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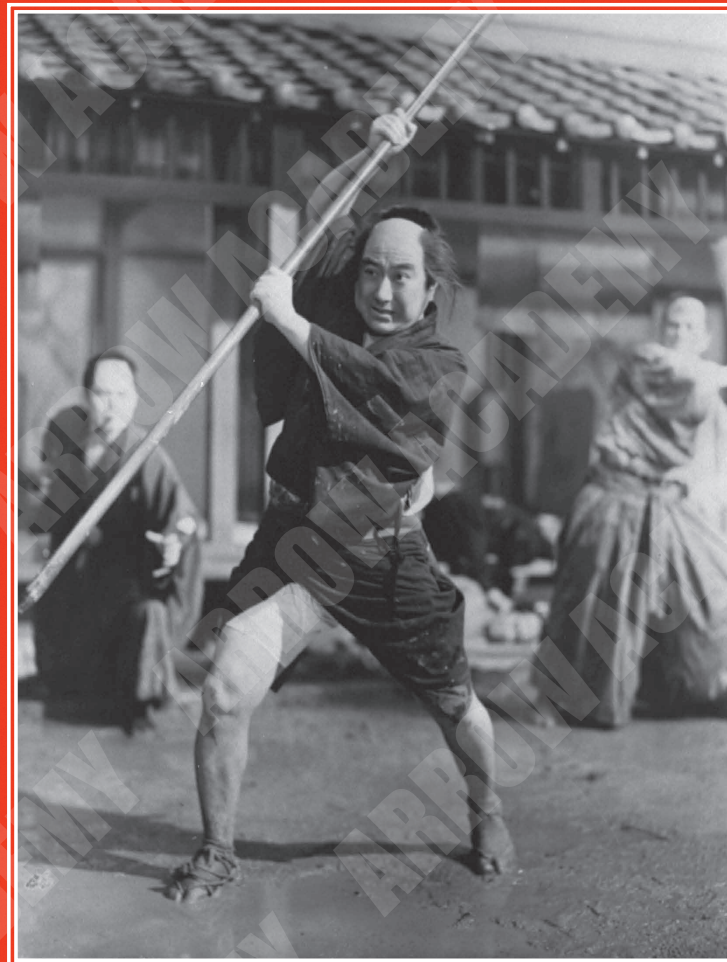
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## CAST

**Chiezō Kataoka** Genpachi  
**Teruo Shimada** Sakawa Kojūrō  
**Ryunosuke Tsukigata** Tōzaburō  
**Chizuru Kitagawa** the Shamisen Player  
**Yuriko Tashiro** Otane  
**Daisuke Katō** Genta  
**Eitarō Shindō** the Pilgrim

## CREW

Directed by **Tomu Uchida**  
Written by **Shintarō Mimura**, **Toshio Tamikado** and **Fuji Yahiro**  
Based on an Original Story by **Kintarō Inoue**  
Director of Photography **Sadaji Yoshida**  
Editor **Shintarō Miyamoto**  
Music Composed by **Taiichirō Kosugi**





# THE ROAD BACK

## REDISCOVERING TOMU UCHIDA AND BLOODY SPEAR AT MOUNT FUJI

by James Oliver

*WARNING: The following essay contains significant plot spoilers. We recommend that you read after your viewing of the film.*

Despite a body of work that earned the admiration of colleagues like Yasujiro Ozu and Akira Kurosawa, not to mention approval from Japanese critics of the time and thereafter, the long career of Tomu Uchida remains little-known internationally, especially so in the English-speaking world.

His best-known film in the west is *Bloody Spear at Mount Fuji* (*Chiyari Fuji*), and that's most likely on account of an enticing title rather than actual familiarity with the film. Nonetheless, it does make the ideal introduction to his cinema. First released in 1955, halfway through that golden decade of Japanese film, it marked Uchida's return to filmmaking after a prolonged absence.

Born in 1898, he began making films in the 1920s, a contemporary of Ozu and Kenji Mizoguchi, and every bit as obsessed with movies. As with others of his generation, he had a scornful attitude towards tradition and favoured an international outlook instead: his given name was actually Tsunejirō, but he took Tomu as a *nom de film*, an adaption of the English-language Tom.

During this first stage of his career, he was widely regarded as one of the leading Japanese directors. It's a reputation that has to be taken on trust because frustratingly little of his work from that period survives. Contemporary reports suggest a politically minded director, one with left-wing sympathies. His most acclaimed pre-war film, for instance, is what we might now describe as social realism: *Earth* (*Tsuchi*, 1939) follows subsistence farmers struggling to endure the hardships of life. It's more decorous than later films on the same subject – *The Naked Island* (*Hadaka no shima*, 1960), for instance, or *The Ballad of Narayama* (*Narayama bushikō*, 1983) – but undoubtedly radical for its time, all the more so since it was made in the teeth of objections by Nikkatsu, the studio that paid for it.



Given Uchida's apparent political predilections, it's odd that he relocated in the 1940s to Manchuria, then under brutal military occupation, to join the Manchuria Film Association. However, he produced nothing of consequence during the war and, at its close, was captured and briefly interned. Thereafter, he opted to remain in Manchuria, with the stated aim of assisting the Chinese to develop their film industry. As it was, he made no films and returned to Japan in 1953. Nevertheless, his name still meant something back home and he signed with Toei studios to begin work on what became *Bloody Spear at Mount Fuji*.

It's sometimes said that one of the reasons Uchida has never made the same impact in the west as his more celebrated colleagues is that he was too versatile for his own good, hopping between genres and styles with an alacrity greater even than Kurosawa – Uchida was adept at comedy (*Twilight Saloon [Tasogare sakaba, 1955]*), tragedy (*Chikamatsu's Love in Osaka [Naniwa no koi no monogatari, 1959]*) and action (*Miyamoto Musashi, 1961*). In fact, Uchida was even more restlessly versatile than even that suggests, juggling radical shifts in tone (and more) even within single films.

*Bloody Spear at Mount Fuji* offers abundant evidence of this. For all the violence implied in that sanguinary title, anyone expecting a samurai action film will be disappointed: the promised bloodshed doesn't erupt until some 85 minutes into the film and is quite unexpected when it finally arrives.

Uchida builds up to that eruption gradually, beginning the film in a far gentler manner. At first sight, it is a loose picaresque about a group of travellers progressing towards Edo (today's Tokyo); a samurai road movie, if you will. While the main focus is on the party headed by the samurai Sakawa (Teruo Shimada), and, more specifically, on his wise spear-carrier Genpachi (Chiezō Kataoka), attention is also given to those they meet en route, most of them representatives of the lower classes.

The jazzy (and noticeably non-traditional) opening music suggests a comedy, as do the early scenes where we meet Genpachi waddling along with his master's ceremonial spear, hindered both by the blisters on his feet and the hero-worshipping orphan Jirō; scenes which are closer to Charlie Chaplin than to Kurosawa.

Uchida's heroes are not the sort of warriors familiar from other samurai movies; rather than send the boy away with a flea in his ear, as might be expected from the conventions of the samurai film, Genpachi lets the lad tag along, even – gasp – allowing him to briefly carry the spear. Genpachi's master is equally relaxed and not much bothered about social mores: he treats his servants as near-equals, happy even to share a drink with them, something

that will ultimately cost him dear when he meets others more concerned with the correct etiquette than himself.

But even if Sakawa is a relative paragon of egalitarianism, we're still aware that this benevolence is very much at his pleasure. He doesn't simply drink with his servant Genta (Daisuke Katō, who won the 1956 Blue Ribbon Award for Best Supporting Actor), he commands him to do so: Genpachi may have told Genta to keep their master sober but what power does an underling have over his overlord? What's more, Sakawa is a mean drunk. He picks a fight with a group of pedlars, his social inferiors. The incident is forgotten once he sobers up. Or forgotten by him, at any rate; the pedlars remain scared and stay out of his way. It's played for laughs but the whiff of feudal privilege is only too evident, as it is throughout the film. Everyone knows their place.

Further down the road, for instance, passage is halted for all while some aristocrats stage a tea ceremony in the shadow of Mount Fuji. Uchida disrupts this with some scatological humour, placing them downwind of young Jirō as he voids himself of the rich food from the previous night, but as the journey progresses, however, there will be fewer and fewer opportunities to level the social order: as the skies darken and the rain arrives, critique is made not with honest comedy but with increasingly bitter irony.

Sometimes this is symbolic: we learn that the spear – treasured family heirloom and embodiment of hereditary privilege – is a fake. Elsewhere it is found in the strictures of the social codes – although Genpachi finally captures the infamous thief (after Jirō has identified him), it is his master who is presented with the (suggestively meaningless) reward; the authorities have decided it is the noble samurai who deserves it, not the lowly retainer. This will later be twisted further after Genpachi avenges the murder of his master. He is spared punishment because no mere spearman could have taken out all those master swordsmen.

We're a long way from the sunny, lyrical optimism that permeated the earlier portions of the film. It's typical of Uchida that a film that begins with the potential for melodrama re-invents itself into something else again. Although we begin with a gruff-but-benevolent older man taking a cute little orphan under his wing, their relationship doesn't – or rather can't – flourish as we anticipate or want. Genpachi has lost too much by the end of the film to take Jirō with him. The lad must be left behind, hopefully to be cured of his dreams of glory.

(If the early parts are redolent of Chaplin's *The Kid* [1921] – adorable young whelp partnered with older man – then it's worth noting the final shot recalls him too: an open road reaching



towards an uncertain future, an image with which Chaplin concluded so many of his own films, even if they seemed to point in a more optimistic direction than the one Uchida suggests here.)

Uchida was a director who routinely declined to give audiences what they wanted, or even expected. Not quite a realist – he embraced genre a little too enthusiastically for that – he nevertheless resisted conveniences, contrivances and uncomplicated conclusions. *Bloody Spear at Mount Fuji* offers multiple opportunities for a happy ending and denies us almost all of them. A more conventional director might have allowed Jirô to go with Genpachi or allowed Genpachi and the Shamisen player to pair off, or even finally deliver the ceremonial tea bowl, which is, after all, the purpose of the mission to Edo.

As it is, only one strand is resolved as we might hope, the sad story of Tôzaburô. The fussy little man is initially a figure of fun or even suspicion (where *did* he get all that money...?); it's only later that we establish the reasons for his journey and his wealth. Although sometimes regarded as principally an action director, Uchida had a remarkable way with character: the moments when Tôzaburô learns of what happened to his beloved daughter – and we understand the anguish that has driven him for two years – are the most painful and vivid of the film.

Beyond the emotional brutality, it's another example of social oppression, of course: economic necessity obliged Tôzaburô to sell his daughter into prostitution. The only consolation for him, and those of us watching him, is that he is at least able to spare others the pain he has been through by spending the money to liberate Otane, who is being sold to pay her own family's debts.

It's going too far to suggest that Uchida might be considered a 'feminist', certainly in the sense that we might understand the term today, but his films often display an understanding of the exploitation of women in Japan similar to that of the more celebrated Mizoguchi, often focusing on those obliged to sell themselves. Even when the characters are not obviously sympathetic, such as the parasitical prostitute of *Killing in Yoshiwara* (*Yôtô monogatari: hana no Yoshiwara hyakunin giri*, 1960), he is always careful to give them moments that allow us to understand them, and the pressures that have made them what they are. In *A Fugitive from the Past* (*Kiga kaikyô*, 1965), probably his masterpiece, the most appealing character is a country girl dispatched to post-war Tokyo to support her family in the brothels that sprung up.

The liberation of Otane in *Bloody Spear at Mount Fuji* is followed by the film's most lyrical moment as Genpachi watches the children play on the beach, perhaps hoping for his own

happy ending. Soon enough, though, he will hear the news that his master has been slain. The fight that follows is an angry, disorderly affair. Played out in a courtyard becoming ever more muddy as barrels of Sake are pierced and drained on the ground, the choreography is unsophisticated and yet the scene has an impact greater than many more polished action sequences, in part because of the way it captures Genpachi's raw fury.

The fight itself doesn't provide much resolution, at least not in the way that climactic fights in movies are supposed to. There's no catharsis or sense of achievement; rather, the ugly, regrettable struggle is another sign that the world is wrong.

But unusually for a director so aware of how society works against its citizens, Uchida never moralises too forcefully. Even towards the end of the film, when disillusionment becomes all the more obvious, the tone isn't angry so much as sad. Uchida observes with the rueful acceptance of someone who knows that this is the way of things, no matter how much he doesn't like it. Much of his later work is similar: for all his stylistic promiscuity, he viewed his people with a consistent clarity, characterised by a generosity towards his subjects and a regret when things don't work out for them.

Few directors get to make a second debut film but, after so long away from the front line, that's how this film might be taken. Certainly, it did more than re-establish Uchida as a filmmaker – it cemented his concerns and approaches, to themes and people, that would thread through subsequent films. Most importantly of all, it shows why he deserves more attention, overdue though it may be.

*James Oliver is a film critic/ historian and filmmaker. His work has appeared in Reader's Digest, Moviemail and The New European.*



# TOMU UCHIDA FILMOGRAPHY

26 April 1898 - 7 August 1970

内田吐夢

## AS DIRECTOR

1922

*Officer Konishi*

噫小西巡查

*Aa, Konishi-junsa*

Makino Education Motion Picture Studios,  
b/w silent  
Released 1922.10.29

*Co-directed with Teinosuke Kinugasa*

1925

*The Hunchback of Enmei-in*

延命院の偃儂男

*Enmei-in no semushi-otoko*

Dai Tokyo, b/w silent  
Released 1925.01.01

*War*

戦争

*Sensô*

Kokkatsu, b/w silent  
Released 1925.01.04

*Co-directed with Shôji Murakoshi*

*Honourable Blood*

義血

*Giketsu*

Kokkatsu, b/w silent  
Released 1925.02.06

*Crab Temple Omen*

蟹満寺縁起

*Kaniman-ji engi,*

Asahi Kinema, b/w silent  
Released 1925

*Uchida is credited alongside Kimura Hakusan  
and Okuda Hidehiko on this one-reel 11-minute  
silhouette animation.*

16

*Hell Valley*

地獄谷

*Jigokudani*

Kokkatsu, b/w silent  
Released 1925

*As assistant director to Shôji Murakoshi*

*Moving Tale of Youth: Pure Heart*

少年美談 清き心

*Shônen bidan: Koyoki kokoro*

Shakai kyôiku eiga kenkyûsho, b/w silent  
Released 1925

*Vanity Is Hell*

虚栄は地獄

*Kyoei wa jigoku*

Asahi Kinema, b/w silent  
Released 1925

1927

*Three Days of Competition*

競走三日間

*Kyôsô mikkakan*

Nikkatsu, b/w silent  
Released 1927.02.09

*Shoe*

靴

*Kutsu*

Nikkatsu, b/w silent  
Released 1927.03.26

*Rising in the World*

未来の出世

*Mirai no shusse*

Nikkatsu, b/w silent  
Released 1927.04.17

*The Rowing King*

漕艇王

*Sôtei-ô*

Nikkatsu, b/w silent  
Released 1927.06.05

*Chivalrous Company of the Orient*

東洋武俠団

*Tôyô bukyô-dan*

Nikkatsu, b/w silent  
Released 1927.07.15

*The Idler*

なまけ者

*Namakemono*

Nikkatsu, b/w silent  
Released 1927.09.24

*The first film scripted by Uchida from his own  
original story.*

*Cannon Smoke and Rain of Shells*

砲煙弾雨

*Hoendanu*

Nikkatsu, b/w silent  
Released 1927.12.31

17

1928

*Trials of a Tippler's Temperance*

のみすけ禁酒騒動

*Nomisuke kinshu sôdô*

Nikkatsu, b/w silent

Released 1928.03.25

*The World Turns Part 3: Fantasy Chapter*

aka *Spinning Earth Pt 3*

地球は廻る 第三部 空想篇

*Chikyû wa mawaru: Daisanbu: Kûsô-hen*

Nikkatsu, b/w silent

Released 1928.05.12

*Final part of three-part omnibus film, with the other two sections directed by Tomotaka Tasaka and Yutaka Abe.*

*The Miserly Millionaire*

けちんぼ長者

*Kechinbo chôja*

Nikkatsu, b/w silent

Released 1928.10.14

*Light*

aka *The Ray*

光

*Hikari*

Nikkatsu, b/w silent

Released 1928.10.19

1929

*The Way of This Corrupt World*

aka *Wind of This World*

娑婆の風

*Shaba no kaze*

Nikkatsu, b/w silent

Released 1929.01.20

*A Living Doll*

aka *A Living Puppet*

生ける人形

*Ikeru ningyô*

Nikkatsu, b/w silent

Released 1929.04.19

*Nikkatsu March: Sports Chapter*

aka *Nikkatsu Sports Parade*

日活行進曲 運動篇

*Nikkatsu kôshinkyoku: Undô-hen*

(*Supotsu-hen*)

Nikkatsu, b/w silent

Released 1929.04.19

*Part of an eight-part omnibus film with sections by various directors.*

*The Sea-Loving Son Sails Away*

大洋児出船の港

*Taiyôji defune no minato*

Nikkatsu, b/w silent

Released 1929.08.31

*Sweat*

汗

*Ase*

Nikkatsu, b/w silent

Released 1929.12.31

1930

*Successive Victories*

連戦連勝

*Rensenrenshô*

Nikkatsu, b/w silent

Released 1930.03.21

*Short work edited together by Uchida from excerpts from Cannon Smoke and Rain of Shells, The World Turns and other films to celebrate the 25th anniversary of Japan's victory in the Russo-Japanese War.*

*Return to Heaven*

天国其日帰り

*Tengoku sono higaeri*

Nikkatsu, b/w silent

Released 1930.07.25

1931

*Jean Valjean*

ジャン・バルジヤン

*Jan Barujan*

Nikkatsu, b/w silent

Released 1931.02.25

*Two-part adaptation of Victor Hugo's Les Misérables, with both parts directed by Uchida and released on the same date.*

*Miss Nippon*

日本嬢 (ミスニッポン)

*Misu Nippon*

Nikkatsu, b/w silent

Released 1931.04.23

*Stories of Human Interest*

三面記事

*Sanmenkiji*

Nikkatsu, b/w silent

Released 1931.09.10

*The Revenge Champion*

仇討選手

*Adauchi senshu*

Nikkatsu, b/w silent

Released 1931.12.18

1932

*Mother Earth Rises*

aka *Standing on the Earth*

大地に立つ

*Daichi ni tatsu*

Nikkatsu, b/w silent

Released 1932.04.08

*Two-part film, both parts released on the same date.*

*Love through Thick and Thin*

愛は何処までも  
*Ai wa doko made mo*  
Nikkatsu, b/w silent  
Released 1932.08.04

1933

*Asia Cries Out*  
aka *Asia Calling*

叫ぶ亜細亜  
*Sakebu ajia*

Shin Eiga-sha/Tsukamoto Yôkô Eiga-bu,  
b/w silent  
Released 1933.05.01

*Police Officer*  
aka *A Police Officer*

警察官  
*Keisatsukan*

Shinkô Kinema, b/w silent  
Released 1933.11.30

1934

*Sun Over the River*

河の上の太陽  
*Kawa no ue no taiyô*

Shinkô Kinema, b/w silent  
Released 1934.05.17

*Hot Wind*

熱風  
*Neppu*

Shinkô Kinema, b/w silent  
Released 1934.10.17

1935

*The Silver Throne*

白銀の王座  
*Hakugin no ôza*

Shinkô Kinema, b/w  
Released 1935.04.03

*Two-part film, both parts released on the same date. Uchida's first sound film. It was scripted by Uchida from his own original story.*

1936

*Theatre of Life*

人生劇場  
*Jinsei gekijô*

Nikkatsu, b/w  
Released 1936.02.13

*Uchida's 'youth part' (seishun-hen) of this proto-yakuza film was followed by Yasunari Chiba's second 'chivalry part' (zankyô-hen) released 1938.07.01.*

*Crown of Life*

生命の冠  
*Inochi no kanmuri*  
Nikkatsu, b/w  
Released 1936.06.04

1937

*The Naked Town*

裸の町  
*Hadaka no machi*  
Nikkatsu, b/w  
Released 1937.05.13

*Unending Advance*

限りなき前進  
*Kagirinaki zenshin*  
Nikkatsu, b/w  
Released 1937.11.03

1938

*A Thousand and One Nights in Tokyo*

東京千一夜  
*Tôkyô sen'ichi ya*  
Nikkatsu, b/w  
Released 1938.11.03

1939

*Earth*

土  
*Tsuchi*  
Nikkatsu, b/w  
Released 1939.04.13

*Chûshi sanken*

中支散見  
Nikkatsu, b/w  
Released 1939.09

*Short work edited together by Uchida from location footage shot in China for the Nikkatsu production Mud and Soldiers (Tsuchi to heitai, 1939), directed by Tomotaka Tasaka.*

1940

*History Part 1: Upheaval During the Boshin War*

歴史 第一部 動乱戊辰  
*Rekishi: Daiichibu: Dôran Boshin*  
Nikkatsu, b/w  
Released 1940.05.15

*History Part 2: Scorched Earth and Construction and Part 3: Dawn in Japan*

歴史 第二部 焦土建設、第三部 黎明日本  
*Rekishi: Dainibu: Shôdo kensetsu and Daisanbu: Reimei Nihon*  
Nikkatsu, b/w  
Released 1940.05.30

1942

*Torii Suneemon*  
鳥居強右衛門  
Shochiku (Kyôto), b/w  
Released 1942.10.01

1955

*Bloody Spear at Mount Fuji*  
aka *On the Trail*  
血槍富士  
*Chiyari Fuji*  
Toei (Kyôto), b/w  
Released 1955.02.27

*Twilight Saloon*  
aka *Twilight Beer Hall*  
たそがれ酒場  
*Tasogare sakaba*  
Shintoho, b/w  
Released 1955.06.19

*A Hole of My Own Making*  
aka *Each Within His Shell*  
自分の穴の中で  
*Jibun no ana no naka de*  
Nikkatsu, b/w  
Released 1955.09.28

1956

*The Kuroda Affair*  
aka *Disorder by the Kuroda Clan*  
黒田騒動  
*Kuroda sôdô*  
Toei (Kyôto), b/w  
Released 1956.01.

*Counterattack at the Prison Gate*  
*Fortress*  
逆襲獄門砦  
*Gyakushû gokumon toride*  
Toei (Kyôto), b/w  
Released 1956.06.28

1957

*The Horse Boy*  
暴れん坊街道  
*Akurenbô kaidô*  
Toei (Kyôto), b/w  
Released 1957.02.19

*Sword in the Moonlight*  
aka *Souls in the Moonlight, Daibosatsu*  
*Pass, The Great Bodhisattva Pass,*  
*Moonlit Swords*  
大菩薩峠  
*Daibosatsu tôge*  
Toei (Kyôto), colour, ToeiScope  
Released 1957.07.13

*Uchida's first colour film and first film  
shot in widescreen.*

*The Eleventh Hour*  
aka *The Scaffold, They Are Buried Alive*

どたんば  
*Dotanba*  
Toei (Kyôto), b/w, ToeiScope  
Released 1957.11.24

1958

*Lion of a Thousand Ryo*  
aka *The Thief Is Shogun's Kin*  
千両獅子  
*Senryô jishi*  
Toei (Kyôto), b/w, ToeiScope  
Released 1958.02.12

*Sword in the Moonlight Part 2*  
aka *Souls in the Moonlight II,*  
*Daibosatsu Pass II*  
大菩薩峠 第二部  
*Daibosatsu tôge: Dainibu*  
Toei (Kyôto), colour, ToeiScope  
Released 1958.04.21

*The Outsiders*  
森と湖のまつり  
*Mori to mizuumi no matsuri*  
Toei, colour, ToeiScope  
Released 1958.11.26

1959

*Sword in the Moonlight Part 3*  
aka *Souls in the Moonlight III,*  
*Daibosatsu Pass III*  
大菩薩峠 完結篇  
*Daibosatsu tôge: Kanketsu-hen*  
Toei (Kyôto), colour, ToeiScope  
Released 1959.04.28

*A Voyage to Patagonia*  
aka *Crossing the Great Glacier*  
南米パタゴニア探検  
大氷河を行く  
*Nanbei Patagonia tanken: Daihyôga o yuku*  
Mainichi Eiga, b/w  
Released 1959.08.11

*Credited as supervisor on this  
feature-length documentary.*

*Chikamatsu's "Love in Osaka"*  
aka *Their Own World*  
浪花の恋の物語  
*Naniwa no koi no monogatari*  
Toei (Kyôto), colour, ToeiScope  
Released 1959.09.13

1960

*The Master Spearman*  
aka *Saki, Woman, and a Lance, The Drunken Spearman, Men's Ambition*

酒と女と槍

*Sake to onna to yari*

Toei (Kyôto), colour, ToeiScope

Released 1960.05.15

*Killing in Yoshiwara*  
aka *Yoshiwara the Pleasure Quarter, Hero of the Red Light District, Murder in Yoshiwara*

妖刀物語 花の吉原百人  
斬り

*Yôtô monogatari: Hana no Yoshiwara hyakuningiri*

Toei (Kyôto), colour, ToeiScope

Released 1960.09.04

1961

*Musashi Miyamoto*  
aka *Musashi Miyamoto Part 1: Untamed Fury*

宮本武蔵

*Miyamoto Musashi*

Toei (Kyôto), colour, ToeiScope

Released 1961.05.27

1962

*The Mad Fox*  
aka *Love Not Again*

恋や恋なすな恋

*Koi ya koi nasuna koi*

Toei (Kyôto), colour, ToeiScope

Released 1962.05.01

*Musashi Miyamoto 2*  
aka *Musashi Miyamoto Part 2: Duel Without End, Miyamoto Musashi: Showdown at Hannyazaka Heights*

宮本武蔵 般若坂の決斗

*Miyamoto Musashi: Hannyazaka no kettô*

Toei (Kyôto), colour, ToeiScope

Released 1962.11.17

*Musashi Miyamoto 3*  
aka *Musashi Miyamoto Part 3: The Worthless Duel, Miyamoto Musashi: Birth of Two Sword Style, The Duel Against Yagyu*

宮本武蔵 二刀流開眼

*Miyamoto Musashi: Nitôryû kaigen*

Toei (Kyôto), colour, ToeiScope

Released 1963.08.14

1964

*Musashi Miyamoto 4*  
aka *Musashi Miyamoto Part 4: The Duel at Ichijo Temple*

宮本武蔵 一乗寺の決斗

*Miyamoto Musashi: Ichijôji no kettô*

Toei (Kyôto), colour, ToeiScope

Released 1964.01.01

1965

*Straits of Hunger*  
aka *A Fugitive from the Past, Hunger Straits*

飢餓海峡,  
*Kiga kaigyô*

Toei (Kyôto), b/w, CinemaScope

Released 1965.01.15

*Filmed in 16mm monochrome and blown up to 35mm.*

*Musashi Miyamoto 5*  
aka *Musashi Miyamoto Part 5: The Last Duel, Duel at Ganryu Island, Bushido, Musashi vs. Kojiro*

宮本武蔵 巖流島の決斗

*Miyamoto Musashi: Ganryû-jima no kettô*

Toei (Kyôto), colour, ToeiScope

Released 1965.09.04

1968

*Hishakaku and Kiratsune: A Tale of Two Yakuza*  
aka *Kaku and Tsune*

人生劇場 飛車角と吉良常

*Jinsei gekijô: Hishakaku and Kiratsune*

Toei, colour, ToeiScope

Released 1968.10.25

1971

*Swords of Death*  
aka *Miyamoto Musashi VI, Real Sword Fight*

真劍勝負

*Shinken shôbu*

Toho, colour, TohoScope

Released 1971.02.20

## AS ACTOR

1920

*Amateur Club* (dir. Kisaburô Kurihara, as Thomas Kurihara)

アマチュア倶楽部  
*Amachua kurabu*  
Taikatsu, b/w silent  
Released 1920.11.19

1921

*Filming on New Year's Day*  
(dir. Kisaburô Kurihara)

元旦の撮影  
*Gantan no satsuei*  
Taikatsu, b/w silent  
Released 1921.01.20

*The Merry Priest* (dir. Kisaburô Kurihara)

喜撰法師  
*Kisan hôshi*  
Taikatsu, b/w silent  
Released 1921.05.11

*Crazed Demon* (dir. Kisaburô Kurihara, as Thomas Kurihara)

狂へる悪魔  
*Kurueru akuma*  
Taikatsu, b/w silent  
Released 1921.07.20

*The Lust of the White Serpent*  
(dir. Kisaburô Kurihara)

蛇性の姪  
*Jasei no in*  
Taikatsu, b/w silent  
Released 1921.09.06

*A Filial Child Makes Provision for the Elderly*  
(dir. Shôzô Makino)

孝子養老  
*Kôshi yôrô*  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1921

*Kojima Takamori* (dir. Shôzô Makino)

兎島高德  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1921

*The Wife of Masahige Kusunoki*  
(dir. Shôzô Makino)

大楠公夫人  
*Dainankô fujin*  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1921

1922

*True Account of the 47 Loyal Ronin*  
(dir. Shôzô Makino)

実録忠臣蔵  
*Jitsuroku chûshingura*  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1922.05.27

*Spark* (dir. Teinosuke Kinugasa)

火華  
*Hibana*  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1922.11.11

*Memorandum of a Newspaper Journalist*  
(dir. Teinosuke Kinugasa)

ある新聞記者の手記  
*Aru shinbunkisha no shuki*  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1922

*Inada no sôan: Yamato Heikurô*  
(dir. Kôroku Numata)

稲田の草庵 大和平九郎  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1922

*Crossroads* [no director credited]

十字路  
*Jûjirô*  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1922

*Door of the Heart*  
(dir. Takuji Furumi, as Baku Yotahei)

心の扉  
*Kokoro no tobira*  
Makino Education Motion Picture Studios,  
b/w silent  
Released 1922

1923

*The Wife of Masashige Kusunoki*  
(dir. Shôzô Makino)

大楠公夫人  
*Dainankô fujin*  
Makino Motion Picture Company,  
b/w silent  
Released 1923.07.20

*A remake of Makino's 1921 film of the same title for his former company Makino Education Motion Picture Studios.*

1924

*Pirate Island* (dir. Meihô Ogasawara)

海賊島  
*Kaizoku-tô*  
Ogasawara Productions, b/w silent  
Released 1924.11.22

*The Echoes of Eternity*  
(dir. Kisaburô Kurihara)

久遠の響  
*Kuon no hibiki*  
Ogasawara Productions, b/w silent  
Released 1924.11.22

**Kiketsu Musashi**

[no director credited]

奇傑武蔵

Kokkatsu, b/w silent

Released 1924 [two parts]

**Until the Moss Covers the Stone:  
Struggle of Principles**

(dir. Kisaburô Kurihara)

苔のむすまで (主義の戦ひ)

**Koke no musu made: Shuge no tataikai**

[Studio unknown], b/w silent

Released 1924

**1925**

**Queen of Paradise Island**

(dir. Meihô Ogasawara)

極楽島の女王

**Gokuraku-jima no jô**

Tokusaku Eiga, b/w silent

Released 1925.12.26

**Vanity Is Hell** (dir. Tomu Uchida)

虚栄は地獄

**Kyoei wa jigoku**

Asahi Kinema, b/w silent

Released 1925

**1926**

**Lights of Compassion**

(dir. Henry Kotani)

情の光

**Nasake no hikari**

Tokusaku Eiga, b/w silent

Released 1926.04

**Charge of Young Men**

(dir. Frank Tokunaga)

男子突貫

**Danshi tokkan**

Nikkatsu, b/w silent

Released 1926.07.14

**The Wonderful Beauty**

(dir. Minoru Murata)

素敵な美人

**Suteki na bijin**

Nikkatsu, b/w silent

Released 1926.09.12

**Hakurai Yaji and Kita**

(dir. Shûichi Hatamoto)

舶来鈍珍漢 / 舶来彌次喜多

**Hakurai tonchinkan**

Nikkatsu, b/w silent

Released 1926.10.24

NOTE: Very little survives of Uchida's pre-war output, and the vast majority of the films that do, only survive in partial form as incomplete 35mm prints. Those films made by Uchida prior to 1942 that have screened in subtitled form outside of Japan include Crab Temple Omen (1925), Sweat (1929), Police Officer (1933), Unending Advance (1937) and Earth (1939). DVD releases in Japan include Theatre of Life (1936) and Crown of Life (1936).

Filmography compiled by Jasper Sharp

## ABOUT THE TRANSFER

*Bloody Spear at Mount Fuji* is presented in its original Academy ratio (1.37:1) with mono sound.

The film was scanned and restored from the original film and audio elements by Toei Company LTD, Japan. 2K scanning was done on a Golden Eye scanner and colour grading was completed on a DaVinci Resolve. Picture restoration was performed using MTI Correct and PF Clean. Some instances of picture and audio damage remain in this presentation, in keeping with the condition of these materials.

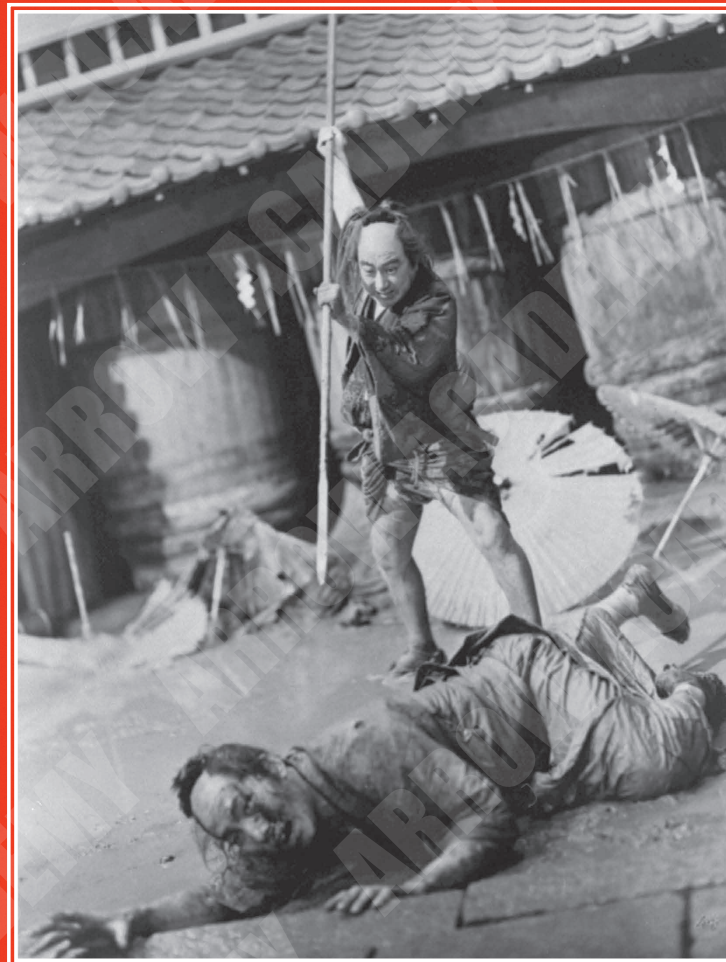
Toei Company, LTD:  
Naoki Shinozaki

## PRODUCTION CREDITS

**Disc and Booklet Produced by** Anthony Nield  
**Executive Producers** Kevin Lambert, Francesco Simeoni  
**Technical Producer** James White  
**QC Manager** Nora Mehenni  
**Authoring and Subtitling** Visual Data Media  
**Design** Obviously Creative  
**Artwork** Corey Brickley

## SPECIAL THANKS

Alex Agran, Giordano Guillem, Aurelie Merigot, James Oliver, Jasper Sharp







ARROW  
  
ACADEMY  
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