

**National
Theatre**

The Great Wave

Learning Guide

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About

This learning guide supports the National Theatre's production of **The Great Wave**, directed by **Indhu Rubasingham**, which opened on **19 March 2018** at the **National Theatre**, in collaboration with **Kiln Theatre**.

Our packs are designed to support viewing the recording on the **National Theatre Collection**. This pack provides links to the UK school curriculum and other productions in the Collection. It also has a plot synopsis with timecodes to allow you to jump to specific sections of the play.

Here you'll find all the information you need to enable you to study the production and write about it in detail. This includes notes about all the key elements from performance style to design. You'll also find pointers for further research.

Background Information

Recording Date – 4 April 2018

Location – Dorfman, National Theatre

Age Recommendation – 12+

Cast:

Hanako	Kirsty Rider
Takeshi / Jiro	David Yip
Hana	Frances Mayli McCann
Etsuko	Rosalind Chao
Reiko	Kae Alexander
Tetsuo	Leo Wan
Official	Kwong Loke
Jung Sun / Soldier Two	Tuyen Do
Kum-Chol	Vincent Lai
Soldier One	Chike Chan

Creative Team:

Director	Indhu Rubasingham
Designer	Tom Piper
Lighting Designer	Oliver Fenwick
Video Designer	Luke Halls
Sound Designer	Alexander Caplen
Movement Director	Polly Bennett
Fight Director	Kev McCurdy

Teaching Information

This production is particularly suitable for:

- Drama students who are studying the play as part of a GCSE course
- Production Arts students who are studying video design and technical theatre
- Anyone with an interest in the work of director Indhu Rubasingham
- Anyone with an interest in the work of playwright Francis Turnly.

In particular you might like to explore:

- The playwright's research and how he constructed a narrative based on real events
- The complexities of staging a production which moves swiftly between different decades and locations
- The politics that the play explores.



Production Notes

The following notes have been compiled to help guide you through the significant design and performance aspects as you watch the production, or to remind you of them after you have watched it. You may also want to make your own notes and form your own opinions on the effectiveness of these aspects as you explore the production.

Contextual Information:

- This is a non-naturalistic production. Whilst the dialogue is delivered naturalistically, and some of the set (for example the family home is fairly detailed), other elements are non-naturalistic.
- The action takes place between 1979 and 2003. There are some moments that are spoken in Korean, which many of the audience will not understand.
- This places the audience in the same position as Hanako as she struggles to learn the language and assimilate to her new surroundings. (We also know that she is not strong at speaking other languages, so this makes us feel even more sympathy and empathy for her situation.)
- The animated film Megumi (<https://www.youtube.com/watch?v=i8xqoYDxra4>) outlines the story of teenager Megumi Yokota, who was abducted in 1977 from the Japanese seaside town where she lived. The story of The Great Wave is fictitious but there are a number of similarities between the play and real-life events.
- North Korea have confirmed that 17 people were abducted from Japan, and taken to North Korea, in the 1970s and 1980s, but it is thought that the number might be higher than that.
- The second act of the play refers to Korean Air Flight 858 which was blown up on its flight from Baghdad to Seoul in 1987. One of the agents, a young North Korean woman named Kim Hyon-hui, had been taught Japanese by Yaeko Taguchi who had been abducted from Japan in 1978.

Production Notes

Key design Elements: Set

The set utilises a revolve and a number of panels which form a wave structure across the back of the stage. The wave structure is formed by a series of panels upstage of the revolve. These can be raised up and moved back down, according to the projections. The revolve forms the basis of a square structure, divided into rooms by Japanese style panels. These pale panels, like the wave structure, form the surfaces on to which the video images are projected. The structure allows quick entrances and exits, and the transitions between scenes in Japan and those in Korea. Scenes sometimes overlap briefly during transitions to ensure seamless movement from one to the other (for example after Etsuko makes the lantern and the action returns to North Korea).

The main locations that we see are:

- The home that Etsuko shares with her daughters Hanako and Reiko. This has a dresser, which has some drawers and a shelf, upon which Hanako's framed photograph sits visibly after her disappearance. A low table and two floor cushions (called zabuton) are sometimes in the middle of their living space, denoting a traditional Japanese home setting. A taller table is sometimes used, for example, when Etsuko makes a lantern.
- A hallway in Etsuko's home, which forms an entrance/exit point for characters entering or leaving the home.
- A room in North Korea, which has a framed portrait of Kim Il Sung on the wall. In 1994, when Kim Il Sung dies, a second portrait (Kim Jong-il, son of Kim Il Sung) is added to the wall. The walls are a generic cream colour – there is no sense of personality, purpose or comfort in that space. This room has a doorway into another section of the structure, to suggest a hallway through which people make entrances and exits.

- An office at the Foreign Office is suggested by a sleek desk and white chairs. The two leather chairs are in profile to the audience. A small bonsai tree is on the desk.
- A section of the structure that sits on the revolve also forms the exterior of an airport at which Hana arrives towards the end of the play.
- A forest, in which Reiko walks with Etsuko. This forest is created by slightly blurred silhouettes of trees being projected on to the panels.
- During the scene in Tokyo that takes place in a government office, the wave structure appears to mirror the skyscrapers of Tokyo.
- The house that Hanako shares with Kum-Chol and their daughter Hana is simple: there is a white cupboard in the upstage area of the small room and a doorway into a hallway.
- During Jung-Sun's interrogation, they are seated at a long metal table, on three metal chairs. On the cyclorama we see the silhouette of the Tokyo skyline.
- As the campaign and search for Hanako becomes more intense, we see the impact on the Tanaka household. There are plastic boxes full of information (letters and paperwork). There is also a filing cabinet and a noticeboard holding information.
- When the Official shows Hanako the video from her family, the two locations (Japan and North Korea) are shown side by side, and the video of Reiko and Etsuko is projected on to the wave structure above the stage.
- In Korea, the Official wheels in a trolley with an outdated television set on it. (During the 1990s people used VHS videos and televisions were a lot larger than today, so it looks particularly dated.)



Production Notes

Key design Elements: Costume

The use of costume in this production provides a great deal of information regarding setting. The play is set between 1979 and 2003: costume helps to communicate this timeframe. In addition, there is a clear contrast between the Japanese fashions and the uniforms worn by those in North Korea. The strict uniforms suggest the Communist regime, and the way in which individuality is discouraged. Instead, all must conform to the demands of their leader, Kim Il Sung, and later Kim Jong-il.

- Hanako and Reiko wear matching navy school uniforms, with pleated skirts and a navy top with a sailor style collar. They wear white knee socks. As is conventional in Japan, they do not wear shoes inside the home.
- Etsuko wears a dark work uniform (trousers and blouse), has a white scarf and a tan handbag. Everything about these costumes suggests they are a normal, unremarkable family, which makes what happens in the story even more shocking. She also wears a dark coat and trousers when she is walking through the forest with Reiko. In the scenes in the 1980s Etsuko wears a smock style apron when in her home. When visiting a government office in Tokyo, she wears a floral short-sleeved dress.
- Reiko wears a purple duffle coat when she meets Tetsuo in an external location (the beach). Underneath the coat she wears a light blue jumper and jeans with black boots. In 1985 she wears a grey, wide-sleeved top and blue jeans. Although we have been told the year via the projection, the changing costumes shows the characters becoming older and more mature. She wears a fawn coloured button-through skirt, with a light beige structured cardigan and white patterned blouse in a later scene in the 1980s. The passing of time in the 1980s is also made clear by the appearance of shoulder pads in some of Reiko's costumes. Reiko begins to wear glasses in the scenes that take place in the 1990s, again showing the passing of time.

- In 1994, when Jung Sun is interrogated, Reiko wears a peach jumper with light trousers. During a visit to Tokyo, Reiko wears a purple jacket, beige skirt and a blouse with a tie neck blouse.
- On his first entrance, Tetsuo wears a white T-shirt with red horizontal stripes, blue jeans and a black jacket. This makes him look a little older and sophisticated to the girls, who are trying to impress him. Later he wears a brown and white long-sleeved T-shirt with blue jeans. The colour of his clothes are fairly muted, with the browns and greens being a feature of late 1970s/early 1980s clothing. His shoes are red and brown trainer style. He has a blue and white anorak, which he wears in Act 1.
- Later, Tetsuo wears a green coat with an army surplus style rucksack when he takes news to Reiko and Etsuko. In Tokyo, he wears a brown suit and tie, with a white shirt. When Hanako first changes out of her school uniform, she wears blue jeans, a T-shirt that has a pattern of red, white and blue stripes, and a black leather-look jacket. She has also taken her hair out of the plaits that she wears to school.
- In Act 2, Hanako wears a blue and white Korean hanbok – the traditional dress of a Korean bride. Takeshi wears a grey suit, white shirt and patterned tie as he interviews Reiko. The male North Korean Official wears a North Korean military uniform, including the peaked cap, at some points in the play.
- Jung Sun wears a brown uniform too, but it is too big for her. The suggestion is that these uniforms are generic, removing any sense of individuality from the wearer. She wears generic black court shoes.
- Jung Sun offers Hanako a black pair of wide legged trousers and a tunic with a mandarin collar (also known as a Mao suit). She changes into these from her now-distressed (dirty and wet) jeans and socks after the abduction.
- When Jung Sun prepares to go to Japan, her costume becomes more colourful and a reflection of 1980s fashion. It creates some comedy because it is a slight caricature of what Japanese women might wear: a pink, short-sleeved button-through jacket, a turquoise and pink checked button-through skirt, black court shoes with a small heel, and a white handbag. She also has a small decorative hair clip in her hair. When she is interrogated in 1994 (in Japan) she wears prison-style scrubs, which have a prisoner number printed on them.

- Kum-Chol (Hanako's Korean husband) wears unremarkable clothes, for example the white vest and dark shorts of his wedding night. Hanako wears a long white nightdress in the same scene. Their wedding has been arranged and so this clothing makes their enforced intimacy seem awkward and alien.
- After her marriage in 1986, Hanako wears a North Korean military uniform too. She has been assimilated into Korean culture. Because we see her in the same location as when she was first abducted, the audience realise the extent to which she has been brainwashed, or at the very least, forced to comply with demands from her captors.
- Hanako's young daughter, Hana, wears a white blouse with a pinafore style pleated skirt.
- Jiro wears a striped tank top, with a white striped shirt and slacks.
- In 2003, when Hanako's daughter, Hana, is in Japan she wears the same navy blue school uniform that her mother wore at the beginning of the play – it gives a sense of hope for Etsuko and Reiko, who will now raise Hanako's child.



Production Notes

Key design Elements: Lighting

Due to the regular use of projection, the lighting needs to be extremely well-balanced with the imagery so that it is fully visible. Projections include the date, (1979, 1982, 1985 etc), heavy rain (ie the storm at the beginning of the play) and the images of book pages flying upwards. Heavy waves can be seen at various points, including after the scene where Takeshi interviews Reiko and Etsuko. Many of the projections are seen on the floor, as well as the wave structure and the panels on the revolve. In some transitions, the shapes morph into a grid of lines on a white background, as if they are the tiles in a cold, sterile room, or suggesting some kind of fence or imprisonment in North Korea.

- A bright and warm wash is used for the interior of Etsuko's home. When this is seen directly next to the room in which the North Korean scenes take place, the harsh lighting of the Korean room contrasts heavily with the comfort of the Japanese home.
- Various flashing lights unsettle the audience at various points.
- Transitions are often achieved by very rapid snaps to black out. During black outs on the stage, the designer has used projections, that will sweep across the space from stage left to stage right. The snaps also unnerve the audience, creating a feeling of being unsettled – perhaps mirroring Hanako's experience of suddenly being taken away from everything that she is familiar with.
- In the police interview room, a cold, white light, focused in on a smaller space within the revolve structure, is used as Takeshi is interviewed.
- There is a centrally placed light above the stage that can be seen at several key moments.
- When North Korean police raid Hanako's home, it is done so in blackout, with intense handheld torches providing the only light source. As the beams often reach the audience, we are just as startled as Hanako and her family are.

Production Notes

Key design Elements: Sound

- The sound of waves can often be heard as a constant underscoring to some of the scenes. Hanako's family live in a seaside town, so this can be considered diegetic sound, but also reminds us that Hanako's abduction takes place on or near a beach.
- The recorded sound of strong winds is also used during the storm section before the abduction.
- Music is often produced on a synthesizer and some is edited and distorted to include the sound of a female Japanese voice, singing. It creates an eerie effect, particularly as many in the audience are unlikely to understand the words being sung.

Some sound and music is also created with percussion instruments.

- During the scene at a government office in Tokyo, the recorded sound of traffic is played.
- We hear the sound of police dogs barking when Hanako's home is raided by the police.

Production Notes

Key Design Elements: Wigs, Hair and Make-Up

- Upon her arrival in North Korea, Hanako has a small bruise on her face, suggestive of some violence and injury during her abduction.
- Tetsuo also has 'blood' on his face after he is beaten up by locals, suggesting there has been some brutality and accusation that he is involved in Hanako's abduction.



Production Notes

Performance Styles

- The Official and Jung Sun have to speak Korean as well as English in the first scene after Hanako has been abducted. This demands additional skills from the actors, particularly with gesture, as the audience needs at least some idea of what is being said.
- Many of the scenes require strong duologue skills – rapid exchanges between two people. Look particularly at the scenes between Etsuko and Reiko, and Hanako and Jung Sun.
- Watch closely for the way in which the relationship between Reiko and Tetsuo develops, to the point that he feels able or obligated to propose to her. Watch how the actor playing Reiko responds, as Reiko cannot think of anything else whilst her sister is missing. Note in later scenes that she appears to have a moment of regret when she discovers that Tetsuo is married.
- When Hana arrives instead of Hanako, the script states that ‘Etsuko just knows’ that this is Hanako’s daughter, and that she must now raise Hana whilst Hanako remains in North Korea. Notice how the actor, and the director, have made specific choices about blocking to allow us to see that moment.



Production Notes

Key Moments

- The storm during which Hanako is abducted is depicted in a 30 second sequence (00.06.01–00.06.34) after which the lights fade up on to Reiko, sitting on a stool at home, wrapped in a blanket. This is the moment where we realise that Hanako has vanished.
- The discussion between Jiro, Tetsuo, Etsuko and Reiko begins at 01.06.00 and ends at 01.11.13. This is the scene in which Etsuko recites all of the names of the people thought to have been abducted from Japan. It is an important scene to show the wider scale of what has happened, which might shock an audience who do not know the full, true context of the play.
- The video message to Hanako begins at 01.49.03 and ends at 01.51.30. Note how the staging both lessens and increases the sense of how far away Hanako is from her family. Note, too, how the actors use their physical and vocal skills to portray the high levels of emotion during this scene.
- The scene in which Hanako's family await her at the airport, and Hana emerges instead begins at 01.54.44. Watch until the end of the play when the red lantern is released. A figure can be seen, which is Hanako watching from where she is, as at last, her and her family get to share watching the same sky. The lantern is then released.

Plot Synopsis with Timecodes

Act 1, Scene 1: 00:00:00

Lights rise on the sea of Japan, 1979. A storm rages outside a family home. Hanako has been thrown out of her language exam for folding her exam papers into origami rabbits. She is teased by her sister, Reiko, and their mother, Etsuko, though disappointed that she has had to come again to retrieve her daughter, is pleased with her daughter's origami skills. Hanako is not a fan of academia, unlike her sister, Reiko.

Tetsuo, a boy from school soaked from the rain, arrives to meet with Reiko to study. She has been letting him copy her homework, and it quickly becomes clear that he likes her. Hanako enters in a leather jacket, wanting to make an impression on the moped-driving Tetsuo. He suggests that they all go to the beach in the storm, to see the giant waves. Reiko refuses to go, and cruelly mocks Hanako for being different. Hanako runs out of the house, into the storm.

Act 1, Scene 2: 00:06:00

Wave sequence. The storm grows in ferocity. Reiko calls out for her sister, as we see young Hanako being consumed by a great wave.

Act 1, Scene 3: 00:06:30

It is the next day. Reiko is sitting at the kitchen table, she is wearing pyjamas and has a blanket over her shoulders. Her head is lightly bandaged. Etsuko is standing. She looks fraught with worry. Takeshi, a police inspector, is standing opposite Reiko. He is writing on a notepad.

Hanako has been missing for 12 hours. Reiko reports that she had seen Hanako on the beach, frightenedly running away from three men, but her memory is fuzzy from her head injury after being hit by the wave. The police inspector questions whether one of these men had been Tetsuo, who claimed he had gotten cold and went home once he had left their house. Tetsuo is now a suspect in this missing persons case.

Etsuko assists Reiko to bed. The inspector asks her if Hanako had ever been acting suspiciously, or if she had ever stayed out late at night. She gives him a recent photo of her daughter, and begs him to help find her. Another officer enters, with a muddy, watery shoe in a bag. It is Hanako's. Etsuko collapses in tears.

Act 1, Scene 4: 00:11:35

A police interrogation room. Inspector Takeshi interrogates Tetsuo, aggressively forcing a narrative onto Tetsuo, to get him to talk. Tetsuo insists that he wasn't there, and went straight home, and doesn't know anything about what happened on the beach.

Act 1, Scene 5: 00:14:00

Reiko and Etsuko on the beach. Etsuko is looking for more evidence of Hanako's disappearance, they have been there for some time. She believes Tetsuo had something to do with the disappearance, and that Reiko is lying to protect him from the police. Reiko reveals that he has been helping her make photocopies of the missing persons posters and distributing them. He and his family are suffering from the rumours spread around the town. Etsuko warns her daughter to stay away from him.

Etsuko: *You just don't want it to be him. It's not the same thing, Reiko. Stay away from him. You keep away. If you don't.*

Act 1, Scene 6: 00:16:15

Korea.

Hanako awakes curled up with one shoe missing, in a bare room. On the wall hangs a picture of Kim Il-Sung. A government official enters, followed closely by Jung Sun, in uniform, with a tray of rice and vegetables. They speak at first in Korean, and then in limited Japanese, welcoming Hanako to Korea. Hanako begs them to be able to go home, and screams for help. They mock her.

The official tells her that their great leader has requested that she perform a duty for him. Once she has completed her duty, then she may go home to her family. She must learn Korean. Hanako protests that she is no good with languages. Jung Sun brings her a uniform, and the pair discuss in Korean how she is weak. Her first lesson begins in one hour.

Act 1, Scene 7: 00:20:10

Japan.

Tetsuo walks on the beach. His face is badly cut and bruised, and he is holding a small wooden sign. Reiko confronts him about who did this to him. His father closed down his stall today, which has been struggling due to the rumours about his son.

Tetsuo blames himself for what has happened for Hanako, as he encouraged her to go to the beach that night, though he insists that he wasn't there. Reiko is plagued with doubt.

Tetsuo tells her that the sign he is carrying is a sign that his grandfather carved for their family stall, which says "welcome". He and his family are no longer welcome in the town anymore, so they are planning to move to stay with his uncle, for a fresh start. Reiko begs him to stay. He runs off.

Act 1, Scene 8: 00:23:05

Korea.

Hanako is asleep. She is awoken by Jung Sun, who brings in a bowl of water, a wash cloth and a bar of soap. They pledge their thanks to their leader, Kim Il-Sung. It is clear that Hanako has learnt some basic Korean. Jung Sun berates her for being lazy, and she says that she is lazy.

Jung Sun asks Hanako if she has anything to confess to their leader. She herself confesses that she has been late that morning and has performed to the best of her

abilities. He instructs Hanako to also confess, but Hanako simply asks when she can go home. Jung Sun tells her that she is not ready, she will not be ready until she believes that she is Korean. Jung Sun refuses to tell her any more details.

Jung Sun *Duty. Service. Give everything you have. Then, give more. (You understand?) You must pay for your country's crimes.*

Act 1, Scene 9: 00:26:25

Japan.

A year has passed. Etsuko is making a sky lantern to mark a year since Hanako first went missing. Inspector Takeshi has arrived to tell her that he has been told to wind down the investigation, there is nothing more he can do.

Etsuko begs him to tell her what he thinks has happened to Hanako. She has been reading every newspaper article and police report, but she needs his honest opinion. He tells her it is likely that she has been swept out to sea. He does not believe that this was an accident, even if Tetsuo was not present at the beach, he is convinced that he tipped off the three men that Hanako would be. Etsuko remains faithful that she will not give up her search.

Act 1, Scene 10: 00:29:40

Korea.

Hanako continues her Korean lessons. She is improving with her reading and writing, and her speaking is fluent. The official is very impressed. He tells her that she, on the condition that she carries out the duty of taking a companion with her, may go home. Hanako delightedly accepts the offer. But first, in the same way that she has 'become' Korean, she must now teach her companion to 'become' Japanese. Her pupil is Jung Sun.

Act 1, Scene 11: 00:32:00

Time passes. Jung Sun is making slow progress with her Japanese lessons, much to Hanako's frustration. Though Jung Sun is a willing student, as Hanako does not know anything about her student, it is impossible for her to become truly Japanese.

Jung Sun struggles to reveal anything about herself, but is excited to see the vastly different Japan. Hanako asks her about "paying for her country's crimes." Jung Sun reveals that she believes that many women and children were taken and raped by the Japanese forces during the war, and berates Hanako for feeling sorry for herself. Their great leader has instructed that when they arrive in Japan, Jung Sun will show them that the Koreans can do anything that the Japanese can do.

Act 1, Scene 12: 00:37:00

An interrogation scene. The Official interrogates Jung Sun on her Japanese status. He tells Hanako that the decision is hers to make. She does not pass her student.

Both student and teacher are frustrated. Jung Sun reveals her name, and shows Hanako a picture of her own mother, and tells of how she wishes she had a sister. Hanako tells her of how she misses her sister, and confesses that she believes her current situation is her punishment for how she wanted to hurt Reiko. Jung Sun holds her hand and, as her new sister, she forgives her.

Act 1, Scene 13: 00:42:00

Japan.

Reiko is messily searching through cupboards and drawers, hunting for selotape. She is making more 'missing' posters for her sister. Etsuko comes home and is frustrated to find Reiko there, who had not gone for a job interview again that day. The pair argue, and frustrations are running high. Etsuko has been into Reiko's room and flushed away her pills. Reiko screams in defiance, wishing it were her instead of Hanako. She cries.

Etsuko says she often imagines what life would have been like if Hanako were still there. 6 years have passed, she does not want Reiko to waste her life away, and wishes that she could let Hanako go, and be happy.

Reiko blames herself, and admits to her mother that Hanako had ran off that night because of the things she said. She cries into her mother's arms.

Act 1, Scene 14: 00:48:00

Korea.

Jung Sun enters, in a bright pink blazer and colourful skirt; a stark contrast against Hanako's brown uniform. Jung Sun has been given a new name, Mari, and reveals she will be going to Japan alone. Hanako is furious, and cries that she wants to go home. The Official tells her that her family are all dead. She is told that Korea is her home, their great Leader is her mother and father, as she is Korean now. She says she hates the great Leader, and tries to smash his portrait on the wall. The Official wrestles it out of her hands, and he is appalled at her behaviour, which is the greatest insult. He asks her if she meant what she said. She confirms, and he goes to beat her with raised fists.

Act 1, Scene 15: 00:50:05

Japan.

Tetsuo has returned, welcomed into the family home by Reiko. Tetsuo is furious that she is in their home. She asks him, after 6 years, if he killed Hanako. He denies it, and she slaps him across the face, before running out of the room in tears.

Tetsuo has been travelling, since his father died, and has arrived unannounced. He has been trying to find what has happened to Hanako. He insists that Reiko fetches her mother, for she will want to hear what he has found.

Act 1, Scene 16: 00:52:00

Korea.

Hanako appears, starved and bloodied. She has been in solitary confinement for her actions against the Leader, and the Official has granted her this temporary release. He offers her a deal, she will continue to teach Japanese to more students, she will marry a man called Kum-Chol, and her name is now Mi-Na. Otherwise, she will go back into solitary confinement.

Official: Nobody needs to know you came from across the sea. As far as you're concerned that other girl died. You were born here. You'll grow old here. Your name is Mi-Na.

Hanako: -

Official: This is who he's expecting. This is who you must become. Korea. Korean. In time you'll forget about her. In time you'll come to realize you were always Mi-Na. (Takes out documents and hands them to Hanako.) These are your new papers. I'll introduce you. Please remember who you are.

Act 1, Scene 17: 00:53:45

Japan.

Etsuko invites Tetsuo to say what he has to say. He tells them of how on his travels, he has spoken with many fishermen and others who inhabit the coastline, and has heard stories of people going missing, never to be found.

With the story of one failed abduction attempt by men on the same beach and matching the long-haired description of those the night Hanako disappeared, who were speaking in a broad, broken Korean dialect, he tells them that he believes that Hanako has been abducted and taken to North Korea.

For the first time, the family believe that Hanako may be still be alive.

Interval.

ACT 2

Act 2, Scene 1: 00:57:45

1985.

Korea. Hanako has married Kum-Chol. They bow, in their wedding attire, to the statue of their leader. Camera flash.

Act 2, Scene 1A: 00:58:00

Japan.

Tetsuo and Reiko have been trying to contact the Korean embassy via phone, but no luck. Etsuko has been sending messages in bottles via the sea tide, in the hope that one of the messages will reach Hanako. The chances are slim, but it is worth a try.

Act 2, Scene 1B: 00:59:10

Korea.

It is Hanako and Kum-Chol's wedding night. The pair are strangers and they begin to get to know one another. Kum-Chol tells Hanako that they must be the same social-class for them to be paired together. He reveals that his family have been "tainted" for three generations, as his grandparents were classed as conspirators and hostile, and that his parents had died in a fire when he was young. The pair lay out their sleeping mats, at opposite sides of the room.

Act 2, Scene 1C: 01:01:30

Japan.

Reiko believes that the only way that they are going to contact Hanako again is to start a wider group, and convince other families to join their cause. Tetsuo is not convinced, he thinks it will take years to gather evidence and to gain support. They get to work.

Act 2, Scene 2: 01:02:00

Korea, 1986.

The Official and Hanako are back in the classroom. The Official is drinking a bottle of liquor. The school is being closed, which has led The Official to drink. Hanako, who has now been teaching students for eight years, refuses his offer to a toast, and reveals she is pregnant.

As a parting gift, Hanako asks the Official what has become of her students over time. The Official, who has been drinking and is clearly frustrated with the news of the school's closure, tells her that their Leader wishes for Korea to hold a bigger event than the upcoming Olympics in South Korea.

He also reveals that he was on the beach the night that Hanako was abducted. It was his team's first mission, to abduct a Japanese national. He questions if it was fate that brought Hanako to the beach that evening.

Hanako reminds him that her name is Mi-Na now. The Official continues to drink.

Act 2, Scene 3: 01:06:00

Japanese Foreign Office.

Jiro, a government official, finishes reading a document compiled by Hanako's family. They have caused quite a stir, inviting a camera crew and the families of other Japanese citizens who have gone missing, who are all waiting outside. They protest that something needs to be done, but Jiro insists that there is a delicate balance to

tread, and they cannot accuse North Korea of anything without repercussion. Given historic nuclear events in Japan, they cannot risk damaging relations.

Jiro tries to dismiss them from his office. Etsuko shouts the names of the Japanese persons who have gone missing, believed to have been abducted in The Association of Families of Victims of Japanese Kidnapped by North Korea, including Hanako Tanaka. They insist that the foreign office do something, rather than repeating the empty phrase “we will be in touch.”

Act 2, Scene 4: 01:11:10

Korea, 1993.

Hanako’s daughter, Hana, is practicing her dancing alone in the kitchen. Hanako and Kum-Chol enter. Hana wishes that she can be a ballerina, and will one day dance for their great leader, and make her mother proud. Kum-Chol asks her to put her scarf back on, now that she is a member of the Korean Youth Movement.

Hanako and Kum-Chol speak alone. They are struggling, with queues for food getting longer and longer. Hanako tries to convince Kum-Chol to smuggle food cans out of the factory when no-one is looking, but he refuses, believing that their great leader will provide for them.

Act 2, Scene 5: 01:13:40

Japan, 1994.

Jiro has come from Tokyo to see the Tanako family, unannounced. He has some news. The Japanese authorities have been given access to a Korean spy, who was responsible for the bombing of Korean Flight 842 in 1987. This spy is named as Jung Sung Lee, who has been sentenced to death by South Korea’s president, and claims to have been taught to appear as Japanese by Hanako many years prior.

Jiro offers to take them to see Jung Sun, who is in Japan’s control for only 24 hours, on the condition that they sign confidentiality papers. They sign, reluctantly.

Act 2, Scene 6: 01:17:15

Hana is playing on the beach, and finds a corked bottle, with something inside of it. She asks Hanako to try to remove the cork, but she refuses. Hana cries at her mother for not telling her that her family is “tainted”, and that none of her dreams would come true.

Suddenly, Kum-Chol comes running to the beach, flustered. He tells them that the their leader has died, and insists that they pretend to cry. In their anger and confusion, Kum-Chol hits Hana across the face in his panic to make her cry. Hanako sends Hana home.

Hanako confronts Kum-Chol, who tells her that soldiers had been rounding up anyone who hadn’t been weeping for their leader’s death at the factory, and taking them off to “the camps.” He reveals that he and his family had been in the camps when he was younger, and due to his actions, his family had been executed. He fears the same will happen again here. Hanako, on hearing this story, leaves. Kum-Chol throws the bottle back into the sea.

Act 2, Scene 7: 01:25:00

Japan.

An interrogation room. Jung Sun sits opposite Reiko and Etsuko. Jiro observes at the sidelines.

Jung Sun pleads her case for knowing Hanako, but Reiko is not convinced. She tells them that Hanako was her sister, and that they did their duty for their great leader. Jiro keeps the time short, but Etsuko begs for more time together. Jung Sun tells them she knows about the boy, Tetsuo (though she does not name him), and the fight the night Hanako went missing. Jung Sun swears she is telling the truth.

Jiro: Why should I believe you?

Jung Sun: I'm going to be executed whether you believe me or not. Our governments are not so different. And If I must die. Then I accept. I accept it.

Reiko and Etsuko believe her. Jung Sung is removed by the agents.

Act 2, Scene 8: 01:30:30

Korea.

Soliders arrive in the middle of the night at Hanako's home. They burst into the home, demanding to see Hana's school books. Kum-Chol tells them to do exactly what the soliders say.

The soliders leaf through Hana's schoolbooks. They scream at her to confess what she did. Hana trembles, terrified. In one book, they find a drawing, mocking their Leader. Hana is too terrified to speak. A soldier fires a shot into the air, and Hanako dives to cover Hana. The soldiers begin to drag Hana out of the house. Hanako jumps to save Hana, crying that she confesses to drawing the picture. The soldiers are suspicious, so they arrest them both, and drag them away.

Kum-Chol, traumatised, says he has nothing to confess.

Kum-Chol: Whatever they did, I had nothing to do with it. I'm a loyal citizen. I live to serve the Fatherland. I am Korea.

The soldiers are satisfied. They leave, leaving Kum-Chol, alone, screaming for his lost family.

Act 2, Scene 9: 01:33:15

Japan.

Tetsuo has been offered a job in Tokyo as a journalist for the Asahi Times. He asks Reiko if she will come with him, and if she will marry him.

Act 2, Scene 10: 01:35:30

Korea.

Hanako is back in the classroom. The Official enters, he has been moved onto this line of work now. Hanako asks him for help, but there is nothing he will do. "A child's actions reflect on their parents." They both know what will happen to them next.

Act 2, Scene 11: 01:37:00

Hana is brought back in to see her mother. Hanako confesses her real Japanese identity to Hana, and tells her of the night she was abducted on the beach, knowing that they will likely be separated soon.

The Official enters with a guard, pushing in a beaten and bloodied Kum-Chol, who has confessed, in order to save his wife and daughter. Hanako must make a choice, either sign divorce papers to save herself and Hana, sacrificing Kum-Chol, or all three will be sent to the labour camps. To save her daughter, she signs the papers. She is now free to take Hana home, but they will never see Kum-Chol again.

Act 2, Scene 12: 01:41:45

Japan, 2022.

Tetsuo has come to visit Reiko and Etsuko, who are all now older, and Etsuko's health is waning. They have found a letter, containing details from the Japanese government who had known about the abductions relating to North Korea since 1981, yet were powerless against North Korea to do anything. They pass the letter over to Tetsuo, as evidence for him to write about and publish. He has been very successful in his career in Japan, and now also has a wife and a child. Reiko wishes him well and he leaves.

Act 2, Scene 13:43:30

Jiro's office at the Japanese Foreign Office. Reiko angrily rips the bonsai tree on Jiro's desk out of its pot and slams it down on his desk. She is angry that the government has

known about these abductions for over 20 years and has done nothing, though Jiro insists that was a different leadership then. Focus is currently on North Korea, and the current leader, Kim Jong-Il has, for the first time, invited the Japanese Prime Minister to Pyongyang, as they are in desperate need of aid. There is therefore, the potential for political exchange. Jiro suggests there may be a way for Reiko to contact Hanako.

Act 2, Scene 14A: 01:46:40

Korea.

Hanako has been brought back to the classroom where she used to teach. Their Leader has met with the Japanese Prime Minister, and he has agreed that any Japanese citizens who have been living in North Korea should be allowed to go back to Japan, should they choose to. He asks her if she wants to go back to Japan. A test? Hanako protests that she is home, and she is Korean.

The Official wheels in a TV. There have been video messages sent with the Japanese Prime Minister of the families of those abducted, trying to reach their relatives. He needs her help to see if any of the footage is valid.

Act 2, Scene 14B: 01:49:00

Japan.

Etsuko and Reiko are recording a video for Hanako. Etsuko talks of their lives in Japan, how their lives have changed, but they have not stopped hoping that she would come home. Reiko joins her mother on screen, and talks of how much she misses her sister. They ask her to come home. Hanako cries and cries. The video ends.

Act 2, Scene 14C 01:51:35

The Official has seen Hanako's tears. She confesses that she does want to go home. The Great Leader will be arriving at the school soon. Hanako does not believe she will be allowed to go back to Japan, for she knows too much. She has been loyal, but that has not served her. She has already lost her family, years of her life, her husband, and

she may lose her daughter too for this decision. The Official confesses that Hanako's first pupil, Jung Sun, was his daughter, who he has not seen since she left. He too knows the price of loyalty.

The Great Leader wishes to meet Hanako, her name has been in newspapers, magazines and the media, she is the symbol of the mounting pressures.

Official: He's curious. How one person can make an entire country rise up and cry out. So maybe there's a chance. A possibility. Convince him.

Act 2, Scene 15: 01:54:50

Japan.

An airport. Etsuko, Reiko and Jiro are waiting, anxiously. They do not know the identity of those who have been sent from North Korea on the plane to Japan. It becomes clear that it is Jiro who sent the unmarked letter detailing the Japanese government's cover up.

Jiro has been given the list of those on the plane. They have only been sent 5 of the abductees, and the death certificates of all others. It has been recorded that Hanako died, just a few days ago. They do not believe this to be true. This is politics.

A last-minute piece of news, there is one more on the plane. A North-Korean passenger. Hana is brought to the family. Hana is unsure, and bows to the family. Etsuko approaches, and embraces her.

Act 2, Scene 16: 01:59:00

2003.

Hana is living with Reiko, and is now attending school in Japan. She is without question, Hanako's daughter. Tetsuo enters, bringing a gift for Hana. Etsuko has passed away, without ever knowing the truth of her daughter's disappearance.

Tetsuo presents Hana with the “welcome” sign from his grandfather’s stall. Together, they head to the beach, and light a red lantern with Hanako’s name, and release the lantern into the night.

Hanako, from the shoreline in North Korea, looks out into the night sky.



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