

Sweet Sayuri

A Short Film by Tobias Tobbell

SCENE ONE

Director's note: There will be a series of black and white photographs that appear while the narration takes place... I will not get into thorough detail on these here, but will give an idea or examples. The narration will be in Japanese with these English subtitles. Background music too, of course; jolly and instrumental (though not necessarily classical. The music will not follow genre).

1 NARRATOR

Cambridge, England. The year is 2003 and it's another chilly winter.

[England, Cambridge, nisansan-nen. Kono fuyu mo samui.]

Still-shots of Cambridge in black and white.

NARRATOR

Mr F...

A photograph of a very posed Mr F appears. He is in his own home or somewhere other than where the rest of this scene will take place.

NARRATOR

Mr T...

Same thing as above.

NARRATOR

Mr M...

Same again.

2 NARRATOR

And Mr J...

[Soshite Mr J wa.]

Again, the photo.

3 NARRATOR

Have met in their old favourite, 'Pub'...

[Ikitsuke no 'Pub' de atta.]

Photo of the pub's sign. Then a photo of the four of them posing for the camera outside the pub, big smile on their faces... all very pleasant.

4 NARRATOR

For their regular banta on politics, history and all that hickory-dickory.

[Itsumono yo ni, seiji, rekishi, sono ta moro moro no hanashi wo suru tame.]

Several photos of them in various stages of debate now inside the pub - round a table.

5 NARRATOR

Brought together not quite by common interest but by irregular entanglement the four don't always see eye-to-eye.

[Kyotsu no kanshin to yuyori, jinjo naranu motsure atta kankei ga yonin wo musubi tsuketa. Yonin wa kesshite me to me wo awasanai.]

Photo's of one or two them looking irritated with one or two of the others. Though they are sneaky shots catching them unawares.

6 NARRATOR

But there is one subject which thoroughly engages most of them.

[Shikashi, kono naka no san-nin ga kanzen-ni, hikikomarete iru koto ga aru.]

Photo of Mr T not looking interested in this one.

NARRATOR

Miss Japanese (Sayuri).

Photo of her smiling sweetly.

From inside the restaurant we have a photo of Mr T and Mr F noticing something outside.

Then we have a photo of Miss Japanese walking passed.

Another of the two guys quietly getting up to follow her... etc

SCENE TWO

Director's note: This will be jumpy, black and white and the picture a little fussy - as it would have been 100 years ago. The whole thing is slightly sped-up. Continuity is bad too. Music is still jolly and old – possibly the same piece. We do not hear the characters speak to each other, but are shown a dialogue card following speech telling us what they said (both in Japanese and English). Dialogue cards will have the

Japanese written on them, down the middle. English subtitles will be put onto the screen at the end... as though it's an afterthought.

EXT. KING'S PARADE. EVENING

Mr T and Mr F are following Miss Japanese, who is a hundred yards or so ahead. As they follow her Mr T is winding Mr F up about asking her out.

Mr T nudges Mr F and they pause for a moment as Mr T speaks – followed by the card.

7 DIALOGUE CARD

'Why do you not ask her for a date?'

Mr F looks at her with a desperate and loving look in his eyes. He turns to answer his friend.

8 DIALOGUE CARD

'But do you think she will say yes?'

Mr T rolls his eyes and shakes his head. They continue to walk. Mr T speaks again.

9 DIALOGUE CARD

'You love her, right?'

Miss Japanese walks down a side street and disappears from their view. Mr F shakes his head then nods it.

10 DIALOGUE CARD

'So much, my friend.'

They enter the side street. Mr T talks with some experience.

11 DIALOGUE CARD

'If you do not ask her... well, she will never ask you.'

Mr F breathes in hard and nods.

12 DIALOGUE CARD

'You are quite right.'

He starts off to catch up with Miss Japanese. Mr T turns to the camera and shrugs.

Mr F approaches her and stops her.

She smiles, close up.

He looks at his feet a little embarrassed, long shot, while she waits.

Mr T joins them, Mr F doesn't really notice.

Cut to Mr F shaking Miss Japanese's hand.

He grins very happily at camera, close up.

Shot of her giggling and looking at the camera.

Final shot is the two of them posing together for a photograph, Mr T is also in the side of this shot looking depressed.

This becomes a still-shot...

EXT. CAR. EVENING

The photograph is now in Mr F's hand. He looks longingly at her. Both he and Mr T sit on the bonnet of the car drinking, enjoying the evening. Mr T tries talking to Mr F but gets no response from him. He tries again, nothing. He tells him he's leaving (we do not hear this but see that it must be what he said when he leaves). Mr T walks away.

Mr F is dreamy. He begins to imagine something.

INT. BRIGHT ROOM - ?

Miss Japanese is dressed up and dancing. The music is a little more 'beaty' now, and this bit only is filmed in sepia. She dances back and forth to the camera (Mr F)... she is sexy, but sweet too - giggling and dancing at the same time. I would like to emphasise this is in no way supposed to be erotic. She's dancing playfully, possibly dressed up as a Geisha – or in some stereotypically Japanese way (even the wrong stereotype) that Mr F has in his mind.

SCENE THREE

Director's note: This scene is still filmed in black and white. It's still a little fussy and jumpy, but it's no longer sped-up. They speak in Japanese, but what hear are voices that have been recorded in a studio and dubbed over (also in Japanese though). Music still plays through-out. Perhaps indie-style music for this scene; calm but slightly funky.

EXT. WINDMILL. DAY

Mr J and Miss Japanese are picnicing outside a windmill. She is dancing around to music playing on a portable stereo they have brought with them. She joins him on the ground. She's happy, smiling and very confident. She leans up on one arm to face Mr J.

13 MISS JAPANESE
Do you love me, Mr J?

[Watashi wo aishiteru, Mr J?]

Mr J is leaning up in the same way to face her - though has positioned himself to make it look 'cool'.

14 MR J
Of course I do.

[Mochiron.]

15 MISS JAPANESE
[Smiles and lies back]
Do you think you might ask me to marry you, one day?

[Itsuka watashi ni propose shite kure ru?]

16 MR J
[Thought]
Would you like me to ask you?

[Propose shite hoshii?]

17 MISS JAPANESE
[Back up on one arm]
No. Not until I love you back anyway.

[I-e. Watashi ga anata wo aiseru yoni naranaito dame.]

She touches him on the nose and giggles.

18 MR J
Oh...

[Ah...]

She gets up again and starts posing for him.

19 MISS JAPANESE
Take some pictures of me.

[Watashi no shashin wo totte.]

Mr J watches for a few moments with an open mouth. Then he gets it together, stands up and starts to take photographs. He has only managed to take a couple when she goes and puts her arms round his neck.

20 MISS JAPANESE
[Sweet, or manipulative?]
You would do anything I asked you to.

[Watashi ga tanomeba Anata wa nan-demo shite kuteru no ne?]

Mr J smiles back at her; almost as though he's so pleased she has her arms around him he didn't hear what she said. She giggles and lies back down. He looks down at her

and joins her. They lie together looking up at the sky. Without moving her head she looks across to him, then back up thoughtfully, a little smile on her face.

SCENE FOUR

Director's note: This section is still in black and white, and still dubbed, but it is now quite smooth, even slow. The entire scene (about two minutes or less) is filmed in just three or four shots. Mr M is cool, big jumper, headphones round his neck, chilled out - though clearly still trying a little to impress Miss Japanese.

EXT. Gt. St. MARY'S TOWER. DAY

Miss Japanese is looking through the protective cage at King's College below. She smiles and turns, leaning back against the wall. Mr M is sitting on the raised platform in the middle. He grins at her. She giggles and comes over to pull him to his feet. They go to look over together, standing on the bench to get a better view.

They look over together for a short while. He does his best to be 'accidentally' touching her as much as he can do... with an elbow or shoulder, foot... etc

21 MR M

Go on, loose yourself with me. Come away with me.

[Sah, boku to issho ni jibun wo kaiho shite goran. Issho ni tabi da to.]

She thinks about this and glances at him. She looks back out and breathes deeply... is this just an act though?

22 MISS JAPANESE

Maybe... are you sure?

[Wakaranai... Anata wa honki na no?]

23 MR M

Definitely positive. You'll see some incredible things, come back a different person.

[Honkidayo. Kimi wa shinjirarenai mono wo takusan mite, chigau ningen ni umare kawaru daro.]

She turns to him.

24 MISS JAPANESE

I don't want to change.

[Watashi, kawaritakunai.]

He turns to her and she turns back to look out - very deliberately avoiding him.

25 MR M

I didn't mean- you don't need to.

[Soyu tsumori ja na kute- kawaranakute mo ii.]

She nods and looks back at him. She smiles. They look at each other then she turns to look out again, he follows her lead.

26 MISS JAPANESE

We could stop off in Japan on the way back?

[Modotte kuru tochude Nihon ni tachi yo ru koto mo dekiru wa ne.]

27 MR M

Travel all around it.

[Ryoko shite mawaro.]

She turns her whole body to face him, more serious now.

28 MISS JAPANESE

Mr M, I must tell you something... ask you really...

[Mr M, anata ni iwanakereba naranai koto ga aruno... to yu yori kikitai koto ga...]

Turns to fully face her... he pulls her hands up a little, holding them.

29 MR M

Anything.

[Ittegoran.]

As they stand there the camera moves both back and down - keeping them in the centre of the shot. Classic end of 1940's romance type shot, the white sky over-exposes the shot and it fades into the previous scene.

Back to SCENE THREE

Miss Japanese. Zoom out again. She smiles at this memory she has just had and looks across at Mr J.

30 MISS JAPANESE

Okay.

[Okay.]

She leans up on one arm as before. She looks a little hesitant, or unsure how to say what she wants to.

31 MR J

What?

[Nandai?]

He leans up, seeing she may say something a little important.

32 MISS JAPANESE

I have to tell you something. And it has to be okay with you

[Anatani iwanankereba naranai koto ga aruno. Anata ga sore demo ii to itte kurenakereba dame.]

33 MR J

Right...

[Sou...]

34 MISS JAPANESE

You must promise you will be okay with this.

[Sore demo ii to yakusoku shite kure nakereba dame.]

35 MR J

Okay... well, I promise.

[Okay... yakusoku suru.]

She smiles at him and lies back down. He does the same and looks at her, waiting.

SCENE FIVE

Director's note: This scene is similar to the previous, in terms of style. It is reasonably well-cut, black and white, it is no longer dubbed though. The acting itself is a little more old style, theatrical. Music has a stronger beat to it in this scene, still calming though. 'Eels' or 'Radiohead' without the vocals.

INT. MR F'S SITTING ROOM. EVENING

MR F is dressed in a D.J., ready to go out. He checks his breath, his hair in the mirror, his clothes fit well... now he's ready. He take a breath and heads out.

INT. CAR. EVENING

MR F is driving, looking a little nervous. Cut between him driving and the view from inside the car out at the road. It's country, narrow road, lots of trees bending over it making the road look a bit like a tunnel.

EXT. CAR. EVENING

The car pulls up outside Miss Japanese's house. Mr F jumps out and goes to the door. She appears as he reaches it, dressed as he is – long dress ready for a big posh evening out. He smiles and nervously leads her back to the car.

EXT. CINEMA. EVENING

The two appear opposite the cinema. Mr F stops and Miss Japanese then realises they are supposed to go in. Mr F looks very pleased with himself while she looks a little disappointed... but grateful yet. They head in.

INT. CINEMA. EVENING

The two are seated in the fancy gear, watching a film. They are sitting separately (next to each other, but apart), but it is obvious Mr F is paying no attention to the film but desperately thinking of a polite way to make a move on Miss Japanese. And she is clearly aware of this.

Later....

They are closer now. After a few moments she puts a hand across to his lap and he takes hold of it. She smiles and he looks as though he will vomit with nerves.

Later...

He has his arm round her, she is snuggled against him. Both are now relaxed. Slow zoom on the two of them like this.

EXT. CAR EVENING

The car pulls up outside her house again. It stops, the lights go off.

INT. CAR. EVENING.

The two of them sit there for a moment. Mr F goes to leave, she stops him with her hand. He relaxes back into the seat.

36 MR F
It's been super.

[Saiko data.]

37 MISS JAPANESE

It has. I would like to see you more, if you want?

[So-ne. Anata ga nozumu nara, watashi, motto anatani aitai wa.]

Leaning in further towards her.

38 MR F

If I want?

[Trying to control himself]

You're all I want, Miss Japanese, all I have wanted for so long.

[Boku ga nozumu nara? Boku wa kimi shika hoshiku nai yo, Miss J, kimi wa bokuga zutto sagashi motomete ita mono da.]

She hides her face and giggles. Then she gets a little serious.

39 MISS JAPANESE

First... there's something I should.... Check with you.

[Mazu saishoni... Anatani... kakunin shinaito ikenai koto ga aruno.]

Settles back into his seat – not liking the sound of this.

40 MR F

[Pessimistic]

What?

[Naniwo?]

41 MISS JAPANESE

Something you may find hard to understand.

[Anatani wakatte morau no wa muzukashii kamo shirenai.]

Now he's curious.

42 MR F

What?

[Nandai?]

43 MISS JAPANESE

Come inside.

[Haitte.]

He grins. They get out.

SCENE SIX

Director's note: Colour! It's now in colour, heavy though... Contrast is very high making it almost blurry. Sound is still the same – no dubbing. As with the whole film there is music playing over it... it's that final 'The end is near' kind of thing, preferably no vocalist.

INT. MISS JAPANESE'S SITTING ROOM. EVENING

She leads Mr F into the room. Mr J and Mr M are sitting there. When the other two enter they stand, obviously relieved some-one has come in. Miss Japanese goes into the middle and looks from Mr F to the other two. Mr J and Mr M look almost sheepish. Mr F looks from her to the two of them with a considerable questioning look on his face. 'What the hell's going on?'. She nods to herself, satisfied it will work itself out.

Later...

She is lying on a sofa chair. Mr F massages her feet, Mr M massages her head and shoulders. Mr J is nowhere to be seen. Then he emerges with a tray with food and bits on it. She sits up and takes it on her lap. Each of the three guys do not acknowledge the other two. They are absorbed.

Director's note: Now normal colour. The final section is modern... possibly post-modern, if you like.

Suddenly a door flies open and two heavily stylised Manga looking Japanese girls are standing there... sillouted by the bright light behind them.

Japanese One then seems to glide into the room at speed and stops closed by Miss Japanese. She stops and we zoom in on her face, all very quickly. These last two lines are not subtitled.

44 JAPANESE ONE

We're going out to be beautiful with each other.

[Watashi tachi wa issho ni utsukushiku naruno yo.]

She looks across to her friend in the door way. The camera spins round and quickly zooms in on JAPANESE TWO. It stops when her face is the only thing in view. She grins manically.

45 JAPANESE TWO

Come with us, Miss Japanese, we will be gorgeous for the rest of the world.

[Watashi tachi to isshoni kite, Miss J, sekai no hito tachi no tame ni gorgeous ni narimasho.]

She tilts her head and smiles big. Freeze on this. The picture turns to heavy colour, then a clear black and white, which become slightly sepia... the picture become fussy, it turns to a fussy black and white then seems to burn away as it fades to black. All in two or 3 seconds.