

LOVE IN TOKYO
(Working Title)

by

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CHARACTERS

(Ages as of first appearance in main plot)

Ashuri "Aash" Kanada (金田 吾須理)

ヒロイン。町田出身，外大ヒンディー語専攻。ポリウッド映画女優を目指していたが挫折して就活中にスージーと出会い，恋に落ちる。1年後，地元中学校の英語教師になる。夢が挫折した反動で，人生に安定を求めている。ポリウッドも，スージーも，忘れようと誓う。

A 23-year-old native of Machida, now job hunting.
Majored in Hindi at the Tokyo University of Foreign Studies in Fuchu, dreaming of becoming a Bollywood star.
Her numerous auditioning trips to Mumbai during her college years have all ended in disappointment, perhaps owing to her Japanese accent and looks.
Momentarily paralyzed by a lack of self confidence, stemming from her recent failure to achieve her dreams.
Struggles to forget Bollywood and her dreamy romantic encounter with Suji.

Suraj "Suji" Singh

ヒーロー。渋谷系シーク教徒。ターバンがおしゃれ。アート系映画が好きな映画監督の卵。クールな皮肉屋だが好きな人にはナイスガイ。吾須理との恋について書いて捨てた脚本をムンバイのギャング幹部・スリカントに気に入られ，日本ロケのC級マサラ・ムービーを撮る羽目に。
「僕はこんな映画撮りたくなかったんだけど...」

An aspiring 23-year-old filmmaker originally from rural Punjab and now studying film in Delhi.
Has come to Tokyo to shoot his final project, a short documentary on Shibuya-kei culture.
As a teen, he had read about the Shibuya-kei movement at an Internet café in his hometown, and has been infatuated with it ever since.
Considers himself part of Delhi's indie film scene and scorns mainstream Bollywood film, though he is well versed in its classics.
Aloof and sarcastic, but can be a nice guy when he feels like it (mostly around women he likes).
Has liberal views but is also fiercely proud of his Sikh tradition. His friends marvel at his ever-tasteful turbans.

Bahar "Bandar" Bahri

スージーの中学時代の親友。二人でSquare Bullshit Entertainmentというユニット名で映画を撮っていた。紆余曲折を経て、今はハリウッドで映画専門の電気技師。昔からスージーのことが好きだが、中性的というか男っぽいキャラなので言えないでいる。

A 26-year-old lighting engineer and Suji's best friend in middle school. She and Suji made movies together under the name "Square Bullshit Entertainment".

Had a major crush on Suji but never let it show.
Left her conservative Muslim parents in Punjab after middle school to live with her more liberal relatives in Alberta, Canada. Still retains her faith but has cut ties with her parents.

Has returned to India after graduating from a Canadian university, and has been working in Bollywood. Is later hired to be the best boy grip in Suji's film crew.

Has secretly been trying to reconcile her sexuality with her otherwise asexual/masculine personality, but has yet to find a satisfactory balance.

Noa Saeki (佐伯 乃安)

東大中退僧侶志望の超プレイボーイなDJ。相手を傷つけるつもりはないが、女の子は彼を好きすぎ、彼は女の子が好きすぎる。実家が真言宗の寺。別に継ぐ必要はないが、出家したがつている。

A 28-year-old University of Tokyo dropout. Manwhore.
Introduced to Aash by her older sister Hirari, his former classmate (and momentary ex-girlfriend) at Todai.
Now mixes night shifts at a bar with a mildly successful but hardly profitable music career.

Has been harassed by an anonymous female stalker.
Fed up with his rollercoaster love life, has decided to give up music to become a Buddhist monk.

Srikanth "The Snake" Vemuganti

Meghumiにゾッコンなムンバイマフィアの若きリーダー。ハイデラバードのスラムで育つ。30代後半のジャイアンみたいな体格に、ゴーギャンに似せた口髭を生やしている。残忍な性格で「蛇」と恐れられるが、変にロマンチスト。

A prominent member of the Mumbai underworld, in his late 30s. Grew up in the slums of Hyderabad, then came to Mumbai and made a fortune there through all manners of shady dealings. Looks big and menacing. Wears a moustache like Paul Gauguin and half-seriously considers himself his reincarnate.

In love with Meghumi, a 19-year-old Japanese girl. Finds Suji's screenplay in the trash and hires him to direct it, with himself and Meghumi in the lead roles.

Meghumi (Full name unknown)

どこかキレてる不思議系黒髪19歳少女。スリカントに囲われている。実は乃安のストーカー。

Srikanth's 19-year-old Japanese lover.

Sexy, crazy, bitchy. Medium-length black hair. Aspiring fashion model and (bad) actress.

Is actually a secret admirer and stalker of Noah.

Hirari Kanada (金田 比良理)

吾須理の優秀な姉で乃安のちょっとだけ元カノ。有名なコンサルで働いている。吾須理は彼女に対する劣等感の塊。

Aash's older sister and (briefly) former girlfriend of Noah.

Works at a well-known consulting firm.

Aash has a massive inferiority complex toward her.

Sanjay "Mr. Gupta" Gupta

老け専ゲイなバハールの上司。小柄で恰幅が良く、陽気でハゲで油ギッシュなエロおやぢ。日本のおっさんが好み。アクセントがやたらアメリカン。

Bahar's perverted, politically incorrect but ultimately lovable boss in Bollywood. Is the first to pick up on Bahar's attraction to Suji.

Obese, short, bald and greasy 53-year-old. Conspicuously gay. Tries to use this to get away with sexually offending people.

Has a thing for old Japanese men.

Speaks English and Hindi with an American accent.

Later hired as key grip in Suji's film crew.

Toshiyuki "Gachida" Kachida (勝田 敏行)

B'zのアコースティックカバーバンドP'sとして地元町田の路上で精力的に活動する30代前半男性社会科教諭。小柄で筋肉質。ブラック精神満載でちょっと暑苦しく、生徒にも馬鹿にされているがいつも朗らか。吾須理の熱意(?)を気に入って、やたらと構ってくる。

Aash's annoying colleague at school.

Constantly tries to launch new campaigns at his school, most of them highly insignificant.

Plays in an amateur band called P's, an acoustic cover band of B'z.

Believes in working hard and playing hard, to a fault.

Ridiculed by his colleagues and students, but still loves them.

Laura B. Cavendish

イギリス出身、アシスタント英語教師。背が高く線の細い色白金髪美女で典型的日本オタ。メガネっ娘。本格的コスプレイヤー(すごいサマになる)。漢文と日本のおっさんが好き。

Aash's only tolerable colleague at school.

Stereotypical blond-haired gaijin English teacher. British.

Accomplished cosplayer.

Has a thing for Chinese classics and old Japanese men.

SCENES

Intro

**The characters Aash and Suji are introduced.
Aash wanted to be an actress in Bollywood but couldn't because
she was too Japanese.**

**Suji is a Sardar who has been infatuated with Shibuya-kei
culture ever since his early teens.**

Title and opening credits.

- [FLASHBACK] AASH'S LAST ATTEMPT AT BOLLYWOOD
2010.

Aash recollects her last summer vacation as a college student - her last attempt at Bollywood, she had told herself.

She has come to a studio somewhere in Mumbai, and is sitting in front of a movie casting director, reciting some lines in Hindi, auditioning for a small role.

Her acting is quite good, but the director is not looking for an East Asian actress with an accent. She waves Aash away.

- [FLASHBACK] SUJI DISCOVERS THE SHIBUYA-KEI MOVEMENT
2001, in a Punjabi town.

A 14-year-old Suji (played by his "younger brother" Sandeep) comes into a newly opened Internet café, hoping to do research for a school project on Japan. He accidentally comes across an American website describing the Shibuya-kei movement.

A contrarian, he has been looking for something that will give him an edge over the mainstream counterculture popular among the cool kids at school. He senses that an obscure (at least in his town) Japanese counterculture is fit for the purpose.

He is fascinated by contemporary acts such as Pizzicato Five and Cornelius. Through them, he soon discovers Jean-Luc Godard and gets into filmmaking.

- [SONG] TITLE AND OPENING CREDITS
[Song 1: "A Message Song" by Pizzicato Five]

Time-lapse image of his room being gradually filled with Shibuya-kei paraphernalia and records. Brief footages of him and Bahar shooting experimental films together and riding trucks.

Suji is soon in high school. He drives through his family's fields in a truck, while listening to the dubbed P5 song on his car stereo. Bahar is gone. He still thinks about her. The song seems to be a message from him to her. He loved her - as his best friend, though he never had any romantic feelings for her.

A brief pause when Suji tries to play the song with a local band. They transform it into a Punjabi version. "Ah, forget it."

Suji storms out of the studio and the original song resumes.

Suji is shown going to Delhi after high school to study filmmaking.

Other characters dance through the scenes in an overlay kind of fashion. A bit like in an anime opening sequence, with a flurry of characters.

When the song ends, it is November 2011 and Suji is in Tokyo shooting his final project, a documentary on the Shibuya-kei movement.

November 2010, Tokyo

Suji and Aash meet in Tokyo. Aash shows Suji a facet of Tokyo he hadn't seen before. They fall in love.

Suji tries to convince Aash to continue her acting career in Japan, but Aash wouldn't do it if it's not in Bollywood. Aash wants to find a stable job in Japan instead, and prove to her parents that she is capable of doing something other than dreaming about Bollywood.

Suji hopes to eventually live in Tokyo, but does not expect to find a job here anytime soon.

After a perfect romantic weekend, they part ways without promising to meet again.

- AASH'S JOB INTERVIEW

A chilly Friday morning. Aash is being interviewed at an office in Machida, her hometown. After an awkward interview, she notices a missed call from her old part-time job near Sendagi, an Indian restaurant, saying their waiter is sick and asking Aash to fill in for him during lunchtime.

- [DANCE] AASH GOES TO SENDAGI

[Song: "Tokyo" by Yoritam - First verse]

Aash is waiting for the train at the Odakyu Machida station, with her "recruit suit" still on. She has missed Indian culture during her job hunt, and is excited to go back, for a day. A recorded voice announcing the station name - "Machida, Machida" - fades into the chorus of the song.

A solo Bollywood dance by Aash on the Odakyu line train, while the other passengers go about their business as usual. Here the pseudo-documentary starts turning into a musical.

(Suji has been staying at a hostel near Harajuku. He has finished his shooting in Tokyo, and has the weekend free before he goes back to Delhi on Sunday. He decides to venture out on the Chiyoda line to see parts of Tokyo he hasn't seen before.)

- [DANCE] SUJI MEETS AASH

[Song: "Sendagi/Zindagi" by Yoritam]

Aash arrives in Sendagi. She is suddenly dressed in a colorful Punjabi suit.

She dances to the song (the song has nonsensical lyrics that have meanings in both Hindi and Japanese), involving the restaurant's staff and customers, and passers-by.

Enters Suji, who happens to have gotten off at Sendagi and stopped by for lunch.

He is impressed by Aash's dancing and starts talking to her

in a broken Japanese. Aash answers in fluent (albeit accented) Hindi, mixing in some Punjabi, and he is even more impressed.

Aash is intrigued when she finds out Suji is studying film. She asks him to wait till lunch time is over, then she would show him around Sendagi.

- AASH SHOWS SUJI AROUND SENDAGI

Aash shows Suji some old temples and buildings in the area.

The two walk around Todai. Aash talks about her older sister who graduated from there and now works at a prestigious consulting firm; about giving up her dreams of becoming an actress in Bollywood; about how bad she feels when she compares herself to her sister.

Suji tells her that she can be proud as long as she stays true to what she loves, and that nothing stops her from working with film as a hobby - not even funding is a major concern these days. Suji likes Aash, so he is nice to her. He is not his usual sarcastic self.

Aash then tells him about her dream - to star in a Bollywood movie, featuring a full-scale group dance sequence in the Shibuya crossing. Suji says, jokingly, that they can make that movie together.

- [SONG] AT A RUSSIAN SONG CAFE

[Song: "Mera Joota Hai Japani" by Mukesh - Russian folk version]

Aash takes him to a local Russian song café for dinner, run by middle-aged leftists.

The couple is delighted when the singers start singing this Hindi song for Suji, in their distinct Russian folk singing style. They both sing along and have a good time.

- [SONG] AASH AND SUJI AT A KARAOKE

[Song: "Nihon Indo-ka Keikaku" by Kinniku Shojo Tai (brief excerpt)]

Aash and Suji hit a karaoke after dinner. Suji shows off his knowledge of Japanese songs, to Aash's amusement.

Aash then stops the music and starts singing a romantic Bollywood classic a capella (because the song is not in the karaoke).

[Song: ??? undecided (Brief excerpt)]

Suji joins in. They sing together, looking into each other's eyes.

- [SONG] SUJI AND AASH TAKE A TAXI TO HIS HOSTEL

[Song: "Tokyo Ren-ai Senka, Matawa Koi Wa Itte Mirya Bodi Buro" by Kenji Ozawa]

Suji and Aash are in a taxi together, on their way to his hostel in Harajuku. Aash has missed her last train to Machida.

Night lights fly past the taxi windows while an Ozaken song music plays on the midnight radio. Everything is picture-perfect. They kiss in the taxi.

- [SONG] AASH SHOWS SUJI AROUND TOKYO

[Song: "Tokyo Ren-ai Senka, Matawa Koi Wa Itte Mirya Bodi Buro" by Kenji Ozawa]

Next morning. The song is still playing.

Suji and Aash are sightseeing together. They are in love. They both realize that their tastes and interests are actually quite different, perhaps incompatible, but this only adds to their mutual attraction.

Aash takes Suji to places around Tokyo with many foreigners and shops catering to them - Ueno, Ikebukuro, Takadanobaba, Shin-Okubo, Roppongi - the places she loves most in Tokyo, places where she can feel like she is outside Japan.

Occasional gratuitous dancing.

- SUJI TELLS AASH STORIES FROM HIS TEENAGE YEARS

They end the day by going to a Jean Luc Godard-themed bar in Golden Gai, Shinjuku.

They talk about Suji's life. Suji is a good storyteller, vividly recounting episodes from his frustrated youth as a lonely Japanophile in a Punjabi village. Aash is completely taken with Suji and the stories he tells.

He then starts to recall episodes with Bahar, his best friend in middle school whom he has not heard from since.

- [FLASHBACK] SUJI AND BAHAR IN MIDDLE SCHOOL

Suji was her Kenji Ozawa, and Bahar was his Keigo Oyamada.

They had both been outcasts since elementary school. Bahar was a mischievous tomboy, nicknamed Bandar(monkey), always climbing things and pulling pranks on others. Suji was physically weak and his popular classmates gave him a hard time.

In middle school Suji discovers Shibuya-kei culture on the Internet, and gets into filmmaking. His way of one-upping the cool kids was to have obscure cultural knowledge that they didn't.

One day he asks Bahar to help him shoot a scene. Bahar enjoys it. They have a similar sarcastic sense of humor, and they soon become best friends. They start up a "film production" named Square Bullshit Entertainment (in reference to their initials BB and SS, inspired by Kenji Ozawa and Keigo Oyamada's Double Knockout Corporation) and make short movies together.

Bahar develops a major crush on him, but cannot let it show for fear of breaking out of her masculine character that she is otherwise completely comfortable with.

Their fun times don't last long. Bahar's conservative parents soon want her to start behaving like a girl. Bahar gets upset and goes off to Canada to live with her more liberal relatives. Suji stays in Punjab and continues to shoot his own films, and by the end of high school he has earned respect from his classmates.

- AASH REVEALS HER VIEWS ON LIFE

Suji asks Aash what she would be doing the following Monday. She says she has another job interview.

Aash is desperate to prove to herself and to her family that she can actually support herself.

Suji tells her that she doesn't have to take the job hunt so seriously. She is talented, and still young, so she should keep trying to find creative outlets for her talent, even if they are not necessarily in India, or involve full-time acting jobs.

Aash does not seem to understand.

She asks him what he would do when he goes back to India. He tells her that he would first graduate, then he would keep doing odd film jobs like he has done for a long time. He is confident that he can get by in the industry somehow, even if he does not become very famous or rich. Aash envies him, not realizing that her own pessimism and inflexibility are preventing herself from having a similar outlook on life.

- [DANCE] AASH AND SUJI SAY GOODBYE

[Song: "Tokyo" by Yoritam - Third verse]

Aash and Suji part at Odakyu Shinjuku station before her last train home. Suji has to catch a plane the next morning. He says he would just walk back to his hostel to enjoy the cold night air.

They dance together at the station, just outside the ticket gates, this time involving many people. Suji always dances with a sophisticated look of disinterest.

They agree not to see each other again.

There is no realistic way they can be together. It would be hard for Aash to find a job in India, and for Suji to find a job in Japan. It would be better to preserve the good memory of their time together, unchanged.

Suji is sad because he thinks she is being overly

pessimistic, but decides to respect her decision. He himself does not really believe that she would make it as an actress in India, or that he would be able to work in Tokyo anytime soon.

Suji tells Aash that he would never forget her, and that she can always get in touch with him again should she ever change her mind - she can just google his name. He would also try to come to live in Japan if he gets the chance.

Aash breaks into tears and repeats that she has to forget him. They squeeze each other for a moment before she hurries off through a ticket gate. (The train is a local, though, and her tears dry out before she reaches Machida - as sung in the chorus of "Tokyo")

February 2012, Mumbai

Suji's career has not been off to a very successful start. He makes ends meet by doing random corporate commercials.

He has written a screenplay about a brief romantic encounter between an Indian politician and a Japanese starlet, based on his story with Aash, but set in the 60s.

He is not happy with it, and throws it in the trash while on business in Mumbai.

Srikanth, a Mumbai gang leader, finds the script and really likes it. He tracks Suji down and hires him to direct the movie with him and his Japanese lover Meghumi in the lead roles.

- SUJI DISCARDS SCREENPLAY ABOUT HIS ENCOUNTER WITH AASH

(Suji has now graduated from college, and is freelancing in Delhi. He is still having to do mostly random work to sustain himself.

True to his words, after more than a year, he still has not forgotten his feelings for Aash. As a filmmaker, he likes a good story, and his story with Aash was too dramatic to forget. He has been thinking about how he can turn it into a movie.

Though he does not really expect to see her again, he still vaguely hopes that she would change her mind about him and contact him, maybe even visit him on holiday. He cannot be very serious about dating other women, because this is always at the back of his mind somewhere.)

Suji has been writing a screenplay based on his and Aash's story, but set in the 1960s.

It is about a married Indian politician who visits Tokyo for a meeting, and a Japanese starlet who is working at a hostess bar. They fall in love, and the politician invites the girl to come to live in India with him as a "concubine." The girl refuses, saying that she still needs to help support her poor family.

The politician pays off her family's debt, and their affair becomes a minor scandal. The girl does not want to go to India, however, and chooses to stay in Tokyo. She goes on to fulfill her dreams of becoming a star, using the publicity gained through the scandal to her advantage.

(The story reflects what Suji wants to have happened - they never see each other again, but Aash fulfills her dreams of becoming an actress)

Suji finishes the screenplay. He takes a printout with him wherever he goes and reads it over and over again.

After a while, however, he starts to feel unhappy with it. He thinks that maybe he is still too young to start making movies about his own life. He is in Mumbai for a music video

shoot when he decides to scrap the screenplay. He discards his printout in a public wastebasket and moves on with his life.

- [SONG] SRIKANTH FINDS PRINTOUT AND HIRES SUJI TO DIRECT IT

[Song: "Indo Jin Mo Bikkuri" by Yoritam]

Srikanth, a gang leader in Mumbai, comes across the discarded printout while he is walking down the street with his aides.

His curiosity is piqued by the thick bundle of paper, and he orders his aides to take it out and clean it for him to read.

Srikanth reads Suji's screenplay, and thoroughly identifies with the protagonist - he has a young lover in Tokyo whose wish to become an actress he has always wanted to help realize. Srikanth also considers himself an artist(his role model is Gauguin), and has wanted to try his hand at acting. Srikanth tracks Suji down(the script had his name on it).

Suji is making an omelet for breakfast (with a toothbrush in his mouth) in his apartment in Delhi when Srikanth knocks on his door.

On finding that he is also a film director, Srikanth talks Suji into directing the film. Suji agrees, though not completely happy with his script. He is attracted by the paycheck offered by Srikanth and the prospect of being able to film on location in Tokyo.

He also harbors faint hopes of seeing Aash again, though he has been discouraged by his previous failed attempts to find her online.

April 2012, Tokyo

Aash has not been able to forget Suji like she had sworn to. She is also still haunted by her dreams of Bollywood.

Aash starts working at a local middle school as an English teacher. Aash's colleagues are introduced. Gachida-sensei is an overzealous "reformer" who is constantly trying to start up new campaigns at the school. His latest project is this summer's power-saving campaign.

Laura-sensei is a stereotypical gaijin Japanophile and Aash's only tolerable colleague.

Aash resolves to start up her own campaign with Gachida-sensei, hoping it would help her forget her past.

- AASH STARTS HER NEW JOB

Early April, 2012. After an unsuccessful job hunt, Aash has repeated a year in college and managed to find a job at a local middle school as an English teacher. She is starting her new job this month.

For more than a year, she has been trying to forget Suji, but hasn't been able to. She has refrained from visiting most of the places she showed Suji around, but she still manages to be reminded of him by the most random things - a miniature painting of a Mughal prince (who she thinks resembles Suji) that she finds in a middle school history textbook at her new job, for instance.

Fundamentally, her lingering feelings for Suji also reflect how she has not been able to completely give up on her dreams. She feels that maybe, just maybe, if she gets in touch with Suji, he would help her find a role in a Hindi movie and make her dreams come true.

The soundtrack lacks music, reflecting a lack of captivating narrative in her current life. Instead, she hears in the wind, in the school chimes, the train announcements, echoes of the Tokyo song she danced to with Suji. (The idea is that she had bits of the song somehow playing in her head while she was with him)

Aash gets to know her colleagues. Gachida-sensei is an overzealous "reformer" who is constantly trying to start up (mostly insignificant) new campaigns at the school. His latest project is this summer's power-saving campaign.

The other female teachers are always holding birthday parties for each other and bringing fashionable confectionery to the office, and Aash feels uncomfortably pressured to do the same.

The only tolerable colleague is Laura-sensei, who is an assistant English teacher from Britain. Her tastes are too Japanese for Aash, however.

Aash's interactions with her colleagues remain superficial throughout the movie. Aash never tells them about Suji, or the fact that she had tried to become an actress before becoming a teacher.

- [DANCE] AASH RESOLVES TO FORGET SUJI
[Song: "Onna no Odyssey" by Yoritam]

Aash is watching NHK in the living room on a Sunday afternoon with her parents, when Nodo-Jiman comes on and a young Japanese female enka enthusiast starts singing in a kimono. The screen then switches to the singer changing costume and performing gratuitous, suggestive dancing surrounded by a group of attractive men playing various musical instruments, in the manner of an "item number" (a suggestive dance sequence unrelated to the main plot of the movie).

The song, about echoes of a passionate romance threatening to lead a woman astray, resonates with Aash. This is expressed on screen by Aash getting involved in the suggestive dancing with the singer. (The dancing is interrupted by chimes - the singer gets a rating of two)

Aash decides that it is time she really moved on with her life. She resolves to start up a new project with Gachida-sensei, in hopes of finding her job more interesting.

April 2012, Mumbai

Suji meets Bahar in Bollywood and hires her and her boss Mr. Gupta in his film crew.

Bahar feels jealous toward Aash but agrees to support Suji because she wants to make movies with him again.

The crew start creating a set of 60s Tokyo in their studio in Mumbai.

- BAHAR JOINS SUJI'S FILM CREW

Suji meets Bahar while putting together a film crew. She has returned from Canada after getting an engineering degree there, and has been working in Bollywood as a lighting engineer.

Bahar's character is fleshed out. She is professional and capable, though relaxed about her work and life in general. Her masculine demeanor has not changed since middle school. She finds that she still has a soft spot for Suji, but still feels uncomfortable about letting it show. She really wants to work with Suji on a film again, and suggests that he commission her company to handle the equipment. Suji agrees.

Bahar introduces Suji to her boss, Mr. Gupta, who grew up in Los Angeles and was trained in Hollywood. Together they are hired by Srikanth to run the grip department in his film.

- A TOKYO SET IS CREATED IN MUMBAI

The crew begins creating a set of 60s Tokyo in their studio in Mumbai. Bahar puts a lot of effort into organizing this, making sure it is accurate and well-executed.

- SUJI AND BAHAR ARE FRIENDS AGAIN

[Song: "Young, Alive, in Love" by Flipper's Guitar]

Suji finds that he and Bahar still get along very well. During their breaks, they hang out in their studio, having sweetened cafe au lait in the unfinished "cafe" set.

Suji tells Bahar about the story behind his film. Bahar is slightly jealous of the girl who inspired Suji to write a screenplay, but does not let it show. She is happy to help him express his ideas, and tells Suji that she would make sure she wouldn't let Srikanth and Meghumi ruin the movie.

June-August 2012, Tokyo

Aash tries to commit more to her school job and to socialize with her colleagues, but somehow feels that something is missing.

- AASH STARTS UP A CAMPAIGN AT HER SCHOOL

Aash helps Gachida-sensei with his power-saving campaign, and also starts up an "English greeting" campaign of her own. The students make fun of her.

- LAURA-SENSEI TRIES TO TURN AASH JAPANESE

Laura-sensei tries to teach her to appreciate Japanese culture by taking her to Comic Market and Chinese poem recital clubs.

- AASH IS DISGUSTED BY GACHIDA-SENSEI'S MEDIOCRITY

[Song: "Ultra Soul" by B'z - Unplugged by P's]

Gachida-sensei takes a liking to Aash and invites her and Laura-sensei to see his band, P's, perform in front of Machida station.

Aash is disgusted with Gachida-sensei's mediocrity but tells herself that her acting pursuit was not any better.

As she listens to P's perform, she "hears" the Tokyo chorus again in a street vendor's calls. P's's song is cut short.

June-August 2012, Mumbai

Srikanth and Meghumi pose many challenges to the filming of the movie. Srikanth starts turning the movie into a masala musical.

As a compromise, Suji decides to use Aash's Shibuya crossing idea. He films the dance sequence on their set, but is interrupted by a gang fight. Their set is ruined and Suji is forced to scrap the scene, as well as interrupt their Mumbai filming.

- FILMING BEGINS

Their filming is off to a bad start when Srikanth insists that the story be set in 1952 instead because he wants his character to ride a cable car in Shibuya (the Hibari) that only existed then. He tries to have the entire set rebuilt to be based on 50s Tokyo. They come to a compromise by preserving the set, and taking creative license to have the Hibari exist in the 60s.

Meghumi arrives on scene from Japan. She refuses to eat any Indian food and demands that udon be delivered to her room every day. She is always complaining about the udon being too soft and the soup too salty. She is a terrible actress, and everyone except Srikanth quickly grows to hate her. She occasionally disappears to do something on her own, but Srikanth never challenges her about it, saying she needs her "me-time".

- MOVIE STARTS GOING AWRY

Srikanth insists that the movie be turned into a masala musical. He hires musicians to write and perform the songs without Suji's consent.

Suji has no choice but to include the songs. Meghumi is even bad at lip-syncing.

- SUJI FILMS SHIBUYA DANCE SEQUENCE BUT IS INTERRUPTED

[Song: ??? undecided]

In an attempt to take the movie back into his own hands, Suji includes Aash's Shibuya crossing sequence in the movie. They shoot it on their 60s Tokyo set, but the filming is cut short by members of an enemy mafia group barging in. The set is ruined, and Suji is forced to scrap the scene.

Suji confides his frustration to Bahar, saying that the movie is turning into something he did not mean to create. Bahar apologizes that she has not been able to stop Srikanth. She sees comedy in their situation and jokes that they can make a movie about this movie in the future.

September 2012, Tokyo

Suji and his crew come to Tokyo for a location shoot.

The crew's characters are fleshed out further. Some sexual tension is felt between Suji and Bahar but quickly shrugged off.

Suji and Aash almost meet at a music festival, but don't.

Aash meets Noa at the same festival and instantly falls for him.
Noa offers to write a song for her.

- SUJI AND CREW ARRIVE IN TOKYO AND GO TO ONSEN

Suji and his crew come to Tokyo for one month to film their location scenes while parts of their set are being rebuilt in Mumbai. The movie has turned into a veritable C-grade masala movie, to Suji's horror.

Suji takes the crew to an onsen in Odaiba.

At the onsen, Srikanth is refused entry because of his snake tattoos.

Mr. Gupta thinks he is hit on by an old Japanese man who looks like the actor/bassist Ittoku Kishibe. He pounces on him, only to find that the guy was just being unusually nice.

In Srikanth's absence, Meghumi flirts with Suji, to his annoyance.

Some sexual tension is felt between Suji and Bahar, but they ignore it.

- [SONG] SUJI AND BAHAR HANG OUT IN SETAGAYA

[Song: "Punjab, Setagaya" by Yoritam]

Suji and Bahar chill out on the back of a small truck in Setagaya, like they used to do in Punjab.

The tiny paddy fields are brimming with yellow, ripe ears of rice, and a cool breeze signals the approaching autumn as the Punjabi tune rings out over the scene in a Fishmans-style dub.

Suji hugs Bahar and tells her that he is happy to be working with her on a film again. Bahar seems uneasy and embarrassed. They go back into bro mode.

- BAHAR AND SUJI GO TO A MUSIC FESTIVAL TOGETHER

Bahar takes Suji to a music festival held at an abandoned school near Sendagi. Suji stops by the Indian restaurant where he met Aash, faintly hoping to find her there. He does not, and the manager tells him he has not heard from her in a while, or know where she lives now. Suji is disappointed.

- SUJI AND AASH ALMOST MEET, BUT DON'T

Hirari also takes Aash to the same festival, to see Noa's

gig together.

Aash catches a glimpse of Suji in the darkness, on the other side of the courtyard, on the way to the toilet. She dismisses it as a product of her imagination, noting that she has also been hearing music in her head.

- [DANCE][FLASHBACK] AASH MEETS NOA
[Song: "Monk Song" by Yoritam]

Noa performs his signature song, singing about the futility of his love life and his wish to become a monk.

On the way to the venue, Hirari had told Aash about Noa: how they met in the economics department in Todai; how he was interested in working for developing countries; how he one day got hooked on Indonesian music and dropped out to pursue music; how he comes from a temple and always talked about becoming a monk one day; how his friends ridiculed him about this because of his ways with women.

Hirari's narration and Noa's performance are illustrated by dance sequences that are also flashbacks of Noa's colorful past.

- [SONG] NOA OFFERS TO MAKE SONG FOR AASH
After the festival, Noa invites Aash and Hirari for a coffee at a nearby live music bar he works at.

Aash is quickly smitten by Noa's charms. He is easy to talk to, and Aash ends up recounting her episode with Suji to him, as well as humming the tune that has been playing in her head. Noa takes great interest in this episode.

Noa goes to the piano in the café and starts playing Boneka Dari India, an Indonesian oldie which is actually a copy of an older Hindi song from a Bollywood movie.

[Song: "Boneka Dari India/Sama Hai Bahar Ka" by Lata Mangeshkar]

Aash sings the original song in Hindi. Noa tells her that this was the song that first got him hooked on Indonesian music. Noa likes her voice, and offers to make a track for her tune. Aash is thrilled.

October-December 2012, Tokyo

Noa and Aash write the song together. Noa and Aash grow closer.

Aash offers to choreograph a music video for it in a further attempt to win his affections. She really gets into it and wins the respect of her students in the process.

Noa's plans of becoming a monk are revealed.

- AASH AND NOA WRITE HER SONG

Aash is smitten with Noa, and writes the song with him, in an attempt to impress him and to continue interacting with him.

Noa seems to take Aash's word for it when she tells him she is doing this for Suji.

They grow closer in the process. It is revealed that Noa has been harrassed by an anonymous stalker.

- AASH CHOREOGRAPHS MUSIC VIDEO AND PRACTICES

Aash offers to choreograph a music video for her song. She struggles at first but eventually pulls it off.

She recruits volunteers to dance for her and they practice together every weekend. Some of them are Aash's students. Aash starts to win her students' respect.

Aash carefully plans out the filming of the video at the Shibuya crossing.

- [DANCE] AASH AND NOA FILM VIDEO AND PUBLISH IT ON YOUTUBE

[Song: "Tokyo" by Yoritam - Many Sides of Tokyo Mix]

Aash and Noa film the music video at the Shibuya crossing. Noa has called on his many Twitter buddies to appear in their video, and they have been filming in various parts of Tokyo with them earlier the same night.

The end product is a showcase of the many different subcultures of Tokyo, each with their own group dance and a part of the track to go with it.

Noa anonymously stands in for "Suji" in a black body suit that is painted to make him look like a stick figure.

They edit the video and upload it on YouTube. Aash hesitates to email Suji about it, but openly dedicates the video to him.

- NOA ANNOUNCES THAT HE WILL BECOME A MONK

Noa confides his plans of becoming a monk to Aash. Aash is momentarily heartbroken, but soon notices that her feelings for Suji are still there, upon revisiting Sendagi.

Noa has actually grown to like and respect Aash, but he does not reveal his feelings, thinking that they would get in the way of his plans of becoming a monk.

January 2013, Mumbai

Editing commences, but Srikanth adds another Tokyo shoot on a whim.

Suji and his crew see Aash's video. Bahar's feelings for him are revealed. Suji reciprocates them. They start dating.

- [SONG] SRIKANTH ADDS ANOTHER TOKYO SHOOT
[Song: "Sarerauga Mamani" by Yoritam]

The filming has finished, and the crew has begun editing. Srikanth decides to add a cherry blossom scene on a whim, and schedules another location shoot in the coming spring. The movie has by now been completely hijacked by Srikanth.

- SUJI'S BIRTHDAY PARTY

Suji's crew throw him a surprise birthday party.

Aash's video has gone viral on YouTube. Mr. Gupta finds it and shows it to the entire crew at Suji's birthday party. Suji is happy to know that Aash has found a creative outlet, and wryly remarks that now he is the one who is frustrated with an unsatisfactory job.

Bahar's jealousy finally crosses threshold, and she lets it out by smashing Suji's birthday cake on his face and storming out of the party.

- SUJI AND BAHAR FALL IN LOVE

Suji realizes that Bahar has been in love with him all along. Suji acknowledges his own feelings for her, and Bahar comes to terms with her sexuality. They start dating.

March 2013, Tokyo

Noa leaves for his training in Koyasan. Meghumi follows him, Srikanth discontinues funding for the movie, Meghumi disappears and the movie is scrapped for good.

Bahar and Suji get in touch with Aash to make a movie together.

- [SONG] NOA LEAVES FOR KOYASAN

[Song: "Keroncong Alam Semesta" by Yoritam]

Noa leaves for his one-year monk training in Koyasan. Before leaving, he invites Aash to his bar and plays a new song he has made for her.

Aash decides to keep choreographing Bollywood dance sequences in Tokyo as a side job. She has started a Bollywood dancing club in her middle school, and it has quickly become popular among some students.

- MEGHUMI FOLLOWS NOA TO KOYASAN

Suji's crew is once again in Tokyo to film their cherry blossom sequence. They have come a bit early, as they heard that the cherry blossoms were going to be early this year.

While the filming is not yet finished, Meghumi suddenly announces that she is leaving for Koyasan to become a nun. It is revealed that she had been Noa's stalker. Srikanth pursues her to Koyasan.

- MOVIE IS SCRAPPED; BAHAR CONVINCES SUJI TO MAKE MOVIE WITH AASH

Srikanth stops funding the movie after realizing that he cannot persuade Meghumi to come back. Meghumi mysteriously disappears on the first day of her nun training, never to return. The movie is scrapped.

Suji is disheartened, but Bahar still wants to keep making a movie with him. She urges Suji to make a movie based on their story, with Aash acting and choreographing.

Suji pitches movie idea to Aash

Suji and Bahar get in touch with Aash.

Suji and Aash meet again in Machida.

Suji proposes to make a movie together. Aash agrees.

[Song: "Tsuzuki wo" by Salyu - Japanese/Hindi version, Supermarket Mix]

She then breaks into song, first in Japanese and then in Hindi, and dances with a stick figure in the streets and supermarket aisles of Machida. At last, her reality is becoming film, and film is becoming her reality. Toward the end of the song, Suji climbs into his place alongside her and replaces the stick figure. Bahar and Noa appear from somewhere and join in the dance.

SURAJ

So, do you want to make this movie or not?

[日本語字幕: で、君はこの映画を作りたいの?]

AASHREE

I've already answered that question.

[日本語字幕: その質問にはもう答えたわ。]

LOCAL SUPERMARKET

Aashree starts to dance in the produce aisles.

AASHREE

(Sings while dancing)

もう朝 夜は あっという間 明ける

It is almost morning; the night will end in a moment

さあ まだ まだ やってみよう

Let's continue, continue experimenting

今から おきる ありとあらゆる現実を

Everything real that happens from now on

全部 見て 目に 焼き付けよう

Let's see it all and capture it in our eyes

ただの空 ただの雲 ただの見慣れた町

Ordinary skies, ordinary clouds, the same old town

ただの路地 ただの角 全てがなぜか眩しい

Ordinary alleys, corners, all somehow shine bright

続きを (あなたと)

Let's pick up where we left off (With you)

続きを (もっと見たい)

Let's pick up where we left off (I want to see more)

続きを (最後まで)

Let's pick up where we left off (Till the end of the story)

続きを (見届けたい)

Let's pick up where we left off (I want to see what happens)

Outro

**Fictional end credits with fictional making-of scenes.
Then, real end credits.**

- [DANCE] FICTIONAL END CREDITS

[Song: "Tokyo" by Yoritam - full Bollywood mix]

Director, screenplay, Suji: Suraj Singh
Choreography, screenplay, Aash: Aashree Kanada
Producer: Bahar Bahri
Music: Noa Saeki
Key grip: Sanjay Gupta

A full-on dance sequence, shot throughout Tokyo during the cherry blossom season. The "real" characters even shake hands with the "actors." (Just for fun)

"Making-of" scenes which also suggest what happened to the characters later are occasionally inserted:

Bahar, Suji and Aash pitch their movie to Bollywood, and capitalizing on their publicity, manage to get funding for it(it is the movie itself).

Suji compromises on the film's artsiness, but is still happy that he gets to use some of his favorite Shibuya-kei songs.

Suji and Aash maintain a professional yet friendly relationship.

Suji is engaged to Bahar.

Noa comes back from his training in Koyasan, and now holds music events at his temple. He happily agrees to provide songs for the soundtrack.

- [SONG] REAL END CREDITS

[Song: "Love in Tokyo" by Lata Mangeshkar - Yura Yura Mughal Teikoku Mix]