

# **HBO** DOCUMENTARY FILMS

## **WHITE LIGHT/BLACK RAIN**

The Destruction of Hiroshima and Nagasaki

**HBO Documentary Films Presents  
A Farallon Films Production  
A Film by Steven Okazaki**

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Running time: 86 minutes

## **WHITE LIGHT/BLACK RAIN: The Destruction of Hiroshima and Nagasaki**

### **PRODUCTION NOTES**

As global tensions rise, the unthinkable now seems possible. The threat of nuclear “weapons of mass destruction” has become frighteningly real. **WHITE LIGHT/BLACK RAIN: THE DESTRUCTION OF HIROSHIMA AND NAGASAKI**, by Academy Award-winning filmmaker Steven Okazaki, looks at the reality of nuclear warfare with first-hand accounts from those who survived and whose lives were forever changed by the atomic bomb.

Even after 60 years, those bombings continue to inspire argument, denial and myth. Surprisingly, most people know nothing or very little about what happened on August 6 and 9, 1945, two days that changed the world. This is a comprehensive, straightforward, moving account of the bombings of Hiroshima and Nagasaki from the point of view of the people who were there.

Featuring interviews with fourteen atomic bomb survivors, many of whom have never spoken publicly before, and four Americans intimately involved in the bombings, **WHITE LIGHT/BLACK RAIN** provides a detailed exploration of the bombings and their aftermath. In a succession of riveting personal accounts, the film reveals both unimaginable suffering and extraordinary human resilience. Survivors (85% of victims were civilians) not vaporized during the attacks (140,000 died in Hiroshima, 70,000 in Nagasaki) continued to suffer from burns, infection, radiation sickness and cancer (another 160,000 deaths). As *Sakue Shimohira*, ten years old at the time, says of the moment she considered killing herself after losing the last member of her family: “I realized there are two kinds of courage – the courage to die and the courage to live.”

Other survivors include: *Kiyoko Imori*, just blocks from the hypocenter, she is the only survivor of an elementary school of 620 students. *Keiji Nakazawa*, who lost his father, brother and two sisters, then devoted his life to re-telling his story in comic books and animation. *Shuntaro Hida*, a young military doctor at the time, began treating survivors immediately after the explosion and, 60 years later, continues to provide care for them. *Etsuko Nagano* still can't forgive herself for convincing her family to come to Nagasaki, just weeks before the bombing.

With a calm frankness that makes their stories unforgettable, the survivors bear witness to the unfathomable destructive power of nuclear weapons. Their accounts are illustrated with survivor paintings and drawings, historical footage and photographs, including rare or never before seen material. In some cases,

we see footage of extensive physical damage suffered by a victim and then cut to that same person 60 years later.

Steven Okazaki met more than 500 survivors and interviewed more than 100 before choosing the 14 people in the film. He says, "Their stories are amazing, shocking, and inspiring."

WHITE LIGHT/BLACK RAIN, an HBO Documentary Film, details the human costs of atomic warfare and stands as a powerful warning that with enough present-day nuclear weapons worldwide to equal 400,000 Hiroshimas, we cannot afford to forget what happened on those two days in 1945.

**WHITE LIGHT/BLACK RAIN:**  
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**HBO DOCUMENTARY FILMS**  
**DIRECTOR'S STATEMENT**

**STEVEN OKAZAKI**

In thirty years of filmmaking, one thing I've always been conscious of is getting stuck in brackets -- working in the same style, on the same kinds of stories, for the same audience or constituency. For me, the challenge and pleasure of making films has been the chance to explore a wide range of subjects -- from heroin addicts to hula dancers to Nobel Prize winners to ten-year-olds discussing racism to the varieties of food-on-a-stick available at the Minnesota State Fair. I love filmmaking and hope every next project is different from the last, but sometimes a subject is so deep and rich, sometimes it inspires so much passion, it is worth coming back to again and again. Think of Jacques Cousteau or the amazing volcano hunter/filmmakers Maurice and Katia Krafft who died when the dormant volcano they were filming suddenly erupted.

I don't have that kind of commitment, but somehow, I keep coming back to Hiroshima. It is a subject I find endlessly fascinating, complicated and disturbing. In 1980, I produced a news segment about a Hiroshima survivor for a local PBS station. After that, I returned to the subject many times. In 1982, I made a PBS documentary about survivors living in California. In 1994, I rented an apartment in Hiroshima to prepare for an ambitious project that abruptly lost its funding. In 2005, I made a short, personal film called **The Mushroom Club**, about how the atomic bombing lingers on in the city and in the lives of the survivors. It received an Academy Award nomination for "Best Short Documentary," but it was not the film I'd hoped to make.

The film I wanted to make was ambitious, comprehensive, one of the great human stories of one of history's great tragedies, told solely through the people who were there, on the ground and in the air. But I could not find any support or funding for it.

In April 2005, Sara Bernstein at HBO Documentary Films called me to New York to talk with Sheila Nevins about a film *they* wanted to make. They didn't know it was the same film I'd been wanting to make for 25 years. Nor did they know my history with the subject. **White Light/Black Rain** is Sheila Nevins' idea. She understood the importance of it, was shocked no one had attempted it before, and realized it had to be done now while there were still survivors left with good memories.

**White Light/Black Rain** is not about the rights or wrongs of the decision to drop the bombs. It is not an educational or political tract. It is about 14 people who looked up and saw a white flash. It is about what they experienced after, and how it changed their lives forever. Their stories are extraordinary, for their

dignity, stoicism and lack of bitterness. Although the stories are shocking and tragic beyond what most of us can imagine, they connect because they are about the bonds between children and parents, brothers and sisters, and friends. I'm glad it took so long for this film to happen. If you follow the news, it is more timely than ever. I don't know why no one's told this story until now. Fear? Racism? Denial? It is as compelling a story as there is. And that is the best reason to make a documentary, to tell a compelling story.

**WHITE LIGHT/BLACK RAIN:**  
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**BIOS**

STEVEN OKAZAKI, DIRECTOR/PRODUCER/EDITOR

Steven Okazaki's subjects range from heroin addicts to dairy princesses to Hiroshima survivors. He is the recipient of three Academy Award® nominations, an Oscar®, a Peabody and numerous other awards. His films, produced for HBO, PBS and NHK, are explorations of the extraordinary lives of ordinary people.

Steven started in children's programming in 1976, producing dramatic shorts and documentaries for Churchill Films in Los Angeles. In 1982, he produced his first documentary, **Survivors**, for WGBH Boston. In 1985, he received an Academy Award® nomination for **Unfinished Business**, the story of three Japanese Americans who challenged the incarceration of their people. Studs Terkel called it "a powerful warning that hysteria, bigotry and moral cowardice demean us all."

With a fellowship from the American Film Institute, he moved in a different direction with **Living on Tokyo Time**, a comedy about a Japanese dishwasher and her deadbeat green card husband. It premiered at Sundance and was released theatrically by Skouras Pictures in 1987.

In 1991, he won an Oscar® for **Days of Waiting**, the story of artist Estelle Ishigo, one of the few Caucasians to be interned with the Japanese Americans during World War II. Other PBS documentaries include: **Hunting Tigers** (1989), a comic look at Tokyo pop culture, featuring Nobel Prize-winning novelist Kenzaburo Oe; **Troubled Paradise** (1992), about native Hawaiian activism; **American Sons** (1994), showing how the lives of Asian-American men are shaped by racism; and **The Fair** (2001), a quirky celebration of the Minnesota State Fair.

From 1994 to 1996, he worked with NHK Hi-Vision, producing some of the earliest HDTV programming. Two films, **Alone Together: Young Adults Living with HIV** and **Life Was Good: The Claudia Peterson Story**, about a family living next to the Nevada Test Site, won UNESCO Awards.

In the last ten years, much of his work has been with HBO Documentary Films. In 2000, HBO premiered the powerful Emmy®-nominated **Black Tar Heroin**, a cinema-verite chronicle of the lives of five young heroin addicts. In 2005, he produced **Rehab**, a disturbing look at drug treatment, which won the prestigious Nancy Dickerson Whitehead Award, honoring journalists who have "demonstrated the highest standards of reporting on drug issues." In 2006, he received his third Oscar® nomination for **The Mushroom Club**, a personal reflection on the 60th anniversary of the Hiroshima bombing, which aired on HBO/Cinemax.

Segments from his work have been featured on "The CBS Evening News," "The NBC Nightly News," ABC News' "Nightline," CNN and "Oprah."

Steven was born in 1952 and grew up in Venice, California. After graduating from San Francisco State University's film school in 1976, he played in numerous mediocre punk bands and was featured in the Gap's famous bus stop poster campaign, before getting serious about making films. He lives in Berkeley, California with his wife, writer Peggy Orenstein, and their daughter.

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**SUBJECTS**

**THE SURVIVORS** (in order of appearance)

KIYOKO IMORI, 11 years old at the time, was three blocks from ground zero. She is the only survivor of her school of 620. After the bomb went off, she escaped the flames by jumping into the river. She believes the reason she is alive is to tell people about what happened that day in Hiroshima.

SHIGEKO SASAMORI was 13 years old in 1945. She says she was leading an ordinary life in Hiroshima and if it wasn't for the bomb she might have become a housewife and a mother. After the bombing, she was one of the 25 Hiroshima Maidens, brought to the U.S. for plastic surgery.

KEIJI NAKAZAWA, who lost his father, two brothers and sister in the bombing, later created the ambitious comic book series **Barefoot Gen**, one of the most powerful literary descriptions of the Hiroshima atomic bomb experience.

YASUYO TANAKA and CHIEMI OKA were nine and ten years old, and living at an Catholic orphanage. They formed a bond that still exists today.

As SAKUE SHIMOHIRA, ten years old at the time, says of the moment she considered killing herself after losing the last member of her family: "I realized there are two kinds of courage – the courage to die and the courage to live." She also says, "All this pain we carry in our hearts and in our bodies, it must end with us."

KATSUJI YOSHIDA was 13 at the time. The side of his face and ear were disfigured. After a year and a half, he was allowed to leave the hospital, but because of the appearance of his injuries, he refused to leave his home.

SUNAO TSUBOI was a 20-year-old university student when the bomb was dropped. He says men believed that it was their destiny to go to war and die for their country. "To fall like petals from a flower, that was our destiny."

SHUNTARO HIDA, a young military doctor at the time, began treating survivors immediately after the explosion. He says that afterwards, some of the patients who should have been getting better were not – they began showing symptoms of what was known as "atomic bomb disease." He says, "We didn't know what it was. For a doctor, that's frightening to not know what you're treating." Ever since the bomb was dropped, he says, atomic bomb survivors have faced discrimination.

SATORU FUKAHORI said that even as kids they could tell that they weren't winning the war. He says, "Any fool could see it. We had nothing. We needed everything." He says that people who were exposed to the bomb became "untouchables."

PAN YEON KIM was eight years old when her family moved from Korea to Japan to avoid starvation. She says that is how she encountered the atomic bomb.

ETSUKO NAGANO still can't forgive herself for convincing her family to move to Nagasaki, just weeks before the bombing. She was the only one to survive.

SENJI YAMAGUCHI was 14 years old when the bomb was dropped. Forty days later, he regained consciousness. While he was in the hospital, he met others who had been seriously wounded. They decided to form an organization and proposed that the government take responsibility for the victims of the bombing.

SUMITERU TANIGUCHI was a 16-year-old mail carrier about to deliver a letter when the bomb was dropped. After removing his shirt for the filmmakers, he says, "I've shown you my wounds because I want you to know this can't happen again."

## **THE AMERICANS**

MORRIS JEPPSON was the weapon test officer on the Enola Gay mission to Hiroshima. He armed the bomb in flight. Today he says, "I see the risk of radioactive war as being quite a real possibility."

LAWRENCE JOHNSTON was a civilian employee of the University of California, the manager for Los Alamos. There, he developed the detonators that made the Fat Man bomb viable. Of nuclear weapons, he says, "We've opened Pandora's box and the genie can't be stuffed back in the bottle. From now on, the world will live with the possibility of nuclear war."

HAROLD AGNEW, a scientific advisor, said that in the early days he did whatever he was told. He says he wasn't sophisticated enough to understand what the bomb meant to the future of the world. Now, he says, "It's quite clear that any nation that wants to have nuclear weapons will have nuclear weapons."

THEODORE "DUTCH" VAN KIRK was the navigator who believed the mission would either end or significantly shorten the war. The reaction of the U.S. military personnel in the planes was disbelief – they really didn't think the bomb would be that powerful.

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**FACTS**

July 16, 1945 – At Alamogordo, New Mexico, the United States tested the world's first atomic bomb. It was known as the Trinity Test.

August 6 and 9, 1945 – The new bomb was dropped on Hiroshima and Nagasaki, respectively. These were the only times nuclear weapons have been used in war.

August 6, 1945 – “Little Boy,” a 15-kiloton Uranium 235 bomb carried by the Enola Gay, was detonated over the center of Hiroshima.

Winds from the explosion reached 1,000 miles per hour.

Temperatures on the ground reached 9,000 degrees Fahrenheit. People near the hypocenter were instantly vaporized.

140,000 people were killed in Hiroshima.

August 9, 1945 – “Fat Man,” a 2-kiloton plutonium bomb carried by a plane called Bockscar, exploded over a Catholic community on the outskirts of Nagasaki.

70,000 people were killed in Nagasaki.

In 1947, American and Japanese scientists established the Atomic Bomb Casualty Commission (ABCC) studying the effects of radiation exposure on 100,000 survivors. They found a high incidence of cancer, particularly leukemia, also birth defects, miscarriage and early menopause.

Since 1946, 160,000 people have died from the delayed effects of radiation.

The American government suppressed all photographs and film footage depicting the aftermath of these bombings for 25 years.

Today, 75% of the population of Japan was born after 1945.

After years of hardship, the survivors now receive medical benefits from the Japanese government.

Worldwide, we now have enough nuclear weapons to equal 400,000 Hiroshimas.

**WHITE LIGHT/BLACK RAIN:**  
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**CREDITS**

**WHITE LIGHT / BLACK RAIN:**  
**The Destruction of Hiroshima and Nagasaki**

HBO Documentary Films Presents  
a Farallon Films production  
a film by Steven Okazaki

Produced, Directed & Edited by	STEVEN OKAZAKI
Co-producers	TARO GOTO ATSUKO SHIGESAWA
Associate producers	MICHAEL WILSON JULES GREENBERG JASON COHEN
Consulting producers	TOMOKO WATANABE KATHLEEN SULLIVAN
Director of photography	TAKAFUMI KAWASAKI
Additional photography	STEVE CONDIOTTI MASAFUMI ICHINOSE TAKEHIKO TAMIYA STEVEN OKAZAKI
Sound	YUKI FUKUDA
Additional sound	JASON COHEN HIROFUMI INOUE YASUJIRO MAEMURA

FOR HBO Documentary Films

Consulting Editor  
GEOF BARTZ, A.C.E.

Supervising Producer  
SARA BERNSTEIN

Executive Producers  
SHEILA NEVINS  
ROBERT RICHTER

Production coordination	CROSS TV WEST
Production coordinator	KEISUKE MURAKAMI
Production manager & assistant camera	RYOICHI ISHIBASHI
Assistant camera	PETR STEPANEK PAUL MARBURY TAKASHI MARUYAMA KOH MIURA MASAHIRO OBA
Assistant editors	MICHAEL WILSON HANNAH GUGGENHEIM
Production assistants	STEVE YAMANE AKIRA KOJIMA
Researchers	ATSUKO SHIGESAWA JOHN MCCORMICK JASON COHN JESSICA NOLFO MASAKO NAKAZATO AUDREY SHOJI YOSHIKO TAGAMI
Advisors	YASUSHI OBA PEGGY ORENSTEIN NORITAKA EGUSA
Archival Research	BONNIE ROWAN
Archival Advisor	PETER KURAN
Nagasaki Interviewees	YASUYO TANAKA CHIEMI OKA SAKUE SHIMOHIRA KASUJI YOSHIDA SATORU FUKAHORI ETSUKO NAGANO SENJI YAMAGUCHI SUMITERU TANIGUCHI
Hiroshima interviewees	KIYOKO IMORI SHIGEKO SASAMORI KEIJI NAKAZAWA SUNAO TSUBOI SHUNTARO HIDA PANYEON KIM

American interviewees	MORRIS JEPPSON THEODORE VAN KIRK LAWRENCE JOHNSTON HAROLD AGNEW
Digital Post-Production	VIDEO ARTS, INC./SAN FRANCISCO
Colorist	ED RUDOLPH
On-line editor	JESSE SPENCER
Post-Production Audio	BERKELEY SOUND ARTISTS
Sound Design	JAMES LEBRECHT
Sound Editors	PATTI TAUSCHER ALEX WILMER
Re-recording Mixers	JAMES LEBRECHT DAN OLMSTED
Production support	KEISUKE OKI KINDAI EIZO NOD PLANNING JIYU KOBO FUMIKI MANIWA CINEMA CARAVAN KUNIHISA YAMADA
Interpreters	TARO GOTO SIN JO KIM MASAKO UNEZAKI MICHIKO DOI SETSUKO MORIMOTO
Translators	KAZUKI HOSHIKAWA BETH CARY TOMOKO YAMAZAKI PETRA JUNG KATHERINE WAKAMATSU SEN VARDA FRAKO LODEN CHIKARA MOTOMURA
Transcriptions	DUO CREATIVE SERVICES HEATHER LARSEN SHINTARO TANAKA YUKA KOBAYASHI CHIORI LEITMAN YOKO MORIHIRO KANJI TSUBOI PATTI TAUSCHER

Video Services	DIGITROVE, INC. MONACO FILM & VIDEO DUB EXPRESS
Film Mastering & Telecine	COLORLAB CORP.
Equipment	CROSS TV CHATERFILM/DTC STAGE & STUDIO SUPPLY
Avid Edit System Support	CORE MICROSYSTEMS
Location Support	NAGASAKI PEACE PROMOTION OFFICE HIROSHIMA FILM COMMISSION TOMOKO NISHIZAKI
Production Facilities	SAUL ZAENTZ MEDIA CENTER KATHLEEN LOPES
Farallon Staff Support	ERIN URANO ANN HIGGINS
Photographs by Courtesy of	HAJIME MIYATAKE the ASAHI SHIMBUN
Photographs by Courtesy of	YOSUKE YAMAHATA SHOGO YAMAHATA
HIROSHIMA MAIDENS photographs courtesy of	CHISA TANIMOTO
Paintings and drawings courtesy of	HIROSHIMA PEACE MEMORIAL MUSEUM NAGASAKI ATOMIC BOMB MUSEUM
Artists	MASANOBU AKASHI ASAKO FUJISE KASUMI HAYASHIDA HARUO IKEGAME HIROKO IMANAKA MAMORU KANECHIKA TOSHIKO KIHARA HIDEO KIMURA TOSHIMITSU KITO MASARU KONDO SHUNSUKE MAKINO MIYOKO MATSUBARA KAZUKO MATSUO TAKAHITO MORI NOBUKO NAKAGAWA KIYOKO NAKAYAMA

SUZUKO NUMATA  
SAGAMI OGAWA  
KATSUhide OKIYAMA  
CHISAKO SASAKI  
YASUKO SATO  
AKIKO TAKAKURA  
KICHINOSUKE TAMADA  
EIICHI UCHIDA  
TOSHIO USHIO  
MASATO YAMASHITA  
KICHISUKE YOSHIMURA

Archival Film

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NATIONAL ARCHIVES  
LOS ALAMOS NATIONAL LABORATORY  
HOOVER INSTITUTION ARCHIVES  
UCLA FILM & TELEVISION ARCHIVES  
NNSA NEVADA TEST SITE OFFICE

Footage from "TRINITY AND BEYOND"  
courtesy of

VCE.COM

"THIS IS YOUR LIFE" courtesy of

RALPH EDWARDS PRODUCTIONS

"BAREFOOT GEN" art & animation  
courtesy of

KEIJI NAKAZAWA and  
MADHOUSE PRODUCTIONS

Special thanks to

YOKOHAMA BAY STARS  
HIROSHIMA CARP

NAGASAKI ATOMIC BOMB VICTIMS' SERVICES  
NAGASAKI NATIONAL PEACE MEMORIAL HALL  
HIROSHIMA PEACE CULTURE FOUNDATION  
HIROSHIMA PEACE FILM FESTIVAL  
NATIONAL COMMITTEE OF HIBAKU NISEI

RHIGA ROYAL HOTEL HIROSHIMA  
MATSUBA SUSHI  
MITAKI CHA-YA  
GALLERY TE  
HYAKUBANME NO SARU  
KOTAIJI MONASTERY

HONKAWA ELEMENTARY SCHOOL  
DAICHI HIGH SCHOOL FOR GIRLS  
HIGH SCHOOL STUDENTS FOR 10,000 PETITIONS  
KOKO KONDO

CHISA TANIMOTO  
TERUKO UENO  
TOSHIKO SAEKI  
MICHIKO YAMAOKA  
HIDENORI YAMAOKA  
SEIKO IKEDA  
SUNI LEE  
KANEKO KAWASHIMO  
HIROE KAWASHIMO  
SHOJI KIHARA  
ETSUKO NAKATANI  
TAKU KAKUDA  
NAOMASA HIRAO  
MARI ICHIDA  
AYUMI MITZUSHITA  
YASUJIRO TANAKA  
DR. KEIHO TASHIMA  
DR. KENICHI ARITA  
ATSUKO NOGAWA

Music:

"Burn Girl Prom Queen"

"Christmas Steps"

"Ex-Cowboy"

Written & Performed by MOGWAI

Courtesy of Chrysalis Music Group & Chemikal Underground Records

"Travel is Dangerous"

Written & Performed by MOGWAI

Courtesy of Chrysalis Music Group & Matador Records

"Quiet Stereo Dee"

Written & Performed by MOGWAI

Courtesy of Chrysalis Music Group & Mogwai

"Lizard Point"

Written & Performed by BRIAN ENO

Courtesy of Opal Music & Virgin Records Ltd.

under license from EMI Film & Television Music

"Late October"

"The Plateaux of Mirror"

"First Light"

Written & Performed by HAROLD BUDD & BRIAN ENO

Courtesy of Opal Music & Virgin Records Ltd.

under license from EMI Film & Television Music

"Life Indoors"  
"The Manual"  
"Ashes & Dust"

Written & Performed by 1 MILE NORTH

"White Light/Black Rain"  
Written & Performed by Will Bernard  
Courtesy of Farallon Film Music

"Akan Konomama Kaesanai 2/Kekko"  
Written & Performed by AFRIRAMPO

"Jingle Bells"  
Composed by FRAN LEVANIOS  
Courtesy of TRF Production Music Inc. & Alpha Film Music