

DALIBORKA FILMS PRESENTS



DAY OF THE  
**WESTERN**  
第五福竜丸  
**SUNRISE**

"That was the moment roads diverged; those who jumped ship were saved, and those of us who stayed became linked to death."

Matashichi oishi, survivor of the Lucky Dragon No. 5.



## Synopsis

"Day of the Western Sunrise" is an animated, Japanese language documentary about the crew of the tuna trawler Daigo Fukuryu Maru, or The Lucky Dragon No. 5. On March 1st, 1954, the fishermen onboard the Lucky Dragon survived the biggest explosion ever caused by man, the Castle Bravo thermonuclear test in the Pacific Ocean. The film tells how their lives were forever changed while showing the long-term impact of this devastating event.

## Director's Statement

It is the belief of the filmmakers that above the ideals of politics, religion, and financial gain must be the ability to create a peaceful and thriving society. The needs of every human being, the investment in sustainable practices that afford positive growth, and the advancement of education through accurate and honest storytelling must be championed earnestly.

Operation Castle, consisting of six thermonuclear explosions over the course of five months, happened at a time when the focus of the world centered on strength, domination, and fear rather than unity, acceptance, and peace. The global impact of these thermonuclear tests is still felt today by the Marshallese who were displaced from their homes on Rongelap and Bikini and are unable to return, and by the Japanese citizens who look to international governments to release still classified documents. Potent radioactive material reached the stratosphere and was deposited as far away as the US and Australia, making Operation Castle the most environmentally damaging of any historical nuclear event. These tests, the human lives they affected, and the international disaster they caused are in danger of being forgotten.

The fishermen of Daigo Fukuryu Maru are the personification of survival. Thrust into World War II, forced into menial post-war jobs, exposed to radiation, and shunned by their communities, they represent enviable resilience and strength. An American made film with a Japanese narrative, "Day of the Western Sunrise" highlights the continuing bond our nations have and seeks to improve regional and global education and communication. It is our hope that this film will advance conversation around education, sustainability, and the human endeavor as it relates to creating tolerant and respectful relationships within international communities.



"Such accidental incidents were to dog the course of the Lucky Dragon and force it reluctantly to its doom."

Pearl S. Buck, forward to "The voyage of the Lucky Dragon"



## The History

Built in 1947 from collected lumber and felled trees, the ill-fated Daigo Fukuryu Maru, or The Lucky Dragon No. 5, was a Japanese tuna trawler. Because of the construction of the wooden boat, all 23 crew members were frightened to be aboard her as she was not meant for long fishing trips. Nevertheless, on January 22nd, 1954, Daigo Fukuryu Maru left Yaizu, Japan on a two month voyage that would change the world.



On March 1st, 1954, at 6:45 am, the United States detonated Castle Bravo, the first in a series of six thermonuclear tests to be conducted in the Marshall Islands. The blast lit up the western sky. "Look look!" shouted the fishermen on deck. "The sun rises in the west!" Not long after the explosion, the fishermen were showered with a mysterious snow-like substance that came to be called 'shi no hai,' the 'ashes of death.' Unbeknownst to the fishermen, this ash was deadly radioactive fallout from Castle Bravo.

When Daigo Fukuryu Maru returned to port, all 23 crew members were suffering from intense radiation sickness. The crew, the boat, and the hard earned tuna were all found to be contaminated with radioactive fallout. The fishermen were flown to hospitals in Tokyo where they would stay quarantined for 15 months. The aftermath of Castle Bravo and the subsequent five thermonuclear weapon tests would decimate Japan's thriving tuna fishing industry.



While in the hospital, the Lucky Dragon crew underwent endless medical procedures as doctors struggled to fight against this new form of radiation sickness. Not present in Hiroshima and Nagasaki, the fallout from this weapon was a new type of medical struggle. The United States refused to offer information on the chemical makeup of the weapon citing National Security concerns.

On September 23, 1954, Aikichi Kuboyama passed away from his exposure to Castle Bravo. Surrounded by his family and colleagues, Kuboyama's last words were "I pray I am the last man to be killed by a nuclear weapon." The nation and the world mourned with his wife, Suzy, and their three small children. Well esteemed by his colleagues, Kuboyama's death sparked fear as the young fishermen, who had watched him violently die, now contemplated their own fate.



15 months after being hospitalized, the fishermen were released back into communities that didn't understand radiation exposure. They were mocked, ridiculed, and ostracized by once close knit groups. Many of the fishermen went into hiding refusing to be recognized as survivors of the Lucky Dragon. Now, six decades after Castle Bravo, several of the surviving fishermen work as anti-nuclear advocates. The Lucky Dragon No. 5 rests in the Daigo Fukuryu Maru Exhibition Hall in Tokyo as a global reminder of the horror associated with nuclear weapon testing.

"But for the accident of the Lucky Dragon, the world might still be in the dark about the nature of this revolutionary new weapon and its meaning for all men."

Ralph E. Lapp, "The voyage of the Lucky Dragon"



## The Film

In December 2014, the Production Crew traveled to Japan and interviewed three survivors from Daigo Fukuryu Maru's encounter with Castle Bravo. The fishermen recalled vivid moments from their lives before the war, their time on the boat, the moments of the bomb blast, and their time in the hospital. Having three different perspectives on the subject matter of the film allows the filmmakers to create an historically accurate narrative. The fishermen were all excited to be telling their story to the first American film crew to address this subject matter.



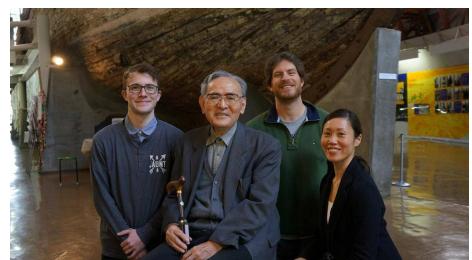
## Production



"Day of the Western Sunrise" is an animated film in the style of 'kamishibai.' 'Kamishibai,' literally translated as 'paper storytelling,' is a Japanese storytelling method that combines the use of hand drawn visuals with engaging narration. 'Kami' means paper, 'shibai,' means play or drama. Every animated character is hand drawn and every scene is built using 3D composite and modeling programs. This style gives the filmmakers freedom to create their own material rather than relying on found footage to move forward the narrative.

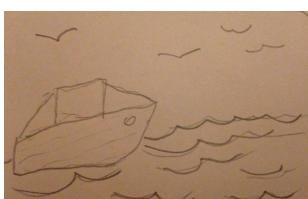
## Animation

In addition to viewership at film festivals and online distribution markets, the filmmakers recognize the educational potential of this project. Educational material for K-12 and collegiate educators will be available for inclusion into various curricula and to supplement screenings at learning institutions. Additionally, relationships with national and international peace networks will allow us to screen with support around the world thus making the film a tool for entertainment, education, and activism.

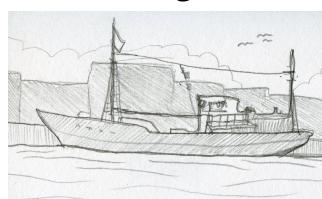


## Outreach

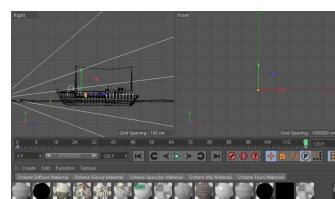
### Stages of Kamishibai Animation



Director sketches out rough ideas for each shot.



Sketches are handed over to Illustrator to be turned into detailed storyboards.



Animator takes rough cut drawings and turns them into 3D still images to represent final animation.



3D stills are then detailed, given camera moves, and completed with sound effects and original music.

"The combined power of all the weapons fired in all the wars of history would fall short of that released by [Castle] Bravo."

National Geographic, June 1986



## The Fishermen

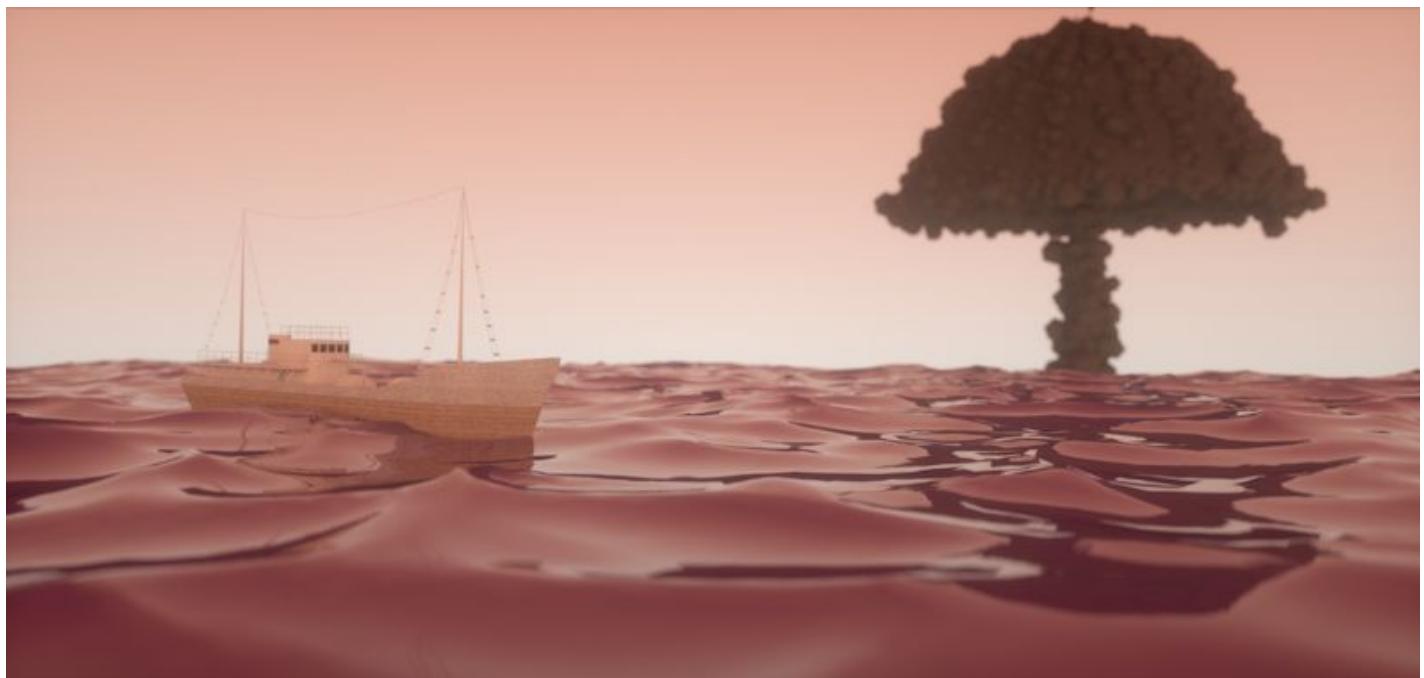


**Matashichi Oishi**, refrigeration man on Daigo Fukuryu Maru, was responsible for the preservation of the fish. He vividly recalls watching the mushroom cloud rise out of the Pacific Ocean and painfully recounts learning about his stillborn child, an effect of exposure to the radioactive fallout.

**Susumu Misaki** was a wheelman on the Lucky Dragon. After Aikichi Kuboyama, Misaki was the eldest fisherman on board. When Aikichi passed away from his exposure to Castle Bravo, Misaki thought he would die next based on age or bed arrangement, as they were next to each other in the hospital.



**Masaho Ikeda**, engine room worker, was asleep at the time of the blast but awoke suddenly when he heard the sound concussion. When asked about his lost love, Ikeda quietly recalls, "Maybe it was for the best that I didn't marry her." Her family called off their marriage after Ikeda was exposed to radiation from Castle Bravo.



Early artist rendering of Daigo Fukuryu Maru and Castle Bravo



"Coral reefs were turned into ash in the blink of an eye, blown upwards, then fell as 'shi no hai,' or ashes of death."

Masatoshi Yamashita, Japanese Historian

## The Filmmakers



Keith graduated from New York University's Tisch School of the Arts with a BFA in Film and Television Production. His first documentary, the award-winning *No Horizon Anymore*, chronicled a year he spent living and working at Amundsen-Scott South Pole Station. *No Horizon Anymore* screened at film festivals in Germany, New Zealand, Alaska and Hollywood, and picked up numerous awards including BEST DOCUMENTARY and AUDIENCE CHOICE. In 2013, Keith started Daliborka Films LLC, a Pittsburgh based documentary film company focused on films with a purpose.

**Keith Reimink**

Director/Producer

A graduate of Point Park University in Pittsburgh, Josh quickly found his niche in stop motion animation. Josh's thesis project, FADE, about a young boy coming to terms with his father's death, won accolades at the National Film Festival for Talented Youth, Shot for Shot Student Film Fest, and Cannes, where he won the Young Director Award in 2014. Josh is single-handedly drawing over 1,000 images for "Day of the Western Sunrise."



**Josh Lopata**

Production Design  
And Illustration



Justin focuses on the world of computer design, animation, and 3D modeling. Justin made his directorial debut with *Battery Life*, a stop-motion animated short. In addition to being a Vimeo Staff Pick and receiving over 65,000 online views, *Battery Life* screened at four high profile festivals including Hollyshorts and the NYC Independent Film Festival. Outside his work on *The Day of the Western Sunrise*, Justin is art directing two cartoons being pitched to online streaming services.

**Justin Nixon**  
Animation

Takako has been with the production team since the beginning of the process in 2014. She introduced us to the surviving fishermen, and served as one of two onsite translators and fixers during production. Takako continues to help us communicate with the fishermen, as well as act as an advocate for this project in Japan. When she is not spending time with her family, Takako is an activist dedicated to anti-nuclear organizations and movements that spread messages of peace.



**Takako Kasuya**  
On-Site Producer  
Outreach Collaboration



Troy has been playing music all his life. A founding member of several noteworthy Michigan bands, including Winnie Cooper and Ghost Heart, Troy's music has been licensed for several films, both documentary and narrative, and received positive reviews in national media outlets, including the New York Times. Troy is responsible for writing, arranging, and performing original music for the film.

**Troy Reimink**  
Music Supervisor

From subtitling and translating the film to movie posters and promo material, Kanako is responsible for all translation services related to this project. In addition to subtitles, Kanako has contributed to ongoing research assignments focusing on details of the time period, ensuring the film does its best to authentically recreate the time period.



**Kanako Mhatre**  
Translation and Research

"The war of the future would be one in which man could extinguish millions of lives at one blow. Such a war is not a possible policy for rational men."

President Harry Truman



Director/Producer	Keith Reimink	On Site Interviews	Peter Bigelow
Illustration	Josh Lopata	Narrator	Takaaki Matsumoto
Animation	Justin Nixon	Speaking Voices	Akemi Hoffman Anne Hoffman Yan Hong Ayaka Tanaka Ryota Abe Konosuka Arano Tomonori Teraoka Yun "Maigo" Wang Jason Tsay
Music Supervisor	Troy Reimink		
Translation	Kanako Mhatre	Background Voices	Yaxuan Yang Aarthi Pookot Konomi Yamauchi Natsuki Sugihara Madii Cato Sean Poorman Doug Graham Aidan Obritz Junzo Oshimo Zane Kodama Morgan Anthony Garrett Sarina Chow
On Site Producers	Takako Kasuya Akiko Ogawa		
Fishermen Interviews	Matashichi Oishi Susumu Misaki Masaho Ikeda		
Incidental Interviews	Masatoshi Yamashita Dr. Hajime Kikima Chie Nakano		
Graphic Design	Hitchhiker Creative		
Sound Design	David Bernabo		
Color Correction	Matthew Day		
Dialogue Recording	Evan Schmitt		
Grant Writing	Kimberly Olsen		

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University of Pittsburgh



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