of a four part series (see above for Part 3).

The version with English narration was prepared ca. 1943 by the Military Intelligence Division of the U.S. Army.

**SHINPI NA OTOKO** (神秘な男) = The Mysterious Man (Shōchiku Ōfuna, 1937). Dir Sasaki Yasushi. Wrt Saitō Ryōsuke, adapted from the novel of the same name by Yoshiya Nobuko, serialized in “Shūkan Asahi” (Weekly Asahi). Photo Nomura Hiroshi. Mus Manjōme Tadashi. With Uehara Ken (Tsushima Ryūichirō), Ōyama Kenji (Tsuchida, the chauffeur), Kawamura Reikichi (Hatano Gonzō), Miyake Kuniko (Masuko, his daughter), Izumo Yaeko (Ofusa, the maid), Nishimura Seiji (Watanabe, the pastor), Sakamoto Takeshi (Ogi Kōsaku).
After killing the usurer (Kawamura) responsible for the death of his father, a young man (Uehara) falls in love with his victim’s daughter (Miyake).

Contemporary advertising for the film highlighted the story, a revenge melodrama focused on a male character, as a departure for Yoshiya Nobuko, a popular and prolific author best known for her romantic explorations of female psychology.

**SHINSEI NO UTA** (新生の歌) = *A Song of Rebirth* (Shinkō Kinema Tokyo, 1941). Dir Numanami Isao. Wrt Ichiki Akira, adapted from the novel of the same name by Katō Takeo, serialized in the journal “Kōdan Kurabu” (Storytelling Club). Photo Okazaki Kōzō. Mus Nakagawa Eizō. With Mayama Kumiko (Matsunami Yaeko), Kaga Kunio (Hatano Sōsuke), Wakahara Masao (Ezaki Katsumi), Aizome Yumeko (Ezaki Ranko), Yamaguchi Isamu (Matsunami Genji), Hirai Kiyoko (Shimizu Fusako), Uemura Kenjirō (Akiyama Shinn’ichirō), Abe Tōru [credited as Hara Fujio] (Niizeki Eisaku).

9 reels, 64 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 1161-1169 (picture) & FPB 1170-1174 (track). *(currently inaccessible - requires preservation)*
- possibly incomplete: originally released in 10 reels.
- additional holdings: viewing copy of last reel (FEA 4297).

A national policy film blending romance and espionage to promote rural emigration and the colonization of Manchuria.

**SHINSETSU** (新雪) = *Fresh Snow* (Daiei, 1942). Dir Gosho Heinosuke. Wrt Tateoka Kennosuke, adapted from the novel of the same name by Fujisawa Takeo, serialized in Asahi Shinbun. Photo Okano Kaoru. Mus Kubota Köhei. With Mizushima Michitarō (Minowada Ryōta), Tsukioka Yumeji (Katayama Chiyo), Susukida Kenji (Yukawa Jōsuke), Mihato Mari (Yukawa Yasuko), Shirakawa Hiroshi (Katayama Susumu), Izome Shirō (Masaki Nobuo), Yamaguchi Isamu (Tokui Kinbē), Yada Minoru (Tokui Kinnosuke).

1 videodisc (DVD), 84 min, sd, b&w, 4¾ in. LC Purchase Collection. DVE 4430.
- Kadokawa release; film survives incomplete; original running time: 124 min

Two women, Chiyo, an ophthalmologist, and Yasuko, the daughter of a retired professor (Susukida), are secretly in love with their neighbor, Minowada Ryōta, an elementary school teacher whose unorthodox educational methods are questioned by both his
colleagues and some of his students’ parents. Yasuko eventually agrees to marry Masaki Nobuo, her father’s former student, but Chiyo continues to suffer in silence unable to admit her love to Ryōta, who is himself pressured by his mother’s desire to see him married and the matchmaking efforts of the father (Yamaguchi) of one of his pupils (Yada). Sometime after Ryōta leaves for military training, Chiyo receives a letter from him telling her that they will have “an important matter” to discuss upon his return.

**SHIRO O MAMORU SHŌNEN** (城を守る少年) = *Youths Guarding a Castle* (Shinkō Kinema Kyoto, 1941). Dir Nobuchi Akira. Wrt Kato Bin. Photo Kawasaki Shintarō. Mus Satō Akio. With Ichikawa Omenosuke (Teacher Akizuki), Matsuura Taeko (Kikuno), Mitsuoka Ryūzaburō (Aoki Gōzō), Nanbu Shōzō (Funakoshi Kazuma), Katsuragi Kōichi (Major Itakura), Tamashiro Kenkichi (Shin’ichirō), Arashi Kandō (Kintarō).

4 files, 30 min, sd, b&w, HD MPEG4 (from 35mm picture & track negatives). Japanese Collection. Mavis 23364.

A group of boys from a martial arts school comes to the aid of their teacher when he tries to prevent anti-government rebels from attacking the nearby castle. Set during the Saga Rebellion of 1874.

**SHŌSHŪREI** (召集令) = *Draft Notice* (Nikkatsu Tamagawa, 1935). Dir Watanabe Kunio. Prod Endō Harukazu. Wrt Watanabe Kunio, adapted from a narrative ballad (rōkyoku) by Azumaya Rakuen. Photo Yokota Tatsuyuki, Watanabe Gorō. Mus Dir Fukuda Sōkichi. Rōkyoku performance Azumaya Rakuen. With Nakata Kōji (Matsuoka Közō), Hirose Tsunemi (Police Officer Kaneko), Hoshi Hikaru (Kamekichi), Takagi Eiji (Oda), Murata Hirotoshi (Rokubē), Nakano Kahoru (Otane, Matsuoka’s wife), Ōhara Masako (Kaneko’s wife), Sawamura Sadao (Rameki’s wife), Kuroda Kiyo (Oda’s daughter).

2 reels, 73 min, sd, b&w, 16mm. Japanese Collection. FCA 5515-5516.

During the Russo-Japanese War, Matsuoka Közō, who lives in Hiroshima Prefecture with his wife Otane and their two children, struggles to make ends meet. Harassed by Oda, a greedy landowner, he finds support from a local police officer and Oda’s daughter. After her husband receives a draft notice, Otane commits suicide. The tragedy brings about Oda’s change of heart and Matsuoka departs for the front knowing that his children will be taken care of.

3 reels, 34 min, sd, b&w, 16mm (diacetate). Japanese Collection. FAA 0804-0806. *(currently inaccessible - requires preservation)* - incomplete (end of film lacking) and out of sequence.

A young woman leaves her hometown to gain the skills and education required to make her a productive member of society.

**SHUNKIN SHŌ--OKOTO TO SASUKE** (春琴抄 お琴と佐助) = A Portrait of Shunkin--Okoto and Sasuke; a.k.a Okoto and Sasuke (Shōchiku Kamata, 1935). Dir Shimazu Yasujirō. Wrt Shimazu Yasujirō, adapted from the short novel “Shunkin shō” by Tanizaki Jun’ichirō. Photo Kuwabara Kō. Mus Imai Keishō. With Tanaka Kinuyo (Shunkin), Takada Kōkichi (Sasuke), Saitō Tatsuo (Toshitarō), Fujino Hideo (Yasuzaemon), Katsuragi Fumiko (Shige), Sakamoto Takeshi (Seikichi).

1 videodisc (DVD), 100 min, sd, b&w, 4¾ in. LC Purchase Collection. DVD 7266. - Shōchiku release; on disc with *Madamu to nyōbō* (see above).

Sasuke, an apprentice in the home of a wealthy merchant, is assigned to accompany the merchant’s blind daughter Okoto, who teaches koto (board zither) and shamisen (Japanese lute), to and from her music lessons. Enamored of the aloof and haughty young woman, Sasuke secretly starts teaching himself to play the shamisen. When Okoto finds out about it, she decides to teach him herself. After Otoko’s face is disfigured by a spurned suitor, she vows never to allow Sasuke to see her scars. In response, Sasuke blinds himself so that he can remain her companion and pupil.

The first of five (to date) adaptations of Tanizaki’s 1933 short novel. Shunkin is the professional name of the main female character, while Okoto is the honorific form of her real name (Mozuya Koto).

**SHUPPATSU** (出発) = Departure (Shōchiku Ōfuna, 1938). Dir & Wrt Shimizu Hiroshi. Photo Saitō Masao. With Tanaka Kinuyo (Ofuji), Saburi Shin (Jisaku), Uehara Ken (Yūji), Kawamura Reikichi (father), Tsubouchi Yoshiko (Okiyo), Miyake Kuniko (Mari).
A young woman working in a brothel supports her younger brothers through school and encourages an idle playboy to get a job.

**SHUSHOKU NO HOHOEMI** (就職のほ々笑み) = *Joy of a New Job* (Employment Exchange Services Association, ca. 1937). Dir Asano Hiroshi. Wrt Kasahara Ryōzō. Photo Honma Kinsuke. With Yoshida Torai (Yamada Kōji), Katō Kiyoko (Shizuko, older sister), Fushimi Eizaburō (Ken'ichi, older brother), Tachibana Miyako (Toki, wife), Kijima Ichirō (Kaneko Saburō), Saigō Ryōzō (Masatarō, father), Nakamura Shizuo (Ōe, teacher).

3 reels, 30 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0792-0794. *(currently inaccessible - requires preservation)*

3 reels, 27 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0789-0791. *(currently inaccessible - requires preservation)*

- FAA 0789-0791: incomplete (see below).

A feud between two boys is resolved after both leave their village for Tokyo to find work through the Employment Exchange Service.

Filmed by the Film Department of the Japan Telegraph News Agency (Nihon Denpō Tsūshinsha Eigabu). Missing scenes (probably post-1945 censorship cuts) in reel #3 of second copy: 1) adding stitches to a senninbari belt by passersby on street; 2) trucks with civilians and men in uniform cheered by onlookers; 3) newspaper headline on the death of refugees in the bombing of Nanking Rd. in Shanghai.

**SHUSSE TAIKŌKI** (出世太閤記) = *The Rise of Hideyoshi* (Nikkatsu Kyoto, 1938). Dir Inagaki Hiroshi. Wrt Yamagami Itarō. Photo Miyagawa Kazuo. Mus Nishi Gorō. With Arashi Kanjūrō (Kinoshita Tōkichirō), Kawabe Gorō (Saitō Tatsuoki), Ichikawa Kobunji (Shibata Gonroku), Hara Kensaku (Koichi), Segawa Michisaburō (Tanba Gorōzaemon), Kagawa Ryōsuke (Takenaka Hanbē), Onoe Kajō (Hachisuka Tsurumatsu).

1 videocassette (U-matic), 52 min, si, b&w, 3/4 in. Japanese Collection. VBD 7956.
- incomplete: end of film lacking; shortened silent version; "Sakuragraph" release; originally released as a sound film in 12 reels (113 min).

One of the many screen depictions of Toyotomi Hideyoshi (1537-1598), the feudal lord who was a key figure in the efforts to unite Japan during the tumultuous Sengoku era.
The film focuses on Toyotomi’s youth, when he was known under the name Kinoshita Tōkichirō, incl. his humble beginnings as a peasant’s son and his ascendancy to a position with the powerful Oda clan. In the original Japanese title, the literal translation of which is “A Record of Taikō’s Success,” taikō refers to the title Toyotomi assumed later in life after resigning as the chief advisor (kanpaku) to the Emperor.

SŌMA NO KINSAN (相馬の金さん) = Kinsan of Soma (Tōhō Kyoto, 1938). Dir Inaba Kōji. Prod Katō Yuzuru. Wrt Koi Eisei [credited as Koi Hideo], adapted from the play of the same name by Okamoto Kidō. Photo Hirano Yoshimi. Mus Shiraki Yoshinobu. With Kaieda Jōji (Sōma no Kinsan), Morino Kajiya (Isizawa Toranosuke), Fukami Taizō (Sōma no Goinkyo), Ōtani Tomohiko (Sōma Tetsunoshin), Sawamura Shōnosuke (Sōma Hanzaburō), Yamada Sumiyoshi (Issey Sen’emon), Tsukimiya Otome (Mojiwaka, the singing instructor), Hayashi Kimie [credited as Hayashi Kimiko] (apprentice).

2 reels, 55 min, sd, b&w, 16mm. Japanese Collection. FBA 8548-8549.
- incomplete and out of sequence; original running time: 63 min.

A profligate gokenin (shogunal vassal) fond of singing and drinking is swept up in the conflict between the pro-imperial and Tokugawa shogunate forces (the Boshin War of 1868-69).

SUGATA SANSHIRŌ (姿三四郎) = Sanshiro Sugata; a.k a. The Judo Saga (Tōhō, 1943). Dir Kurosawa Akira. Wrt Kurosawa Akira, from the novel of the same name by Tomita Tsuneo. Photo Mimura Akira. Mus Suzuki Seiichi. With Ōkōchi Denjirō (Yano Shōgorō), Fujita Susumu (Sugata Sanshirō), Todoroki Yukiko (Sayo, Murai’s daughter), Tsukigata Ryūnosuke (Higaki Gennosuke), Shimura Takashi (Murai Hansuke), Hanai Ranko (Osumi), Aoyama Sugisaku (Iinuma Tsunetami).

2 files, 79 min, sd, b&w, MPEG4 (from U-matic). Copyright Collection. Mavis 1932316.
- w/English subtitles; film survives incomplete; original running time: 97 min.

A young man (Fujita) is taken on as a pupil by a judo master (Ōkōchi). The latter comes to admire his student’s physical ability but is troubled by his lack of discipline. Eventually, through a series of judo matches, the young man grows in spirit and along the way falls in love with the daughter (Todoroki) of one of his opponents (Shimura). [see also Zoku Sugata Sanshirō]

Kurosawa Akira’s directorial debut. The opening subtitles on the Library’s copy, a 3/4” video tape submitted by Tōhō for copyright registration, read as follows: “To our great regret this film was compelled to be shortened by 1856 feet [20 min] in March, 1944, in
conformity with State policy. The editing was done without prior consent from Mr. Akira Kurosawa, the director, and his productions staff. Great efforts have been made in trying to locate the missing negatives in order to restore the film to its original version. Unfortunately, however, owing to wartime chaos, the pieces which were cut, could not be found. Thus, this film is presented in its shortened version. We appreciate your understanding. Toho Company, Limited.” In the 1990’s additional footage was located at the Russian State Film Archive (Gosfil’mofond). The longest version currently in existence is 91 min.

SUGINO HEISÔCHÔ NO TSUMA (杉野兵曹長の妻) = The Wife of Warrant Officer Sugino (Daito Film Co., 1940). Dir Yamauchi Toshihide. Wrt Tsuchida Kôhei. Photo Fujii Kôji. Mus Sugita Ryôzô. With Tachibana Kikuko (Sugino Kikuko), Okano Hikoichi (Chûichi, the eldest son), Iijima Iwao (Shûji, the second son), Sawa Katsuhiko (Yoshio, the third son), Mizuhara Kôichi (Chûichi, as adult), Mogami Shin (Shûji, as adult), Ichikawa Ichirō (Yoshio, as adult).

4 reels, 30 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 1681-1684 (picture) & FPB 1685-1686 (track). (currently inaccessible - requires preservation)
- incomplete: end of film lacking.
- additional holdings: viewing copy of first reel (FEA 4394).

The widow of a naval warrant officer who died a heroic death in the Russo-Japanese War makes every effort to fulfill his will and raise their three sons to become good soldiers.

Based on a historical incident, the death of Sugino Magoshichi, who was killed in 1904 in the Battle of Port Arthur, the story had gained popularity as a narrative song (it was a big hit for rôkyoku star Tenchûken Ungetsu) and was first made into a motion picture in 1931.

SUSUME DOKURITSUKI (進め独立旗) = Forward, Flag of Independence (Tôhô, 1943). Dir Kinugasa Teinosuke. Prod Hirao Ikuji. Wrt Yasumi Toshio, Yamagata Yûsaku, from the short story “Narin Denka e no kaisô” (Memories of His Highness Prince Narin) by Tachibana Sotoo. Photo Suzuki Hiroshi, Ogura Kin'ya. Mus Suzuki Seiichi. With Hasegawa Kazuo (Rajendra), Irie Takako (Takako), Todoroki Yukiko (Usha Rani), Mitsuda Ken (Kapadia), Sayama Ryô (Tachibana Hideo), Mori Masayuki (Raj Kishore).

9 reels, 75 min, sd, b&w, 35mm. Japanese Collection. FEA 5545 (r1) & FEB 2359-2366 (r2-9).
- incomplete; original running time: 88 min.
A young Indian independence activist studying in Japan helps the local authorities dismantle a spy ring run out of the British Embassy. Tachibana Sotoo’s story, first published in the February 1938 issue of the journal “Bungei Shunjū” (Literary Seasons), won the prestigious Naoki Prize for popular fiction.

**SWORD, The** – see: **SHINPEN TANGE SAZEN--SEKISHU NO MAKI**

TAII NO MUSUME (大尉の娘) = **The Captain’s Daughter** (Shôchiku – Geijutsuza – Shinkô Kinema Tokyo, 1936). Dir Nobuchi Akira. Wrts Morita Shingi, adapted from the play of the same name by Nakauchi Chôji. Photo Aoshima Jun’ichirô. Mus Dir Fukai Shirô. With Inoue Masao (Morita Shinzô), Mizutani Yaeko (Otsuyu), Shimizu Masao (Matsuo), Urabe Kumeko (Otoyo), Mimasu Yutaka (Kawamoto Yoshibē)Miyajima Fumio (Tanaka Ihē).

2 reels, 77 min, sd, b&w, 16mm. Japanese Collection. FCA 5365-5366.

In a village in Nagano Prefecture, the daughter (Mizutani) of a schoolteacher and retired army officer (Inoue) gives birth to an illegitimate child as the result of a romantic relationship with the son (Shimizu) of the village chief (Mimasu). The baby is adopted by a foster family and the young woman leaves home to work in the city. She eventually returns to the village in the midst of festivities celebrating the wedding of the village chief’s son. Upon learning that in her absence her child has died, the grief-stricken woman sets fire to the hall where the wedding ceremony is taking place.

Nakauchi Chôji’s stage play was derived from the 1913 German motion picture **Gendarm Möbius**, itself based on the 1905 novella of the same name by Victor Blüthgen. The 1936 release was the fifth screen adaptation of the play. Its star, Inoue Masao, had directed and acted in the very first filming of the drama in 1917, while Mizutani Yaeko also played the title role in the 1929 version.

**TAISHÔ NO HAHA (大将の母) = The Admiral’s Mother** (Dai Nihon Educational Film Association, 1941). Dir Yamamoto Norio. Wrts Hida Yoshio. Photo Watanabe Takashi. With Murase Sachiko (Mrs. Yamamoto Nobuko).

4 reels, 43 min, sd, b&w, 35mm. Japanese Collection. FEA 6407 (r1) & FEB 2346-2348 (r2-4).
A reenactment of the patriotic talk by Yamamoto Nobuko, mother of Admiral Yamamoto Eisuke, on Tokyo radio station JOAK on August 5, 1939. Interspersed with stock footage of Japan’s military campaign in China and staged shots of women listening to the broadcast in factories, schools and villages, the address touches upon the nation’s resistance to foreign threats, beginning with the Mongol invasion of the 13th century, and the role of women as both mothers and productive members of society working on the home front to aid the war effort. The monologue also includes personal memories of the speaker, who became a widow when her husband, an army captain, was killed in the Satsuma Rebellion, only a year after she had given birth to their son.

**TANOSHIKI AIJŌ** (たのしき愛情) = **Enjoyable Love** (ca. 1940).

1 reel, ca. 10 min, sd, b&w, 35mm (master picture positive & track negative). Japanese Collection. FPB 8732 (picture) & FPB 8733 (track). *Currently inaccessible - requires preservation*

Unidentified. Title and tentative year from Japanese Collection documentation. Same source describes film as a “World War spy story” involving saboteurs and industrial espionage.

**TANOSHIKI KANA JINSEI** (愉しき哉人生) = **This Happy Life** (Tōhō, 1944). Dir Naruse Mikio. Prod Itō Motohiko. Wrt Yasumi Toshio, Naruse Mikio. Photo Itō Takeo. Mus Suzuki Seiichi. With Yanagiya Kingorō (Sōma Tarō), Yamane Hisako (Eiko, the elder daughter), Nakamura Meiko (Megumi, the younger daughter), Yokoyama Entatsu (Mankichi, the barber), Hanaoka Kikuko (Yone, the wife), Watanabe Atsushi (Hideyoshi, the clock repair shop owner).

2 reels, 77 min, sd, b&w, MPEG4 (from 1” video). Japanese Collection. Mavis 1164204.

A man and his two daughters arrive in a small town and help the locals make the most of scarce resources and develop a community spirit.

Hayakawa] (Yamato Iwao), Kosugi Isamu (Yamato Teruo), Hara Setsuko (Yamato Mitsuko), Ichikawa Haruyo (Kanda Hideko), Ruth Eweler (Gerda Storm), Takagi Eiji (Kanda Kōsaku).

2 reels, ca. 120 min, sd, b&w, 16mm. German Collection. FDA 1296-1297.
- German version.

Returning to Japan after attending college in Germany, a young man (Kosugi) rebels against the samurai heritage of his adoptive parents and instead of following the tradition and marrying their eldest daughter (Hara), announces that he intends to marry a German journalist (Eweler) whom he met on the ship back to Japan. The latter does not agree to a mixed-race relationship and tries to reconcile him with his family. When his Japanese fiancée tries to commit suicide, the young man realizes the error of his ways and the two are reunited.

TŌGYO (闘魚) = Fighting Fish (Tōhō Tokyo, 1941). Dir Shimazu Yasujirō. Prod Tamura Michiyoshi. Wrt Yamagata Yūsaku, from the novel of the same name by Niwa Fumio. Photo Tomonari Tatsu. Mus Itō Noboru. With Satomi Aiko (Tamaki Shōko), Ikebe Ryō (Kiyoshi), Takada Minoru (Kagaya Shikō), Hanai Ranko (Kazue), Yamane Hisako (Uchida Tomoko), Haida Katsuhiko (Ogi Toshiki), Sakuramachi Kimiko (Someha, a geisha).

13 reels, 112 min, sd, b&w, 35mm. Japanese Collection. FEA 3587 (r1) & FEB 2649-2660 (r2-13).
- incomplete; original length: 15 reels, 124 min.

Sponsored by the Ministry of Health and Welfare (Kōseishō) to promote the fight against pulmonary tuberculosis, the film tells the story of a young woman (Satomi) struggling to cover the medical expenses for her younger brother (Ikebe), ill with consumption and in trouble with the police, while waiting for her fiancé (Haida) to return from the war. Screen debut of Ikebe Ryō.

TOKAI NO HONRYŪ (都会の奔流) = Torrent of the City (Shōchiku Ōfuna, 1940). Dir Sasaki Keisuke. Wrt Inomata Katsuhito. Photo Nagaoka Hiroyuki. Mus Saotome Hikaru. With Saburi Shin (Hatta Keiichi), Kawamura Reikichi (Shinsuke, his father), Hara Yasumi (Jirō, his brother), Kogure Michiyo (Hiromi, his sister), Kawasaki Hiroko (Kanazawa Nobue), Takeda Shunrō [credited as Takeda Hiderō] (Kiichirō, her father), Katsuragi Fumiko (Shizuko, her mother), Mitsui Kōji (Yoshio, her brother).

6 reels, ca. 60 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 9004-9009 (picture) & FPB 9010-9012 (track). (currently inaccessible - requires preservation)
Following her father’s death, a young woman, Nobuo, asks a family friend, Keiichi, for help with her younger brother Yoshio, a failed student who has had several run-ins with the police. Hoping to reform the young man, Keiichi has Yoshio move in with his own family, father, sister and younger brother. Yoshio’s actions, however, lead to Keiichi being accused of receiving a bribe at work. When he tries to right the wrong, Yoshio is stabbed by his criminal associate. At the hospital, Keiichi gives blood for the transfusion and thereby saves Yoshio’s life.

**TOKKAN EKICHŌ (突貫駅長) = The Charging Station Master** (Tōhō, 1945). Dir Saitō Torajirō. Prod Himuro Teppei. Wrt Kisaragi Bin, Shimura Toshio, adapted from the manga by Matsushita Ichio, serialized in the journal “Rikūn Shinpō” (Land Transportation News). Photo Tachibana Mikiya. Mus Itō Noboru. With Furukawa Roppa (Tokkan Ekichō), Hanabusa Yuriko (Takako, his wife), Shimura Takashi (Shinroku), Yamane Hisako (Toshiko, his daughter), Kishii Akira (Fukunishiki), Fujima Fusako (his mother), Watanabe Atsushi (yardmaster).

7 reels, 62 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 1587-1593 (picture) & FPB 1594-1597 (track). *(currently inaccessible - requires preservation)*
- additional holdings: viewing copy of first reel (FEA 4371).

A comedy with Furukawa Roppa in the role of the manager of a small rural railway station who, in the absence of men, must rely on a female workforce to keep the trains moving.

**TŌKYŌ RAPUSODI (東京ラプソディ) = Tokyo Rhapsody** (P. C. L. / Tōhō, 1936). Dir Fushimizu Osamu. Wrt Nagami Ryūji, from a story by Saeki Takao. Photo Mimura Akira. Mus Koga Masao. With Fujiyama Ichirō (Wakahara Ichirō), Tsubaki Sumie (Hatoko), Hoshi Reiko (Maki), Izome Shirō (Funabashi), Miyano Teruko (Chōchō), Date Satoko (Yano Harumi), Mihashi Kō (Count Betsui).

2 reels, 70 min, sd, b&w, 16mm. Japanese Collection. FCA 5400-5401.
- additional holdings: 35mm composite master positive.

A laundry worker (Fujiyama) becomes a popular singer through the auspices of a female journalist (Date) and her wealthy friend (Mihashi), but his sudden fame and gossip of a romance with a geisha (Miyano) adversely affect his relationship with his girlfriend (Tsubaki).
The film was produced to cash in on the success of the song of the same name, with lyrics by Kadota Yutaka and music by Koga Masao.

**TORAHIKO TATSUHIKO** (虎彦竜彦) = *Torahiko and Tatsuhiko* (Tōhō, 1943). Dir Satō Takeshi. Wrt Kimura Chiyoo, adapted from the novel of the same name by Tsubota Jōji. Photo Nakai Asakazu. Mus Uchida Hajime. With Todoroki Yukiko (Azusa Ichie), Hoshino Kazumasa (Torahiko), Sugi Hiroyuki (Tatsuhiko), Nishida Natsuko (Miyoko), Koizumi Tadashi (Kumatarō), Tokugawa Musei (Old Heisaku).

9 reels, 74 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 6422-6430 (picture) & FPB 6431-6435 (track). *(currently inaccessible - requires preservation)*
- additional holdings: viewing copy of reel 1 (FEA 6460).

After their father goes off to war, two brothers and their sister are cared for by their ailing grandfather and a kindly teacher.

**TORAZŌ NO KŌJIN’YAMA** (虎造の荒神山) = Torazo’s “Fight on Mt. Kōjin” (Tōhō Kyoto, 1940). Dir Aoyagi Nobuo. Prod Morita Shingi. Wrt Yasumi Toshio. Photo Yamazaki Ichio. Mus Matsudaira Nobuhiro. With Kurokawa Yatarō (Kira no Nikichi), Yamane Hisako (Okiku, his wife), Shimoda Takeshi (Shimizu no Jirochō), Kōdō Kokuten (Anō Toku), Shindō Eitarō (Takemasa), Ichinoise Ayako (Okane), Hirosawa Torazō (Torahei), Miki Toshio (Chōkichi).

7 reels, 66 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPB 6032-6038 (picture) & FPB 6039-6042 (track). *(currently inaccessible - requires preservation)*
- additional holdings: viewing copy of reel 1 (FEA 6401).

In the late Edo period, a warrior (Kurokawa) must take sides in the conflict between his blood brother (Miki) and father-in-law (Kōdō).

The name in the title refers to rōkyoku performer Hirosawa Torazō, who appears in the film and provides the narration.

**TŌYŌ HEIWA NO MICHI** (東洋平和の道) = *The Road to Peace in the Orient* (Tōwa Shōji, 1938). Dir Suzuki Shigeyoshi. Wrt Suzuki Shigeyoshi, Zhang Misheng. Photo Fujita Eijirō,
Kusano Nobuo. Mus Jiang Wenye. With Xu Cong (Zhao Futing), Li Feiyu (Wang Minsheng), Bai Guang (Lanying, Zhao’s wife), Li Ming (Wangqin, Wang’s younger sister), Zhong Qufang (Sulian, Wang’s wife).

3 reels, ca. 108 min, sd, b&w, 16mm. Japanese Collection. FCA 5367-5369.

With the war fast approaching, a young Chinese couple leave their farm in North China and head south to Beijing. Along the way, they repeatedly receive assistance from Japanese soldiers and their initial apprehension towards the Japanese is gradually transformed into admiration and respect.

Made in China with a mostly non-professional Chinese cast and large parts of the dialogue in Chinese, the film was conceived by Kawakita Nagamasa, President of the Tōwa Shōji film import and distribution company, with the goal of not only reaching both Japanese and Chinese audiences, but also correcting foreign “misconceptions” about Japan’s presence in China.

TSUCHI TO HEITAI (土と兵隊) = Mud and Soldiers (Nikkatsu Tamagawa, 1939). Dir Tasaka Tomotaka. Wrt Kasahara Ryōzō, Toyama Tetsu, adapted from the novel by Hino Ashihei. Photo Isayama Saburō, Yokota Tatsuyuki. Mus Nakagawa Eizō. With Azuma Yūji (Commanding Officer Arakawa), Yamamoto Reizaburō (Captain Shimizu), Araki Shigeo (2nd Lieutenant Yamazaki), Kosugi Isamu (Corporal Tamai), Izome Shirō (Private 1st Class Sakagami), Kikuchi Ryōichi (Private 1st Class Tonari), Nishi Haruhiko (Private 1st Class Nakagawa).

5 reels, 144 min, sd, b&w, 16mm. Japanese Collection. FCA 6794-6798.
- several scenes missing at original reel changes in second half of film; original running time: 155 min.

Follows a squad of Japanese soldiers as they land in Hangzhou Bay, march across the Chinese countryside through mud and rain, and engage the enemy in a series of protracted battles around farmhouses, bridges, and bunkers.

Filmed on location in China with a mix of professional actors and real soldiers. Reedited by the U.S. Marine Corps for use in tactical training (see Mud and Soldiers above).

TSUKIYO KARASU (月夜鴉) = The Crow of the Moonlit Night (Shōchiku Kyoto, 1939). Dir Inoue Kintarō. Wrt Inoue Kintarō [credited as Akishino Sanjirō], Yoda Yoshikata, from a story by Kawaguchi Matsutarō published in “Sandē Mainichi” (Sunday Mainichi). Photo Sugiyama Kōhei. Mus Dir Kineya Saburōji. With Takada Kōkichi (Kineya Wakichi), Iizuka...
Toshiko (Okatsu), Fujino Hideo (Kineya Wajūrō), Kaga Kunio [credited as Funanami Kuninosuke] (Otami’s ex-husband), Kitagawa Chizuru [credited as Hidaka Umeko] (Omitsu, the daughter), Tomimoto Minpei (Saitō Kichinoshin), Fushimi Naoe (Otami, the wife).

3 reels, ca. 95 min, sd, b&w, 16mm. Japanese Collection. FCA 5370-5372.

Okatsu, an acclaimed shamisen (Japanese lute) player, agrees to take on as a pupil Kineya Wakichi, a determined young man ten years her junior. The two spend many hours practicing together and the student even encourages his tutor to apply corporal punishment to help him develop as a musician. Having injured her arm, Okatsu is unable to accompany Wakichi at a recital. His performance is a success, but not long after he receives a farewell note from his teacher telling him that she is going away forever and that he should continue to work hard to carry on her family’s musical tradition.

TSUMA NO BAAI (妻の場合) = The Case of the Wife (Tōhō Tokyo, 1940). Dir Satō Takeshi. Prod Tamura Michiyoshi. Wrt Higashibōjō Yasunaga, adapted from the novel of the same name by Yoshiya Nobuko, serialized in “Shufu no tomo” (The Housewife’s Companion). Photo Miura Mitsuo. Mus Hattori Tadashi. With Irie Takako (Michiyo, Shunkichi’s wife), Takada Minoru (Shinjō Ryōichi), Fujita Susumu (Kudō Shunkichi), Satomi Aiko (Kanako, Ryōichi’s wife), Tsubaki Sumie (Naka, the maid), Yamane Hisako (Sugimoto Ayako), Fujima Fusako (Shino, Ryōichi’s mother), Kiyokawa Tamae (Ryūko, Kanako’s mother).

15 reels, 149 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 6358-6372 (currently inaccessible - requires preservation)

Two friends, one (Takada) wealthy and successful, the other (Fujita) struggling to make ends meet, have a falling out when the former, stuck in a seemingly unhappy marriage, is accused of having a relationship with the latter’s wife (Irie). Released in two parts, the second part opening one week after the first.

TSUMA YO BARA NO YÔ NI (妻よ薔薇のやうに) = Wife! Be Like a Rose! (P. C. L., 1935). Dir Naruse Mikio. Wrt Naruse Mikio, adapted from the play “Futarizuma” (Two Married Women) by Nakano Minoru. Photo Suzuki Hiroshi. Mus Dir Itō Noboru. With Chiba Sachiko (Yamamoto Kimiko), Hanabusab Yuriko (Oyuki), Itō Toshiko (Etsuko, Kimiko’s mother), Horikoshi Setsuko (Shizuko, Oyuki’s daughter), Hosokawa Chikako (Shingo’s wife), Maruyama Sadao (Shunsaku, Kimiko’s father), Fujiwara Kamatari (Shingo, Etsuko’s brother), Ōkawa Heihachirō (Seiji, Kimiko’s boyfriend).
Kimiko, an office worker who lives with her mother, travels to a mountain village near Nagano (replacing Manchukuo in Nakano’s play) to see her father Shunsaku, who had left his wife and daughter for another woman, and finds him living happily with Oyuki, a former geisha, and her two children. Shunsaku returns to Tokyo to fulfill his traditional role by arranging Kimiko’s betrothal to her boyfriend. Kimiko tries to reconcile her parents, but her efforts fail and she realizes that her father’s rightful place is with his surrogate family.

**TSURIGANESŌ** (釣鐘草) = *The Bellflower* (Shinkō Kinema Tokyo, 1935). Dir Kawate Jirō. Wrt Kawate Jirō, from the story of the same name by Yoshiya Nobuko. Photo Asakazu Nakai. With Kiritachi Noboru (Mukaiyama Mitsuko), Hayashi Kimie (Tonko, her school friend), Kanazawa Konchan (Yūkichi, Mitsuko’s younger brother), Sakakida Keiji (Mitsuko’s uncle), Tsushima Kunie (Mitsuko’s aunt), Tanaka Fudeko (forgetful student). 6 reels, 52 min, si, b&w, 35mm. Japanese Collection. FEA 6526 (r2) & FEB 2626-2630 (r3 & 5-8).
- incomplete: two reels missing (#1 and probably #4); original running time: 70 min.

In a girls’ boarding school, Mitsuko is singled out for allegedly taking another girl’s ten-yen banknote. The accused insists that she did not steal the note, and tearfully explains that she earned the money and intends to use it to buy her younger brother Yūkichi a wooden rocking horse. The misunderstanding is resolved and Mitsuko travels back home where Yūkichi is cared for by his aunt and uncle, both of the siblings’ parents having passed away. While she is en route, the boy has an accident and falls from a boat into the sea. Yūkichi dies shortly after Mitsuko returns home with the rocking horse. He is buried next to his parents, and Mitsuko decides to stay in her hometown and work with the children at the local school.

Shinkō Kinema and director Kawate Jirō’s second screen adaptation of one of Yoshiya Nobuko’s “Hana monogatari” (Flower Tales), a series of 52 stories about adolescent girls and young women originally published between 1916 and 1924 in the journal “Shōjo Gahō” (Girls’ Illustrated).

**UKIKUSA MONOGATARI** (浮草物語) = *A Story of Floating Weeds* (Shōchiku Kamata, 1934). Dir Ozu Yasujirō. Wrt Ikeda Tadao, adapted from a story by Ozu Yasujirō [credited as Jēmusu=James Maki]. Photo Shigehara Hideo. With Sakamoto Takeshi (Kihachi), Iida
Chōko (Otsune), Mitsui Kōji (Shinkichi), Yagumo Emiko (Otaka), Tsubouchi Yoshiko (Otoki), Aoki Tomio (Tomibō), Tani Reikō (Tossan).

1 videodisc (DVD), 86 min, sd, b&w, 4¾ in. Criterion Video Collection. DVA 1787.
- Criterion release; w/English subtitles and score by Donald Sosin.

Upon arriving at a small seaside town, Kihachi, the head of an itinerant troupe of actors, spends time with his former mistress Otsune and illegitimate son Shinkichi, who knows him only as an uncle. When Otaka, a member of the troupe and Kihachi’s present mistress, learns of his secret, she decides to exact revenge by having one of the young actresses, Otoki, seduce Shinkichi.

_A Story of Floating Weeds_ is often referred to as an adaptation of _The Barker_, a 1928 American film about a traveling carnival that shares several plot elements with Ozu’s work. Remade by Ozu in 1959 under the title _Ukikusa (Floating Weeds)_.

**UMA** (馬) = Horse (Tōhō – Film Science Institute, 1941). Dir & Wrt Yamamoto Kajirō. Prod Morita Shingi. Photo Karasawa Hiromitsu (Spring scenes), Mimura Akira (Summer and studio scenes), Suzuki Hiroshi (Autumn scenes), Itō Takeo (Winter scenes). Mus Kitamura Shigeaki. With Takamine Hideko (Ine), Takehisa Chieko (mother), Fujiwara Kamatari [credited as Fujiwara Keita] (father), Futaba Kaoru (grandmother), Hirata Takeshi (Toyokazu), Hosoi Toshiro (Kinjirō), Ichikawa Setsuko (Tsuru).

3 videocassettes, 129 min, sd, b&w, 3/4 in. Copyright Collection. VBI 4951-4953. 14 reels, 129 min, sd, b&w, 35mm. Copyright Collection. FEC 1042-1055.
- all copies w/English subtitles.

A farmer’s teenage daughter cares for a pregnant mare despite opposition from her family, which intensifies when the father is injured by the animal. Not long after the colt is born, the family is forced to sell it, and the daughter leaves home to work in a spinning mill to earn money to buy it back. She succeeds in doing so and eventually the full grown horse is sold to the military, which enables the family to pay off its debts. As the army horses are led away, the daughter watches with a mix of pride and sadness.

The last film Kurosawa Akira worked on as an assistant before starting his own directing career - he is credited on screen as “in charge of production” (seisaku shunin) and was primarily responsible for extensive location shooting in Iwate Prefecture in northeastern Japan.
UMI NO HAHA (海の母) = Mother of the Sea (Nikkatsu Tamagawa, 1942). Dir Igayama Masamitsu. Wr. Nagami Ryūji. Photo Watanabe Goro. Mus Sasaki Shun’ichi. Rōkyoku performance Tenchūken Ungetsu. With Sugimura Haruko (Obata Shigeno), Katayama Akihiko (Toshio), Hoshi Hikaru (Uncle Uhei), Miike Bontarō (Tejima Giichi, the village headman), Nakata Köji (Tejima Tatsuya), Mitsui Chie (Tejima Takiko).

2 reels, 90 min, sd, b&w, 16mm. Japanese Collection. FDA 0703-0704.
- main title & opening credits lacking.

Upon receiving news that her son died fighting for his country, a widow (Sugimura) is opposed to his younger brother’s (Katayama) desire to join the Navy. Parts of the film are accompanied by rōkyoku narration on the soundtrack.

UMON TORIMONOCHŌ--JŪMANRYŌ HIBUN (右門捕物帖 拾万両秘聞) = The Case Files of Umon--the Secret of the 100,000 Ryo (Nikkatsu Kyoto, 1939). Dir Arai Ryōhei. Wr. Wakisaka Yasujirō, adapted from the stories by Sasaki Mitsuzō. Photo Yoshimi Shigeo. Mus Shiraki Yoshinobu. With Arashi Kanjūrō (Kondō Umon), Sawada Kiyoshi (Kurobe Yasōta), Fukamizu Fujiko (Sumie), Tamura Kunio (Denroku, the blabbermouth), Shimura Takashi (Murakami Keishirō).

2 reels, 75 min, sd, b&w, 16mm. Japanese Collection. FCA 5301-5302.

A detective story set in the Edo period from a series based on the novels by Sasaki Mitsuzō and featuring the character of police constable Kondō “The Silent One” Umon. Of the twenty-eight “Umon” films produced between 1929 and 1943, all but four starred Arashi Kanjūrō in the title role.

UNGETSU NO IMÔTO NO UTA (雲月の妹の歌) = Ungetsu’s “The Sister’s Song” (Tōhō Kyoto, 1941). Dir Ishida Tamizō. Prod Tomioka Atsuo. Wr. Kuwabara Atsuo, adapted from a story by Hagiwara Shirō. Photo Karasawa Hiromitsu. Mus Sugihara Taizō. With Takada Minoru (Lt. Sata, army surgeon), Saeki Hideo (Moriyama Shin’ichi), Hattori Tomiko (Tokiko, his younger sister), Miss Tenchūken Ungetsu (Tokiko, as a girl), Yamane Hisako (Yamazaki Sadae, head nurse), Toba Yōnosuke (Koyama Tsunekichi).

9 reels, 73 min, sd, b&w, 35mm. Japanese Collection. FEA 6413 (r1) & FEB 2351-2358 (r2-9).
- incomplete: parts of film lacking throughout.
Discovered to have a beautiful singing voice, Moriyama Tokiko, a hospital nurse, is encouraged by the chief physician, Dr. Sata, to get a musical education. Reluctant to do so, she leaves her job only to be struck by an automobile and rushed back to the hospital unconscious. The driver of the car is none other than Tokiko’s long lost brother Shin’ichi, the two not having seen each other since they were separated years earlier. Devastated to have harmed his own sister, Shin’ichi leaves for China before Tokiko regains consciousness. Tokiko recovers and graduates from music school, while Sata is sent to the front as an army surgeon. In Manchuria to entertain the troops, Tokiko is called upon by Sata to help her brother, who has been gravely wounded. Upon hearing his sister singing by his bedside, Shin’ichi recovers and eventually rejoins his army unit.

The narrative is framed by a stage performance featuring rōkyoku singer Tenchūken Ungetsu and her daughter, the latter also appearing in the film as the young Tokiko.

UNGETSU NO SUZURAN NO TSUMA (雲月の鈴蘭の妻) = Ungetsu’s “The Wife of Suzuran” (Tōhō Kyoto, 1940). Dir Fujita Jun’ichi. Prod Himuro Teppei. Wrt Yamazaki Kenta, adapted from a story by Maruyama Tamaki. Photo Tachibana Mikiya. Mus Ugajin Mitsuo. Rōkyoku performance Tenchūken Ungetsu. With Hanai Ranko (Okayo), Kitazawa Hyō (Kentarō), Yokoyama Unpei (Jūsaku), Kodaka Takashi (Akio), Mikuni Shūzō (Tsunezō), Miyano Teruko (Chizuko), Takehisa Chieko (Osaki).

7 reels, 67 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 5967-5973. (currently inaccessible - requires preservation)

Okayo learns that Kentarō, the father of her son Akio who had abandoned her before the boy was born, is now married to another woman. Kentarō’s wife Osaki has befriended Akio with neither knowing the other’s identity. Osaki is asked to give up her husband for the sake of the child. She does so, but Okayo’s father is not prepared to allow Kentarō back into his home. He changes his mind when he hears that the latter has received his draft notice and is soon to depart for the front.

URAMACHI NO HARU (裏街の春) = Springtime in a Back Street (Ei Yōkō Educational Film Dept. / Independent Film Distribution Co., 1937). Dir Nishio Yoshio. Wrt Inazu Teiichi, adapted from a story by Hamada Kaku. Photo Nagai Shin’ichi. Mus Arranger Nishigaki Tetsuo. Narrator Murayama Kenji. With Tobita Kisao (Saburō), Katagiri Toshirō (Mr.
Takayama, head of Children’s House), Kawada Kyōko (Ms. Ichiki, kindergarten teacher), Mochizuki Gosaburō (Daikichi), Suwa Kyōko (Miyoko).

4 files, 44 min, sd, b&w, HD MPEG4 (from 35mm master positive). Japanese Collection. Mavis 1164254.

A boy and a girl find refuge from poverty and their abusive fathers at the “Children’s House,” a home for youths from troubled families. When their story appears in a local newspaper, the two parents decide to change their ways and lead responsible lives.

Soundtrack consists of music, sound effects and dialogue spoken by an off-screen narrator.

**UTSUKUSHIKI RINJIN** (美しき隣人) = Beautiful Neighbor (Shōchiku Ōfuna, 1940). Dir Ōba Hideo. Wrt Takei Shōhei. Photo Terao Kiyoshi. Mus Shinoda Kinji. With Mito Mitsuko (Akimoto Kuniko), lida Chōko (her mother), Ryū Chishū (Nobuo, Kuniko’s brother), Matsushima Utako (singer), Takakura Akira (Maeda Kiyoshi), Ōtsuka Kimiyo (Shige, Kiyoshi’s sister), Hirose Tōru (Tsumura Kyōichi), Miura Mitsuko (Yōko, Kiyoshi’s sister).

2 reels, ca. 85 min, sd, b&w, 16mm. Japanese Collection. FDA 0710-0711.

After her brother Nobuo joins the army, Kuniko quits her job in the city and returns to her rural hometown to help her mother take care of the family farm. Her boyfriend Kiyoshi tells her about his plan to immigrate to Manchuria and Kuniko agrees to join him. Later, however, she suggests that Kiyoshi should go ahead without her as she cannot leave her mother alone. Kuniko and her mother travel to Tokyo where Nobuo is recuperating from an injury sustained at the front. Returning home too late to see Kiyoshi off at the train station, Kuniko is heartbroken when told that he has decided to forget her. Sometime later, Nobuo returns home and in the presence of his mother and sister reads a letter from Kiyoshi in which he apologizes for his hasty decision regarding Kuniko and requests that she join him as soon as possible. Elated, Kuniko hurries to wire Kiyoshi that she is on her way.

Made under the guidance of the Horse Administration Bureau (Baseikyoku) of the Ministry of Agriculture and Forestry (Nōrinshō).

**WAGA AI NO KI** (わが愛の記) = A Record of My Love (Tokyo Hassei / Tōhō, 1941). Dir Toyoda Shirō. Prod Shigemune Kazunobu. Wrt Yagi Yasutarō, from a memoir by Yamaguchi Satono. Photo Ogura Kin’ya. Mus Fukai Shirō. With Endō Shingo (Yamada...
Sueo), Yamagishi Miyoko (Yamada Satoko), Mimasu Yutaka [credited as Mimasu Kazutoyo] (Satoko’s father), Hayashi Chitose (Satoko’s mother), Yaguchi Yōko (Satoko’s younger sister), Kodaka Takashi (Satoko’s younger brother), Mihara Jun (Oguni), Sugimura Haruko (Mrs. Sugi).

11 reels, 87 min, sd, b&w, 35mm. Japanese Collection. FEB 2302-2312
- incomplete: first reel and other smaller parts of film lacking; original running time: 99 min.

Despite opposition from her parents, a nurse (Yamagishi) in a military hospital marries a disabled veteran (Endō) she has been caring for and helps him overcome his loss of faith in the future, exacerbated by the death of his mother.

According to Anderson and Richie, “the film was used in a national drive to have unmarried working women marry disabled soldiers and thus assume the expenses normally the government’s responsibility” (The Japanese film: art and industry, expanded ed., by Joseph L. Anderson and Donald Richie, Princeton, NJ : Princeton University Press, 1982, p. 136).

WAGAYA NO KAZE (我が家の風) = The Wind at Home (Daiei Tokyo, 1943). Dir Tanaka Shigeo. Prod Miura Nobuo. Wrt Tateoka Kennosuke, adapted from the novel of the same name by Tsutsumi Chiyo, serialized in Mainichi Shinbun. Photo Takahashi Michio. Mus Saitō Ichirō. With Susukida Kenji [credited as Takayama Tokuemon] (Lt. Gen. Ninagawa), Tsukioka Yumeji (Ninagawa Natsuko), Nakata Kōji (Ninagawa Sōichi), Kuroda Kiyo (Sumi, the wife), Miyazaki Junsukosuke (Ken’ichi), Kodaka Masaru (Ken’ichi, as a boy), Usami Jun (Sokabe Hiroshi).

2 reels, 72 min, sd, b&w, 16mm. Japanese Collection. FCA 5373-5374.
- out of sequence and incomplete; original running time: 85 min.

Home front melodrama about the wartime sacrifices of two women, one of whom is the daughter of a high-ranking military officer in charge of training new recruits.

WAKAKI SUGATA (若き姿) = Figure of Youth; Korean title: Chŏlmŭn mosŭp (젊은모습) (Korean Film Co., in cooperation with Tōhō, Daiei and Shōchiku, 1943). Dir Toyoda Shirō. Wrt Hatta Naoyuki. Photo Miura Mitsuo. With Maruyama Sadao (Major Kitamura), Tsukigata Ryūnosuke (Colonel Soejima), Susukida Kenji [credited as Takayama Tokuemon] (School Principal Takayama), Saburi Shin (Army Physician Karasawa), Ryūzaki Ichirō (Corporal Kumazawa), Nagata Yasushi (Ōki Ryūsuke).
3 reels, ca. 80 min, sd, b&w, 16mm. Japanese Collection. FCA 5375-5377.

In a high school in Korea, young male students are educated and trained to become Japanese soldiers and in the process must face tests of their character and intelligence as well as trials of endurance, culminating in a cross-country ski excursion during which they are caught in a snowstorm.

**WAKAZUMA** (若妻) = **The Young Wife** (Shinkō Kinema Tokyo, 1939). Dir Ina Seiichi. Wrt Murakami Tokusaburō. Photo Nakai Asakazu. Mus Saitō Ichirō. With Mayama Kumiko (Yasuko), Nitta Minoru (Sadahiko), Shimizu Masao (Kenkichi), Sugiyama Yoshiko (Sachiko), Hirai Kiyoko (Hatsue), Furukawa Tomi (Kinuyo), Urabe Kumeko (Oriki).

8 reels, 77 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 4122-4129. *(currently inaccessible - requires preservation)*

Mistakenly believing that his wife (Mayama) is having an affair with her cousin (Nitta), a young man (Shimizu) embarks on a relationship with a geisha (Hirai). When both women become pregnant, he promises to deed a large portion of his wealth to the geisha’s child if it is a boy. Both the wife and the mistress give birth to a girl. The geisha secretly replaces her newborn with another geisha’s baby boy, and the man abandons his wife convinced that her child is not his. Years later he learns the truth and begs his wife for forgiveness.

**WARAI NO MEN** (笑ひの面) = **The Laughing Mask** (Daito Film Co., 1939). Dir Yamauchi Toshihide. Wrt Akimoto Kōjirō. Photo Kanamori Toshiyuki. With Tōjō Takeshi (Kawasaki, editor-in-chief), Mizushima Michitarō (Tsuyama), Kumoi Saburō (Ōtsu), Matsumura Mitsuo (Dr. Murakami), Aoi Sakiko (Yuriko, his daughter), Okano Hikoichi (Tetsuo, her younger brother), Takamura Eiichi (Nakamura, Murakami’s assistant).

7 reels, 44 min, sd, b&w, 35mm. Japanese Collection. FEA 5562 (r1) & FEB 2333-2338 (r2-7).
- incomplete (see below).

A group of spies working under the cover of a traveling circus plot to steal a formula for a deadly gas developed by a Japanese scientist, but their efforts are thwarted by a pair of journalists and two schoolboys.

The film was originally released in two parts (5 reels each). The Library’s copy consists of the beginning of pt. 1 and most of pt. 2, although it is also possible that the print is a
shortened reissue version (Matsui Eiga is listed as producer under the main title at head of first reel, which has no other credits).

WARERA NO WAKAMONO (我等の若者) = Our Youth (Tokyo Cinema Co., 1932). Dir Hosoyama Kiyomatsu. Wrt Yamagami Norio, from a draft by Abe Yasuto. Photo Takagi Taisaku. With Moriyama Katsutarō (Ōno Jūkichi, young truck driver), Ichikawa Harue (Oseki, his grandmother), Sakamoto Tadashi (Jūzō, his father), Shimoda Takeshi (Umemoto Tokumatsu, truck owner), Ishikawa Yukiko (Omichi, his daughter), Maki Fujio (Nishikawa Ichirō, son of a wealthy family), Nakamura Takeshi (Akagi Kenzō, doctor).

2 reels, 53 min, si, b&w, 16mm. Japanese Collection. FCA 6807-6808.
- two segments from Miyako Co. feature Shinkyō (新郷) spliced in at 302 ft. of first reel (10 min) and at head of second reel (5 min).

Not long after passing his army recruitment medical exam, a young truck driver is stricken with typhoid fever, the disease having been transmitted to him by his ailing father. With the young man’s military future in jeopardy, his rival for the affections of the truck owner’s daughter accuses him of cowardice and draft evasion. To stem the spread of the disease, the local populace is vaccinated and their homes are sanitized. The truck driver eventually recovers and proudly joins his motorized army unit, cheered on by the girl and her father.

YAJI-KITA--FUSHIMI TOBA NO MAKI (弥次喜多 伏見鳥羽の巻) = Yaji and Kita--The Battle of Toba-Fushimi (Nikkatsu Uzumasa, 1928). Dir & Wrt Ikeda Tomiyasu. Photo Aoshima Jun’ichirō. With Kawabe Gorō (Yaji), Ōkōchi Denjirō (Kita), Sakai Yoneko (Someka), Onoe Tamitarō (Kondō Isami), Katsuragi Kōichi (Yasuda Yūjirō), Onoe Kajō (Maehara Tsunesuke), Urabe Kumeko (Otoku), Kume Yuzuru (Matsuda Yoshitarō).

2 reels, 16 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0838-0839. (currently inaccessible - requires preservation)
- shortened "Nikkatsu Graph" version; originally released as a 10-reel feature.

After joining the imperial forces, two bumbling friends take part in a battle against the Tokugawa army. The shortened version primarily consists of the pair’s repeated clashes with their commanding officer.

The last part of Nikkatsu’s trilogy featuring the popular characters from Jippensha Ikku’s illustrated comic novel “Tōkai-dōchū hizakurige” (The Shank’s Mare). The title refers to
the 1868 battle that significantly diminished the shogunate’s status as a military and political power.

**YAKKO GINPEI** (奴銀平) = *The Servant Ginpei* (Shōchiku Shimokamo, 1938). Dir Ōsone Tatsu. Wrt Fujii Shigeji, Yanagawa Shin’ichi. Photo Fuji Yōzō. With Kawanami Ryōtarō (Ginpei), Hori Masao (Nobori Jinzaemon), Nomura Akio (Shōnosuke), Yamaji Yoshindo (Sakakibara Sanjūro), Kazama Sōroku (Jōgenji priest), Tamashima Aizō (Genbei), Hirota Kō (Kagoya), Tomimoto Minpei (Sanzō, the tatami maker).

2 reels, 65 min, sd, b&w, 16mm. Japanese Collection. FCA 5378-5379.

Due to the scheming of his jealous rival, a retainer embarrasses himself in front of the head of his clan and commits ritual suicide. His faithful servant takes up arms and avenges his death, after which he becomes a retainer himself.

**YAMA SANDŌ** (山参道) = *Path to the Mountain Shrine* (Daiei Tokyo, 1942). Dir Shima Kōji. Wrt Kitamura Tsutomu, adapted from the novel of the same name by Mafune Yutaka. Photo Aisaka Sōichi. Mus Hattori Tadashi. With Nakata Kōji (Manzaburō), Mayama Kumiko (Otsuru), Sugimura Haruko (Otori), Miake Bontarō (Yamagake Tatsuya), Murata Chieko (Oshima), Umemura Yōko (Ms. Oga), Hoshi Hikaru (Kihei), Komiya Kazuaki (Yago).

10 reels, 87 min, sd, b&w, 35mm. Japanese Collection. FEA 6038 (r1) & FEB 2313-2321 (r2-10).

- incomplete; original running time: 100 min.

After ten years in the South Seas, a man returns home to the village of Bandai. His fiancée has always believed that he would come back, but other villagers view him with suspicion. He eventually repairs the frayed relationships by presenting the local elementary school with the statue of Ninomiya Sontoku and arranging for the restoration of the path to a hilltop shrine.

**YASEN GUNGAKUTAI** (野戦軍楽隊) = *Field Military Band* (Shōchiku Kyoto, 1944). Dir & Prod Makino Masahiro. Wrt Noda Kōgo, adapted from a story by Tanabe Shinshirō. Photo Takeno Haruo. Mus Ōzawa Hisato. With Kosugi Isamu (Colonel Naota), Saburi Shin (2nd Lieutenant Sonoda), Uehara Ken (Private 1st Class Suga), Mihara Jun (Sergeant Fujii), Sano Shūji (Private 1st Class Sakuma), Sugi Kyōji (Private 1st Class Arai), Mitsui Kōji (Private Murakami), Yamaguchi Yoshiko [credited as Ri Kōran] (Ai Ran).
2 reels, ca. 60 min, sd, b&w, 16mm. Japanese Collection. FCA 5503-5504.

In China during the war, a junior officer is assigned to assemble a military band and get it ready to perform in three months although almost half of the men recruited for the orchestra don't know how to play an instrument.

Adapted from a story selected by the Information Bureau (Jōhōkyō) from proposals submitted by the public for a “national film” scenario. The final film that credits actress Yamaguchi Yoshiko under her Chinese name Li Xianglan / Ri Kōran.

**YOKUDO BANRI** (沃土万里) = *Thousands of Miles of Fertile Soil* (Nikkatsu Tamagawa, 1940). Dir & Wrt Kurata Fumindo. Photo Kiga Seigo. Mus Nara Toshio. With Egawa Ureo (Kōme, group leader), Izumo Ryūko (Masako, his wife), Kazami Akiko (Itoko, his sister), Shinobazu Kyōko (Gin, Itoko’s friend), Ōuchi Tokuko (Nobue, Itoko’s friend), Izumi Seiji (Kirihara, group member), Kizaki Yutaka (Kuwano, group member), Hoshi Hikaru (Nakatsuki).

2 reels, ca. 90 min, sd, b&w, 16mm. Japanese Collection. FCA 5380-5381.

In a village in Manchuria, a group of Japanese settlers struggle against the elements to create wet rice paddies.

**YOMIURI HYŌBAN OTOKO** (瓦版評判男 a.k.a. よみうり評判男) = *A Man Peddling in the Street* (Daito Film Co., 1941). Dir Nakajima Hōzō. Wrt Atsugi Sannin, adapted from a story by Usami Hyō. Photo Hirokawa Asajirō. Mus Sugita Ryōzō. With Sugiyama Shōsaku (Ichimatsu), Kumoi Saburō (Yasubē), Ōse Keijirō (Engyoku), Itami Keiji (Heinoshin), Matsumura Mitsuo (Yūgen), Ōoka Kaidō (Genbē), Hisamatsu Tamashiro (Chisaka), Tachibana Kikuko (Okan), Azuma Ryūko (Oyuki).

7 reels, 51 min, sd, b&w, 35mm (picture & track negatives). Japanese Collection. FPA 9602-9608 (picture) & FPA 9609-9612 (track). (currently inaccessible - requires preservation)
- incomplete; originally released in 9 reels.
- additional holdings: viewing copy of reel 1 (FEA 5548).

A period drama set in the 15th year of the Genroku era (1703), the year of the incident involving the 47 ronin of Akō, and featuring as the main character a street peddler of *kawaraban*, news sheets used to spread information on important events of the day but also stories of double suicides, revenge killings and other sensationalistic topics.
YOTTSU NO KEKKON (四つの結婚) = Four Marriages (Tōhō, 1944). Dir Aoyagi Nobuo. Prod Yamashita Ryōzō. Wrtr Yagi Ryūichirō, adapted from the short story “Kajitsu” (A Beautiful Day) by Dazai Osamu. Photo Kawamura Kiyoe. Mus Hattori Tadashi. With Egawa Ureo (Ōkuma Chūtarō), Kōno Akitake (Mishima Shūhei), Kiyokawa Sōji (Kosaka Kichinosuke), Irie Takako (Yoriko, the eldest daughter), Yamada Isuzu (Hiroko, the second daughter), Yamane Hisako (Masako, the third daughter), Takamine Hideko (Keiko, the fourth daughter).

2 reels, ca. 65 min, sd, b&w, 16mm. Japanese Collection. FCA 5382-5383.

Ōkuma asks his friend Mishima, an aircraft engineer, to act as a go-between and help him marry his fiancée before he is called up for military service. Mishima visits the fiancée’s father (Kiyokawa), but, having forgotten to ask Ōkuma for the name of his bride-to-be, is stumped when he discovers that the family has four daughters.

YŪTEN KICHIMATSU (祐天吉松) (Shinkō Kinema Kyoto, 1937). Dir Mori Kazuo. Wrtr Yahiro Fuji. Photo Miki Minoru, Takeno Haruo. Mus Satō Akio. With Ichikawa Utaemon (Yūten Kichimatsu), Matsudaira Ryūko (Onui), Katsuragi Kōichi (Kagaya Shichibē), Matsumoto Tasaburō (Tachibana Kingorō), Hara Seishirō (Hanji), Koizumi Kasuke (Kyūsaku).

7 reels, 68 min, sd, b&w, 35mm (master positive). Japanese Collection. FPB 6634-6640. (currently inaccessible - requires preservation)
- incomplete: one reel lacking (probably #5)

Second feature film by Mori Kazuo stars Ichikawa Utaemon, one of the early leading men of the chanbara (swordplay) genre, whose title character is a former pickpocket leading a peaceful life until he kills a blackmailer and goes into hiding. When he returns, he finds that his wife and child whom he left behind have disappeared.

ZANGIKU MONOGATARI (残菊物語) = The Story of the Late Chrysanthemums (Shōchiku Kyoto, 1939). Dir Mizoguchi Kenji. Wrtr Yoda Yoshikata, Kawaguchi Matsutarō, adapted from the novel of the same name by Muramatsu Shōfū. Photo Miki Minoru, Fuji Yōzō. Mus Fukai Shirō. With Hanayagi Shōtarō (Onoe Kikunosuke), Mori Kakuko (Ootoku), Kawarasaki Gonjūrō (Onoe Kikugorō V), Umemura Yōko (Sato, his wife), Takada Kōkichi (Nakamura Fukusuke), Arashi Tokusaburō (Nakamura Shikan), Kawanami Ryōtarō (Eiju Dayū), Takamatsu Kinnosuke (Onoe Matsusuke)
Kikunosuke, the son and prospective successor of a famous kabuki actor, leaves home to be with Otoku, the nurse of his infant brother, when she is dismissed from service due to her closeness to the young man. Kikunosuke joins a traveling troupe, but after several years on the road, his relationship with Otoku begins to unravel. Otoku eventually sacrifices herself so that Kikunosuke can achieve fame and reconcile with his father.

Muramatsu Shōfū’s short novel, based on the life of kabuki actor Onoe Kikunosuke II (1868-1897), was first published in the “Sunday Mainichi” in September 1937. A month later it was turned into a play and staged at the Meiji Theatre in Tokyo. After the war, the novel was adapted twice for the big screen (1956 and 1963) and multiple times for television (the earliest in 1957). Film debut of Hanayagi Shōtarō, a well-known interpreter of female roles on the stage.

**ZOKU MINAMI NO KAZE** (続 南の風) = **South Wind. Part 2** (Shōchiku Ōfuna, 1942). Dir Yoshimura Kōzaburō. Wrt Ikeda Tadao, Tsuji Yoshiro, adapted from the novel of the same name by Shishi Bunroku, serialized in Asahi Shinbun. Photo Ubukata Toshio. Mus Dir Saotome Hikaru. With Saburi Shin (Munakata Rokurōta), Takamine Mieko (Shima Mizue), Ryū Chishū (Kaseda Shigesuke), Mito Mitsuko (Otama), Saitō Tatsuo (Shien Chippu), Kawamura Reikichi (Shima Hanzō), Katsuragi Fumiko (Munakata Haruno), Fumiya Chiyoko (Munakata Yasuko).

2 reels, ca. 85 min, sd, b&w, 16mm. Japanese Collection. FCA 6787-6788.

Two friends (Saburi, Ryū) are tricked by a Cambodian conman (Saitō) into promoting a religion purportedly established by the son of the legendary Meiji era samurai Saigō Takamori. The truth eventually comes out once the foreigner and his graceless assistant, pretending to be the “revered son,” arrive in Japan.

Saigō Takamori (1828-1877) was a key figure in the restoration of imperial rule in 1868, which made him a national hero, only to later lead an insurrection against the government (the Satsuma Rebellion of 1877). The story of the film adds a twist to the legend that Saigō had not died in the Rebellion but has been in hiding, waiting to return at an opportune moment. The Library does not hold Part 1.

(Yano Shōgorō), Fujita Susumu (Sugata Sanshirō), Tsukigata Ryūnosuke (Higaki Gennosuke / Tesshin), Kōno Akitake (Higaki Genzaburō), Todoroki Yukiko (Sayo), Kiyokawa Sōji (Toda Yūjirō), Mori Masayuki (Dan Yoshimaro).

2 files, 88 min, sd, b&w, MPEG4 (from U-matic). Copyright Collection. Mavis 1944298. 8 reels, 72 min, sd, b&w, 35mm. Japanese Collection. FEA 4172 (r1) & FEA 6377-6383 (r2-8).  
- MPEG4: w/English subtitles. 
- 35mm: incomplete.

In Kurosawa’s sequel to his 1943 directorial debut (see above), Sanshirō, after defeating a brutal American boxer, must face a pair of revenge seeking brothers (Tsukigata, Kōno) of his former opponent (Tsukigata, in a dual role) who has been bedridden since his own defeat.

UNIDENTIFIED FILMS

[JAPANESE COLLECTION. CRIPPLED SOLDIER--UNIDENTIFIED WORKS] (ca. 1938).

1 file, 8 min, sd, b&w, HD MPEG4 (from 16mm diacetate). Japanese Collection. Mavis 1164835.  
- incomplete: beginning of film & end title lacking.

A soldier who lost a leg in the war overcomes his reluctance to reunite with his wife. Most likely a propaganda short made in the late 1930’s during the Second Sino-Japanese War. Title on Japanese Collection inventory, shelflist card and container label is Hikōki no kumitate (飛行機の組立) (Construction of an Airplane).

[JAPANESE COLLECTION. MR. KŪKAI’S SCHOOL--UNIDENTIFIED WORKS] (ca. 1932).

1 file, 4 min, si, b&w, HD MPEG4 (from 16mm diacetate). Japanese Collection. Mavis 1165014.  
- incomplete: fragment only.

After they are turned away from Kangakuin, a school reserved for members of the Fujiwara clan, two young women are told about a school managed by Mr. Kūkai which is open to everyone and where students are taught a simplified syllabary.
The founder of Shingon Buddhism, the monk Kūkai (or Kōbō Daishi, as he was known posthumously) (774-835) is often credited with the introduction of Japanese phonetic written characters (kana). The film may have been made by the Kōyasan Daishi Association to promote Kūkai’s legacy and the Shingon religion.

[JAPANESE COLLECTION. STREET PERFORMER--UNIDENTIFIED WORKS] (ca. 193-).

3 reels, 27 min, si, b&w, 16mm (diacetate). Japanese Collection. FAA 0667-0669.  
(currently inaccessible - requires preservation)  
- incomplete: beginning of film lacking.

While his son dreams of becoming an aircraft engineer, an ageing street musician (chindon’ya) feels that his time has passed as he struggles to learn new songs to keep up with younger, more versatile performers. Title on Japanese Collection inventory and shelflist card is Keichan ganbare (Come on, Keichan) – no film by that title was found in secondary sources.

[JAPANESE COLLECTION. TENRIKYŌ CHURCH CONSTRUCTION--UNIDENTIFIED WORKS] (193-).

1 file, 8 min, si, b&w, HD MPEG4 (from 16mm diacetate). Japanese Collection. Mavis 2561108.  
- incomplete: beginning of film lacking.

Groups of young men take part in excavating the foundation and construction of a temple-like structure. Apparently the last reel of a multi-reel narrative film made to promote the Tenrikyō religious movement and the “devotional labor” (hinokishin) of its members. The building under construction might be the new Sanctuary of the Foundress (dedicated in 1933) in the church headquarters in Tenri, Nara Prefecture.

[JAPANESE COLLECTION--UNIDENTIFIED WORKS] (ca. 1933).

1 file, 10 min, si, b&w, HD MPEG4 (from HDCAM). Japanese Collection. Mavis 1903878-8-1.

Two young men, Shin’ichi and Kokichi (or Yukiyoshi), leave their home town and head for Tokyo after bidding farewell to the girl they are both fond of. Shin’ichi hopes to enroll into college, while Kokichi wants to find work. In the city, Shin’ichi takes to drinking and
Kokichi remains unemployed. Meanwhile, back at home, the girl, who runs a candy store, is disappointed to receive a couple of impersonal postcards from the two.

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Torahiko and Tatsuhiko – Torahiko Tatsuhiko
Torazo’s “Fight on Mt. Kōjin” – Torazō no Kōjin'yama
Torrent of the City – Tokai no honryū
Towards the Decisive Battle in the Sky – Kessen no ōzora e
Traveling Story of a Gambler, The – Kuninamari dōchū-gasa
Traveling Story of Revenge, A – Adauchi hizakurige
True Man, A – Maningen
Ungetsu’s “The Sister’s Song” – Ungetsu no Imōto no uta
Ungetsu’s “The Wife of Suzuran” – Ungetsu no Suzuran no tsuma
Vengeance in a Tenement House – Adauchi rokken nagaya
Victory of Might – Chikara no shōri
View of the Stage – Butai sugata
Village at Dawn – Akeyuku mura
Violent Stream – Gekiryū
Vow in a Carriage, A – Chikai no ubaguruma
Vow in the Desert – Nessa no chikai
Warm Current – Danryū
Warm Hearted Flower – Onjō no hana
Warm Wind – Atatakaki kaze
Wife! Be Like a Rose! – Tsuma yo bara no yō ni
Wife of Warrant Officer Sugino, The – Sugino heisōchō no tsuma
Wind at Home, The – Wagaya no kaze
Wings of Passion – Netsujō no tsubasa
Winter Camellia – Kantsubaki
Women’s House – Onna no yado
Women’s Service Song – Fujin jūgunka
World of Love--The Story of Wildcat Tomi, The – Ai no sekai--Yamaneko Tomi no hanashi
Yaji and Kita--The Battle of Toba-Fushimi – Yaji-Kita--Fushimi Toba no maki
Yearning – Akogare
You Are the Next Wild Eagle – Kimi koso tsugi no arawashi da
Young Eagles, The – Kessen no ōzora e
Young Girls of the Shōwa Era – Shōwa no otome
Young Wife, The – Wakazuma
Youths Guarding a Castle – Shiro o mamoru shōnen