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On an island in the Pacific, in a world about to change...



MACARTHUR'S CHILDREN

starring Masako Natsume Shima Iwashita Hiromi Go
based on the novel by Yu Aku screenplay by Tsutomu Tamura
produced by You-No-Kai directed by Masahiro Shinoda

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CAST

Ryuta Ashigara.....TAKAYA YAMAUCHI
Saburo Masaki (Baraketsu).....YOSHIYUKI OMORI
Mume Hatano.....SHIORI SAKURA
Komako Nakai.....MASAKO NATSUME
Tadao Ashigara.....SHUJI OTAKI
Haru Ashigara.....HARUKO KATO
Tetsuo Nakai.....KEN WATANABE
Miyo (waitress of Nekoya).....NAOMI CHIAKI
Jiro Masaki.....SHINSUKE SHIMADA
Ginzo Nakai.....TAKETOSHI NAITO
Setsuko (Waitress of Nekoya).....MIYUKI TANIGAWA
Yoko Masaki.....CHIHARU SHUKURI
Lieutenant Anderson.....BILL JENSEN
GI.....HOWARD MOHETT
Interpreter.....TAKASHI TSUMURA
Teruo Nakai (Debukuni).....AKIHIRO HATTORI
Jin Nitta (Ninjin).....OSAMU YAMAZAKI
Kinsuke Orihara (Bora).....MUNEKATSU MORI
Haruo Kanda (Gancha).....TAKESHI MARUTANI
Takayuki Yoshizawa (Dankichi).....TSUTOMU TATSUMI
Mamoru Takase (Anone).....KUNIYASU TODA
Shintaro Ikeda.....RYUJI SAWA
Admiral Hatano.....JYUZO ITAMI
Masao Nakai.....HIROMI GO
Tome Anabuki (Bar "Nekoya's widow) ..SHIMA IWASHITA

TECHNICAL CREDITS

Director.....MASAHIRO SHINODA
Screenplay.....TAKESHI TAMURA
Cinematography.....KAZUO MIYAGAWA
Production Design.....YOSHINOBU NISHIOKA
Music.....SHINICHIRO IKEBE
Lighting.....TAKEHARU SANO
Editing.....SACHIKO YAMAJI
Recording.....HIDEO NISHIZAKI

Producers.....YOU-NO-KAI and MASATO HARA

Based on the novel by.....YU AKU

Running time: 115 minutes

MPAA Rating: PG

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MAC ARTHUR'S CHILDREN

MAC ARTHUR'S CHILDREN is set in 1945, just after World War II, on one of the small islands which make up Japan, as a proud country comes to terms with its defeat by General MacArthur and the American GIs. Director Masahiro Shinoda (*THE BALLAD OF ORIN*, *DEMON POND*) presents a Japanese point of view of this tumultuous period in modern Japanese history, a time when ancient Japanese traditions were challenged by the sudden invasion of American culture. (The director's use of Glenn Miller's "In the Mood" as background music juxtaposed with Japanese melodies effectively symbolizes the clash.)

The story is told through the thoughtful eyes of a fifth-grade student named Ryuta and traces the impact of the war on his friends, family and the village's beautiful young war-widow teacher.

MAC ARTHUR'S CHILDREN poignantly portrays the painful aftermath of a war that profoundly and permanently altered Japanese society and dramatically explores the Japanese ambivalence towards the imposition of an alien American presence: their shame and disappointment at the loss of the war coupled with their curiosity about Western habits and styles.

Marking the 40th anniversary of the end of World War II and coming at a time when the post-war Westernization and technologizing of Japan is very much in the news, **MAC ARTHUR'S CHILDREN** is a sensitive and lyrical portrait of a society in transition.

COMMENTS FROM MASAHIRO SHINODA, DIRECTOR OF MACARTHUR'S CHILDREN

My childhood years, the 1940s, were spent during World War II. I was a Nationalist boy, willing to die for my Emperor.

When we lost the war, I was in confusion. We learned the practice of harakiri (cutting the stomach) in the school gymnasium, and in another classroom we studied the Analects of Confucius, one of which said that the practice of hurting one's body was sinful.

It was during this period that I first heard the song, "In the Mood," played by the Glenn Miller Band. This music came to Japan along with the American soldiers and their jeeps. As I had only heard Beethoven and Kiyoshi Nobuyoshi's music before, this swing music sound was very new to me. As I observed the Americans and heard their music, traditional Japanese things and music started to look and sound outdated to me, and my heart was snared by America. To me, the song "In the Mood" was a song of democracy, and made Japanese society seem dull. I became disgusted with what I saw as Japan's ignorance and its desire to win against the Americans, who were obviously so much stronger. I thought our ignorance would continue forever as long as we had an Emperor as a figurehead.

That's why I wanted to make a film of the novel Setouchi Shonen Yakyu Dan, by Yu Aku. The story begins on August 15, 1945, and is told through the eyes of children who watched the old Japan vanishing before them. It reminded me of my own childhood, and I shared their feelings of fear and sadness. In the story, these children form a baseball team to help them deal with their feelings of confusion and loss. However, even now that I have made the movie, I am still not sure what they wanted to escape from or what their goals were.

BIOGRAPHY OF
MASAHIRO SHINODA

Masahiro Shinoda's films have been acclaimed around the world for their theatricality and visual splendor.

Born in 1931 to a prosperous landowning family in Gifu, he attended Waseda University, where his interests were divided between student political movements and Japanese theatrical history.

In 1953 he entered Shochiku Studios as an assistant director and worked under Ozu and other leading directors. With his own films in the early 1960s he became associated with the "Shochiku New Wave," until he broke away from the studio to produce films independently. Among Shinoda's more than twenty films, those best known outside Japan are "Pale Flower" (1963), "Double Suicide" (1969), "The Scandalous Adventures of Buraikan" (1970), "Silence" (1971), "Himiko" (1974), and "Ballad of Orin" (1977, "The Demon Pond" (1979).

Shinoda is married to Actress Shima Iwashita.

FILMOGRAPHY

1960	ONE WAY TICKET FOR LOVE DRY LAKE/YOUTH IN A FURY
1961	MY RED FACE IN THE SUNSET/KILLERS ON PARADE EPITAPH TO MY LOVE SHAMISEN AND MOTORCYCLE/LOVE OLD AND NEW
1962	OUR MARRIAGE GLORY ON THE SUMMIT: BURNING YOUTH
† 1963	PALE FLOWER
† 1964	ASSASSINATION
/ 1965	WITH BEAUTY AND SORROW SAMURAI SPY
1966	PUNISHMENT ISLAND/CAPTIVE'S ISLAND
1967	CLOUDS AT SUNSET
* 1969	DOUBLE SUICIDE
* 1970	THE SCANDALOUS ADVENTURES OF BURAIKAN
1971	SILENCE
1972	SAPPORO WINTER OLYMPIC GAMES
1973	THE PETRIFIED FOREST
1974	HIMIKO
1975	UNDER THE CHERRY BLOSSOMS
✓ 1977	BANISHED ORIN - <i>Ballad of Orin</i>
† 1979	THE DEMON POND
1983	MACARTHUR'S CHILDREN

MASAHIRO SHINODA

Masahiro Shinoda's films have been acclaimed around the world for their theatricality and visual splendor. Joan Mellen called him "one of the most brilliant directors of his generation." Shinoda's films are concerned with Japanese society at crucial points in its history, as well as a view of the individual human condition. Donald Richie, in his book Japanese Cinema, wrote that "Shinoda is interested in the patterns of men's lives and in the character of a man free enough and hopelessly doomed enough to be nihilistic in a rigidly repressive and obsessively codified world." "For Shinoda," according to Joan Mellen (in Voices from the Japanese Cinema), "injustice appears endemic to the human condition....In Mizoguchi we sense that the weight of history will ultimately turn in man's direction. In Shinoda, as in Ozu, universes apart in theme and style, there is a shared sense that the turn of events will only confirm our helplessness."

Masahiro Shinoda was born in Gifu, Japan, on March 9th, 1931. His father was a prosperous landowner and an engineer. During his school days, his country was constantly at war--first with China and later, World War II. After high school, Shinoda abandoned his studies of science and physics when he became convinced that scientific breakthroughs were being misused for militarism.

At Waseda University in Tokyo, Shinoda studied the history of Japanese theatre, including the Noh and Kabuki. He saw theatre as a reflection of Japanese society and felt a passionate need to examine Japan and the Japanese national character. He was particularly concerned with the political and economic peculiarities that led to World War II. Shinoda planned to continue onto graduate study, but the traumatic death of his mother steered him away from this.

Although basically inexperienced in the techniques of film, Shinoda applied for an apprenticeship at Shochiku, one of Japan's large film studios. In 1953, Shinoda was one of eight selected out of 2000 applicants to become an assistant director at Shochiku's Ofuna studios. For the next eight years, Shinoda worked as an assistant under many of Shochiku's established directors, including Yasujiro Ozu, whose attention to detail and composition greatly impressed him. After working with Ozu on TOKYO TWILIGHT (1958), Shinoda began a serious and extensive study of the camera

and editing styles of both Ozu and Kenji Mizoguchi. Shinoda maintains that the early works of Mizoguchi and Ozu reveal the political and social conditions of the times in the same way neo-realism did in post-war Italy.

In 1960, Shinoda wrote and directed his first film, ONE-WAY TICKET FOR LOVE. Although well received critically, it was a commercial failure. Along with Nagisa Oshima, Shinoda stayed on at Shochiku where many of the younger directors were recognized as Shochiku's "New Wave." Shinoda stayed at the studio until 1967, when he formed an independent production company, Hyogensha, with his wife, Shima Iwashita.

As in Europe, Japan's "New Wave" brought on new alliances with political as well as aesthetic overtones. Oshima and Yoshida, among others, attacked most of the classical directors of Japanese cinema for their failure to deal with contemporary social and political problems. While partially joining this campaign, Shinoda maintained his admiration for the work of Mizoguchi and Ozu. Although he had no formal training in the arts, Shinoda became absorbed in the aesthetics and composition of his medium and to this day insists on doing his own composition and camera set-up, and working closely on the editing of his films. In his twenty-two years as a director, Shinoda has directed twenty-four feature films.

"In my films," Shinoda told Joan Mellen, "I have tried to show the present through the past and history, coming around to the truth that all Japanese culture flows from imperialism and the emperor system. What characterizes Japan is the imposition upon the people of absolute power and authority without the right to question and debate....I am against Japanese capitalism and foresee its demise in pollution. I also see a need among the Japanese people for personal dignity despite the absence of space and the lack of privacy which characterize the lives of all Japanese, rich and poor. I find, however, that politics lead to nothing, and that power politics remain empty."

BRIEF CAST BIOGRAPHIES

SHIMA IWASHITA

Born in Tokyo, both her parents were theater actors. She entered Shochiku in 1960, and made her debut performance in "Kawaita Mizu-Umi," directed by Masahiro Shinoda. Iwashita was the recipient of the 12th Annual Debuting Blue Ribbon Award. In 1962 she performed in "Seppuku," directed by Masaki Kobayashi, followed by "Sanma no Aji," directed by Yasujiro Ozu. In 1967, she married Masahiro Shinoda. Iwashita has received the Cinema Junpo Actress Award, Mainichi Film Contest Lead Actress Award, and NHK Best Lead Actress Award.

MASAKO NATSUME

Born in Tokyo in 1957, Masako began her acting career in 1976 when she auditioned for a television show. Her first film role came in 1977, with a part in "Ore no Sora" by Toho. She has been seen on television in "Nisshoki," "Ogon no Hibi," and "The Shosha" by NHK. In 1982, Masako received the Blue Ribbon Award for Lead Actress in the film "Kiryuin Hanako no Shogai," by Toei. She has also been seen in "Jidaiya no Nyobo," by Shochiku, "Nankyoyu Monogatari" by Herald and Shochiku, and "Gyoei no Mure" by Shochiku.

SHIORI SAKURA

Fifteen year old Shiori is making her film debut in "MacArthur's Children." She was selected for the key role of Mume from 1,150 young girls. Director Shinoda said, "I chose her for her beauty and her ability to project the qualities suitable to the character."

HIROMI GO

Hiromi Go was born in 1955 in Fukuoka Prefecture. He made his debut in 1972 on NHK with "Shin Heike-Monogatari." Well known as a singer in Japan, he has also performed in several television dramas. His first film role was in 1976 in "Saraba Natsu no Hikari." He has also appeared in the films "Ototo" (1977), "Totsuzen Arashi no yo ni" (1977), and "Wani to Ohmu to Ottosei" (1977).