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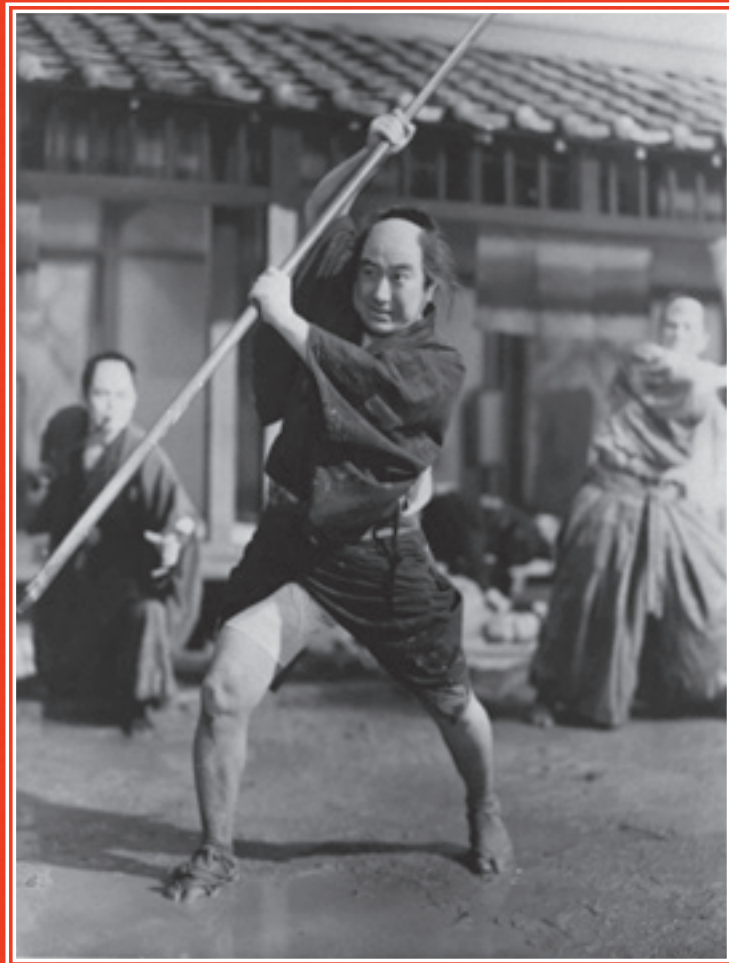
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CAST

Chiezô Kataoka Genpachi
Teruo Shimada Sakawa Kojûrô
Ryunosuke Tsukigata Tôzaburô
Chizuru Kitagawa the Shamisen Player
Yuriko Tashiro Otane
Daisuke Katô Genta
Eitarô Shindô the Pilgrim

CREW

Directed by **Tomu Uchida**
Written by **Shintarô Mimura**, **Toshio Tamikado** and **Fuji Yahiro**
Based on an Original Story by **Kintarô Inoue**
Director of Photography **Sadaji Yoshida**
Editor **Shintarô Miyamoto**
Music Composed by **Taiichirô 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-worshiping 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 Jirō 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 Tōzaburō. 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 Tōzaburō 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 Tōzaburō 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* (*Yōtō 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 kaikyō*, 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

延命院の偃僕男

Enmei-in no semushi-otoko

Dai Tokyo, b/w silent
Released 1925.01.01

War

戦争

Sensō

Kokkatsu, b/w silent
Released 1925.01.04

Co-directed with Shōji 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.

Hell Valley

地獄谷

Jigokudani

Kokkatsu, b/w silent
Released 1925

As assistant director to Shōji Murakoshi

Moving Tale of Youth: Pure Heart

少年美談 清き心

Shōnen bidan: Koyoki kokoro

Shakai kyōiku eiga kenkyūsho, 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

Kyōsō 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

Sōtei-ō

Nikkatsu, b/w silent
Released 1927.06.05

Chivalrous Company of the Orient

東洋武俠団

Tōyō bukyō-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

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・バルジャン

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 Yōkō Eiga-bu,
b/w silent
Released 1933.05.01

Police Officer
aka **A Police Officer**

警察官
Keisatsukan
Shinkō Kinema, b/w silent
Released 1933.11.30

1934

Sun Over the River
河の上の太陽
Kawa no ue no taiyō

Shinkō Kinema, b/w silent
Released 1934.05.17

Hot Wind

熱風
Neppu
Shinkō Kinema, b/w silent
Released 1934.10.17

1935

The Silver Throne
白銀の王座
Hakugin no ōza

Shinkō 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 gekijō

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' (zankyo-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
Tōkyō sen'ichi ya
Nikkatsu, b/w
Released 1938.11.03

1939

Earth

土
Tsuchi
Nikkatsu, b/w
Released 1939.04.13

Chūshi 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: Dōran 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: Shōdo kensetsu and Daisanbu: Reimei Nihon
Nikkatsu, b/w
Released 1940.05.30

1956

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

Shintohe, 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

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*

真剣勝負

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)

児島高德

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 Masahige 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

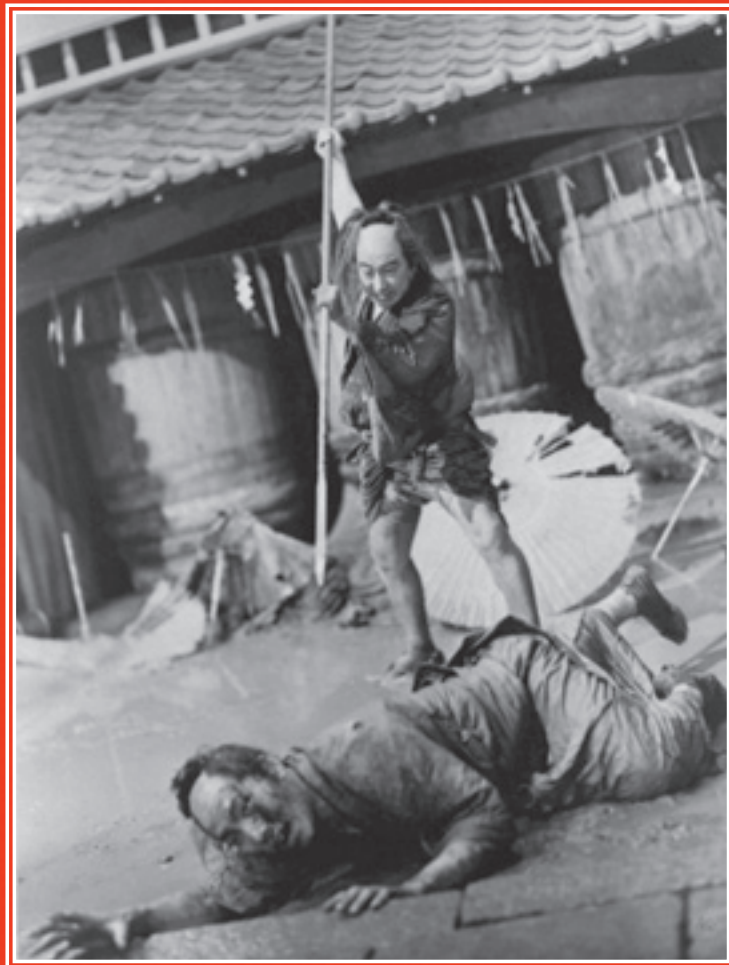
Authoring and Subtitling Visual Data Media

Design Obviously Creative

Artwork Corey Brickley

SPECIAL THANKS

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





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