

A Film By Hiromasa Yonebayashi

思い出のマーニー

When Marnie Was There



Studio Ghibli, Nippon Television Network, Dentsu, Hakuhodo DYMP,
Walt Disney Japan, Mitsubishi, Toho and KDDI present

VOICES

Sara Takatsuki Kasumi Arimura
Nanako Matsushima
Susumu Terajima
Toshie Negishi
Ryoko Moriyama
Kazuko Yoshiyuki
Hitomi Kuroki

Executive Producer Based on the novel

Toshio Suzuki
“Where Marnie Was There” by Joan G. Robinson
(Japanese translation by Masako Matsuno, Published by Iwanami Shoten, Publishers)

Screenplay written by Music

Keiko Niwa, Masashi Ando and Hiromasa Yonebayashi
Takatsugu Muramatsu
(Soundtrack available on Tokuma Japan Communications)

Theme Song

“Fine On The Outside”
Lyrics, Music and Performed by Priscilla Ahn
(Yamaha Music Communications)

Supervising Animator
Production Designer
Animation Check
Color Setting
Director of Digital Imaging
Sound Design
ADR Director

Masashi Ando
Yohei Taneda
Minoru Ohashi
Yuki Kashima
Atsushi Okui
Koji Kasamatsu
Eriko Kimura

Promotional Sponsor EYEFUL HOME
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Advertising Producers Masaki Nakayama Tomoko Hosokawa
Associate Producers Seiji Okuda Naoya Fujimaki Ryoichi Fukuyama

Production Koji Hoshino
Studio Ghibli

Producer Yoshiaki Nishimura

Directed by Hiromasa Yonebayashi

Distribution (Japan): Toho
Color / Vista Size/ 5.0ch
Running time: 103 min.
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Project Intent, by Director Hiromasa Yonebayashi

The year before last, Suzuki-san handed me a book titled *When Marnie Was There*. It was a British children's classic that is also on Miyazaki-san's list of recommended books. Suzuki-san suggested that I adapt it into a movie.

My initial reaction after reading the book was, "This won't be easy to make into a film." I thoroughly enjoyed it as a literary work and was moved by it, but the story seemed a difficult one to tell through animation. What makes the book is the dialogue between Anna and Marnie. It is through their conversations that we see subtle shifts of the heart, and that is where the true pleasures of this novel lie. But how could this be captured in animation? I certainly couldn't find the confidence to do so in a compelling manner.

Yet a certain visual image lingered in my mind long after reading the book — Anna and Marnie standing close together, holding hands, in the garden of a stone mansion that faces a beautiful marsh. Maybe they could waltz in the moonlight? The two hearts will connect, always accompanied by nature's beauty, a gentle breeze, and a familiar old tune. After drawing several concept sketches, I found myself wanting to give it a try.

The location of the story is Hokkaido.

Anna is a twelve-year-old girl harboring considerable anguish inside her small body. Before her appears a mysterious girl named Marnie, who carries a sadness of her own. In an age when the world seems to concern itself only with adult matters, will it be possible for us to make a film that can bring salvation to these orphaned souls?

I don't intend to change the world with a single film the way Miyazaki-san might, but in following *The Wind Rises* and *The Tale of The Princess Kaguya* by the Studio's master directors, I do want to get back to making a Studio Ghibli movie for children. For all the Annas and Marnies who will come to theaters to see this film, I hope to make a movie that feels like a soulmate — one who might sit next to them and just be by their side.

Hiromasa Yonebayashi
Screenwriter and Director
May 7, 2013

Synopsis

Sent from her foster home in the city one summer to a sleepy town by the sea in Hokkaido, Anna dreams her days away among the marshes.

She believes she's outside the invisible magic circle to which most people belong – and shuts herself off from everyone around her, wearing her “ordinary face”. Anna never expected to meet a friend like Marnie, who does not judge her for being just what she is. But no sooner has Anna learned the loveliness of friendship than she begins to wonder about her new found friend...

Based on the novel by Joan G. Robinson, WHEN MARNIE WAS THERE is the latest film from Studio Ghibli, and the second feature film by Hiromasa Yonebayashi, director of Arrietty.

About the Theme Song

Fine On The Outside

Lyrics, Music and Performed by Priscilla Ahn

I never had that many friends growing up
So I learned to be
Ok with
Just me, just me, just me, just me
And I'll be fine on the outside

I like to eat in school by myself
Anyway
So I'll just stay
Right here, right here, right here, right here
And I'll be fine on the outside

So I just sit in my room after hours with the moon
And think of who knows my name
Would you cry if I died
Would you remember my face?

So I left home, I packed up and I moved
Far away
From my past one day
And I laugh, I laugh, I laugh, I laugh
And I sound fine on the outside

Ha ha ha...

Sometimes I feel lost, sometimes I'm confused
Sometimes I find
That I'm not alright
And I cry, and I cry, and I cry....

Ha ha ha...

So I just sit in my room after hours with the moon
And think of who knows my name
Would you cry if I died
Would you remember my face?

Two Posters, by Executive Producer Toshio Suzuki

Compare the poster art for “When Marnie Was There” and for the new “The Nutcracker and the Mouse King” exhibition at the Ghibli Museum, Mitaka. At first glance, the two appear to have nothing in common, yet stare at them long enough and they begin to overlap. Two blond girls, each in a nightie. They’re drawn in a similar style. Even their ages appear similar.

Miya-san (Hayao Miyazaki) criticized Hiromasa Yonebayashi for his drawing of Marnie. “Maro is always drawing pretty girls. Blond ones, at that...” (Maro is our nickname for Yonebayashi.) Miya-san also insisted that this showed the complex that Japanese people have about the West. One day, Miya-san drew the poster art for “The Nutcracker and the Mouse King” exhibition. It features the protagonist Marie standing in the center, walking towards us. It is such an attractive drawing, you could practically hear him saying, “If you want to appeal to a wide audience rather than to a particular group, this is how you must draw.”

As I studied the poster, a staff member told me how it had come about. Apparently Miya-san had walked into the producers’ room and asked the three or four women who were there: “How do you draw a nightie again?” “Oh, look at this,” one of them pointed to a particular movie poster. Miya-san looked at it, then began smiling truly happily as he returned to his atelier.

He then came up with his poster. At first, no one noticed anything peculiar, then one staff member said, “This is Marnie, isn’t it?” Until it was mentioned, I didn’t realize it myself, but it’s true. What could Miya-san be up to? What I did learn is that Hayao Miyazaki is alive and kicking, his retirement notwithstanding. What’s more, this poster is in fact a challenge directed at Maro, who has been blithely working at the Studio, taking advantage of Miya-san’s absence.

Had the drawing by Maro been something he had more or less expected, Miya-san would have simply laughed and overlooked it. But the drawing had surprised him. The Marnie that Maro drew was a character with a sensuality that had yet to be attempted by anyone at Ghibli.

Seeing “When Marnie Was There”, how will Ghibli fans respond? That is something I’m quietly looking forward to finding out with this film.

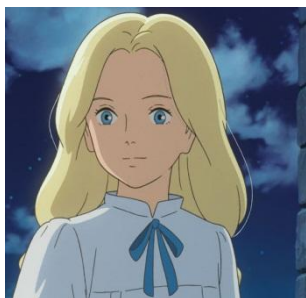
About the Characters



ANNA

A twelve-year-old girl who has shut herself away from others. She meets Marnie at The Marsh House.

Voiced by Sara Takatsuki



MARNIE

A blond girl trapped behind a blue window at The Marsh House.

Voiced by Kasumi Arimura



YORIKO

Anna's foster mother. Anna calls her "Auntie."

Voiced by Nanako Matsushima



KIYOMASA OIWA

Setsu's husband. Anna stays at the Oiwa home for the summer.

Voiced by Susumu Terajima



SETSU OIWA

Kiyomasa's wife and a relative of Yoriko.

Anna stays at the Oiwa home for the summer.

Voiced by Toshie Negishi



OLD LADY

An old woman mired in grief after her beloved husband dies young.

Voiced by Ryoko Moriyama



NAN

A servant employed at The Marsh House.

Voiced by Kazuko Yoshiyuki



HISAKO

A woman who paints The Marsh House at the shore.

Voiced by Hitomi Kuroki

About the Director

SCREENWRITER AND DIRECTOR

HIROMASA YONEBAYASHI

Born in 1973 in Ishikawa-ken, Japan, Hiromasa Yonebayashi studied Business Design at the Kanazawa College of Art. During college, he worked part-time drawing caricatures and working on animation for television commercials. In 1996 Yonebayashi joined Studio Ghibli and worked as an In-between Animator on “Princess Mononoke” (1997) and “My Neighbors the Yamadas” (1999), and as Key Animator for “Spirited Away” (2001), “the GHIBLIES episode 2” (2002), “Howl’s Moving Castle” (2004) and “Ponyo on the Cliff by the Sea” (2008). He was also the Assistant Supervising Animator for “Tales from Earthsea” (2006).

Besides working on Ghibli's animated features, Yonebayashi has worked on the original short films for the Ghibli Museum, Mitaka. He was the Directing Animator for the Ghibli Museum's “Mei and the Baby Cat Bus” (2002), and the Supervising Animator for “Imaginary Flying Machines” (2002) and was also responsible for creating the storyboards and directing “Evolution” (2008), a short film documenting one of the Ghibli Museum's attractions, the “Films Go Round” display.

Yonebayashi made his debut as the director of a feature animated film with Studio Ghibli's “Arrietty” (2010), It became the top grossing domestic film of that year with an admissions total of 7.65 million and box office total of 9.25 billion Japanese yen. After working as a Key Animator on “From Up on Poppy Hill” (2011) and “The Wind Rises” (2013), Yonebayashi returns to helm his second feature animated film “When Marnie Was There”, scheduled for release in Japan on July 19, 2014. He has been given the nickname “Maro” by his colleagues.

Production Staff

PRODUCER

YOSHIAKI NISHIMURA

Born in Tokyo, 1977. In 2002, Nishimura joined Studio Ghibli after returning from his studies in the United States. He was involved in the promotion of “Howl’s Moving Castle (2002)”, “Tales from Earthsea (2006)” and “Ponyo on the Cliff by the Sea (2008)”. He was the Advertising Producer of “Le Roi et l'Oiseau” (The King and the Mockingbird) and “Cheburashka”, two foreign animated films distributed domestically by Studio Ghibli in 2006 and 2008 respectively. His first feature film as a producer, “The Tale of The Princess Kaguya (2013)”, was directed by Isao Takahata and took 8 years from start to finish. “When Marnie Was There” is the second film for Nishimura, in which he reprises his role as producer.

AUTHOR, *WHEN MARNIE WAS THERE***JOAN G. ROBINSON**

Born 1910 in Buckinghamshire, England. Robinson trained at the Chelsea Illustrators Studio. She married in 1941 and had two daughters, Deborah and Susanna. She worked as an illustrator of Christmas cards and books before she began to write children's books of her own. Her works include the *Teddy Robinson* series, *Susie at Home* and *Mary-Mary*.

SCREENWRITER**KEIKO NIWA**

Born in Hyogo, Japan. Niwa's first screenplay was for the Studio Ghibli film "The Ocean Waves" (1993). She went on to co-write "Tales from Earthsea" (2006) with Goro Miyazaki and "Arrietty" (2010) and "From Up on Poppy Hill" (2011) with Hayao Miyazaki.

SUPERVISING ANIMATOR AND SCREENWRITER MASASHI ANDO

Born 1969 in Hiroshima, Japan. Ando joined Studio Ghibli in 1990 as an intern. Since then, he has worked on "Only Yesterday" (1991), "Porco Rosso" (1992) and "Pom Poko" (1994), among other films, before serving as supervising animator on "Princess Mononoke" (1997) and "Spirited Away" (2001). After going freelance in 2001, he continued to work on many animated films, including two by Satoshi Kon — as key animator on "Tokyo Godfathers" (2003) and as supervising animator on "Paprika" (2006). He was also the character designer and supervising animator on Hiroyuki Okiura's "A Letter to Momo" (2012). On Isao Takahata's "The Tale of The Princess Kaguya" (2013), he worked as a key animator.

MUSIC**TAKATSUGU MURAMATSU**

Born 1978 in Shizuoka, Japan. He graduated in Music Composition from the Kunitachi College of Music. While still in high school, he debuted with the solo piano album *The Window*. His gift for scoring films and TV dramas quickly drew attention when, during his fourth year in college, he scored "Inugami" (2001) and then "The Choice of Hercules" (2002), both directed by Masato Harada. In 2004, he became the youngest composer ever to score an NHK serial drama with his work for "Tenka". He has since worked on "Yunagi City, Sakura Country" (2007, dir. Kiyoshi Sasabe), "Nobody to Watch Over Me" (2009, dir. Ryoichi Kimizuka), "Life Back Then" (2011, dir. Takahisa Zeze), "Dakishimetai (2014, dir. Akihiko Shiota)" and has now scored over 50 films, TV dramas and stage productions. In addition, he has contributed to, and composed and/or produced music for, artists across a wide range of genres, from pop to classical. He also performs as a pianist in concerts across Japan. In 2014 he composed *Courage*, an original song composed for NHK All-Japan School Music Competition.

THEME SONG

PRISCILLA AHN

Born March 9, 1984, Ahn grew up in Pennsylvania. She is now based in Los Angeles, where she is a singer-songwriter and multi-instrumentalist. She began singing around the age of eight, and was taught the piano by her mother. Encouraged by her father, she took up the guitar when she was 14, and began writing songs. She signed with Blue Note Records and released her full-length debut album *A Good Day* in 2008. In late 2013, she held a mini-concert at the Ghibli Museum, Mitaka, which led to her being asked by the Studio to write and perform the theme song for “When Marnie Was There”.

PRODUCTION DESIGNER

YOHEI TANEDA

Yohei Taneda has worked primarily in the world of live action films, serving as production designer on many hit films and earning tremendous respect not only from some of Japan’s most prominent filmmakers, including Shunji Iwai and Koki Mitani, but also from overseas directors such as Quentin Tarantino, Yimou Zhang and Keanu Reeves. In 2010, he created an exhibition based on Hiromasa Yonebayashi’s debut feature, “Arrietty”, rendering the two-dimensional world in the film into three-dimensional movie sets and demonstrating the joys of film production design. He serves as production designer on an animated film for the first time with “When Marnie Was There”, overseeing all of the background art. This summer, in conjunction with the film’s release, he will build movie sets based on his own designs for the film in “Yohei Taneda Creates the Art of *When Marnie Was There*” exhibition. He will also serve as the concept designer for the “Studio Ghibli: Architecture in Animation” exhibition showcasing the architecture in Studio Ghibli films. Known for creating distinctively cinematic worlds, his work continues to transcend genres and national boundaries. In 2010, he won Japan’s Ministry of Education Award for Fine Arts, and in 2011 he was presented with a Medal of Honor with Purple Ribbon by the Japanese government.

Production Notes

A STORY OF TWO GIRLS WHO DISCOVER A PRECIOUS TREASURE SOMEWHERE BEYOND LONELINESS. "JUST KNOW THAT I LOVE YOU."

The protagonist of Studio Ghibli's newest film, "When Marnie Was There", is Anna, a twelve-year-old girl who lives in the city. "In this world, there's an invisible magic circle. There's inside and outside, and I'm on the outside. But I don't really care. I hate myself." Having lost her parents at an early age, she lives with her foster parents, shutting herself away from those around her after a particular incident. When her asthma worsens, she is sent to stay with her foster mother Yoriko's relatives, the Oiwas, in a village by the sea. Thus begins a summer of adventure for Anna as she meets a mysterious girl.

In the village by the sea, Anna notices an old mansion facing the marsh. "Why is it... that mansion feels familiar." This mansion — known among the villagers as The Marsh House — has been vacant for years. Though she does not recall having ever seen The Marsh House, she finds herself drawn to it. Before long, she even sees the mansion in her dreams. And in those dreams, she inevitably sees a mysterious blond girl trapped behind a blue window.

One night, after a spat with a local middle school student during a festival, Anna runs off and finds herself standing across the marsh from The Marsh House. "I'm like just what I am. Moody, nasty... I hate myself." Overcome with pain and sadness, she cries. That is when the mysterious blond girl from her dreams appears before her.

"Promise me we'll remain a secret. Forever," says the girl, who calls herself Marnie. Anna comes to admire the beautiful and glamorous Marnie, and begins spending her days with her. For Anna, Marnie becomes the one person she can truly open up to, while Anna also learns about Marnie's own painful secrets. Anna is then determined to help Marnie. One day, amidst heavy rainfall and thunder, the two head for a silo on the cliff to help Marnie overcome her fear. Suddenly, Marnie vanishes without a trace.

Who is Marnie? What is the other story hidden in The Marsh House? And what is the dramatic truth that Anna finally discovers? Though Anna had lost her sense of self and had closed her heart, what eventually heals her soul is the beautiful nature of Hokkaido as well as Marnie's love. When each girl's memories of a summer join, Anna is enveloped by an unexpected, all-encompassing love. In the summer of 2014, Studio Ghibli brings you a story of two girls who discover a precious treasure somewhere beyond their loneliness.

"Just know that I love you."

DIRECTOR HIROMASA YONEBAYASHI'S DECISION, AND THE FIRST STUDIO GHIBLI FILM WITHOUT ANY INVOLVEMENT BY EITHER ISAO TAKAHATA OR HAYAO MIYAZAKI

2013 became a turning point for Studio Ghibli. Hayao Miyazaki's "The Wind Rises" was released in the summer, followed by Isao Takahata's "The Tale of The Princess Kaguya" in the autumn. Miyazaki also announced his retirement from feature animation filmmaking. With the world curious about the Studio's future, the latest film, "When Marnie Was There", will mark a new beginning for the Studio as the first feature without any involvement by either Takahata or Miyazaki.

At the helm is Hiromasa Yonebayashi, who previously directed "Arrietty", the highest grossing Japanese film of 2010. "I can't allow anyone to say that Ghibli without Takahata and Miyazaki is incapable of making a good film," says Yonebayashi, who completed the screenplay and storyboards on his own after 18 long months before beginning production on the film.

A BRITISH CHILDREN'S CLASSIC, TRANSPOSED TO THE MARSHES OF HOKKAIDO

"When Marnie Was There", published in 1967, is considered one of the finest masterpieces of British children's literature, not to mention being one of Hayao Miyazaki's favorites. In bringing the story to the screen, Yonebayashi was especially particular about the location of the marsh where Anna and Marnie meet. Transposing the setting from England to Hokkaido, Japan, he scouted locations in Kushiro, Nemuro and Akkeshi, seeking the right look for the marsh. Based on that research, he and his team created a fictional village by the sea, combining reality and fantasy. The clear waters of the marsh and the manner in which the scenery transforms between high and low tides reflect the subtle changes in the hearts of the two girls. The marshes of Hokkaido set the stage for dreamlike fantasy, wholly characteristic of Studio Ghibli.

A NEW CHALLENGE FOR STUDIO GHIBLI, WITH SOME OF JAPAN'S LEADING ARTISTS

For Hiromasa Yonebayashi, who is essentially a homegrown product of Studio Ghibli, it was imperative that he not only use what he learned from Hayao Miyazaki as a stepping stone but that he also take on new challenges. This is particularly evident in the key personnel he assembled for this film. The supervising animator is Masashi Ando, who worked in the same capacity on "Princess Mononoke" (1997) and "Spirited Away" (2001) and was considered one of Japan's top animators when he left Studio Ghibli due to creative differences with Miyazaki. Thirteen years later, Ando was brought back for "Marnie". The production designer is Yohei Taneda, who comes with an illustrious track

record for his work on live action features. Taking on production design for an animated film for the first time, Taneda's precision and detail in the background art bring a quality different from previous Studio Ghibli films, offering up a new world onscreen. In addition, Yonebayashi, Ando and Taneda are joined by many of Japan's finest animators and background artists who had just wrapped work on "The Wind Rises" and "The Tale of The Princess Kaguya".

SARA TAKATSUKI AND KASUMI ARIMURA CAST AS STUDIO GHIBLI'S FIRST DUAL HEROINES, JOINED BY A STELLAR ENSEMBLE CAST

For Studio Ghibli's first dual heroine film, at Yonebayashi's insistence some 300 hopefuls auditioned in late 2013. Sara Takatsuki was cast as the reclusive protagonist, Anna, while Kasumi Arimura was selected to voice the mysterious girl, Marnie. The adults who watch over the two girls are played by a stellar ensemble cast of some of the most prominent actors in Japan, including Nanako Matsushima, Susumu Terajima, Toshie Negishi, Ryoko Moriyama, Kazuko Yoshiyuki and Hitomi Kuroki.

Moreover, because the film is set in Hokkaido, TEAM NACS — a stage performance troupe based in Hokkaido — has a cameo role. Comprised of members Hiroyuki Morisaki, Ken Yasuda, Shigeyuki Totsugi, Yo Oizumi and Takuma Oto-o, the group lent their voices to "Howl's Moving Castle" (2004) and have returned a decade later to participate in the latest film from Studio Ghibli.

MUSIC BY THE YOUNG TALENT TAKATSUGU MURAMATSU, PLUS THE SONG BY PRISCILLA AHN DESTINED TO BE THE FILM'S THEME SONG

The film's music is composed by the brilliant Takatsugu Muramatsu, who has already scored numerous films and TV dramas in his young career. The music by Muramatsu — who had admired Joe Hisaishi and dreamt of scoring a Studio Ghibli film — captures the ebb and flow in Anna's heart, bringing tremendous emotional impact and courage to the audience.

In addition, *Fine On The Outside*, a song by Priscilla Ahn — a Los Angeles-based singer-songwriter — was selected as the film's theme song. Ahn had written the song nine years ago when thinking back to her middle school days. When Yonebayashi heard it, he declared, "Anna existed inside Priscilla. I was destined to find this song." and decided to use it as originally written, including with its original English lyrics, a first for Studio Ghibli.

Founded on the Ghibli tradition but with the participation of new talent, "When Marnie Was There" promises to be a very new kind of Ghibli film.



When Marnie Was There

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wild bunch

ndevide@wildbunch.eu
cbaraton@wildbunch.eu
gfarkas@wildbunch.eu
ssimonutti@wildbunch.eu
ndevide@wildbunch.eu

www.wildbunch.eu