***Love in Shibuya* (working title) – A Movie to Bridge Two Worlds**

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**Despite much potential demand, Bollywood cinema currently enjoys only a weak presence in Japan. One problem is the gap between the general Japanese viewers’ expectation for Indian movies to be exotic, over-the-top masala musicals (e.g. *Muthu*), and the tendency for the more story-oriented and/or innovative Bollywood movies to deviate from this expectation. In order to bridge this gap, I propose a lavish Bollywood-style musical set in Tokyo with themes and characters the Japanese audience can closely relate to, featuring a musical score that samples and fuses a multitude of Indian and Japanese styles. This film seeks to explore the possibilities of the Bollywood musical medium in expressing ideas rooted in non-Indian cultures, as well as to communicate the potentially universal appeal of Bollywood cinema to a wider audience in Japan.**

**Synopsis:**

**Suraj(“Suji”)**, a Shibuya-kei-loving aspiring filmmaker from rural Punjab, comes to Tokyo and meets **Ashuri(“Aash”)**, a Bollywood-loving job hunter from suburban Tokyo who recently gave up her dream of becoming an actress in India. The two spend a romantic weekend, singing classic Bollywood songs together. Aash confides her dream to Suji: to dance as the lead actress in a Bollywood musical in the middle of the Shibuya crossing. Suji rekindles Aash’s dashed Bollywood dreams, but her current primary concern is getting a stable job, and she is determined to forget him. Suji, an art film enthusiast, himself scorns mainstream Bollywood, and though he too wants to make a movie featuring Shibuya-kei music in Tokyo, he does not seriously entertain the possibility of working with her. They part without exchanging contact information.

Later, Aash finds a job as a teacher at a local school. She tries to forget Suji and to embrace a life devoid of her former passion for Bollywood, but she cannot.Aided by **Noa**, a playboy DJ who has sworn to become a Buddhist monk, she makes a song and an accompanying Bollywood dance video, inspired by her love for Suji. Noa produces more tracks for her, and Aash starts to choreograph more of her own music videos. They grow closer in the process.

Meanwhile, Suji is hired to direct a C-grade masala movie funded by a member of the Mumbai underworld, to feature his Japanese girlfriend in the lead role. Suji is not happy with the movie but wryly accepts it, also attracted by the prospect of staying in Tokyo again. Suji befriends **Bahar**, the Best Boy in his film crew, a lighting engineer with a conflicted sexuality, also from Punjab. She and the stylish Tokyo cafés are Suji’s only havens of sanity in an otherwise chaotic film shoot. Suji helps Bahar resolve her inner conflict, and they fall in love. Bahar discovers Aash’s videos on YouTube and suspects they are for Suji, but does not share them with him for fear of losing him.

After a few months, Noa leaves for his monk training in Koyasan. The lead actress of Suji’s movie, who had in fact been fanatically stalking him, follows him to Koyasan to become a nun herself. Her mafia boyfriend scraps the movie, and Suji and Bahar lose their jobs. Shortly before returning to India with expired visas, Bahar finally shows Suji Aash’s videos, which have gone viral on YouTube. Suji, seeing the potential for fulfilling his own dreams in Aash’s project, decides to make an “experimental” Bollywood musical with her, though only on professional terms.

**Principal Characters (ages as of when introduced to the main plot):**

Images taken from the Web

* **Suraj (“Suji”) Singh** – An aspiring 23-year-old filmmaker originally from rural Punjab and now studying film in Delhi, he 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. He considers himself part of Delhi’s indie film scene and scorns mainstream Bollywood film, though he is well versed in its classics. He is liberal, aloof and often sarcastic. He is also fiercely proud of his Sikh tradition, and his friends marvel at his ever-tasteful turbans.
* **Ashuri (“Aashree” or “Aash”) Kanada** – A 23-year-old native of Machida, in suburban Tokyo, who majored in Hindi at the Tokyo University of Foreign Studies in Fuchu, also in suburban Tokyo, 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. She is now applying for an English-teaching position at a local middle school. After their brief romantic encounter, she cannot forget Suji, and she is haunted by her dream of making a Bollywood movie in Tokyo, a dream Suji has given new life to.
* **Noa Saeki** – A 28-year-old University of Tokyo dropout, he is introduced to Aash by her older sister, his former classmate (and momentary ex-girlfriend) at Todai. He now mixes night shifts at bars with a mildly successful, but hardly profitable, DJ and trackmaking career. He has been harassed by an anonymous female stalker, and fed up with his rollercoaster love life, has decided to give up music to become a Buddhist monk.
* **Bahar Bahri** – A 26-year-old lighting engineer from Chandigarh, Punjab, who is hired to be the Best Boy in Suji’s film crew. A free spirit, she has cut ties with her conservative Muslim family, though she still retains a personal faith in God. She has been secretly trying to reconcile her sexuality with her otherwise asexual/masculine personality, but has yet to find a satisfactory balance.

**Detailed plot with musical numbers (still subject to minor changes):**

1. **Prologue: The stories of Aash and Suji, told in a documentary-like tone**
   1. Aash recollects her last summer vacation as a college student in August, 2009 – 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.
   2. 8 years earlier, 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, and he is fascinated by contemporary acts such as Pizzicato Five and Cornelius.  
      [Song 1: “A Message Song” by Pizzicato Five] Title and opening credits. Suji drives through his family’s fields in a truck, while listening to the dubbed Pizzicato Five song on his car stereo. Time-lapse image of his room being gradually filled with Shibuya-kei paraphernalia and records. He goes to Delhi to study filmmaking. When the song ends, it is November 2011 and he is in Tokyo shooting his final project, a documentary on the Shibuya-kei movement. This sequence is intended to be the first highlight for the Japanese audience – the Japanese stereotype of an Indian male, complete with a turban and facial hair, an epitome of the exotic and peripheral, all wrapped up in Shibuya-kei culture, the norm and gold standard of Japanese stylishness.
2. **Suji meets Aash in Tokyo**
   1. A Friday morning in November, 2010. 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.  
      [Song 2: “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.
   2. The same morning, in Suji’s hotel room 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.
   3. [Song 3: “Sendagi/Zindagi” by Yoritam] Aash comes to 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 happened to get off at Sendagi and stopped by for lunch. Suji is impressed by her dancing and starts talking to her in 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 he works with film. She asks him to wait till lunch time is over, then she would show him around Sendagi.
3. **Aash and Suji spend a weekend together**

This part of the movie is packed with a lot of music. This is to highlight the dreamlike, dramatic aspect of the couple’s brief encounter.

* 1. 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. 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.
  2. [Song 4: “Mera Joota Hai Japani” – Russian folk version] Aash takes him to a local Russian song café for dinner, run by middle-aged leftists. They are 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.
  3. [Song 5: “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*.   
     [Song 6: ??? Undecided (Brief excerpt)] Suji joins in. They sing together, looking into each other’s eyes etc.
  4. [Song 7: “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.  
     Next morning. The song is still playing. Suji and Aash are sightseeing together. 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. The music keeps playing in the background, with occasional gratuitous dancing.
  5. They end the day by going to a Jean Luc Godard-themed little bar in Golden Gai, Shinjuku. Suji is a good storyteller, vividly recounting episodes from his frustrated youth as a lonely Japanophile in a Punjabi village, etc. Aash is completely taken with Suji and the stories he tells.  
     They both realize that their tastes and interests are actually quite different, perhaps incompatible, but this only adds to their mutual attraction.
  6. [Song 2: “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. Suji 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 exchange contact information. Aash is adamant on giving up her interest in cinema, and there is no realistic way they can be together. It would be better to preserve the good memory of their time together, unchanged. Suji is sad but decides to respect her decision, himself not really believing in the possibility of their working together. Aash breaks into tears and squeezes Suji before hurrying 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”)

1. **Aash tries to forget Suji but cannot**
   1. 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. The storytelling style reverts to a more documentary-like tone.  
      She faces many challenges at the school – unresponsive pupils, overly social fellow teachers, the often unrealistic demands from the pupils’ parents. Nevertheless, she feels that her busy days are fundamentally meaningless. There is not much music in this part of the movie, reflecting the emptiness Aash feels in her life. An exception is a cheesy J-pop song she hears on the radio (actually a parody of J-pop) about loving one’s community, always being thankful and working hard to achieve one’s own goal etc.  
      [Song 8: “Kansha” by Yoritam] She momentarily finds the song encouraging, and listens to it repeatedly on her iPod – she is heard singing the song without accompaniment, again reflecting a lack of music, of captivating narrative, in her life – but she hears, in the wind, in the school chimes, the train announcements, the baked sweet potato sellers’ calls, 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)
   2. [Song 9: “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 is inspired to do something about her feelings for Suji, still lingering after more than a year. She googles his name and quickly finds his e-mail address, but she doesn’t know what to do. She keeps thinking about him, but does not make contact.
2. **Noa offers to make a track for Aash’s tune; Suji meets Bahar**
   1. Early May, 2012. Aash’s sister, Hirari, is invited to Noa’s gig, and on a whim, invites Aash to come along. On the way to the venue, she tells 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. She does not mention her brief affair with him.  
      [Song 10: “Monk Song” by Yoritam] At the venue, they find Noa performing his signature song, singing about the futility of his love life and his wish to become a monk. Hirari’s narration and Noa’s performance are illustrated by flashback scenes from the past – their days at Todai, his change of course into music, and the numerous love affairs he was having all the while. At the end of the show, Noa announces that he will finally give up his music career and become a monk “for real”.
   2. Noa invites Aash and Hirari for a coffee at a local live music bar he works at.   
      Noa 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. Taken by an idea, 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 11: “Boneka Dari India/Sama Hai Bahar Ka”] Aash sings the original song in Hindi. Noa tells her that this was the song that first got him hooked on Indonesian music. He remarks that she has a nice voice, and offers to make a track for her tune – this would be his last work before he leaves for a three-year training in Koyasan to become a monk. He reassures her that making music might help her understand herself better.
   3. Early May, 2012, Mumbai. Since his last visit to Japan, Suji has worked odd jobs, without much success in terms of his film career. On a strange turn of events, he has ended up in Mumbai, and is hired to direct a C-grade masala movie set in Tokyo by a member of the local mafia, Srikanth. He is disgusted with the movie, but wryly accepts his fate. He is excited about the prospect of returning to Tokyo. Not only does he like it there, but he also hopes to find Aash there, perhaps even give her a minor role in his movie.  
      He assembles a film crew in Mumbai. They are mostly unpleasant characters in one way or another, with the exception of Bahar, a young lighting engineer who is also from Punjab. Suji appoints her to be the Best Boy in his crew. [This scene will be fleshed out more later.]
3. **Aash and Noa make a song**
   1. Early June, 2012. Noa and Aash have finished making their track. Happy with the result, they decide to make a music video for it as well. Noa suggests that they feature Aash’s Shibuya crossing dance sequence in the clip. They agree to film the sequence late at night, when there is little traffic.
4. **Suji returns to Tokyo with his crew**
   1. Early June, 2012, Tokyo. Suji has arrived in Tokyo. He revisits the places Aash had shown him to, with mild hopes of seeing her again. Also unable to find her on the Internet, he regrets not having asked her email address, but tries to shrug it off, telling himself that their relationship would not have worked for more than a weekend anyway.
   2. [Song 12: “Indo Jin Mo Bikkuri” – Yoritam] Suji goes through much hardship during the making of his film, due to an offbeat and often downright annoying cast and crew. The lead actress, Megumi, is a nutcase. Suji finds himself having to shoot the same scenes over and over again. Suji and Bahar’s growing friendship is also illustrated in these scenes. Bahar feels attracted to Suji, but hides her feelings, not knowing what to do. [Scenes to be developed more later.]
   3. In between his film shoots, Suji hangs out at stylish cafés to restore his sanity. He wonders how he can be in Tokyo, his utopia, and still be unhappy. He also mourns the popularization of the Shibuya-kei movement. [This scene will be fleshed out more later.]
5. **Suji and Aash almost cross paths; Aash and Noa make a video and upload it on YouTube**
   1. Suji decides to borrow Aash’s Shibuya crossing group dance idea and incorporate it in his movie – he tells himself that this is “in remembrance” of their encounter. His feelings for her are starting to fade, but he still has not gotten over her. His crew assemble in Shibuya late at night to film their scene, without the authorities’ permission, and again chaos ensues. [To be fleshed out more later.]
   2. [Song 2: “Tokyo” by Yoritam – Many Sides of Tokyo Mix] Noa and Aash arrive at the Shibuya crossing around shortly after Suji has left. 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 police are annoyed about the “weirdos who keep dancing on the streets” and come in trying to stop them, and they run away together.  
      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. They have an unnamed man stand in for Suji in a black body suit, with reflective stickers marking his body, so that it looks like a stick figure is dancing alongside Aash in the video.  
      This dance sequence is intended to be the chief highlight of the movie for Japanese audiences*.*
   3. They upload the video on YouTube. Noa tries to convince Aash to send Suji a link, but she cannot muster up the courage to do so. Instead, she openly dedicates the video to Suji. Noa shares the video with his friends, though Aash keeps it a secret from her colleagues at school – she is still somewhat embarrassed about her dance project, and has yet to acknowledge it as a serious pursuit.
6. **Sexual tension between Suji and Bahar**
   1. One night in August, 2012. Somehow, Suji helps Bahar come to terms with her sexuality. (Maybe they have a discussion about it after Bahar expresses her disgust for Japanese female idols in a joking manner, and Bahar realizes that she can trust Suji.) [This scene will be fleshed out more later.]
   2. [Song 13: “Punjab, Setagaya” – Yoritam] September, 2012. Suji and Bahar chill out on a small truck in Setagaya, like Suji used to do in Punjab. The small 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. Bahar seems more relaxed now. Suji and Bahar lie a few centimeters apart, but a faint sexual tension is felt, for the first time in the movie. A close-up of Bahar’s attractive facial features.
7. **Video goes viral; Bahar does not share video with Suji**
   1. [Song 14: Title undecided (a Nakata Yasutaka or AKB-style song?) – Yoritam] October to December 2012. Aash’s video has gone viral on YouTube, generating a generally positive response. Even Lady Gaga tweets praises of the video. The song plays while gratuitous dancing with lots of bare legs is shown on screen.  
      The casting agent who turned her down at the start of the movie contacts her about an item number role in an action movie set in China. She turns her down, saying she is happy teaching and choreographing in Tokyo for now. Aash also gets Skype interviewed by some independent media. Aash and Noa have been working together on a few more music videos, with Noa making the songs and Aash choreographing and dancing. In the process, she has gained confidence and has grown more comfortable about her “hobby”. When asked who “Suji” is, she does not give any details, but tells them that he inspired her to make the song and video, and that she still dreams of making a movie with him one day.
   2. November 2012. Bahar discovers Aash’s video, and immediately suspects that “Suji,” to whom the video is dedicated, is the same Suji she knows; Suji has not told her about his encounter with Aash, but she knows that he had visited Tokyo earlier. She is impressed with the dancing, and thinks Suji should see it. However, unsure of Suji’s feelings for her, she is jealous of Aash and decides not to share the video with Suji, for fear of rekindling any romantic feelings that may have existed between him and Aash. Suji somehow fails to come across the video himself.
   3. Suji continues to film his movie. The filming was initially only going to take two months, but because of his cast and crew’s quirks, it is taking much longer. Somehow, Srikanth has a lot of money to spend for Megumi, and filming continues. [This scene will be fleshed out more later]
   4. Suji finds solace in a cup of “coffee milk” at a stylish café in Omotesando. [This scene will be fleshed out more later.]
8. **Suji and Bahar fall in love**

Suji and Bahar are at his place. Some turn of events has Bahar unraveling Suji’s turban and running her hand through his long hair. Bahar is amused that “it is supposed to be the other way around,” with Suji removing her veil. Suji asks Bahar why she doesn’t wear one, and Bahar replies that she does. Suji makes some romantic comment about being able to see through her “veil” now, and passionately embraces her from behind. [This scene will be fleshed out more later.] *(Oh man, this is actually supposed to be a sexy scene. Try not to make it look like a parody of The Room…)*

1. **Noa leaves for Koyasan; Suji’s C-grade movie is scrapped; Bahar shows him Aash’s videos**
   1. March, 2013. Suji still has not seen the video. Noa is leaving for Koyasan. It is his last day in Tokyo. He calls Aash up in the evening and asks her to come over to his bar.  
      He plays a love song he has written for her (which can also be interpreted as a Buddhist teaching about the universe and its laws). His feelings for her remain undisclosed, however.  
      [Song 15: “Keroncong Alam Semesta” – Yoritam]  
      As Aash is leaving, Noa hands her a CD-R containing their songs, plus a few new ones he has made for her, inspired by her and her story with Suji. Aash promises to continue making videos for them even after he goes away on training. This CD-R is supposedly the soundtrack for the movie itself.
   2. Shortly after Noa has left Tokyo, on a Sunday morning. Suji and Bahar are now staying together. He is in the kitchen frying eggs in a pan with a toothbrush in his mouth, when he gets a call from an angry producer, who tells him that further filming of the movie has been cancelled. The lead actress, Megumi, had apparently been stalking Noa, and she left the filming of the movie to follow him to Koyasan and to become a nun there herself. Srikanth has scrapped the movie in a rage and has gone after her in an attempt to punish her. Suji stands there staring at his phone for a moment in disbelief.
   3. Bahar and Suji are contemplating their next move. Their visa will expire in a few weeks. Suji is torn between his love for Tokyo(he has forgotten about Aash by this point) and a longing to go back to Punjab. Perhaps he would go there with Bahar to pursue a modest filmmaking career together.  
      In the meantime, Bahar has been thinking about showing Suji Aash’s Shibuya crossing video, believing it to be in his interest, knowing Suji’s love for Tokyo and his wish to make a movie about it. She finally does.  
      Suji watches the video, and realizes that he had been underestimating Aash’s talent.  
      (Not shown in the movie: after watching a few videos, Bahar persuades Suji to try to make a movie with Aash. With some consideration, Suji comments on the video, urging Aash to get in touch with him.)
2. **Aash and Suji meet again and decide to make a movie together**
   1. Late March, 2013. Suji meets up with Aash early one morning in Machida, a few days later. Aash is busy preparing for the new school year, and this was the only time they could meet. (This is not explained.)   
      Suji tells Aash that he cannot return her feelings for him, because he now loves Bahar. However, he was impressed and moved by her video, and wants to make a movie with her.  
      It would feature her song, and they would re-film the Shibuya crossing sequence with full-scale dancing. He also has some other ideas that he has wanted to try. He is not sure how it would work out, and he doesn’t know what would happen to her current career, but is convinced that it is worth a shot, especially considering the attention the video has been getting.
   2. Aash replies that Suji had long ago become more than a romantic interest for her. She takes out Noa’s CD-R from her bag, and hands it to Suji. 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.

[Song 16: “Tsuzuki wo” by Salyu – Japanese/Hindi version, Supermarket Mix]   
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 trying  
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)

1. **An epilogue which serves as a fictional “making-of” for the movie itself**
   1. [Song 2: “Tokyo” by Yoritam – full Bollywood mix] A full-on dance sequence, shot throughout Tokyo during the cherry blossom season. Fake end credit roll(with Suji credited as director and as himself, Aash credited with choreography and as herself, Noa with the soundtrack and Bahar as “Best Boy.”   
      It is revealed that Suji and Aash were appearing in the movie as themselves, while all the other characters were played by other actors. The “real” characters even shake hands with the “actors.” *(Just for fun)*
   2. “Making-of” scenes which also suggest what happened to the characters later are occasionally inserted:  
      Suji and Aash take their idea 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. Bahar is again hired as Best Boy.  
      Noa comes back from his training in Koyasan, and now holds music events at his temple. Megumi still harasses him, but in a less scary way. He happily agrees to provide his songs for the soundtrack.
   3. [Song 17: “Love in Tokyo” – Yura Yura Mughal Teikoku Mix] The real end credit roll.