



GIRI / HAJI

EPISODE 1

POST PRODUCTION SCRIPT

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<p><u>INT. OFFICE, 1/1</u> <u>LONDON - NIGHT</u></p> <p>A floor of JAPANESE PEOPLE, mostly MEN, sitting at desks in a large open-plan office. Through the floor-to-ceiling windows behind them, we see a city lit up. It's London, but there are no identifying buildings. We could be anywhere.</p> <p>CUT TO GREY:</p> <p>CUT BACK TO:</p> <p><u>INT. OFFICE, 1/1</u> <u>LONDON - NIGHT</u></p> <p>We hone in on one of the workers - a man in his late 30s. This is SABURO ENDO.</p> <p>CUT TO:</p> <p><u>INT. OFFICE LIFT,</u> <u>LONDON - NIGHT</u></p> <p>SABURO stands in the lift.</p> <p>CUT TO:</p> <p><u>EXT. OFFICE, LONDON</u> <u>- NIGHT</u></p> <p>SABURO leaves his office and walks out into the city. Again, we don't focus on signs, cars or any distinguishing features to show where we are.</p>	<p>LONDON ロンドン</p>	<p>Scene: 10:00:00</p> <p>Music In & Caption In: 10:00:04</p> <p>Scene: 10:00:07</p> <p>Scene: 10:00:12</p> <p>Scene: 10:00:17</p>
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<p>CUT TO:</p> <p><u>INT. TUBE STATION, LONDON - NIGHT</u></p> <p>Establishing shot of tube going past.</p>	<p>Scene: 10:00:23</p>
<p>CUT TO:</p> <p><u>EXT. SABURO'S APARTMENT BUILDING, LONDON - NIGHT</u></p> <p>SABURO enters.</p>	<p>Scene: 10:00:27</p>
<p>CUT TO:</p> <p><u>INT. LIFT, SABURO'S APARTMENT BUILDING, LONDON - NIGHT</u></p> <p>On floor numbers rising.</p>	<p>Scene: 10:00:36</p>
<p>CUT TO:</p> <p><u>INT. SABURO'S APARTMENT, LONDON - NIGHT</u></p> <p>A modern apartment that has an anonymous, hotel room-like feel. SABURO removes his shoes and puts on slippers.</p>	<p>Scene: 10:00:41</p>
<p>JUMP CUT TO:</p> <p><u>INT. SABURO'S APARTMENT, LONDON - NIGHT</u></p> <p>SABURO stands in front of the window. - A fantastic view of London spreads out from SABURO's vantage point.</p>	<p>Scene: 10:00:46</p>

<p>Canary Wharf, the Shard, the river... He watches the city silently stretch out beneath him.</p> <p>There's a buzz on the intercom. He goes to it and looks through the camera. Recognises whoever it is on the street outside and buzzes them in.</p> <p>JUMP CUT TO:</p> <p><u>INT. LIVING ROOM, SABURO'S APARTMENT, LONDON - NIGHT</u></p> <p>SABURO pours two tumblers of whisky. Places one on a leather coaster and takes the other. We stay where we are. Looking at the glass of whisky on the coaster.</p> <p>FLASH OF WHITE:</p> <p><u>INT. LIVING ROOM, SABURO'S APARTMENT, LONDON - NIGHT</u></p> <p>A FLASH of light breaks us back into the scene. A camera flash, to be exact. We're still in the Living Room, still looking at the whisky glass. But now there's a numbered plastic evidence marker next to it. MEN AND WOMEN IN CRIME SCENE SUITS and UNIFORMED COPS are in the apartment.</p>	<p>SABURO Hi. <i>[UNCLEAR DIALOGUE]</i></p>	<p>Scene: 10:00:59</p> <p>Scene, Music Out & Music In: 10:01:11</p>
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<p>SCENE OF CRIME OFFICERS mill about.</p> <p>A POLICE OFFICER examines a wall safe that was hidden behind a painting that has been taken down. Finger prints are taken from it.</p> <p>We pan across the room and stop at a macabre image - SABURO is lying face down with the blade of a short wakizashi sword embedded in his back. The sword has an ornate and distinctive handle. Another camera FLASH illuminates the room briefly.</p> <p>We close in on the photographer taking a photo of SABURO's body. A final FLASH of light and - An image of SABURO's body stills and turns black and white and into a photograph. Music starts to play - a jaunty blues number.</p> <p>FLASH OF WHITE:</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT, TOKYO - NIGHT</u></p> <p>The crime scene photograph is on the table of a restaurant. We pull back from the photograph and focus on a Japanese man in his 50s, sitting in a booth.</p>		<p>White Flash, Music Out & Music In: 10:01:34</p> <p>Scene: 10:01:34</p>
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This is EDA GORO. He's by himself, the photo in front of him. We're close in on him but can hear the rest of the restaurant around him - the blues song from the previous scene is playing over the restaurant speakers. A WAITRESS, mostly off screen, pours him a cup of sake (Possible – her hand shaking slightly. Is she scared of this man?) He nods to her almost imperceptibly.

He takes a bite of his meal. His phone vibrates on the table. He answers.

He hangs up. Puts the phone down. Takes another bite of his meal.

Suddenly, his body convulses with the impact of bullets. We hear the distant sound of gun fire, but it's almost drowned out by the noise of shattering glass and crockery, people's screams, the compression of air as bullets zip around us and thud into metal, wood, and organic matter. His body slumps down, sake and blood drip from the table.

TOKYO
東京

Caption In:
10:01:50

GORO (IN JAPANESE) (INTO MOBILE PHONE)

Subtitles: Yeah. I'm looking at the photo now... I have no idea... How bad is it? Well, I wouldn't exactly describe it as 'good news'. I don't know and I didn't ask. Just wait by your phone. My food is getting cold. I'm hanging up.

The gun fire stops. The music carries on. We move out, pulling away from the dead man. We begin to get a wider view of the restaurant. It's destroyed. Bullet holes in the walls, tables overturned. Many BODIES on the ground. Chaos.

We pull out until we're in a wide shot, taking the whole thing in and then...

CUT TO TITLES:

Front credits on grey background with pencil silhouette of a man getting smaller.



Titles In: 10:03:17
Music Out & Titles
Music In: 10:03:18

CUT TO:

EXT. TOKYO - MORNING

Establishing shot of Tokyo skyline.

SPLIT SCREEN:



Split Screen & Caption In: 10:03:28

CUT TO:

INT. KENZO'S APARTMENT, TOKYO - DAY

Scene & Music In: 10:03:31

KENZO walks into the KITCHEN/DINING AREA of a tiny apartment.		
On KENZO. His elderly mother, NATSUKO, sits at the table, eating.	NATSUKO (IN JAPANESE) (O.O.V) Subtitles: Good morning. KENZO (IN JAPANESE) Subtitles: Good morning.	
To his wife, REI (formidable, 40s), who is making breakfast. His father, HOTAKA, is in a chair, an oxygen tank by his side. Yelling to her off-screen daughter. On KENZO.	KENZO (IN JAPANESE) (CONT'D) Subtitles: Is there coffee? REI (IN JAPANESE) Subtitles: In the pot. Subtitles: Taki!	
On KENZO.	NATSUKO (IN JAPANESE) (O.O.V) Subtitles: She's still in bed. Lazy girl.	
On KENZO.	HOTAKA (IN JAPANESE) (O.O.V) Subtitles: Should I get her?	
On KENZO.	NATSUKO (IN JAPANESE) (O.O.V) Subtitles: How? You can't walk that far.	
On KENZO.	NATSUKO (IN JAPANESE) (CONT'D) Subtitles: This egg is hard, he needs the yolk runny.	
REI irritably takes HOTAKA's breakfast from the table and sets about frying a new egg. KENZO's phone rings. To KENZO.	HOTAKA (IN JAPANESE) Subtitles: She'll be late for school. KENZO (IN JAPANESE) Subtitles: She'll be fine, Dad. REI (IN JAPANESE) (O.O.V) Subtitles: Taki! Breakfast!	
He answers his phone.	REI (IN JAPANESE) (CONT'D) Subtitles: I'm meeting Naho for lunch. Do you need me to pick something up? KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: It's my day off.	

On the other end of the line is the voice of his slightly younger partner, TOSHIO. On REI. On KENZO turning on the TV. On KENZO. NATSUKO takes the cigarette out of HOTAKA's lips Footage shows the cordoned off area outside the restaurant, police cars and police at the scene. A REPORTER does her piece to camera.	<p>TOSHIO (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: Boss. Turn on the news.</p> <p>REI (IN JAPANESE) Subtitles: Taki don't make me ask again!</p> <p>HOTAKA (IN JAPANESE) (O.O.V) Subtitles: Taki!</p> <p>NATSUKO (IN JAPANESE) Subtitles: Taki!</p> <p>NATSUKO (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: She doesn't listen. Because you spoilt her.</p> <p>REI (IN JAPANESE) (O.O.V) Subtitles: She wasn't spoilt.</p> <p>REI (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: Not around the oxygen! You'll blow us all up!</p> <p>NATSUKO Subtitles: I know spoilt when I see it.</p> <p>NEWSREADER (IN JAPANESE) (THROUGH TV) Subtitles: ...The shooting which took place at a Tokyo restaurant late last night... has threatened the fragile peace between Tokyo's Yakuza families... The death toll is not yet known but it is thought that at least ten...</p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: Christ.</p> <p>TOSHIO (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: Yeah. Cancel your plans.</p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: I'm coming in now.</p>	
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	<p>TOSHIO (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: Get me a coffee?</p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: Don't push your luck.</p> <p>REI (IN JAPANESE) Subtitles: Will you get Taki out of her room?</p> <p>KENZO (IN JAPANESE) Subtitles: I have to go to work.</p> <p>REI (IN JAPANESE) Subtitles: You promised to look after your parents today.</p> <p>NATSUKO (IN JAPANESE) (O.O.V) Subtitles: There's been a shooting. Weren't you listening?</p> <p>KENZO (IN JAPANESE) Subtitles: I'm sorry. I'll make it up to you.</p> <p>REI (IN JAPANESE) Subtitles: Tell your new partner he owes me a Friday.</p>	
He hangs up.		
On KENZO.		
To REI.		
KENZO heads down the hall.		
CUT TO:		
INT. KENZO'S APARTMENT, TAKI'S BEDROOM, TOKYO - DAY		Scene, Music Out & Music In: 10:05:08
KENZO opens a door into his sixteen-year-old daughter TAKI's BEDROOM. She's sitting cross legged on her laptop, the curtains drawn. KENZO tosses her an orange. She catches it. He closes the door.	KENZO (IN JAPANESE) (O.O.V) I know you can hear people shouting for you.	Music In: 10:05:20
CUT TO:		

<p><u>INT. KENZO'S APARTMENT, TOKYO - DAY</u></p> <p>KENZO walks back into the living area and looks at his wife and parents. HOTAKA is in the process of lighting a new cigarette. NATSUKO prays at a shrine of her son YUTO.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO STREETS - DAY / FLASHBACK</u></p> <p>FLASHBACK in BLACK AND WHITE: YUTO stands in the street smoking a cigarette.</p> <p>CUT BACK TO:</p> <p><u>INT. KENZO'S APARTMENT, TOKYO - DAY</u></p> <p>KENZO heads back down the hallway.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO STREETS - DAY</u></p> <p>We follow KENZO as he hurries through the busy streets. Eventually hailing a cab.</p> <p>CUT TO:</p> <p><u>INT. CAB, TOKYO - DAY</u></p> <p>KENZO sits in the back of the cab.</p>	<p> </p> <p>Scene & Music Out: 10:05:22</p> <p>Scene: 10:05:39</p> <p>Scene: 10:05:50</p> <p>Scene: 10:05:52</p> <p>Scene: 10:06:04</p>
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He stares straight ahead as the car makes its way forward. He looks tired. A bit numb.		
CUT TO: <u>EXT./INT.</u> <u>RESTAURANT, TOKYO</u> <u>- DAY</u>		Scene: 10:06:08
KENZO enters the restaurant, followed by TOSHIO. He looks around at the off-screen carnage – mirroring how he was staring in the taxi and his kitchen doorway.	TOSHIO (IN JAPANESE) Subtitles: I ate here once. Terrible service. KENZO (IN JAPANESE) Subtitles: What do we know? TOSHIO (IN JAPANESE) Subtitles: Dive by shooting. We think Fukuhara was the intended target. You two have history right?	Music Out: 10:06:16
KENZO glances over at the dead bodies.	KENZO (IN JAPANESE) (O.O.V) Subtitles: Don't listen to gossip. This is Goro Eda. TOSHIO (IN JAPANESE) Subtitles: And there's his cousin.	
On MAKOTO SAKAI's dead body.	KENZO (IN JAPANESE) (O.O.V) Subtitles: That's Makoto Sakai. TOSHIO (IN JAPANESE) Subtitles: Late night Yakuza dinner party.	
On KENZO and TOSHIO. They turn - their superior officer, CAPTAIN ZENJIRO HAYASHI (40s), has come into the restaurant.	KENZO (IN JAPANESE) Subtitles: So where's their boss? HAYASHI (IN JAPANESE) (O.O.V) Subtitles: He's gone to ground. KENZO (IN JAPANESE) Subtitles: Chief Inspector. Fukuhara's missing?	
	HAYASHI (IN JAPANESE) Subtitles: Yeah.	

	<p>TOSHIO (IN JAPANESE) (O.O.V) Subtitles: Do you think he's still alive, Sir?</p> <p>HAYASHI (IN JAPANESE) Subtitles: We don't know.</p> <p>KENZO (IN JAPANESE) Subtitles: Who would try and take him on like this?</p> <p>HAYASHI (IN JAPANESE) Subtitles: I don't know that either, but I want you all to push on the other Yakuza families.</p> <p>On HAYASHI.</p> <p>TOSHIO (IN JAPANESE) (O.O.V) Subtitles: You want us to start arresting Yakuza bosses?</p> <p>On KENZO and TOSHIO.</p> <p>HAYASHI (IN JAPANESE) (O.O.V) Subtitles: I want you to start asking them questions.</p> <p>HAYASHI (IN JAPANESE) (CONT'D) Subtitles: Politely.</p> <p>KENZO (IN JAPANESE) Subtitles: What about this photo?</p> <p>HAYASHI (IN JAPANESE) Subtitles: We're looking into it.</p> <p>KENZO takes a photo of the photo with his phone.</p> <p>HAYASHI (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: We've had peace for years.</p> <p>From KENZO.</p> <p>CUT TO:</p> <p><u>EXT. FUKUHARA'S RESIDENCE, TOKYO - DAY</u></p> <p>TOSHIO and KENZO pull up outside FUKUHARA's residence.</p>	
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<p>SPLIT SCREEN:</p> <p>They approach the gated residence, where a UNIFORMED COP is standing.</p> <p>KENZO pushes the intercom buzzer.</p> <p>No reply.</p> <p>CUT TO:</p> <p>INT. FISH MARKET, TOKYO - DAY</p>	 <p>KENZO (IN JAPANESE) Subtitles: Any movement?</p> <p>UNIFORMED COP (IN JAPANESE) Subtitles: Nothing.</p> <p>TOSHIO (IN JAPANESE) Subtitles: We could climb the wall.</p> <p>KENZO (IN JAPANESE) Subtitles: We'll come back with a warrant.</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: It's the police, Fukuhara. Are you in there?</p> <p>TOSHIO (IN JAPANESE) Subtitles: Just checking if you're still alive.</p> <p>TOSHIO (IN JAPANESE) (CONT'D) Subtitles: I'd be hiding too, if I was him.</p> <p>KENZO (IN JAPANESE) Subtitles: I don't think he's hiding.</p> <p>TOSHIO (IN JAPANESE) Subtitles: What's he doing then?</p> <p>KENZO (IN JAPANESE) Subtitles: Biding his time.</p>	<p>Split Screen & Caption In: 10:07:24</p> <p>Scene: 10:07:58</p>
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<p>CLOSE-UP on the photo of SABURO's body on KENZO's mobile phone. KENZO and TOSHIO walk through a busy indoor fish market.</p> <p>.</p>	<p>TOSHIO (IN JAPANESE) (O.O.V) Subtitles: Has he moved yet?</p> <p>TOSHIO (IN JAPANESE) (CONT'D) Subtitles: Say what you want, but I'm not going to lose sleep over a bunch of dead gangsters.</p> <p>KENZO (IN JAPANESE) Subtitles: You weren't around for the last conflict, were you?</p> <p>TOSHIO (IN JAPANESE) Subtitles: No.</p>	
<p>CUT TO:</p> <p><u>INT. FISH MARKET, STAIRCASE, TOKYO - DAY</u></p> <p>They reach a set of stairs and head up towards an upper level of offices. Two intimidating HEAVIES stand guard by the door. KENZO shows them his police badge. One of the HEAVIES glances at the other one, who nods. The HEAVY heads into the room.</p>	<p>KENZO (IN JAPANESE) (CONT'D) Subtitles: Detective Mori. This is Detective Ito.</p> <p>KENZO (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: Tell your boss we'd like a minute of his time.</p>	<p>Scene: 10:08:11</p>
<p>SPLIT SCREEN:</p> <p>KENZO and TOSHIO enter the office.</p> <p>CUT TO:</p> <p><u>INT. OFFICE, FISH MARKET, TOKYO - DAY</u></p> <p>KENZO and TOSHIO enter SHIN ENDO's (60s) office.</p>	 <p>KENZO (IN JAPANESE) Subtitles: Endo. Sorry to bother you.</p>	<p>Caption In: 10:08:19</p> <p>Scene: 10:08:22</p>

	<p>SHIN ENDO (IN JAPANESE) Subtitles: I always have time for the Tokyo Police Department.</p> <p>KENZO (IN JAPANESE) Subtitles: There was a shooting last night. Some of Fukuhara's men were killed.</p> <p>On KENZO and TOSHIO.</p> <p>KENZO gives TOSHIO a sharp look. SHIN ENDO looks up and gives them a wry smile. KENZO's phone vibrates. He switches it on to silence. Gets back to it.</p> <p>TOSHIO (IN JAPANESE) Subtitles: Before or after it happened?</p> <p>KENZO (IN JAPANESE) Subtitles: You and Fukuhara have clashed before.</p> <p>SHIN ENDO (IN JAPANESE) Subtitles: In the past.</p> <p>On SHIN ENDO.</p> <p>KENZO (IN JAPANESE) (O.O.V) Subtitles: You were top of the tree before him.</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: Don't tell us you don't miss it.</p> <p>On KENZO.</p> <p>SHIN ENDO (IN JAPANESE) (O.O.V) Subtitles: Of course.</p> <p>SHIN ENDO (IN JAPANESE) (CONT'D) Subtitles: But then, no one's shooting at me in restaurants any more. So there's that.</p> <p>TOSHIO (IN JAPANESE) Subtitles: Well someone is trying to take Fukuhara down.</p> <p>SHIN ENDO (IN JAPANESE) Subtitles: Do you believe in curses, Detective? I do. I believe that some men are not meant to walk this earth for long. Maybe that restaurant was cursed.</p>	<p>Music Out: 10:08:38</p>
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<p>CUT TO:</p> <p><u>INT. TOSHIO'S CAR, TOKYO - DAY</u></p> <p>TOSHIO drives.</p> <p>KENZO is looking at the photo of SABURO's body on his phone. He notices something.</p> <p>He zooms in on the photo to a three-holed plug socket.</p> <p>TOSHIO sees it.</p> <p>KENZO's phone rings. He looks at it.</p> <p>On TOSHIO.</p>	<p>TOSHIO (IN JAPANESE)</p> <p>Subtitles: Do you think he ever considered renting an office that wasn't above a damn fish market?</p> <p>KENZO (IN JAPANESE)</p> <p>Subtitles: This isn't Japan.</p> <p>TOSHIO (IN JAPANESE) (O.O.V)</p> <p>Subtitles: What is it?</p> <p>KENZO (IN JAPANESE)</p> <p>Subtitles: The wrong kind of wall plug.</p> <p>TOSHIO (IN JAPANESE)</p> <p>Subtitles: Where do they have that kind of plug?</p> <p>KENZO (IN JAPANESE)</p> <p>Subtitles: I'm not a plug expert.</p> <p>TOSHIO (IN JAPANESE)</p> <p>Subtitles: Who keeps calling you?</p> <p>KENZO (IN JAPANESE) (O.O.V)</p> <p>Subtitles: My wife.</p> <p>TOSHIO (IN JAPANESE)</p> <p>Subtitles: Is <i>she</i> a plug expert?</p> <p>KENZO (IN JAPANESE)</p> <p>Subtitles: Probably.</p>	<p>Scene: 10:09:30</p> <p>Scene: 10:10:02</p>
<p>CUT TO:</p> <p><u>EXT. TOSHIO'S CAR, TOKYO - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p>		

<p><u>INT. KENZO'S APARTMENT, TOKYO - NIGHT</u></p> <p>KENZO comes through the front door. Takes off his shoes, puts on slippers. REI is waiting for him.</p> <p>NATSUKO joins them from the other room.</p> <p>KENZO looks at REI - what the hell?</p> <p>KENZO walks through into the living area. HOTAKA is sitting in his chair with the TV on.</p> <p>On HOTAKA.</p> <p>On KENZO.</p> <p>KENZO sighs.</p>	<p>KENZO (IN JAPANESE) (CONT'D) Subtitles: I'm home.</p> <p>REI (IN JAPANESE) Subtitles: I've been calling you.</p> <p>KENZO (IN JAPANESE) Subtitles: It's been a busy day.</p> <p>NATSUKO (IN JAPANESE) Subtitles: Taki is out of control.</p> <p>KENZO (IN JAPANESE) Subtitles: Whatever she did, I'm sure we can -</p> <p>NATSUKO (IN JAPANESE) Subtitles: She stabbed someone.</p> <p>REI (IN JAPANESE) Subtitles: A boy at school. She got him in the thigh with some nail scissors.</p> <p>KENZO (IN JAPANESE) Subtitles: I should have thrown my phone in the river and not come home.</p> <p>HOTAKA (IN JAPANESE) Subtitles: Little bastard was lucky not to lose his cock.</p> <p>KENZO (IN JAPANESE) (O.O.V) Subtitles: Dad...</p> <p>HOTAKA (IN JAPANESE) Subtitles: He had his hands all over her, she said.</p> <p>NATSUKO (IN JAPANESE) (O.O.V) Subtitles: That's no reason to stab someone!</p> <p>REI (IN JAPANESE) Subtitles: The school have suspended her while they investigate.</p>	<p>Scene: 10:10:05</p>
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<p>CUT TO:</p> <p><u>INT. TAKI'S BEDROOM, KENZO'S APARTMENT, TOKYO - NIGHT</u></p> <p>There's a knock at the door. KENZO enters. TAKI sits on her bed, silently. KENZO closes the door behind him and sits on the end of the bed. They sit in silence for a few moments. Finally:</p>	<p>KENZO (IN JAPANESE) Subtitles: So how was your day?</p> <p>TAKI (IN JAPANESE) Subtitles: Let's not play around. If you're going to punish me, punish me.</p> <p>KENZO (IN JAPANESE) Subtitles: Then tell me what happened.</p> <p>TAKI (IN JAPANESE) Subtitles: Takashi has been asking me out for weeks. I kept saying no. He followed me into the bathroom and put his hand up my skirt.</p> <p>KENZO (IN JAPANESE) Subtitles: You shouldn't have stabbed him.</p> <p>TAKI (IN JAPANESE) (O.O.V) Subtitles: You'd prefer I got raped?</p> <p>KENZO (IN JAPANESE) Subtitles: In my day... if a boy tried to feel up a girl she'd slap his face, not try and castrate him.</p> <p>TAKI (IN JAPANESE) Subtitles: Girls are different now.</p> <p>KENZO (IN JAPANESE) Subtitles: Yes.</p> <p>TAKI (IN JAPANESE) (O.O.V) Subtitles: They're going to expel me.</p>	<p>Scene: 10:10:44</p>
<p>On KENZO.</p>		

	<p>KENZO (IN JAPANESE) Subtitles: I'll talk to them.</p> <p>On KENZO.</p> <p>TAKI (IN JAPANESE) (O.O.V) Subtitles: I want to be expelled.</p> <p>KENZO (IN JAPANESE) Subtitles: Tokyo only has so many schools, Taki.</p> <p>TAKI (IN JAPANESE) Subtitles: Did you find out who shot those people last night?</p> <p>KENZO (IN JAPANESE) Subtitles: I'm starting to think it might have been you.</p> <p>TAKI smiles.</p> <p>CUT TO:</p> <p>INT. KENZO'S BEDROOM, KENZO'S APARTMENT, TOKYO - NIGHT</p> <p>KENZO and REI lie in bed. Silence. The doorbell rings. KENZO looks up, surprised.</p> <p>CUT TO:</p> <p>INT. KENZO'S APARTMENT, TOKYO - NIGHT</p> <p>KENZO turns on the light and opens the door. He's taken aback. A well-dressed MAN in his 50's stands there, flanked by two bodyguards (JIRO and MORIO). This is FUKUHARA. He bows lightly.</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: I'll go and see.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: Good evening.</p> <p>KENZO (IN JAPANESE) Subtitles: Fukuhara.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: May we come in?</p>	
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Scene:
10:12:19

Scene:
10:12:35

Music In:
10:12:51

<p>KENZO debates with himself for a moment, then steps aside. The MEN enter.</p> <p>KENZO gives them some slippers. The YAKUZA walk towards the living room. FUKUHARA spy's REI and TAKI looking at him from their rooms. He bows to them.</p> <p>Then he sees NATSUOKO and HOTAKA at their door.</p> <p>KENZO indicates for them to close their doors. The FOUR MEN stand in the living room. Almost awkwardly. FUKUHARA goes to the window and looks out.</p>	<p>KENZO (IN JAPANESE) Subtitles: Of course.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: Slippers?</p> <p>KENZO (IN JAPANESE) Subtitles: Yes. Sorry...</p> <p>FUKUHARA (IN JAPANESE) Subtitles: Good evening.</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) Subtitles: Good evening.</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) Subtitles: This apartment is too small for all of you.</p> <p>KENZO (IN JAPANESE) Subtitles: We manage.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: Someone tried to kill me last night.</p> <p>KENZO (IN JAPANESE) Subtitles: I know.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: It was Shin Endo.</p> <p>KENZO (IN JAPANESE) Subtitles: We went to see him today.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: And he didn't confess? That was mean-spirited of him.</p>	
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<p>FUKUHARA hands him a photo - it's the crime scene photo from earlier of SABURO, dead body.</p> <p>KENZO looks up from the photo to FUKUHARA.</p> <p>FUKUHARA is at YUTO's shrine.</p> <p>CUT TO:</p>	<p>KENZO (IN JAPANESE) Subtitles: Why would he attack you?</p> <p>FUKUHARA (IN JAPANESE) Subtitles: His name is Saburo. He was an executive at a Japanese export company in London. He was Shin Endo's nephew. The sword that was used to murder him belongs to me.</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) Subtitles: This photo was sent to all the Yakuza families in the city. Everyone believes I had his nephew killed.</p> <p>KENZO (IN JAPANESE) Subtitles: And... did you?</p> <p>FUKUHARA (IN JAPANESE) Subtitles: I haven't seen my family sword in over a year. Not since your little brother took it.</p> <p>KENZO (IN JAPANESE) Subtitles: My brother... Yuto is dead.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: And yet...</p> <p>KENZO (IN JAPANESE) Subtitles: I saw the car being dragged out of the sea. Saw the bullet holes. You told me -</p> <p>FUKUHARA (IN JAPANESE) Subtitles: I told you before that he stopped working for me because he was a liability. He took my car and my sword and he disappeared. We never saw a body, but we both assumed he was dead.</p> <p>KENZO (IN JAPANESE) Subtitles: It's not possible.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: Last week Yuto was dead and Saburo was alive.</p>	
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<p><u>EXT. SOMEWHERE - NIGHT /FLASHBACK</u></p> <p>FLASHBACK IN BLACK AND WHITE: Close on YUTO passing looking distressed.</p> <p>CUT BACK TO:</p> <p><u>INT. KENZO'S APARTMENT, TOKYO - NIGHT</u></p> <p>With FUKUHARA and KENZO as before.</p> <p>There's a soft knock at the door. JIRO goes and answers it. HAYASHI enters. He looks shame-faced.</p> <p>On HAYASHI.</p> <p>On KENZO.</p> <p>To HAYASHI.</p>	<p>FUKUHARA (IN JAPANESE) (CONT'D) (V.O) Subtitles: Now... Perhaps the other way around. Someone threw a stone in a pond a long way away...</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) Subtitles: ...and we're only just feeling the ripples. Nothing is impossible, Detective.</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: Well, well. Chief Inspector Hayashi has come to see us. Good evening, Chief Inspector.</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) Subtitles: We were just talking about Detective Mori's brother.</p> <p>KENZO (IN JAPANESE) (O.O.V) Subtitles: This is insane.</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: Even if Yuto was somehow still alive, why would he be in London committing this murder?</p> <p>FUKUHARA (IN JAPANESE) Subtitles: If the only possible outcome of an action is chaos,</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: then we must assume that was the intention.</p> <p>KENZO (IN JAPANESE) Subtitles: Sir?</p>	<p>Scene: 10:15:00</p> <p>Scene: 10:15:06</p> <p>Music Out: 10:15:29</p>
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	<p>HAYASHI (IN JAPANESE) Subtitles: We have to explore the possibility that it's true.</p>	
On KENZO.	<p>FUKUHARA (IN JAPANESE) (O.O.V) Subtitles: You need to find your brother and bring him back here.</p> <p>FUKUHARA (IN JAPANESE) (CONT'D) Subtitles: Before this damn city starts to eat itself.</p>	
HAYASHI hands KENZO a folder.	<p>HAYASHI (IN JAPANESE) Subtitles: There's a Crime Management Course run by a university in London. There's an exchange programme. I've arranged for you to take a place without attracting suspicion. You fly out tomorrow.</p>	
On FUKUHARA.	<p>HAYASHI (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: This isn't an official investigation.</p> <p>HAYASHI (IN JAPANESE) (CONT'D) Subtitles: The British police can't know. So we keep this to ourselves.</p> <p>KENZO (IN JAPANESE) Subtitles: Why send me? Why not someone else?</p> <p>FUKUHARA (IN JAPANESE) Subtitles: If we send anyone else after him, they're likely to come back dead.</p> <p>KENZO (IN JAPANESE) Subtitles: That's not who my brother is.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: Perhaps,</p>	
On KENZO.	<p>FUKUHARA (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: you don't know him as well as you think.</p>	
To HAYASHI.	<p>KENZO (IN JAPANESE) Subtitles: Am I working for you or him?</p>	

	<p>HAYASHI (IN JAPANESE) Subtitles: You're working for Tokyo.</p> <p>FUKUHARA (IN JAPANESE) Subtitles: It's time to do your job, Detective. Your family started this mess.</p> <p>On KENZO.</p> <p>FUKUHARA and his BODYGUARDS head for the door.</p> <p>HAYASHI follows FUKUHARA out, pauses.</p> <p>HAYASHI leaves the apartment. KENZO stands in the living room alone for a few beats. And then the doors to all of the bedrooms open, one by one., HIS MOTHER, FATHER, REI and TAKI they all come out. Staring at him. None of them know what to say.</p> <p>CUT TO:</p> <p><u>EXT. BRIDGE, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: Heavy rain pours.</p>	
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<p>An urban walkway, a bridge over a busy main street and underground station. KENZO standing, waiting. YUTO approaches him. He is preoccupied, almost shaking. KENZO tries to light a cigarette for him but the rain is making it wet. YUTO throws it away.</p>	<p>YUTO (IN JAPANESE) Subtitles: You got a cigarette?</p> <p>YUTO (IN JAPANESE) (CONT'D) Subtitles: Something bad's happened.</p> <p>KENZO (IN JAPANESE) Subtitles: What did you do?</p> <p>YUTO (IN JAPANESE) Subtitles: There's an underground bookmakers in Edogawa, they just scored big on the horses. Maybe twenty million yen in a safe.</p> <p>KENZO (IN JAPANESE) Subtitles: What did you do?</p> <p>YUTO (IN JAPANESE) Subtitles: Me and Sora, we just thought that if we...</p> <p>KENZO (IN JAPANESE) Subtitles: What did you do, Yuto?</p> <p>YUTO (IN JAPANESE) Subtitles: I don't know! There was a guy, he wasn't supposed to be there. He came out of nowhere and shot Sora. I shot him.</p> <p>KENZO (IN JAPANESE) Subtitles: Is he dead?</p> <p>YUTO (IN JAPANESE) Subtitles: I don't know.</p> <p>KENZO (IN JAPANESE) Subtitles: Where's the gun?</p>	<p>Music In: 10:18:08</p>
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YUTO takes out a revolver. KENZO snatches it off him and puts it in his pocket before anyone can see.	KENZO (IN JAPANESE) Subtitles: Were there security cameras? Did anyone see you leave?	
He's crying properly now. KENZO doesn't try to comfort him.	YUTO (IN JAPANESE) Subtitles: I don't think so. I'm sorry. I fucked up.	
KENZO looks at his little brother.	KENZO (IN JAPANESE) Subtitles: Stop it. You're drawing attention to yourself.	
CUT BACK TO: <u>INT. KENZO'S BEDROOM, KENZO'S APARTMENT, TOKYO - NIGHT</u>	YUTO (IN JAPANESE) Subtitles: Help me Kenzo.	
KENZO sits on the edge of the bed as REI efficiently packs a suitcase for him.	KENZO (IN JAPANESE) Subtitles: Leave it to me.	Scene: 10:19:15
She opens the balcony door a little. Stands with her back to him.	REI (IN JAPANESE) Subtitles: I'll put your travel sickness tablets in your hand luggage. Take them when you get to the airport. KENZO (IN JAPANESE) Subtitles: Will you be OK without me? REI (IN JAPANESE) Subtitles: Of course I will. KENZO Subtitles: Dad's health is getting worse, Mum doesn't get around like she used to. I know it's... REI (IN JAPANESE) Subtitles: I can handle it. REI (IN JAPANESE) (CONT'D) Subtitles: What don't I know, Kenzo?	Music Out: 10:19:21

	<p>KENZO (IN JAPANESE) Subtitles: Nothing.</p> <p>REI (IN JAPANESE) Subtitles: Your brother was a criminal... and they've never let you forget it. Perhaps now is your chance to fix that.</p> <p>From KENZO.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR</u> <u>OUTSIDE LIFT,</u> <u>KENZO'S BUILDING -</u> <u>DAY</u></p> <p>KENZO waits for the lift with his suitcase. TAKI comes out of the apartment. He looks at her, a little surprised.</p> <p>A beat.</p> <p>She grins. A little. The lift arrives and the doors open. KENZO gets in.</p> <p>KENZO looks at her, caught off-guard slightly. Something weighing heavy on his mind.</p> <p>The doors close between them.</p> <p>CUT TO:</p>	<p>Scene: 10:20:17</p> <p>Scene: 10:20:22</p>
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<p><u>INT. KENZO'S CAR, TOKYO/ EXT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: KENZO drives through the pouring rain. A look of determination on his face. KENZO's car pulls up in an alleyway outside the bookmakers. He puts on black leather gloves. KENZO is out of the car. He strides through the rain to the front door of the building. A light is on inside. He enters...</p> <p>CUT TO:</p> <p><u>INT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK</u></p> <p>The sound of the rain muffled outside. KENZO looks around the place. The walls are breeze-blocks. A bank of TVs in the corner show sporting events. And on the floor are TWO BODIES. Seemingly both dead. He looks around the place. At the blood on the wall and the debris from the struggle. And then something moves. The GANGSTER. He's not dead.</p> <p>CUT TO:</p> <p><u>INT. PLANE - NIGHT</u></p> <p>KENZO is jolted awake. The plane is landing.</p>	<p>Scene & Music In: 10:21:07</p> <p>Scene: 10:21:33</p> <p>Scene: 10:22:26</p>
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<p>An announcement finishes in Japanese and begins in English.</p> <p>KENZO looks at his watch. Adjusts the time.</p> <p>CUT TO:</p> <p><u>INT. HEATHROW ARRIVALS, LONDON - NIGHT</u></p> <p>KENZO enters Arrivals. Around him, PEOPLE are meeting friends and family. He looks around.</p> <p>CUT TO:</p> <p>CUT BACK TO:</p> <p><u>INT. HEATHROW ARRIVALS, LONDON - NIGHT</u></p> <p>KENZO stands in airport making a call.</p> <p>SPLIT SCREEN:</p> <p>TOSHIO sleeps soundly with his GIRLFRIEND back in Tokyo. His phone lights up with KENZO's call, but it's on silent.</p> <p>CUT TO:</p> <p><u>INT. NIGHT TRAIN, LONDON - NIGHT</u></p> <p>KENZO sits and looks out of the window.</p>	<p>ANNOUCER (V.O) Ladies and gentlemen, we have now arrived in London Heathrow. Local time is nine fifty-seven PM.</p> 	<p>Music Out: 10:22:30</p> <p>Music In: 10:22:37</p> <p>Scene: 10:22:41</p> <p>Caption In: 10:22:47</p> <p>Scene: 10:22:50</p> <p>Scene: 10:22:58</p>
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A TV plays in the background.	TV PROGRAMME (O.O.V) ...that these triumphs of British culture, that these spectacular structures, vast country houses...	
CUT TO:		
<u>EXT. PADDINGTON STATION, LONDON - NIGHT</u>		Scene: 10:23:04
KENZO's first taste of London. The dark road outside Paddington station. Its late, traffic is low, not that many people about. He flags a taxi.		
CUT TO:		
<u>INT. TAXI, LONDON STREET - NIGHT</u>		Scene: 10:23:16
KENZO watches night-time London passing by. Feeling a long way from home.		
CUT TO:		
<u>EXT. HALLS OF RESIDENCE, LONDON - NIGHT</u>		Scene: 10:23:22
The taxi pulls up outside a crumbling but once glamorous building in Bloomsbury. KENZO gets out and bows slightly at the taxi, which is already driving off. KENZO turns and looks at the building behind him. He goes in.		
CUT TO:		
<u>INT. RECEPTION, HALLS OF RESIDENCE, LONDON - NIGHT</u>		Scene: 10:23:37

<p>KENZO enters. There is a reception area, but it's closed. A small waiting area with a selection of uncomfortable looking chairs. KENZO settles into one of these.</p> <p>CUT TO:</p> <p><u>INT. RECEPTION, HALLS OF RESIDENCE, LONDON - MORNING</u></p> <p>A WOMAN, SARAH (mid/late 30s), enters the reception area. KENZO is asleep. She clears her throat and KENZO forces himself awake. Blinks several times, confused.</p> <p>He stands, bows lightly. SARAH isn't sure whether to bow but gives it an awkward go.</p>	<p>RECEPTIONIST (O.O.V) SVU halls of residence? Yes. Please hold. I'll put you through.</p> <p>SARAH Kenzo?</p> <p>KENZO Yes.</p> <p>SARAH I'm so sorry to wake you, I-</p> <p>SARAH (CONT'D) Oh. Yeah. Hi.</p> <p>SARAH (CONT'D) I'm Sarah. I'm gonna be taking the Crime Scene Management course. Well, more accurately, I'm teaching it, I just thought I'd come down and... Have you been sleeping here all night?</p> <p>KENZO Yes.</p> <p>SARAH I'm so sorry. It's my first day as well. For all I know they always make the mature students sleep in the reception. Probably not though. Right... This is yours. It's a welcome pack. It's got a timetable and a map and some stickers, for some reason.</p>	<p>Music Out: 10:23:59</p> <p>Scene: 10:24:06</p>
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<p>A beat.</p> <p>She heads out. KENZO stands alone. Looks at the folder.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR/ BEDROOM, HALLS OF RESIDENCE, LONDON - MORNING</u></p> <p>KENZO arrives at his room. He unlocks the door and enters. It's basic. A single bed and a sink. Small desk. An empty cupboard awaiting his clothes. He sits on the bed, exhausted.</p> <p>CUT TO:</p> <p><u>EXT. KENZO'S APARTMENT, BALCONY, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK IN BLACK AND WHITE: KENZO and YUTO smoke and laugh together.</p> <p>CUT BACK TO:</p>	<p>KENZO Thank you.</p> <p>SARAH You must be jet lagged. A cup of coffee and a McMuffin usually does the trick, or there's always lying in the foetal position and weeping.</p> <p>SARAH (CONT'D) Yeah, no, ignore that. I'll see you in class. Welcome to London.</p> <p>KENZO Thank you.</p>	<p>Music In: 10:25:39</p> <p>Scene: 10:25:39</p> <p>Scene: 10:26:10</p>
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<p><u>INT. BEDROOM, HALLS OF RESIDENCE, LONDON - DAY</u></p> <p>KENZO sits, remembering.</p> <p>JUMP CUT TO:</p> <p>KENZO is asleep on the bed. His phone rings, jolting him awake.</p> <p>CUT TO:</p> <p><u>EXT. HALLS OF RESIDENCE, LONDON - DAY</u></p> <p>A Japanese MAN in his late 30s, EIJI is waiting for KENZO beside his car. KENZO exits the halls.</p> <p>KENZO gets in the car.</p> <p>On EIJI.</p> <p>CUT TO:</p> <p><u>EXT. SABURO'S BUILDING, LONDON - DAY</u></p>	<p>Scene: 10:26:16</p> <p>Music Out: 10:26:23</p> <p>Scene: 10:26:28</p> <p>EIJI (IN JAPANESE) Subtitles: Mr. Mori! Eiji Watari, pleased to meet you.</p> <p>KENZO (IN JAPANESE) <i>[JAPANESE DIALOGUE]</i></p> <p>EIJI (IN JAPANESE) (CONT'D) Subtitles: I'm sorry I couldn't meet you at the airport last night.</p> <p>KENZO (IN JAPANESE) Subtitles: It's fine.</p> <p>EIJI (IN JAPANESE) Subtitles: There was a misunderstanding. So where do you want to start?</p> <p>KENZO (IN JAPANESE) (O.O.V) Subtitles: The crime scene.</p>	
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<p>KENZO and EIJI stand outside the building. KENZO looks at the front door - operated by a security code.</p> <p>KENZO frowns and pulls out his mobile phone.</p> <p>CUT TO:</p> <p><u>INT. POLICE H.Q., TOKYO / EXT. SABURO'S BUILDING, LONDON - DAY</u></p> <p>TOSHIO's phone rings. He moves away from his colleagues and answers.</p> <p>Cut between scenes for phone conversation.</p> <p>JUMP CUT TO:</p> <p>KENZO glances at EIJI.</p> <p>INTERCUT WITH:</p> <p>TOSHIO walks around the office while talking on mobile</p>	<p>EIJI (IN JAPANESE) Subtitles: This is Saburo's place.</p> <p>KENZO (IN JAPANESE) Subtitles: Do you have the entry code?</p> <p>EIJI (IN JAPANESE) Subtitles: No.</p> <p>TOSHIO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: Boss. How was the flight? Did the guy meet you at the airport?</p> <p>KENZO (IN JAPANESE) (O.O.V) (INTO MOBILE PHONE) Subtitles: He got waylaid.</p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: I want to get into Saburo's apartment. It's an entry code combination.</p> <p>TOSHIO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: Why start there? The police will have stripped the place.</p> <p>KENZO (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: <i>I'm doing things my way.</i></p>	<p>Music In: 10:26:52</p> <p>Scene: 10:27:03</p> <p>Music Out: 10:27:07</p>
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	<p>TOSHIO (IN JAPANESE) (INTO MOBILE PHONE)</p> <p>Subtitles: I've got the names of some Japanese social clubs and bars in London, why don't you...</p>	
INTERCUT WITH: KENZO as before.	<p>KENZO (IN JAPANESE) (INTO MOBILE PHONE)</p> <p>Subtitles: I want to see the crime scene.</p>	
	<p>TOSHIO (IN JAPANESE) (THROUGH MOBILE PHONE)</p> <p>Subtitles: <i>Fine. I'll look into it.</i></p>	
INTERCUT WITH: TOSHIO as before. He sits at his desk. He looks across and we see ROY - a portly, pasty DETECTIVE in his 40s, struggling to eat with chopsticks. TOSHIO gives him a wave. ROY grins and waves back.	<p>TOSHIO (IN JAPANESE) (CONT'D) (INTO MOBILE PHONE)</p> <p>Subtitles: You know they sent a British detective here on the exchange programme with you? His name's 'Roy.'</p>	
INTERCUT WITH: KENZO as before. KENZO hangs up. He nods at EIJI.	<p>TOSHIO (IN JAPANESE) (CONT'D) (INTO MOBILE PHONE)</p> <p>Subtitles: He looks like a fucking sex tourist.</p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE)</p> <p>Subtitles: Thanks.</p>	
CUT TO: <u>INT. POLICE STATION, LONDON - DAY</u> SARAH is at her desk. Her phone rings. She answers.	 <p>SARAH (INTO PHONE)</p> <p>Detective Weitzmann.</p> <p>PROBATION OFFICER (THROUGH PHONE)</p> <p>Good afternoon. I'm Yasmin Rose from the probation services. Is now a good time to talk?</p>	Scene: 10:27:57

	<p>SARAH (INTO PHONE) Yes.</p> <p>PROBATION OFFICER (THROUGH PHONE) It's in regards to Ian Summers. I'm sure you're aware he recently became eligible for parole-</p> <p>SARAH He's been released?</p> <p>PROBATION OFFICER (THROUGH PHONE) Yes.</p> <p>SARAH (INTO MOBILE) Where's he staying?</p> <p>PROBATION OFFICER (THROUGH PHONE) I can't disclose that information I'm afraid. Erm-</p> <p>SARAH Did you know?</p> <p>BETH Know what?</p> <p>ANGLING (O.O.V) Lunch club.</p> <p>ANGLING (CONT'D) That wanky sandwich place, six pound fifty for a baguette.</p> <p>ANGLING (CONT'D) (O.O.V) Beth? Kev?</p> <p>ANGLING (CONT'D) Come on Heather.</p> <p>CUT TO:</p>	
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<p><u>INT. EIJI'S CAR, LONDON - DAY</u></p> <p>EIJI drives. On KENZO in the back seat as he gazes out of the window.</p> <p>On KENZO.</p> <p>KENZO keeps looking out of the window. He sighs. Awkward pause.</p> <p>KENZO looks at him.</p> <p>They drive on in silence.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - EVENING</u></p> <p>Small ex-local authority flat somewhere between Euston and Camden. Lots of pot plants. Homely. SARAH is getting ready to go out.</p>	<p>EIJI (IN JAPANESE) (O.O.V) Subtitles: I'm sure it'll go better tomorrow.</p> <p>KENZO (IN JAPANESE) Subtitles: I have no leads. No evidence, no contacts.</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: Not even police powers.</p> <p>EIJI (IN JAPANESE) (O.O.V) Subtitles: You must be good at your job though.</p> <p>EIJI (IN JAPANESE) (CONT'D) Subtitles: I mean that's why they sent you, right? Because you're the best? Do you think you'll find the guy who did it?</p> <p>EIJI (IN JAPANESE) (CONT'D) Subtitles: My wife told me to ask you to come to dinner with us this evening.</p> <p>KENZO Subtitles: OK.</p> <p>EIJI Subtitles: OK.</p>	<p>Scene: 10:28:57</p> <p>Scene: 10:29:38</p>
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<p>The computer beeps at her. It's open on a dating website site and a message thread with 'London_DAN_35', who has just written a new message:</p> <p>London_DAN_35: hey looking forward to tonight. *tonight*</p> <p>SARAH types:</p> <p>I'm looking forward to tonight too. Think it's gonna be foighn. *fun</p> <p>She goes to get her shoes. Her computer beeps. New message.</p> <p>She glances at it, grins.</p> <p>London_DAN_35: Hilarioghous!</p> <p>CUT TO:</p> <p><u>INT. THE PEACOCK PUB, LONDON - NIGHT</u></p> <p>KENZO sits at the bar with a drink, texting on his phone. We translate the text from Japanese to English:</p> <p>On KENZO's phone.</p> <p>A young, mixed race British/Japanese MAN walks out of the bathroom. He's attractive, dressed well. Looks good. Mid-twenties.</p>	<p>TEXT MESSAGE (IN JAPANESE) Subtitles: Any update on the door code?</p> <p>RODNEY (O.O.V) (INTO MOBILE PHONE) What?! Fuck off! No listen to me...</p> <p>RODNEY (CONT'D) (INTO MOBILE PHONE) ...you've got to tell him that if he wants you, he's gotta start acting like a man and not behaving like a little bitch. Because do y'know what a little bitch gets? No, neither do I...</p>	<p>Scene & Music In: 10:30:14</p>
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This is RODNEY. On KENZO. To BARTENDER. On RODNEY. To BARTENDER. On RODNEY. Another BOY in his early 20's has stood up from a table and approaches RODNEY. This is TIFF. On KENZO. On KENZO. RODNEY speaks into the phone again. He hangs up the phone. To BARTENDER.	RODNEY (CONT'D) (O.O.V) (INTO MOBILE PHONE) ...because I don't associate with them and neither should you. RODNEY (CONT'D) Can I get a gin and tonic? BARTENDER (O.O.V) Your boyfriend's here. RODNEY I don't have one of those. TIFF (O.O.V) Rodney. RODNEY Oh God. Tiff, urm I don't have the energy right now. TIFF I deserve an explanation. RODNEY (O.O.V) An explanation is a privilege, not a right. TIFF (O.O.V) I just wanna know why! What did... TIFF (CONT'D) ...I do?! RODNEY (INTO MOBILE PHONE) Can I call you back? Sorry. I'm in the middle of a Greek play. RODNEY (CONT'D) Do we not have a warning system in place for this kind of situation? BARTENDER No. RODNEY Right well, let's you and I talk about that at some point ok.	
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	<p>TIFF Just tell me what changed.</p> <p>RODNEY Erm my mood? My mood changed.</p> <p>TIFF I don't understand.</p> <p>RODNEY I don't need you to.</p>	
On KENZO.	<p>TIFF (O.O.V) Michael came round looking for you.</p>	
ON KENZO.	<p>RODNEY (O.O.V) Well you don't need to say anything to Michael. You don't even need to go near him.</p>	
On KENZO.	<p>TIFF (O.O.V) I want to...</p> <p>TIFF (CONT'D) ...help you, I can't do that if you won't let me in.</p>	
To BARTENDER.	<p>RODNEY I ordered a gin and tonic in what feels like several lifetimes ago.</p>	
On BARTENDER.	<p>TIFF (O.O.V) Rodney!</p> <p>RODNEY Listen to me. It's done, okay? I let you in and now I'm letting you out-</p>	
TIFF looks heartbroken. Eyes getting wet.	<p>TIFF I don't wanna be out. I don't know what to do on my own.</p> <p>RODNEY Oh god look. The tears aren't gonna work with me, honey. They never have.</p> <p>TIFF You're a piece of shit, you know that? You're a fucking sociopath.</p>	

TIFF storms out. A BOY follows him out.	BOY Tiff!	
	RODNEY Okay.	
	BOY Tiff!	
	RODNEY Thank you.	
RODNEY turns back to the bar. The BARTENDER gives him his drink.	RODNEY Don't look at me like that.	
	BARTENDER Like what?	
RODNEY sighs. He looks over at KENZO, who's been watching the spectacle. He raises his glass.	RODNEY Like you agree with him.	
	RODNEY (IN JAPANESE) (CONT'D) Kanpai. Subtitles: Cheers.	
On KENZO as he raises his glass in return. KENZO nods.	RODNEY (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: You married?	
KENZO shakes his head.	RODNEY (IN JAPANESE) (CONT'D) Subtitles: Know what the secret to a long marriage is?	
RODNEY walks off.	RODNEY (IN JAPANESE) (CONT'D) Subtitles: Don't get divorced. Just kidding.	
CUT TO:		
INT. STEAK HOUSE, LEICESTER SQ, LONDON - NIGHT		Scene & Music Out: 10:32:08
KENZO walks along the front of restaurant and enters. To WAITER.	KENZO I'm with them.	

<p>EIJI and his wife SUZUME smile and wave him over.</p> <p>JUMP CUT TO:</p> <p>They're all sitting down talking.</p> <p>On KENZO.</p> <p>On KENZO.</p> <p>SUZUME remembers.</p>	<p>SUZUME (IN JAPANESE) Subtitles: I'm so pleased you could come, Detective. Eiji was so excited to be able to help you.</p> <p>EIJI (IN JAPANESE) Subtitles: What do you think of this place? It's Suzume's favourite.</p> <p>SUZUME (IN JAPANESE) Subtitles: We came here in our first week in London.</p> <p>SUZUME (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: You can see Leicester Square right there.</p> <p>KENZO (IN JAPANESE) Subtitles: Is there somewhere I can play pachinko here?</p> <p>EIJI (IN JAPANESE) Subtitles: They don't have it in London. Thank God.</p> <p>SUZUME (IN JAPANESE) Subtitles: No. There is a place. What's that club called...</p> <p>SUZUME (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: ...in town?</p> <p>SUZUME (IN JAPANESE) (CONT'D) Subtitles: It has pachinko machines. You can't win anything on them but you can play them.</p> <p>EIJI (IN JAPANESE) Subtitles: I've never been.</p> <p>SUZUME (IN JAPANESE) Subtitles: Well that doesn't mean it doesn't exist! That's it. Momo's club!</p>	<p>Music In: 10:32:21</p>
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	<p>KENZO (IN JAPANESE) Subtitles: Momo club?</p> <p>On KENZO.</p> <p>EIJI (IN JAPANESE) (O.O.V) Subtitles: She means Momo Lounge.</p> <p>EIJI (IN JAPANESE) (CONT'D) Subtitles: It's over in Fitzrovia.</p> <p>KENZO (IN JAPANESE) Subtitles: Can we go there?</p> <p>EIJI (IN JAPANESE) Subtitles: You can't just walk in, you have to be a member or friends with a member.</p> <p>KENZO (IN JAPANESE) Subtitles: And you're not members?</p> <p>EIJI (IN JAPANESE) Subtitles: I wish! I can ask around, see if anyone I know can get us in.</p> <p>KENZO nods, disappointed.</p> <p>CUT TO:</p> <p><u>EXT. STEAK HOUSE, LEICESTER SQ, LONDON - NIGHT</u></p> <p>A young WOMAN we will get to know as DONNA is close by, watching KENZO from outside.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT, LONDON - NIGHT</u></p> <p>SARAH is sitting at a table. A MAN enters in a hurry - this is DAN. She stands up and goes for a handshake, he goes for a kiss. They laugh it off. Sit down.</p> <p>SARAH Dan?</p> <p>DAN Sarah!</p>	<p>Scene & Music Out: 10:33:19</p> <p>Music In: 10:33:23</p> <p> </p> <p> </p> <p>Scene & Music In: 10:33:28</p> <p> </p> <p>Music Out: 10:33:30</p>
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<p>They sit, awkward.</p> <p>He goes to swear but changes his mind at the last minute.</p> <p>They laugh, awkward.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></p>	<p>SARAH Oh!</p> <p>SARAH (CONT'D) Should I call you London Dan Thirty-Five?</p> <p>DAN If you like.</p> <p>SARAH Well, I insist you call me Sarah Blues and Twos.</p> <p>DAN Right. Got it.</p> <p>SARAH I mean not really. You can just... Sarah. That's fine.</p> <p>DAN Have you been waiting long?</p> <p>SARAH No. I was five minutes early and you're ten minutes late, so...</p> <p>DAN I'm so sorry. Traffic...Ff- Blinking nightmare.</p> <p>SARAH Yeah. I walked. But it seemed really busy.</p> <p>DAN Well, it's great to finally meet you.</p> <p>SARAH You too. This place seems nice.</p> <p>DAN I've never been. My friend said it was nice...</p>	<p>Scene & Music Out: 10:34:31</p>
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<p>SARAH and DAN have sex. You could go out on a limb and say it's not spectacular. He moans, lots of effort, little success. She silently looks at the ceiling, her hand tracing a line on this strange man's back.</p> <p>CUT TO:</p> <p><u>EXT. SOHO STREETS, LONDON - NIGHT</u></p> <p>KENZO walks with EIJI and SUZUME. SUZUME pulls out her phone.</p> <p>To KENZO.</p> <p>EIJI hails a passing cab, opens the door for SUZUME to get in.</p> <p>On KENZO.</p> <p>EIJI gets into the cab, which drives off.</p> <p>From KENZO.</p>	<p>SUZUME (IN JAPANESE) Subtitles: The babysitter's calling. I think Shoko's crying again...</p> <p>EIJI (IN JAPANESE) Subtitles: Excuse me.</p> <p>SUZUME (IN JAPANESE) Subtitles: It was nice to meet you.</p> <p>KENZO (IN JAPANESE) Subtitles: Yes, you too.</p> <p>EIJI (IN JAPANESE) Subtitles: The baby doesn't sleep, this counts as a big night out for us!</p> <p>EIJI (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: I'll see what I can do about Momo club.</p> <p>EIJI (IN JAPANESE) (CONT'D) Subtitles: It might take a couple of days.</p> <p>KENZO (IN JAPANESE) Subtitles: Thanks.</p> <p>EIJI (IN JAPANESE) Subtitles: Thank you.</p>	<p>Scene: 10:34:38</p> <p>Music In: 10:34:45</p>
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<p>CUT TO:</p> <p><u>INT. BEDROOM, HALLS OF RESIDENCE, LONDON - NIGHT</u></p> <p>KENZO sits on the edge of the bed with a tired sigh. He switches on the lamp.</p>	<p>Scene: 10:35:04</p>
<p>CUT TO:</p> <p><u>INT. PACHINKO PARLOR, TOYKO – DAY / FLASHBACK</u></p> <p>FLASHBACK IN BLACK AND WHITE: YUTO sits at a Pachinko machine.</p>	<p>Scene: 10:35:22</p>
<p>CUT BACK TO:</p> <p><u>INT. BEDROOM, HALLS OF RESIDENCE, LONDON - NIGHT</u></p> <p>KENZO as before.</p>	<p>Scene: 10:35:29</p>
<p>CUT TO:</p> <p><u>EXT. THE PEACOCK PUB, LONDON - NIGHT</u></p> <p>KENZO returns to the pub he was drinking in earlier.</p>	<p>Scene: 10:35:33</p>
<p>CUT TO:</p> <p><u>INT. THE PEACOCK PUB, LONDON - NIGHT</u></p> <p>The pub is closing up, but RODNEY still drinks at the bar. KENZO takes the stool next to him.</p>	<p>Scene: 10:35:39</p> <p>Music In: 10:35:43</p>
<p>RODNEY Oh, hello again.</p>	

	<p>KENZO You speak good Japanese.</p> <p>RODNEY (IN JAPANESE) Subtitles: My father was from Kyoto.</p> <p>KENZO And your mother?</p> <p>RODNEY (IN JAPANESE) Subtitles: My mother...</p> <p>RODNEY (CONT'D) White girl from Peckham would you believe.</p> <p>KENZO Would you like to earn some money?</p> <p>RODNEY I'm two hundred for the night.</p> <p>RODNEY (IN JAPANESE) (CONT'D) Subtitles: Or I'll suck your cock for fifty but either way... you have to wear... um...</p> <p>RODNEY (CONT'D) What's the word for condom?</p> <p>KENZO (IN JAPANESE) Condom.</p> <p>RODNEY Right. Yes. One of those. Unless you've got a grand in which case fine but you're pulling out.</p> <p>RODNEY (IN JAPANESE) (CONT'D) Subtitles: ...and you can cum all over the place.</p> <p>RODNEY (CONT'D) That's a customer guarantee.</p> <p>KENZO (IN JAPANESE) Subtitles: You're a rent boy.</p> <p>RODNEY (IN JAPANESE) Subtitles: Yes. Correct.</p>	Music Out: 10:35:50
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	<p>KENZO I need to go to the Momo Lounge. It's a Japanese bar but member's only.</p> <p>RODNEY Right.</p> <p>KENZO You seem like the sort of man who can get me in. That's all I want. I can pay.</p> <p>RODNEY What do you do?</p> <p>KENZO Policeman.</p> <p>RODNEY Fucking knew it. Okay. How about you keep your money and do me a favour instead?</p> <p>KENZO What?</p> <p>RODNEY There's a guy he's been bothering me. Someone needs to go and talk to him.</p> <p>KENZO The boy earlier?</p> <p>RODNEY No. Nothing like the boy earlier.</p> <p>KENZO Okay. If that's what you need.</p> <p>RODNEY Plus a hundred. Cos I'm nice.</p> <p>KENZO Agreed. Let's go.</p> <p>RODNEY No can do. Got clients waiting.</p>	
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	<p>RODNEY (IN JAPANESE) (CONT'D) Subtitles: I can take you tomorrow... Mr Policeman.</p> <p>KENZO gets out a business card and hands it to him.</p> <p>KENZO Tomorrow then. No later.</p> <p>RODNEY Oh!</p> <p>RODNEY (IN JAPANESE) (CONT'D) Subtitles: Thank you. See you tomorrow.</p> <p>To BARMAN.</p> <p>RODNEY (CONT'D) Night Alex.</p> <p>To BARMAN, on KENZO. From KENZO.</p> <p>RODNEY (CONT'D) (O.O.V) Fuck you.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM,</u> <u>SARAH'S FLAT,</u> <u>LONDON - NIGHT</u></p> <p>SARAH and DAN lie in bed, post-coital. SARAH stares up at the ceiling. Her expression hard to read.</p> <p>She doesn't say anything. DAN gets out of bed and puts on his clothes.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM,</u> <u>SARAH'S FLAT,</u> <u>LONDON - NIGHT</u></p> <p>SARAH watches as the front door closes behind DAN.</p>	<p>Scene & Music Out: 10:37:45</p> <p>DAN That was great. Thank you.</p> <p>SARAH It's a work night.</p> <p>DAN Oh. Right. Yeah. Of course. Crime doesn't sleep, right?</p> <p>Scene: 10:38:14</p>
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<p>She returns to the bedroom and cleans away all evidence of the night: the condom wrapper and the condom, left under the bed.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM, HALLS OF RESIDENCE, LONDON - NIGHT</u></p> <p>KENZO lies in bed. His phone beeps. A message from TOSHIO, which we translate from Japanese to English:</p> <p>TOSHIO sends a photo of a Japanese child with a lightbulb on top of his head. KENZO scowls and drops his phone onto the bedside table.</p> <p>CUT TO:</p> <p><u>INT. LECTURE HALL, UCL, LONDON - DAY</u></p> <p>SARAH stands at the front of the lecture. She glances up and she and KENZO make brief eye contact. On KENZO who sits alone. He is noticeably older than everyone else there.</p> <p>On KENZO.</p> <p>CUT TO:</p>	<p>Scene: 10:38:33</p> <p>TEXT MESSAGE (IN JAPANESE) Subtitles: Chief Inspector Hayashi keeps asking if you're making progress...and says remember to attend your class.</p>	<p>Scene: 10:38:59</p> <p>SARAH Good morning, everyone. I'm Detective Weitzmann.</p> <p>SARAH (CONT'D) (O.O.V) On this course, I'm going to be covering how modern techniques...</p> <p>SARAH (CONT'D) ...used by forensic specialists can be applied to the solving...</p> <p>SARAH (CONT'D) (O.O.V) ...and even the prevention of crime.</p>
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<p><u>INT. UCL CANTEEN, LONDON - DAY</u></p> <p>SARAH holds her tray and looks around at the tables, mostly full of STUDENTS. Perhaps instinctively, she sits alone at an empty table. KENZO is passing, on his way out. They spot each other. A brief hesitation.</p> <p>On SARAH.</p> <p>SARAH chuckles.</p> <p>He smiles, nods and heads out. She watches him go.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREET - EVENING</u></p> <p>RODNEY is vaping.</p>	<p>SARAH (CONT'D) Hello. How are you finding everything?</p> <p>KENZO Good, thank you.</p> <p>SARAH Explored the city yet?</p> <p>KENZO (O.O.V) A little.</p> <p>SARAH Easy to get lost, isn't it?</p> <p>KENZO Your first class was very interesting.</p> <p>SARAH Was there a single thing I said that you didn't know already?</p> <p>KENZO I didn't know your last name was Weitzmann.</p> <p>SARAH Well... Come to the next one, I'll tell you my middle name.</p>	<p>Scene: 10:39:13</p> <p>Scene: 10:40:11</p>
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<p>He's waiting for KENZO who walks towards him. He's vaping. KENZO puts a cigarette in his mouth but when he tries to light it, his lighter doesn't work.</p> <p>RODNEY hands him his vape.</p> <p>KENZO takes it, looks at it, baffled, briefly has to work out how to use it, then puffs away.</p> <p>KENZO nods and gives RODNEY fifty pounds.</p> <p>KENZO takes a final big drag.</p> <p>KENZO coughs it out, RODNEY's already walking off.</p> <p>CUT TO:</p> <p><u>EXT. MOMO LOUNGE, LONDON - EVENING</u></p> <p>KENZO hangs back as RODNEY talks to the BOUNCER on the door. They exchange a few words. RODNEY beckons for KENZO to follow him in.</p>	<p>RODNEY Ready for some fun?</p> <p>KENZO We are not here to have fun.</p> <p>RODNEY Course not.</p> <p>RODNEY (CONT'D) Here you go.</p> <p>KENZO Thanks.</p> <p>RODNEY So, I'm gonna get you in, we can have some drinks, make some beautiful memories, do whatever it is you're so desperate to do, and then you can come and help me with my thing, okay?</p> <p>KENZO You get the other half when we're inside.</p> <p>RODNEY Okey-dokey Super Cop.</p> <p>RODNEY (CONT'D) That's weed, by the way.</p>	<p>Music In: 10:40:39</p> <p>Scene: 10:40:40</p>
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<p>CUT TO:</p> <p><u>INT. MOMO LOUNGE, LONDON - EVENING</u></p> <p>A dark, cavernous place.</p> <p>KENZO and RODNEY enter. RODNEY holds up his hand and KENZO puts the other half of the money in it.</p> <p>KENZO looks around. It's eerie in here. Has a bad feel about it. He spots a row of bright pachinko machines lined against a wall. KENZO stares at the machines, remembering his brother.</p> <p>KENZO and RODNEY go to the bar. A JAPANESE BARTENDER approaches.</p> <p>To KENZO.</p> <p>The BARTENDER brings them their drinks. RODNEY takes his and walks off. KENZO turns to the BARTENDER.</p>	<p>Scene: 10:40:46</p> <p>KENZO Asahi, please.</p> <p>RODNEY And a vodka club soda. So, what are we investigating? Is someone preying on beautiful young mixed-raced boys? Just tell me how worried I need to be.</p> <p>KENZO I'm looking for someone.</p> <p>RODNEY Criminal?</p> <p>KENZO Ghost.</p> <p>RODNEY Ooh, spooky. Thank you.</p> <p>KENZO (IN JAPANESE) Subtitles: Does a man called Yuto Mori come in here?</p>
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<p>The BARTENDER thinks then turns to an OLD MAN drinking at the bar.</p> <p>On HISATERU.</p> <p>On HISATERU.</p> <p>On HISATERU.</p> <p>On HISATERU.</p> <p>CUT TO:</p> <p><u>INT. MOMO LOUNGE, LONDON - NIGHT</u></p> <p>A row of pachinko machines. RODNEY stands by one of them puffing away on a vape. Smoke billowing around him in slow motion.</p>	<p>JAPANESE BARTENDER (IN JAPANESE) Subtitles: No.</p> <p>KENZO (IN JAPANESE) Subtitles: What about Saburo Endo?</p> <p>JAPANESE BARTENDER (IN JAPANESE) Subtitles: Hisateru. Didn't you know a guy called Saburo?</p> <p>HISATERU (IN JAPANESE) Subtitles: That's right.</p> <p>KENZO (IN JAPANESE) (O.O.V) Subtitles: You know he was murdered?</p> <p>HISATERU (IN JAPANESE) Subtitles: It doesn't surprise me.</p> <p>KENZO (IN JAPANESE) (O.O.V) Subtitles: Why?</p> <p>HISATERU (IN JAPANESE) Subtitles: He was an asshole.</p> <p>KENZO (IN JAPANESE) (O.O.V) Subtitles: There's a rumour that it was the Yakuza.</p> <p>JAPANESE BARTENDER (IN JAPANESE) (O.O.V) Subtitles: There are no Yakuza in London.</p> <p>HISATERU (IN JAPANESE) Subtitles: No. There's one.</p>	<p>Music In: 10:41:55 Scene & Music Out: 10:41:56</p>
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<p>DISSOLVE TO:</p> <p><u>INT. MOMO LOUNGE, LONDON - NIGHT</u></p> <p>Back to KENZO at the bar with HISATERU.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO STREET/ EXT. LONDON STREET/ INT. LONDON BAR - NIGHT / ANIMATED</u></p> <p>ANIMATED SEQUENCE:</p> <p>A MAN walks across a bridge in Tokyo.</p> <p>Then dissolves into an outside scene. Rain lashes down on the cobbled streets of London. A figure, shrouded in darkness, walks down the street.</p> <p>Then dissolves into hand holding a cigarette. And we see he is missing the little finger on his left hand. The YAKUZA sits at the bar, drinking. Another MAN runs in through the doors of the bar. Followed by a DOZEN MEN holding clubs and pipes. The MAN drops to the floor and is beaten.</p> <p>Dissolve into hand putting out a cigarette in ashtray. The YAKUZA is at the bar. He gets up and fights the MEN, with a katana blade.</p>	<p>HISATERU (IN JAPANESE) (CONT'D) Subtitles: He was a hitman for a major crime family. But he got thrown out.</p> <p>HISATERU (IN JAPANESE) (CONT'D) (V.O) Subtitles: Left Japan in disgrace.</p> <p>HISATERU (IN JAPANESE) (CONT'D) (V.O) Subtitles: Washed up here.</p> <p>HISATERU (IN JAPANESE) (CONT'D) (V.O) Subtitles: Became an alcoholic. Almost drank himself to death. Then one night he was in a bar alone, when a man burst in.</p> <p>HISATERU (IN JAPANESE) (CONT'D) (V.O) Subtitles: The man was going to be killed.</p> <p>HISATERU (IN JAPANESE) (CONT'D) (V.O) Subtitles: So the Yakuza evened the odds.</p>	<p>Scene: 10:42:00</p> <p>Scene: 10:42:05</p>
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<p>The MAN he's rescued watches. We focus on the YAKUZA's face - it becomes more clearly YUTO. Dissolves out of animation and into YUTO sitting in a colourful pachinko parlour.</p> <p>CUT BACK TO:</p> <p><u>INT. MOMO LOUNGE, LONDON - NIGHT</u></p> <p>At the bar, KENZO stares at HISATERU. Seems like it's only them. The gloom of the bar is like a hellish cave.</p> <p>CUT TO:</p> <p><u>INT. MOMO LOUNGE, LONDON - NIGHT</u></p> <p>Back to reality. KENZO's in a bit of a trance. He shakes himself out of it.</p> <p>On KENZO.</p> <p>KENZO gets a photo of YUTO and shows HISATERU and then the BARTENDER.</p> <p>RODNEY has reappeared at the bar.</p>	<p>HISATERU (IN JAPANESE) (CONT'D) (V.O)</p> <p>Subtitles: He didn't know it, but he'd saved the life of one of the most feared gangsters in London. And the gangster didn't know it.</p> <p>HISATERU (IN JAPANESE) (CONT'D) (V.O)</p> <p>Subtitles: But he'd just hired the most deadly assassin in Japan.</p> <p>KENZO (In JAPANESE)</p> <p>Subtitles: Have you ever met that Yakuza?</p> <p>HISATERU (In JAPANESE)</p> <p>Subtitles: You don't see him. And you better hope he never learns your name.</p> <p>JAPANESE BARTENDER (O.O.V) He's drunk.</p> <p>KENZO You sure you've never seen this man?</p> <p>JAPANESE BARTENDER I don't know. Sorry. We get all sorts in here.</p> <p>KENZO I thought it was a private members club.</p> <p>JAPANESE BARTENDER No. Open to anyone.</p>	<p>Scene & Music In: 10:43:13</p> <p>Scene: 10:43:20</p> <p>Music Out: 10:43:23</p>
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<p>KENZO stares at him. Realising something... He exits. From RODNEY.</p>	<p>RODNEY Okay, so. I never said it was a private members club. You just offered me a hundred pounds to get you in. That's not on me, that's your bad information.</p>	<p>Music In: 10:44:02</p>
<p>CUT TO:</p>		
<p><u>EXT. LONDON STREET - NIGHT</u></p>		<p>Scene & Music Out: 10:44:07</p>
<p>KENZO exits the bar talking into his mobile phone. A sense of urgency suddenly.</p>	<p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: Toshio. Call me back when you get this.</p>	
<p>On KENZO.</p>	<p>RODNEY (O.O.V) Hey!</p>	
<p>RODNEY following him.</p>	<p>RODNEY (CONT'D) Hey! I still need your help with my thing.</p>	
<p>KENZO hails a passing taxi. It stops. He opens the door.</p>	<p>KENZO You lied to me.</p>	
<p>KENZO gets in and the taxi drives away.</p>	<p>RODNEY Yeah, but I'm not lying to you now, this guy really is a <i> fucking </i> </p>	
<p>CUT TO:</p>	<p>KENZO Find someone else to help you.</p>	
<p><u>INT. TAXI, LONDON - NIGHT</u></p>	<p>RODNEY Please! I'm-</p>	
<p></p>	<p>RODNEY (CONT'D) That's not very <i> fucking </i>Fuck!</p>	
<p></p>	<p>TOSHIO (IN JAPANESE) (V.O) Subtitles: Hey, sorry.</p>	
<p></p>		

<p>KENZO sits in the back of the tax on his phone.</p> <p>From KENZO.</p>	<p>TOSHIO (IN JAPANESE) (CONT'D) (THROUGH MOBILE PHONE)</p> <p>Subtitles: <i>The Chief said Eiji was given the code two days ago. He didn't give it to you?</i></p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE)</p> <p>Subtitles: Thank you.</p>	
<p>CUT TO:</p> <p><u>INT./EXT. EIJI'S HOUSE, LONDON - NIGHT</u></p>	<p>Scene: 10:44:45</p>	
<p>SUZUME answers the door. It's KENZO. She beams at him. A BABY cries off screen. EIJI appears in the corridor behind her.</p>	<p>SUZUME (IN JAPANESE)</p> <p>Subtitles: Detective Mori!</p> <p>KENZO (IN JAPANESE)</p> <p>Subtitles: I need you to drive me somewhere.</p>	
<p>CUT TO:</p> <p><u>EXT. EIJI'S CAR, LONDON - NIGHT</u></p>	<p>Scene: 10:44:52</p>	
<p>EIJI drives. KENZO sits in the passenger seat. The car pulls over.</p>	<p>KENZO (IN JAPANESE)</p> <p>Subtitles: Just up here, on the right.</p>	
<p>CUT TO:</p> <p><u>EXT. PARK, LONDON - NIGHT</u></p>	<p>Scene: 10:45:02</p>	
<p>KENZO and EIJI walk. EIJI gets a text.</p>	<p>EIJI (IN JAPANESE)</p> <p>Subtitles: It's Suzume. The baby won't sleep again. I'm telling you, I don't know how much more I can take...</p>	
<p>KENZO grabs EIJI by the front of his shirt and pushes him against a tree. KENZO backhands him hard across the face. EIJI tries to put his hands up to defend himself.</p>	<p>EIJI (IN JAPANESE) (CONT'D)</p> <p>Subtitles: Hey...</p> <p>KENZO (IN JAPANESE)</p> <p>Subtitles: Who are you working for?</p>	

<p>KENZO lets go of EIJI's shirt and instead grabs his neck. EIJI cries out.</p> <p>EIJI hesitates in answering. KENZO punches the tree next to EIJI's head. EIJI flinches, yells out in fear.</p> <p>EIJI's now crying.</p> <p>KENZO lets him go and gives EIJI his phone.</p> <p>EIJI taps in the code. KENZO takes the phone and glares at EIJI. A few tense moments, EIJI breathing hard, terrified, thinking he's going to get a beating. KENZO walks away, leaving EIJI behind. Scared, but relieved it's over.</p> <p>CUT TO:</p>	<p>KENZO (IN JAPANESE) (CONT'D) Subtitles: You've been lying to me.</p> <p>EIJI (IN JAPANESE) Subtitles: I'm sorry! I'm sorry!</p> <p>KENZO (IN JAPANESE) Subtitles: Who are you working for?!</p> <p>EIJI (IN JAPANESE) Subtitles: I don't know who it is...they just said to slow you down.</p> <p>KENZO (IN JAPANESE) Subtitles: Did it come from Tokyo or London?</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: Tell me.</p> <p>EIJI (IN JAPANESE) Subtitles: Abbot. Mr. Abbot.</p> <p>KENZO (IN JAPANESE) Subtitles: Who's Abbot?</p> <p>EIJI (IN JAPANESE) Subtitles: I don't know! I never met him. He sent someone to my house.</p> <p>KENZO (IN JAPANESE) Subtitles: Give me the entry code.</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: When my daughter couldn't sleep, we played her whale song. Or the sound of rain.</p>	<p>Music Out: 10:45:27</p>
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<p><u>INT. CLUB, LONDON - NIGHT</u></p> <p>Loud, strobe lit. RODNEY walks in. Seems like everyone knows him. He walks onto the dance floor. Starts to dance. Someone whispers in his ear, gives him a bump of coke from their key. RODNEY dances. Feels something in his pocket. Phone vibrating. Checks it - a little square of light in the darkness of the room. It's a message. A client looking for business.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>SARAH returns to her flat, fumbling for her keys in her bag.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>SARAH enters. She hangs up her jacket. She goes to open the letter cage on the back of her door. She gasps and pulls back. A snake is curled up in there. SARAH regains her composure. Stares back at the snake's black eyes.</p> <p>CUT TO:</p>	<p>Scene & Music In: 10:46:24</p> <p>-----</p> <p>Scene & Music Out: 10:47:07</p> <p>Scene: 10:47:14</p>
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<p><u>EXT. LONDON STREET</u> <u>/ INT. KENZO'S</u> <u>APARTMENT, REI AND</u> <u>KENZO's BEDROOM,</u> <u>TOKYO - NIGHT</u></p> <p>KENZO walks, squeezing the life back into his bloodied fist. His phone rings. He answers.</p> <p>INTERCUT WITH:</p> <p>REI sitting on her bed.</p> <p>INTERCUT WITH:</p> <p>KENZO closes his eyes.</p> <p>INTERCUT WITH:</p>	<p>REI (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: <i>Why haven't you called?</i></p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: I'm sorry, I've been busy.</p> <p>REI (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: <i>How's the investigation?</i></p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: It's early days.</p> <p>KENZO (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: <i>Is everyone OK over there?</i></p> <p>REI (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: Taki was expelled.</p> <p>REI (IN JAPANESE) (THROUGH MOBILE PHONE) (CONT'D) Subtitles: <i>She won't talk to me. Your parents won't talk to me.</i></p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE) Subtitles: <i>Where is Taki? Is she there?</i></p> <p>REI (IN JAPANESE) (THROUGH MOBILE PHONE) Subtitles: <i>No. She's gone out.</i></p>	<p>Scene: 10:47:42</p>
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<p>Back on REI.</p> <p>INTERCUT WITH:</p> <p>KENZO as before.</p> <p>INTERCUT WITH:</p> <p>REI as before.</p> <p>SPLIT SCREEN:</p> <p>KENZO and REI both hang up. REI sighs. KENZO is worried.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREET - NIGHT</u></p> <p>KENZO walks along thinking.</p> <p>CUT TO:</p> <p><u>EXT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: Torrential rain.</p> <p>CUT TO:</p> <p><u>INT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: KENZO stands over the GANGSTER as the rain drums onto the windows. The GANGSTER, previously thought dead, looks up at KENZO. He sits up.</p>	<p>REI (IN JAPANESE) (INTO MOBILE PHONE)</p> <p>Subtitles: I don't know where.</p> <p>KENZO (IN JAPANESE) (INTO MOBILE PHONE)</p> <p>Subtitles: I'll try calling her.</p> <p>REI (IN JAPANESE) (INTO MOBILE PHONE)</p> <p>Subtitles: You should have helped her.</p> <p>Music In: 10:48:35</p> <p>Scene: 10:48:39</p> <p>Scene: 10:48:44</p> <p>Scene: 10:48:47</p> <p>GANGSTER (IN JAPANESE)</p> <p>Subtitles: Shit.</p>	
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On SORA, dead. KENZO doesn't say anything. He pats the GANGSTER down, searches him. The GANGSTER grimaces. Bleeding. On KENZO. KENZO goes to the fridge, opens a bottle of water and gives it to the GANGSTER, who drinks gratefully. On KENZO he nods. On KENZO. KENZO doesn't say anything. The GANGSTER doesn't say anything. KENZO glances up. There's a security camera in the corner, a little red light on underneath it. KENZO and the GANGSTER both stare at the security camera. On KENZO. KENZO straightens up and exits.	<p>GANGSTER (IN JAPANESE) (O.O.V) Subtitles: I was just trying to scare him.</p> <p>GANGSTER (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: There's water in the fridge.</p> <p>GANGSTER (IN JAPANESE) (CONT'D) Subtitles: You're a cop.</p> <p>GANGSTER (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: I recognise you.</p> <p>GANGSTER (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: Are you here to arrest me?</p> <p>GANGSTER (IN JAPANESE) (CONT'D) Subtitles: My boss... He can handle all this.</p> <p>KENZO (IN JAPANESE) Subtitles: What about the kid who shot you? The one that ran away.</p> <p>GANGSTER (IN JAPANESE) (O.O.V) Subtitles: This doesn't have to escalate.</p> <p>GANGSTER (IN JAPANESE) (CONT'D) Subtitles: We can forget all about it.</p>	
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<p>The GANGSTER looks up. The red light underneath the security camera turns off. The GANGSTER closes his eyes. Beaten. KENZO comes back into the room, holding the security tape. He stops at SORA's body. Bringing out the gun YUTO gave him, he puts it into SORA's hand, then aims the gun, pointing directly at the GANGSTER.</p> <p>CUT TO:</p> <p><u>INT. TAXI, LONDON - NIGHT</u></p> <p>KENZO in the back of the taxi, a similar look of determination on his face.</p> <p>CUT TO:</p> <p><u>INT. APARTMENT BUILDING, LONDON - NIGHT</u></p> <p>RODNEY enters a building. Looks up. The place is dimly-lit. It doesn't feel right but that doesn't stop him heading up the stairs.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>SARAH kneels down by the letter cage and holds a flame underneath it. The snake heads for its one escape route.</p>		<p>Music In: 10:50:41 Music Out: 10:50:42</p> <p>Scene: 10:51:10</p> <p>Scene: 10:51:16</p> <p>Scene: 10:51:25</p>
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<p>CUT TO:</p> <p><u>EXT. SARAH'S HOUSE, LONDON - NIGHT</u></p> <p>The snake curls its way out of the letter box and down SARAH's front door.</p>	<p>Scene: 10:51:30</p>
<p>CUT TO:</p> <p><u>INT. APARTMENT BUILDING, LONDON - NIGHT</u></p> <p>RODNEY knocks on a door and waits. The door opens.</p>	<p>Scene: 10:51:35</p>
<p>CUT TO:</p> <p><u>EXT. SARAH'S HOUSE, LONDON - NIGHT</u></p> <p>SARAH opens the door and watches the snake slither away.</p>	<p>Scene: 10:51:42</p>
<p>CUT TO:</p> <p><u>INT. APARTMENT BUILDING, LONDON - NIGHT</u></p> <p>As the door opens RODNEY looks up at the MAN. Recognises him. He looks fearful...</p>	<p>Scene: 10:51:51</p>
<p>CUT TO:</p> <p><u>EXT. STREET OUTSIDE SABURO'S BUILDING, LONDON - NIGHT</u></p> <p>KENZO exits the taxi outside SABURO's apartment building.</p>	<p>Scene: 10:51:56</p>

He taps in a key code and the door unlocks.		
CUT TO:		
<u>INT. SABURO'S APARTMENT, LIFT, LONDON - NIGHT</u>		Scene: 10:52:12
On lift numbers going up.		
CUT TO:		
<u>INT. SABURO'S APARTMENT, LONDON - NIGHT</u>		Scene: 10:52:16
It's eerily dark and quiet in the apartment. Police tape across the door. KENZO enters. He inspects the apartment:		
A photo of SABURO on the table, smiling with his parents.		
A painting has been taken off the wall, behind it is a secret safe. KENZO takes a photo of it on his phone. KENZO uses his phone to inspect the painting. There's a purple stain on the back where fingerprints were taken. He hovers his hand over the prints. The little finger print is missing. KENZO curls up his little finger so that it too looks like it's missing. KENZO moves to the spot where SABURO was found. The floor is blood-stained.		Music Out: 10:53:19 Music In: 10:53:28
CUT TO:		

<p>INT. YUTO'S APARTMENT, TOKYO - NIGHT FLASHBACK</p> <p>FLASHBACK: KENZO is coming through the door. YUTO goes to him, he's frantic with worry. KENZO doesn't answer him right away. He goes to the kitchen and fixes himself a drink.</p>	<p>YUTO (IN JAPANESE) Subtitles: What happened?</p> <p>YUTO (IN JAPANESE) (CONT'D) Subtitles: Brother... What happened? Did you see the guy?</p> <p>KENZO (IN JAPANESE) Subtitles: Yes.</p> <p>YUTO (IN JAPANESE) Subtitles: He was dead?</p> <p>KENZO (IN JAPANESE) Subtitles: Yes. He was dead.</p> <p>YUTO (IN JAPANESE) Subtitles: Shit. Oh this is bad.</p> <p>On KENZO.</p> <p>YUTO (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: What shall I...?</p> <p>YUTO (IN JAPANESE) (CONT'D) Subtitles: Shit I killed someone.</p> <p>KENZO (IN JAPANESE) Subtitles: It's finished.</p> <p>On YUTO.</p> <p>KENZO (IN JAPANESE) (CONT'D) (O.O.V) Subtitles: There's no trace of you there. It'll look like Sora was the shooter.</p> <p>KENZO grabs him by the shoulders. Makes YUTO look at him.</p> <p>KENZO (IN JAPANESE) (CONT'D) Subtitles: So it's over. Do you hear me? You're not a gangster. You're a dumb fucking kid who doesn't know what he's doing. I need to hear it. You're not a gangster. Say it.</p> <p>YUTO is crying.</p> <p>KENZO hugs him.</p>	<p>Scene: 10:53:31</p>
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<p>CUT BACK TO:</p> <p><u>INT. SABURO'S APARTMENT, LONDON - NIGHT</u></p> <p>Spotlight on the blood-stained carpet. KENZO stands. Remembering.</p>	<p>Scene: 10:54:48</p> <p>Music Out: 10:55:00</p>
<p>CUT TO:</p> <p><u>EXT. SABURO'S APARTMENT - NIGHT</u></p> <p>We're now looking at KENZO through a green long lens, and on that lens, something becomes apparent - the cross hairs of a SNIPER RIFLE. Someone is watching KENZO through the scope of a powerful weapon.</p>	<p>Scene: 10:55:05</p>
<p>CUT TO:</p> <p><u>INT. BUILDING, LONDON - NIGHT</u></p> <p>We see the rifle, pointing right at us, and the person holding it. It's the GIRL we saw earlier (DONNA, 20s). She stands, unseen. She watches KENZO from across the chasm of empty space between her building and his.</p>	<p>Scene: 10:55:09</p>
<p>The jaunty blues song we first heard playing in the shoot-out restaurant in Tokyo kicks in. And we</p>	<p>Music In: 10:55:15</p>
<p>CUT TO WHITE:</p>	<p>Cut to white: 10:55:16</p>

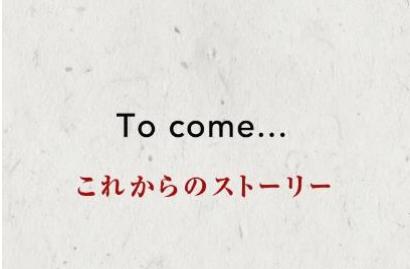
END CREDITS:	Kenzo Sarah Yuto Rodney	TAKEHIRO HIRA KELLY MACDONALD YOSUKE KUBOZUKA WILL SHARPE	End Credits Cards In: 10:55:17
	Taki Fukuhara Rei Natsuko	AOI OKUYAMA MASAHIRO MOTOKI YUKO NAKAMURA MITSUKO OKA	
	Donna Toshio Angling Roy	SOPHIA BROWN KATSUYA TONY PITTS TONY WAY	
	Director	JULIAN FARINO	
	Writer & Creator	JOE BARTON	
	Producer	SUSIE LIGGAT	
	Executive Producers	JANE FEATHERSTONE CHRIS FRY	
	Executive Producers	JOE BARTON JULIAN FARINO	
	Saburo Goro Eda Hotaka Newsreader Chief Inspector Hayashi Uniformed Cop Shin Endo Heavy Shin Endo Jiro Takashi	MASAYA MIMURA YOSHI SAKOU TOGO IGAWA YASUNA MIZOBATA KAZUYUKI TSUMURA DAIKAN MORISHIMA KAZUTO SHIMAMOTO KATSUYA KOBAYASHI YOSHIKI MINATO JOZEF AOKI	
	Gangster Eiji Bill Beth Alex Tiff Dan Suzume Japanese Bartender Hisateru Sora	TAKAHIRO KAMEOKA KEN YAMAMURA ANDREW JOSHI HANNAH ISHERWOOD ALEX GOK JOHN MCCREA JOSEPH KENNEDY HARUKA ABE YOJIRO ICHIKAWA EIJI MIHARA BURGER HASEGAWA	

	<p>Stunt Coordinator TONY LUCKEN</p> <p>Production Manager SOPHIE MACCLANCY Japan Production Manager ADAM BADRAWY</p> <p>Second Assistant Director PAUL BENNETT Third Assistant Director CARLY MILLS Floor Runners LUISA ZABEL PAUL DREW Base Runner STEPHANIE BRADSHAW</p> <p>Location Manager JEREMY DECOURSEY Assistant Location Managers PAIGE COPSEY JON LAWRENCE</p> <p>Unit Manager ROB DEACON Location Assistant JAMES DOYLE</p> <p>Script Supervisors ALANA MARMION-WARR JANE HOUSTON</p>	
	<p>Production Coordinator ANNA WILTON Assistant Production Coordinator HANNAH BONE Travel & Accommodation Coordinator CIAN BOYNE Production Secretary LOUISE FROGGATT Production Assistant FLORENCE DARLINGTON</p> <p>First Assistant Accountant CLAIRE TREACY Assistant Accountant JENNY WHITELEY Cashier MEREDITH WILSON Accounts Trainee WILL BUDD</p> <p>Assistant Producer SUMRAH MOHAMMED</p>	
	<p>Script Editor JESSICA HILL Assistant Script Editor CALLUM DZIEDZIC Post Production Paperwork ANASTASIA KYRIACOU</p>	
	<p>Steadicam Operators MORGAN LOWNDES ROB MCGREGOR Focus Puller HEATHER CROMPTON Clapper Loader JONATHAN STANLEY DIT SAM SPURGEON Camera Trainee RICO BAM Grip ALFIE SANKEY-GREEN</p> <p>Boom Operator STEVE HANCOCK Sound Assistant VICTORIA LOCKWOOD</p> <p>Gaffer PAUL PARKER Best Boy IAN JEWELS</p>	

	Electricians	LEE JOHNSON SAM VITRUE FABIEN PEULVAST	
	Standby Rigger	ROY CARTER	
	Standby Carpenter	LEE FALDON	
	Supervising Art Director	STEVE WRIGHT	
	Art Director	DANIELLE BAYLISS	
	Assistant Art Director	GREG HEWITT	
	Set Decorator	LAURA MARSH	
	Standby Art Director	ADAM THOMPSON	
	Production Buyer	HARRIET BEASLEY	
	Assistant Set Decorator	ANNIE SMITH	
	Graphics Designer	ERICA DORN	
	Graphics Assistant	OLA PODGORSKA	
	Art Department Assistant	LAURA GURNEY	
	Prop Master	NICK WALKER	
	Prop Storeman	ROB FENNER	
	Dressing Props	STEVE THOMPSON SAM WALKER	
	Standby Props	HARRY LARKIN JAMES DONOVAN	
	SFX Supervisor	CHRIS REYNOLDS	
	Costume Supervisor	LAURA VENABLES	
	Costume Standbys	KARA COLBECK CORRINE KAENZIG	
	Costume Trainee	ANISE PERRYMAN	
	Make Up & Hair Supervisor	AMY HAIDA	
	Make Up & Hair Artist	DEBBIE ORMROND	
	Make Up & Hair Junior	ALICE HOLLINGUM	
	Make Up & Hair Trainee	SOPHIA BRANCH	
	Japan Assistant Casting Director	KAZUHITO TSUTSUMI UK	
	UK Assistant Casting Director	GABBY KING	
	Japanese Script Consultant	JO ALLAN	
	Interpreters	SUSY HINGLEY YURIRI NAKA	
	Unit Drivers	AIDAN KEATING ALAN TRIBE IAN TUITE	
	Unit Medic	KAREN WINTER	

	<p>JAPAN UNIT</p> <p>Production Services in Japan TWENTY FIRST CITY INC.</p> <p>Line Producer MITSUTOSHI HAMAZAKI</p> <p>Unit Production Manager MAO NAGAKURA</p> <p>First Assistant Director TANNO MASATO</p> <p>Second Assistant Directors TADAHIDE MIYAMOTO</p> <p>GEORGE BODMAN</p> <p>Floor Runner RYOHEI MIZUNO</p> <p>Location Managers KATSUMASA MORITA</p> <p>TOORU HAYAKAWA</p> <p>Assistant Location Managers DAISEI SUSAMI</p> <p>SATOSHI TSUJI</p> <p>YOKO MAEGAWA</p> <p>KAI TAKAMIZAWA</p> <p>Production Coordinator DAIJIRO YAMAMOTO</p> <p>Art Directors TOMOYA IMAI</p> <p>ATSUHO GO</p> <p>Standby Art Director GRAHAM WARD</p> <p>Assistant Art Directors MAYA YAMAZAKI</p> <p>KAORI IWASAKI</p> <p>MAO YAMAUCHI</p>	
	<p>JAPAN UNIT</p> <p>Set Decorators SANGO NAKAMURA</p> <p>MAMI SAKATO</p> <p>Set Dressers AYAKA MUROI</p> <p>RISA IEMOTO</p> <p>YUKARI SUGITA</p> <p>AYUMI TOKUDA</p> <p>TAKEAKI HATANAKA</p> <p>Prop Master HARUKA SOU</p> <p>Assistant Prop Master KOMAKO NOTO</p> <p>Standby Props NOZOMI SHIBAHARA</p> <p>Graphics Designers YOHEI MUNEMITSU</p> <p>MANAMI INOSE</p> <p>Steadicam Operator KOJI NAOI</p> <p>Camera Assistant ASUMI SAKO</p> <p>Video Assist KYLE MCCLOSKEY</p> <p>Key Grip KOHSHI HAYAKAWA</p> <p>Gaffer TAKAYUKI KAWABE</p> <p>Best Boy TAKUMI HIRAI</p> <p>Sound Assistant SHIHO MIYAZAWA</p> <p>Costume Supervisor JUNKO NISHIO</p>	
	<p>JAPAN UNIT</p> <p>Costume Standby TOMOKA KAWAKITA</p> <p>Make Up & Hair Artist MARI IDAKA</p> <p>Make Up & Hair Assistant YUMI HORIUCHI</p> <p>Assistant Casting Director KAZUHITO TSUTSUMI</p> <p>Extras Casting Coordinator SADAMI HWANG</p> <p>Assistant Extras Casting RIE HAGIWARA</p> <p>Special Effects CHUJI SHIMAJIRI</p>	

	Gun Effects Rain Effects Car Stunts Action Stunts Meals Production Assistants	KIKUO NOTOMI KANICHI UETAKE HIDEMI SATO TATSURO KOIKE YUJI MORITA TAKASHI SEKIYA MINNIE MAO OKUNO MIZUHO YONEMOTO KENO KATSUDA YUNA Hori Production Accountant Transport Coordinator Transport Captain	
	Post Production Supervisor Post Production Coordinator First Assistant Editor Second Assistant Editor	SAMANTHA WINTER ALISON EVANS RAB WILSON ROSANNE WILKE	
	Music Supervisor Re-Recording Mixer Supervising Sound Editor Sound Designer Dialogue Editor ADR Supervisor Assistant Re-recording Mixer	MATT BIFFA MARTIN JENSEN JOE BEAL CRAIG BUTTERS DUNCAN PRICE MATTHEW MEWETT ANDY WADE	
	Colourist DI Coordinator Online Editor DI Producer	ANDREW DANIEL KARL BARNES-DALLAS BEREN CROLL REIKO SHIMAZAKI	
	Visual Effects Titles & Graphics Animation	LOLA POST PRODUCTION TAMASSY CREATIVE STUDIO AKA	
	Production Executive Head of Finance Head of Production Head of Post Production Head of Legal & Business Affairs Head of Communications Publicity	GINA MARSH MATT WELSLEY MAGALI GIBERT PETE OLDHAM LAURA CROWLEY ALEX WELLS JOHN SCRANTON MONIQUE LEVINE	

	<p>Co-Producer KIRSTEN ELLER</p> <p>Japan Co-Producer GEORGINA POPE</p> <p>Financial Controller ROBIN GREEN</p> <p>First Assistant Director DEBORAH BOWSER</p> <p>Sound Recordist RUDI BUCKLE AMPS</p> <p>Supervising Location Manager ANTONIA GRANT</p> <p>Japan Casting Director YOKO NARAHASHI</p> <p>UK Casting Directors SHAHEEN BAIG LAYLA MERRICK-WOLF</p> <p>Editor ELEN PIERCE LEWIS</p> <p>Music ADRIAN JOHNSTON</p> <p>Costume Designer IAN FULCHER</p> <p>Hair & Make Up Designer VICKIE LANG</p> <p>Production Designer MORGAN KENNEDY</p> <p>Director of Photography DAVID ODD BSC</p> <p>Executive Producer for the BBC BEN IRVING</p>	
CAPTION IN:		Caption In, Music Out & Music In: 10:55:54
FADE TO BLACK:		Fade to Black: 10:55:58
'TO COME' TRAILER: <u>EXT. BEACH. UK - DAY</u>	SARAH (V.O) Do you ever think about how everything we do is an echo of something?	Trailer In: 10:55:58

<p>DISSOLVE TO:</p> <p>HOLD on KENZO.</p> <p>CUT TO:</p> <p><u>INT. TOILETS, TIFF'S FAVOURITE BAR - NIGHT / FLASHBACK</u></p> <p>FLSAHBACK: TIFF stands in front of the mirror. He's wearing a dress and heels, looks incredible. RODNEY stares at him.</p> <p>CUT TO:</p> <p>HOLD on SARAH.</p> <p>DISSOLVE TO:</p> <p>HOLD on YUTO.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>On TAKI praying.</p> <p>CUT TO:</p> <p>BLACK SCREEN.</p> <p>CUT TO:</p> <p><u>INT. ENTRANCE, SABURO'S BUILDING, LONDON - NIGHT</u></p> <p>KENZO heads for the door. Just as BILL and a UNIFORMED POLICE OFFICER are entering.</p> <p>CUT TO:</p>	<p>SARAH (CONT'D) (V.O) And how everything we've done is going to happen again.</p> <p>SARAH (CONT'D) (V.O) And everything we're...</p> <p>SARAH (CONT'D) (V.O) ...going to do has...</p> <p>SARAH (CONT'D) (V.O) ...already happened somewhere else?</p> <p>SARAH (CONT'D) (V.O) So what happens now?</p> <p>KENZO (V.O) I'm looking for my brother. They told me he has done something terrible.</p>	<p>Scene: 10:56:05</p> <p>Scene: 10:56:14</p> <p>Black Screen & Music Out: 10:56:17</p> <p>Scene: 10:56:20</p>
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<p>ANIMATION OF MAN PULLING OUT A SWORD, SLASHING SOMEONE WITH IT, BLOOD SHED, THE SWORD GOES BACK IN THE CASE.</p> <p>CUT TO BLACK:</p> <p>BLACK SCREEN.</p> <p>CUT TO:</p> <p><u>INT. CAFÉ. LONDON - NIGHT</u></p> <p>TAKI puts music on the juke box.</p> <p>CUT TO BLACK:</p> <p><u>EXT. BEACH, UK - DAY</u></p> <p>KENZO and SARAH on the prom.</p> <p>CUT TO:</p> <p><u>EXT. BEACH, UK - DAY</u></p> <p>RODNEY stands on the shore shouting out to sea.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR / KENZO'S ROOM, HALLS OF RESIDENCE, LONDON – DAY</u></p> <p>On KENZO, SARAH and RODNEY.</p>	<p>KENZO (CONT'D) (V.O) But I don't know what to do.</p> <p>RODNEY (O.S) I'm Kate...</p> <p>RODNEY (CONT'D) ...Winslet! Whooooo!</p> <p>SARAH Is he high?</p> <p>KENZO Painkillers.</p>	<p>Animation In: 10:56:26</p> <p>Black Screen: 10:56:28</p> <p>Scene: 10:56:31</p> <p>Black Screen & Music In: 10:56:33</p> <p>Scene: 10:56:33</p> <p>Scene: 10:56:36</p> <p>Scene: 10:56:39</p>
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RODNEY whispers to SARAH.	RODNEY And cocaine.	
CUT TO: <u>INT. KODAWARI BAR, LONDON - NIGHT</u>		Scene: 10:56:43
CLOSE-ON the missing tip of YUTO's little finger. ABBOT wiggles his little finger at VICKERS. YUTO looks at them from the bar.	ABBOT He's Yakuza.	
ABBOT nods. He clinks glasses with YUTO.	VICKERS Come on! Yakuza?!	
CUT TO: <u>EXT. SABURO'S BUILDING, LONDON - DAY</u>	ABBOT Cheers.	
KENZO opens the door. DONNA is there with a gun in his face. DONNA enters the building, gun on his chest. She thumps him around the head.	KENZO I need to see my brother.	Scene: 10:56:49
CUT TO: <u>INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - NIGHT</u>		Scene: 10:56:53
KENZO opens the door. YUTO is there.		
CUT TO: <u>INT. CAFÉ. LONDON - NIGHT</u>	KENZO (CONT'D) I have put...	Scene: 10:56:57
KENZO and SARAH sit opposite one another.		

<p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>YUTO lays on SARAH's bed. SARAH, TAKI and RODNEY are there.</p>	<p>KENZO (CONT'D) (V.O) ...you in an impossible position.</p>	Scene: 10:56:59
<p>CUT TO:</p> <p><u>INT. CAFÉ. LONDON - NIGHT</u></p> <p>KENZO and SARAH sit opposite one another.</p>	<p>SARAH It's not impossible.</p>	Scene: 10:57:02
<p>CUT TO:</p> <p><u>INT. BATHROOM, SARAH'S FLAT, LONDON - NIGHT</u></p> <p>SARAH gets antiseptic from the bathroom cabinet. She catches sight of herself in the mirror. What the hell is she doing?</p>	<p>SARAH (CONT'D) (V.O) I just have to hand you all in.</p>	Scene: 10:57:04
<p>CUT TO:</p> <p><u>EXT. KENZO'S APARTMENT BUILDING. TOKYO - DUSK / FLASHBACK</u></p> <p>FLASHBACK: YUTO stands in a suit smoking a cigarette.</p>	<p>RODNEY (V.O) Your uncle is an absolute specimen of a man. Now I know why everyone's...</p>	Scene: 10:57:08
<p>CUT TO:</p> <p><u>EXT. LONDON STREET - DAY</u></p> <p>RODNEY and TAKI walk.</p>	<p>RODNEY (CONT'D) ...making such a fuss about this guy.</p>	Scene: 10:57:12

<p>CUT TO:</p> <p><u>EXT. YUTO'S APARTMENT.</u></p> <p><u>BALCONY. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: BLACK AND WHITE footage: YUTO and EIKO out on the balcony laughing. They kiss.</p>	<p>YUTO (V.O)</p> <p>Subtitles: He took everything from me.</p>	<p>Scene: 10:57:13</p>
<p>CUT TO:</p> <p><u>INT. OFFICE. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO is beaten by a THUG. He runs away.</p>		<p>Scene: 10:57:16</p>
<p>CUT TO:</p> <p><u>EXT. BOAT YARD. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: The THUG fires his gun.</p>	<p>YUTO (CONT'D) (V.O)</p> <p>Subtitles: So I decided to take everything from him.</p>	<p>Scene: 10:57:17</p>
<p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON – DAY</u></p> <p>YUTO sits at the table.</p>		<p>Scene: 10:57:19</p>
<p>CUT TO:</p> <p><u>EXT. SABURO'S APARTMENT, LONDON - NIGHT</u></p> <p>YUTO enters SABURO's apartment holding the sword behind his back.</p>		<p>Scene: 10:57:20</p>
<p>CUT TO:</p>		

<p><u>INT. SARAH'S FLAT. LONDON - DAY</u></p> <p>On KENZO.</p> <p>CUT TO:</p> <p><u>INT. OFFICE. TOKYO H.Q. - DAY</u></p> <p>CHIEF INSPECTOR HAYASHI adds another photo to the incident board.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM, APARTMENT, TOKYO - NIGHT</u></p> <p>THREE MEN IN MASKS burst into the dining room and execute five of the DINERS.</p> <p>CUT TO:</p> <p><u>INT. COUNTRY HOUSE. JAPAN - MORNING</u></p> <p>EIKO, holding the sickle, and REI, a large frying pan, hide. They jump as blood splats on the partition from the other room.</p> <p>CUT TO:</p> <p><u>EXT. SOHO ALLEYWAY. LONDON - NIGHT</u></p> <p>TAKI and RODNEY walk.</p> <p>CUT TO:</p>	<p>KENZO</p> <p>Subtitles: How many people are dead now?</p> <p>Scene: 10:57:21</p> <p>Scene: 10:57:22</p> <p>Scene: 10:57:24</p> <p>Scene: 10:57:24</p> <p>Scene: 10:57:25</p>
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<p><u>INT. POLICE STATION, LONDON - DAY</u></p> <p>SARAH walks into the office passing ANGLING and BILL and ROY.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - DAY</u></p> <p>On KENZO.</p> <p>CUT TO BLACK:</p> <p><u>INT. OFFICE. FUKUHARA'S RESTAURANT. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: FUKUHARA sits at his desk talking on his mobile phone.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - NIGHT</u></p> <p>YUTO leans back on SARAH's bed.</p> <p>CUT TO:</p> <p><u>INT. COURTROOM. CROWN COURT. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: A BARRISTER addresses SARAH.</p> <p>CUT TO:</p>	<p>KENZO (CONT'D) (V.O) Subtitles: Sarah is risking everything.</p> <p>KENZO (CONT'D) Subtitles: Because of you.</p> <p>FUKUHARA (INTO MOBILE PHONE) Subtitles: You cannot run from your fate.</p> <p>SARAH (V.O) I want forgiveness...</p>	<p>Scene: 10:57:26</p> <p>Music Out: 10:57:28</p> <p>Scene: 10:57:29</p> <p>Black Screen: 10:57:30</p> <p>Scene: 10:57:32</p> <p>Music In: 10:57:35</p> <p>Scene: 10:57:36</p> <p>Scene: 10:57:38</p>
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<p><u>INT. CROWN COURT.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: IAN being taken to a cell by BAILIFFS.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>On SARAH.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>SARAH on her laptop. CLOSE-UP on the screen scratched with RAT.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>On RODNEY.</p> <p>CUT TO:</p> <p><u>EXT. HIPSTER COFFEE HOUSE. LONDON - DAY</u></p> <p>FLASHBACK: RODNEY enters. TIFF is behind the counter.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - DAWN</u></p> <p>TIFF is at the door. He looks at RODNEY.</p>	<p>SARAH (V.O) ...for...</p> <p>SARAH (CONT'D) ...bad decisions.</p> <p>RODNEY (V.O) I would like...</p> <p>RODNEY (CONT'D) ...forgiveness.</p> <p>RODNEY (CONTD) (V.O) I broke a nice boy's heart. I make people...</p> <p>RODNEY (CONTD) (V.O) ...get close to me and then I push them away and I don't know why.</p>	<p>Scene: 10:57:40</p> <p>Scene: 10:57:41</p> <p>Scene: 10:57:42</p> <p>Scene: 10:57:45</p> <p>Scene: 10:57:46</p> <p>Scene: 10:57:49</p>
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RODNEY sits in the empty room, crying and alone.		
CUT TO: INT. FUKUHARA'S RESIDENCE. TOKYO - DAY		Scene: 10:57:52
FUKUHARA sits with his gun by his side.		
CHANGE TO CAPTION:		Caption In: 10:57:54
CUT TO: INT. SOCIAL CLUB, TOKYO - DAY	KENZO (V.O) There are powerful...	Scene: 10:57:56
FUKUHARA and CHIEF INSPECTOR HAYASHI walking.	KENZO (CONT'D) (V.O) ...men in Japan. They will come here looking for him.	
CUT TO: ANIMATION of YAKUZA MEN walking.	ABBOT (V.O) Well they can send who they want.	Animation In: 10:57:59
CUT TO: INT. KODAWARI BAR, LONDON - DAY	ABBOT (CONT'D) As long as you tell them not to send anyone they want, back.	Scene: 10:58:01
ABBOT with KENZO and VICKERS.		
CUT TO:		

<p><u>EXT. STREETS. LONDON – DAY</u></p> <p>KENZO on the street.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM. SAFE HOUSE. TOKYO - DAY</u></p> <p>NATSUKO and REI dressed as cleaners holding a mop and broom. EIKO stands holding her BABY.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S APARTMENT, TOKYO - NIGHT</u></p> <p>On FUKUHARA and CHIEF INSPECTOR HAYASHI.</p> <p>CUT TO:</p> <p><u>INT. FAST FOOD RESTAURANT, TOKYO - NIGHT</u></p> <p>JIRO sits opposite TAKI. He grabs her wrist.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - DAWN</u></p> <p>RODNEY bolts upright in bed.</p> <p>CUT TO:</p> <p><u>EXT. KODAWARI BAR, LONDON - DAY</u></p>	<p>Scene: 10:58:04</p> <p>Scene: 10:58:05</p> <p>Scene: 10:58:07</p> <p>Scene: 10:58:08</p> <p>Scene: 10:58:09</p> <p>Scene: 10:58:11</p>
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KENZO and VICKERS walking. VICKERS had blood on his face.	VICKER This is a nightmare.	
CUT TO: <u>INT. S.U.V, LONDON - NIGHT</u>		Scene: 10:58:11
The ALBANIAN GANGSTERS load their weapons. CLOSE ON KENZO.	VICKERS (CONT'D) (V.O) And now shotgun....	
CUT TO: <u>EXT. KODAWARI BAR, LONDON - DAY</u>		Scene: 10:58:13
KENZO and VICKERS walking.	VICKERS (CONT'D) Wielding Albanians will get their...	
CUT TO: <u>INT. SOHO RESTAURANT, LONDON - NIGHT</u>		Scene: 10:58:14
ALBANIAN GANGSTERS hold their guns.	VICKERS (CONT'D) (V.O) ...turn.	
CUT TO: <u>INT. SOHO RESTAURANT, PRIVATE ROOM, LONDON - NIGHT</u>		Scene: 10:58:15
ABBOT with his gun.	ABBOT Everyone get ready.	
CUT TO: <u>INT. RESTAURANT, LONDON - NIGHT</u>		Scene: 10:58:16
KENZO and the ALBANIAN GANGSTERS move with their weapons.		

<p>CUT TO:</p> <p><u>EXT. CAR – DAY</u></p> <p>A LITTLE GIRL is at the car window.</p> <p>CUT TO:</p> <p><u>INT. OFFICE. FISH MARKET. TOKYO - NIGHT</u></p> <p>A HEAVY with TOSHIO.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESIDENCE. TOKYO - DAY</u></p> <p>FUKUHARA fires his gun at MASKED MEN. ROY is there.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR, INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>In the area between KENZO and YUTO the corridor wall explodes inwards with the force of the blast. BOOM.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT. LONDON - NIGHT</u></p> <p>Gunfire between KENZO's GANG and ABBOT's GANG. MEN are shot dead.</p> <p>CUT TO:</p>	<p>HEAVY (V.O) Subtitles: It's here.</p> <p>HEAVY (CONT'D) Subtitles: The war.</p>	<p>Scene: 10:58:18</p> <p>Scene: 10:58:19</p> <p>Scene: 10:58:20</p> <p>Scene: 10:58:21</p> <p>Scene: 10:58:23</p>
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<p><u>INT. INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>An ALBANIAN kicks a MAN in the chest sending him through the window.</p> <p>CUT TO:</p> <p><u>EXT. SOHO STREET. LONDON - NIGHT</u></p> <p>The window smashes and the body of ABBOT's MAN flies out, landing on the roof of a car.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - NIGHT</u></p> <p>KENZO and SARAH about to kiss.</p> <p>CUT TO:</p> <p><u>EXT. SAFE HOUSE. TOKYO - DAY</u></p> <p>NATSUKO and EIKO run out the house with the BABY.</p> <p>JUMP CUT TO:</p> <p>HIROSHI tries to stop the car escaping.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL ROOM, TOKYO - DAY</u></p> <p>On CHIEF INSPECTOR HAYASHI.</p> <p>CUT TO:</p>	<p>Scene: 10:58:25</p> <p>Scene: 10:58:26</p> <p>Scene: 10:58:27</p> <p>Scene: 10:58:28</p> <p>Scene: 10:58:30</p>
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<p><u>INT. OFFICE. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO is beaten by a THUG.</p> <p>CUT TO:</p> <p>BLACK AND WHITE DANCE SEUQNCE.</p> <p>CUT TO:</p> <p><u>INT. NIGHTCLUB – NIGHT</u></p> <p>RODNEY and TAKI dance.</p> <p>CUT TO:</p> <p><u>INT. TAKI'S BEDROOM, TOKYO – DAY</u></p> <p>REI on the phone.</p> <p>CUT TO:</p> <p><u>INT. HAIRDRESSERS, SOHO, LONDON - NIGHT</u></p> <p>TAKI is with ANNIE. JIRO, YO and TAKASHI enter ANNIE's shop.</p> <p>CUT TO:</p> <p><u>INT. INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>KENZO runs out.</p>	<p>Scene: 10:58:31</p> <p>Dance Sequence: 10:58:31</p> <p>Scene: 10:58:32</p> <p>Scene: 10:58:33</p> <p>Scene: 10:58:34</p> <p>Scene: 10:58:36</p>
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<p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p><u>INT. CINEMA. TOKYO - NIGHT</u></p> <p>A MAN has a gun and a hammer held to his head.</p> <p>CUT TO:</p> <p><u>INT. INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>On VICKERS.</p> <p>CUT TO:</p> <p>ANIMATION OF A MAN HAVING HIS NECK CUT WITH A SWORD.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p><u>INT. POLICE CAR / EXT. COUNTRY ROAD, JAPAN - DAY</u></p> <p>REI distracts ROY DRIVING. She screams. The car swerves violently.</p>	 HONOUR	<p>Caption In: 10:58:38</p> <p>Scene: 10:58:38</p> <p>Scene: 10:58:39</p> <p>Animation In: 10:58:39</p> <p>Caption In: 10:58:40</p> <p>Scene: 10:58:41</p>
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<p>It clips the road side and flips over landing with a CRASH!</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p><u>EXT. CROWN COURT.</u> <u>LONDON - DAY</u></p> <p>SARAH enters court.</p> <p>CUT TO:</p> <p><u>INT. ANNIE'S FLAT.</u> <u>LONDON – DAY</u></p> <p>TAKI and ANNIE kiss.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p><u>INT. HOTEL ROOM.</u> <u>LONDON - NIGHT</u></p> <p>DONNA shoots her gun.</p> <p>CUT TO:</p> <p><u>INT. INDUSTRIAL</u> <u>BUILDING. LONDON -</u> <u>NIGHT</u></p> <p>On YUTO.</p> <p>CUT TO:</p>	 DUTY	<p>Caption In: 10:58:43</p> <p>Scene: 10:58:43</p> <p>Scene: 10:58:44</p> <p>Caption In: 10:58:45</p> <p>Scene: 10:58:46</p> <p>Scene: 10:58:47</p>
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<p><u>EXT. HOSPITAL.</u> <u>LONDON - DAY</u></p> <p>SARAH walks away from RODNEY.</p> <p>CUT TO:</p> <p><u>INT. HOTEL ROOM.</u> <u>LONDON - NIGHT</u></p> <p>DIANE VICKERS shoots a gun.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT.</u> <u>LONDON - NIGHT</u></p> <p>Gun-battle: shooting, blood. VICKERS is crouched down, blood on his face.</p> <p>CUT TO:</p> <p><u>EXT. SOHO STREET.</u> <u>LONDON – NIGHT</u></p> <p>The POLICE evacuate the area.</p> <p>CUT TO:</p> <p>BLACK AND WHITE DANCE SEUQNCE.</p> <p>CUT TO:</p> <p><u>INT. MEETING ROOM,</u> <u>SOCIAL CLUB. TOKYO</u> <u>- DAY</u></p> <p>FUKUHARA brings the point of a knife to his little finger on a chopping board.</p> <p>CUT TO:</p>	<p>Scene: 10:58:47</p> <p>Scene: 10:58:48</p> <p>Scene: 10:58:48</p> <p>Scene: 10:58:49</p> <p>Dance Sequence: 10:58:50</p> <p>Scene: 10:58:52</p>
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<p><u>EXT. SARAH'S FLAT – DAY</u></p> <p>On RODNEY.</p> <p>CUT TO:</p> <p><u>EXT. SOHO STREET. LONDON – NIGHT</u></p> <p>On KENZO.</p> <p>CUT TO CAPTION:</p>		<p>Scene: 10:58:52</p> <p>Scene: 10:58:53</p> <p>Caption In: 10:58:54</p>
<p>CUT TO END CARD:</p>		<p>End Card with Logos In: 10:59:02</p> <p>Music Out: 10:59:04</p> <p>Cut to Black: 10:59:11</p>