



GIRI / HAJI

EPISODE 2

POST PRODUCTION SCRIPT

Writer & Creator

JOE BARTON

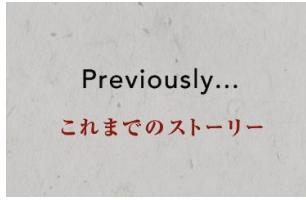
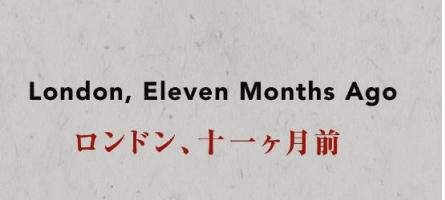
Producer

SUSIE LIGGAT

Director

JULIAN FARINO

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<p>OPEN TO 'PREVIOUSLY...' CAPTION:</p> <p>CUT TO:</p> <p><u>RECAP MONTAGE IN ANIMATED ILLUSTRATIONS WITH VOICE OVER</u></p>		<p>Caption In & Music In: 10:00:00</p> <p>Recap Montage In: 10:00:01</p>
<p>CUT TO CAPTION:</p>	<p>NARRATOR (V.O) Murder in London, and murder in Tokyo, and a year after he'd buried his brother a police detective receives a night-time visit from a feared Yakuza and learns of his possible resurrection. With secrets of his own, haunted by his past, he travels across the world to a strange and distant city. With new friends and new enemies and an uncertain future ahead of him.</p>	<p>Caption In: 10:00:40</p>
<p>CUT TO:</p> <p><u>EXT. KODAWARI BAR APPROACH / INT. BACK CORRIDOR, KODAWARI BAR - NIGHT</u></p> <p>A WOMAN wearing a motorcycle helmet strides forward. She takes the helmet off, revealing that it's DONNA. TYLER (30s) hurries up to her from the direction she is heading in and falls into step.</p>		<p>Scene & Music Out: 10:00:43</p>
	<p>TYLER (O.O.V) Where were you?</p> <p>DONNA It's my night off. What the hell happened?</p> <p>TYLER What I told you on the phone; two guys jumped the boss at the bar.</p>	

	<p>DONNA What! They're trying to kill him?</p> <p>TYLER Well, they weren't stabbing him for fun.</p> <p>DONNA Where were you while this was going on?</p> <p>TYLER About ten metres away.</p> <p>DONNA That's about eight and a half metres too far, wouldn't you say?</p> <p>TYLER There was another guy. Was just having a drink at the bar when it kicked off. Cracked one of them over the head with his bottle.</p> <p>DONNA What just minding his own business?</p> <p>TYLER 'Til the two fellas next to him pulled knives.</p> <p>VICKERS Where the hell were you?!</p> <p>DONNA Jesus Christ. I was gone for five minutes.</p> <p>VICKERS Oh yeah well, he could've been killed.</p> <p>DONNA Yeah well, he wasn't.</p> <p>VICKERS This sort of shit gets us unwanted attention. What if someone called the cops?</p> <p>DONNA We'll deal with it. Fucking calm down.</p> <p>Muttered.</p>	Music In: 10:01:00
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They carry on into the bar.	DONNA (CONT'D) Where's everyone now? TYLER Abbot's getting patched up in his office.	
On TYLER.	DONNA (O.O.V) Alright and the two dickheads with the knives? They still breathing? TYLER Sort of. One's in the cellar, one's in the store cupboard. DONNA And what about the good Samaritan?	
	TYLER He's still here.	
On monitor showing CCTV of the bar.	TYLER (CONT'D) (O.O.V) Didn't wanna leave.	
CUT TO: <u>INT. KODAWARI BAR, LONDON - NIGHT</u>		Scene: 10:01:40
DONNA enters. It's empty. The remnants of a fight are still visible – smashed glass and splashes of blood on the bar. Sitting alone at the far end of the bar is YUTO. DONNA walks behind the bar, so that the counter separates them. YUTO just nods.	DONNA You're having a night. DONNA (CONT'D) We're just holding everyone until the police arrives. YUTO You <i>haven't</i> called the police. They'd be here by now.	
On DONNA and YUTO.	ABBOT (O.O.V) Well, I could do with a drink. I dunno about...	

<p>VICKERS comes in with another MAN. This is ABBOT (40s). He was wearing a suit at some point, but now he just has his smart trousers and his vest on. He has been patched up where the knife cut him and there's dried blood on his bandages and clothes. His arms and chest are covered in Russian tattoos. TYLER and another BODYGUARD follow them in and stand by the door. He looks at YUTO. Extends his hand, which YUTO shakes. DONNA pours another whiskey for YUTO. ABBOT takes his and raises it in YUTO's direction. They drink.</p>	<p>ABBOT (CONT'D) ...anyone else.</p> <p>DONNA (O.O.V) Are you alright?</p> <p>ABBOT Yeah, it's not the first time someone's tried to stab me. It is the first time it's happened <i>in my own bar though</i>. That irks.</p> <p>ABBOT (CONT'D) Hello mate, I'm Connor Abbot. You're gonna have a whisky with me. Donna, another special one please.</p> <p>ABBOT (CONT'D) Cheers!</p> <p>ABBOT (CONT'D) You're Japanese.</p> <p>YUTO Yes.</p> <p>ABBOT I knew it. So what d'you think of this place like? What it is, is I had a designer ship over all the furnishings from Osaka specially. Weren't cheap. Even the name 'Kodawari bar'. What does Kodawari mean, Vickers?</p> <p>VICKERS The pursuit of perfection.</p> <p>ABBOT The pursuit of perfection. I mean you've gotta love a people that have a word for that.</p> <p>YUTO And you spelt it wrong on these napkins.</p> <p>ABBOT (CONT'D) What? You're kidding me.</p>	

ABBOT notices for the first time that YUTO's is missing a little finger.	<p>ABBOT (CONT'D) What happened to your...?</p> <p>YUTO Atonement.</p> <p>ABBOT See that ain't an easy thing to come by these days.</p> <p>VICKERS So err, well five hundred ought to cover it, right? Five hundred.</p> <p>ABBOT Cover what?</p> <p>VICKERS To our friend. As a show of our...</p> <p>On YUTO.</p> <p>VICKERS (CONT'D) (O.O.V) ...appreciation. And of your discretion.</p> <p>YUTO You don't owe me a debt.</p> <p>On YUTO.</p> <p>VICKERS (O.O.V) Yeah you saved his life so.</p> <p>YUTO You value his life at five hundred pounds?</p> <p>ABBOT looks at VICKERS.</p> <p>To YUTO. To ABBOT. VICKERS pulls ABBOT away from YUTO, they speak quietly.</p> <p>VICKERS Just. Can I, can I talk to you.</p> <p>VICKERS (CONT'D) This guy could be a problem.</p> <p>ABBOT Don't you realise what he is?</p> <p>VICKERS What?</p> <p>ABBOT wiggles his little finger at VICKERS.</p>	
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	<p>ABBOT He's Yakuza.</p> <p>VICKERS He... Oh come on get the ff... Yakuza? We don't know this guy. He probably lost his finger in a fucking juicer.</p> <p>YUTO My name is Yuto Mori, I was a Yakuza contract killer in Tokyo for the Fukuhara crime family.</p> <p>YUTO (CONT'D) (O.O.V) I know gangsters. I know how to protect them.</p> <p>YUTO (CONT'D) If you hire me, then the next time someone pulls a knife on you they'll be dead before they have a chance to ruin your shirt.</p> <p>VICKERS laughs.</p> <p>CUT TO CAPTION:</p>  <p>CUT TO:</p> <p>INT. CAR, LONDON - DAY</p> <p>DONNA drives. On YUTO in the passenger seat.</p> <p>ABBOT and VICKERS are in the back.</p> <p>On ABBOT he looks bored.</p> <p>VICKERS (O.O.V) It's a good plot of land, we get it at a knockdown price...</p> <p>VICKERS (CONT'D) ...redevelop. I'll lean on my guy...</p> <p>VICKERS (CONT'D) (O.O.V) ...in buildings regulation.</p> <p>ABBOT Sure.</p>	<p>Music Out & Music In: 10:03:48</p> <p>Caption In: 10:04:19</p> <p>Scene: 10:04:21</p>
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	VICKERS What?	
On VICKERS.	ABBOT (O.O.V) Nothing. I'll get my...	
	ABBOT (CONT'D) ...hard hat and hi-vis ready, shall I?	
On YUTO.	VICKERS (O.O.V) Trust me, this is better than running H and...	
	VICKERS (CONT'D) ...extorting corner stores or whatever you used to do.	
On ABBOT.	VICKERS (CONT'D) (O.O.V) Hey Yuto where can I get...	
	VICKERS (CONT'D) ...like erm, a California roll...	
On YUTO.	VICKERS (CONT'D) (O.O.V) ...like a Philadelphia roll, you ever had one of those?	
CUT TO:		Scene: 10:04:45
INT. KODAWARI BAR, LONDON - NIGHT		
CUSTOMERS enter the bar. ABBOT sits at the bar. YUTO stands on the other side.	ABBOT (O.O.V) I used to be a gangster...	
	ABBOT (CONT'D) ...y'know. Now look at me. I'm like a glorified fucking estate agent. This is what that yank has done to me.	
	YUTO You're making money.	
	ABBOT Yeah but there's more to life than money Yuto.	
YUTO recognising someone. He stares at a group of JAPANESE BUSINESSMEN (including SABURO).	ABBOT (CONT'D) (O.O.V) What's the matter? D'you know that geezer?	

<p>CUT TO:</p> <p><u>EXT. PARK, LONDON - DAY</u></p> <p>ABBOT sits on a park bench, with a takeaway coffee. Three DOG's sit around him. YUTO sits on the other end of the bench. Sort of keeping guard.</p>	<p>YUTO His name is Saburo. His uncle and my old boss are rivals in Tokyo. You miss being a gangster?</p> <p>ABBOT Yeah.</p> <p>YUTO Then you should be a Yakuza.</p> <p>ABBOT How?</p>	<p>Scene: 10:05:04</p>
<p>CUT TO CAPTION:</p>		<p>Caption In: 10:05:27</p>
<p>CUT TO:</p> <p><u>INT. KODAWARI BAR, LONDON - NIGHT</u></p> <p>ABBOT and VICKERS are having an argument. YUTO and DONNA watch.</p>	<p>VICKERS What you talking about, 'halting the project'?</p> <p>ABBOT It's just not working out, Vickers. We're gonna try something new now.</p> <p>VICKERS This is a key time for us-</p> <p>ABBOT No I can't listen to any more bollocks about first quarters or projected profit margins or whatever the fuck else it is that gives <i>you</i> a hard on. The plan has changed.</p> <p>VICKERS Whose plan huh? Whose? Fucking Pearl Harbour over here?! Who the <i>fuck</i> is he even? I don't believe this. This is ridiculous.</p>	<p>Scene: 10:05:29</p>

<p>ABBOT turns his back, but VICKERS grabs him. YUTO moves fast, grabbing VICKERS and manhandling him. Throwing him to the floor.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p>INT. BEDSIT, LONDON - EVENING</p> <p>YUTO is in his bedsit. DONNA is there too. YUTO places FUKUHARA's family sword on the table. YUTO nods. DONNA glances at something – an old battered photograph of TAKI, KENZO, NATSUKO and HOTAKA.</p> <p>On the photograph.</p> <p>A moment passes between them.</p> <p>CUT TO:</p>	<p>VICKERS (CONT'D) I'm not gonna let you do this, I'm not gonna let you walk away with my money. Hey, hey, hey, listen-</p> <p>VICKERS (CONT'D) Argh, argh, argh.</p> <p>Seven Months Later 七ヶ月後</p> <p>DONNA (O.O.V) Is this it?</p> <p>DONNA (CONT'D) Your people?</p> <p>YUTO (O.O.V) Yes.</p> <p>DONNA Will you see them, when you go back?</p> <p>YUTO I don't know. I don't know what I'd say to them.</p> <p>DONNA There aren't words for everything.</p> <p>YUTO No.</p> <p>DONNA It's time.</p>	<p>Caption In: 10:06:05</p> <p>Scene: 10:06:07</p>
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<p><u>INT. SABURO'S APARTMENT, LONDON - NIGHT</u></p> <p>SABURO looks out the window. The intercom rings. He answers and buzzes someone in.</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>CUT TO:</p> <p><u>INT. CAR. LONDON - NIGHT</u></p> <p>DONNA sits at the wheel of the parked car outside of SABURO's APARTMENT BUILDING. Waiting.</p> <p>CUT TO:</p> <p><u>EXT. SABURO'S APARTMENT BUILDING, LONDON - NIGHT</u></p> <p>YUTO walks to the car and gets into the passenger seat next to her. He glances at her. He has blood on his shirt. She doesn't say anything. Just looks at him, a bit sadly. She leans across and, with her thumb, wipes a speck of blood from YUTO's cheek.</p>	<p>SABURO Hi. <i>[UNCLEAR DIALOGUE]</i></p>	<p>Scene: 10:06:56</p> <p>Scene: 10:07:06</p> <p>Scene: 10:07:15</p> <p>Scene: 10:07:18</p>
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CUT TO CAPTION:	 <p>Six Days Later 六日後</p>	Caption In: 10:07:39
CUT TO:	ABBOT (V.O) At the moment...	Scene: 10:07:42
INT. KODAWARI BAR - NIGHT		
ABBOT walks in talking on the phone. DONNA follows.	ABBOT (CONT'D) ...the weapons are sitting in a shipping container...	
On DONNA.	ABBOT (CONT'D) (O.O.V) ...in the kami-fucking-gumi terminal. Well don't worry about that other thing, I told you I'll sort that out.	
ABBOT hangs up. He turns to DONNA.	ABBOT (CONT'D) Ta-da.	
	ABBOT (CONT'D) It's all kicking off in Tokyo. Endo has just turned over a restaurant. And he's sayonara'd off about ten...	
On DONNA.	ABBOT (CONT'D) (O.O.V) ...people.	
	DONNA Christ. They don't hang about.	
On DONNA.	ABBOT (O.O.V) Neither do the Japanese cops. They're sending someone over here to look for Yuto. He's being...	
	ABBOT (CONT'D) ...picked up from the airport by an Eiji Watari.	
On DONNA.	ABBOT (CONT'D) (O.O.V) Donna, I need you to go and nip this in the bud for me.	

<p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p><u>EXT. SABURO'S BUILDING, LONDON - DAY</u></p> <p>DONNA waits outside. She sees EIJI and KENZO approach the building. She watches KENZO.</p> <p>CUT TO:</p> <p><u>INT. BEDSIT, LONDON - EVENING / FLASHBACK</u></p> <p>FLASHBACK: On DONNA holding old battered photograph of TAKI, KENZO, NATSUKO and HOTAKA.</p> <p>CUT TO:</p> <p><u>EXT. SABURO'S BUILDING, LONDON - DAY</u></p> <p>Back to DONNA realising that she is looking at YUTO's brother.</p> <p>CUT TO:</p> <p><u>EXT. STEAKHOUSE, LEICESTER SQUARE / PARK, LONDON - NIGHT</u></p> <p>DONNA watches KENZO eating with EIJI and SUZUME.</p>	 <p>Thirty Hours Later 三十時間後</p>	<p>Caption In & Music In: 10:08:14</p> <p> </p> <p>Scene: 10:08:17</p> <p> </p> <p>Music Out: 10:08:31</p> <p> </p> <p>Scene: 10:08:33</p> <p> </p> <p>Scene: 10:08:35</p> <p> </p> <p>Scene: 10:08:38</p>
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<p>SPLIT SCREEN:</p> <p>DONNA waiting outside steakhouse.</p> <p>KENZO and EIJI head into the park.</p> <p>DONNA watches from inside her car.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p>INT. BUILDING, LONDON - NIGHT</p> <p>DONNA enters and opens a window in the building adjacent to SABURO's building. She holds a rifle in her hands and watches KENZO through the scope. Her finger is pressed on the trigger. She's going to fire but then... She can't do it. She lowers the rifle, almost frustrated with herself.</p> <p>TITLES IN:</p> <p>CUT TO:</p> <p>INT. SABURO'S APARTMENT, LONDON - NIGHT</p>	<p>Five Minutes Ago 五分前</p> <p>DONNA Fuck.</p> <p>GIRI / HAJI</p>	<p>Caption In: 10:08:56</p> <p>Scene: 10:08:58</p> <p>Titles Card & Titles Music In: 10:09:20 Music Out: 10:09:23 Scene: 10:09:27</p>
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KENZO stands, looking at his reflection in the dark window. Unaware of the rifle trained on him. His phone suddenly rings in his pocket, making him jump. He answers it.	KENZO (INTO MOBILE PHONE) Yes?	Music Out: 10:09:30
	DOCTOR ODIBE (THROUGH MOBILE) Kenzo Mori? Err I'm calling from the A&E department at University College Hospital. I've a young man Rodney Yamaguchi has been brought in in quite a bad way. I think you might know him.	
CUT TO: <u>INT. LIFT, SABURO'S BUILDING, LONDON – NIGHT</u>		Scene: 10:09:45
KENZO waits as the lift descends.		
CUT TO: <u>INT. ENTRANCE, SABURO'S BUILDING, LONDON – NIGHT</u>		Scene: 10:09:49
KENZO heads for the door. He opens it and suddenly there's a gun in his face. It's DONNA. KENZO steps back. DONNA enters the building, gun on his chest.	DONNA I know who you are. I know what you're doing here. But you need to go back to Japan. You hear me?	Music In: 10:09:52
	KENZO Do you work for Abbot?	
	DONNA Doesn't matter who I work for.	
	KENZO If you know who I am then, you know I cannot leave.	

	<p>DONNA Yuto doesn't wanna see you.</p> <p>KENZO Does he know I'm here? I need to speak to him-</p> <p>DONNA No. You need to listen to me. I'm giving you a chance to walk away from this. Most people don't get that.</p> <p>KENZO I need to see my brother.</p> <p>DONNA Right now, you are a problem to me, and I need you to stop being a fucking problem to me. I'm giving you twenty-four hours. You can go to the airport or you can go to the morgue. The decision's entirely up to you.</p> <p>DONNA leaves.</p> <p>CUT TO:</p> <p><u>EXT. JETTY, SHIPTYARD, TOKYO – MORNING / INT. A&E, UCH HOSPITAL, LONDON – NIGHT</u></p> <p>Cut between locations for the phone call:</p> <p>TOSHIO and ROY are amongst UNIFORMED POLICE at a crime scene.</p> <p>INTERCUT WITH:</p> <p>KENZO at the hospital.</p>	
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Scene:
10:10:52

Music Out:
10:10:56

	<p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>Was it as pointless as I said it would be?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: <i>It was eventful.</i></p>	
INTERCUT WITH: A police boat is behind TOSHIO, as well as a boat that's dragging something out of the water. TOSHIO turns and sees that another body is emerging.	<p>TOSHIO (INTO MOBILE PHONE) Subtitles: Yeah well it's pretty eventful here. We just fished one of Fukuhara's guys out of the water.</p> <p>TOSHIO (CONT'D) (INTO MOBILE PHONE) Subtitles: Oh – Subtitles: Make that two.</p>	
INTERCUT WITH:	<p>KENZO (INTO MOBILE PHONE) Subtitles: <i>He'll have to retaliate.</i></p>	
INTERCUT WITH:	<p>TOSHIO (INTO MOBILE PHONE) Subtitles: <i>Yep. Dark days ahead. Pressure's on you.</i></p>	
INTERCUT WITH:	<p>TOSHIO (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>How's it going?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: <i>Eiji was compromised. He was working for someone called Abbot.</i></p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>Who's Abbot?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: <i>I don't know but he doesn't want me finding my brother.</i></p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>Are you in danger?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: <i>I'm fine. I need you to do something for me. There was a safe in Saburo's flat.</i></p>	
INTERCUT WITH:	<p>KENZO (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>Find me someone who can open it.</i></p>	

	<p>TOSHIO (INTO MOBILE PHONE) Subtitles: It's not like there are safe crackers just lying around in the street.</p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Just do your job, would you please?</i></p> <p>TOSHIO (INTO MOBILE PHONE) Subtitles: My secret job helping you?</p> <p>INTERCUT WITH:</p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>Or my actual job?</i></p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: Both.</p> <p>KENZO hangs up.</p> <p>INTERCUT WITH:</p> <p>TOSHIO waits as the boat arrives at the dock.</p> <p>CUT TO:</p> <p>INT. UCH HOSPITAL, LONDON – NIGHT</p> <p>CLOSE -UP on a blooded business card KENZO gave to RODNEY a few hours ago. DOCTOR ODIBE talks to KENZO.</p>	Scene: 10:12:03
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<p>DOCTOR ODIBE looks at the scrape on the side of KENZO's head from where DONNA hit him. DOCTOR ODIBE returns to the melee of Accident and Emergency. KENZO looks around, a little lost.</p> <p>CUT TO:</p> <p><u>EXT. THE PEACOCK PUB. LONDON – NIGHT</u></p> <p>The bar that KENZO first met RODNEY in. Through the window, we see KENZO standing inside, talking to the BARTENDER. KENZO shows him the medicine bag and the BARTENDER writes something down for him.</p> <p>CUT TO:</p> <p><u>EXT. SOHO STREETS, LONDON – NIGHT</u></p> <p>KENZO walks, uncertainly following the directions on his phone.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BUILDING / INT. RODNEY'S BEDSIT, LONDON – NIGHT</u></p> <p>KENZO walks up a narrow flight of stairs. He finds RODNEY's door and knocks. The door swings open – the lock has been broken.</p>	<p>DOCTOR ODIBE (CONT'D) Kids like Rodney come in here all the time. Until they don't. You know what I mean? You should get that head looked at.</p> <p>Music In: 10:12:34</p> <p>Scene: 10:12:40</p> <p>Scene: 10:12:44</p> <p>Scene: 10:13:01</p>	
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<p>KENZO enters. The flat has been turned over – trashed. RODNEY, his face a mess, lies on the bed. He looks up at KENZO.</p> <p>On KENZO.</p> <p>RODNEY sits up. He snatches the paper pharmacy bag and pushes KENZO out into the corridor.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BUILDING CORRIDOR, LONDON – NIGHT</u></p> <p>KENZO backs out into the corridor. RODNEY slams the door in his face. We can hear the sound of something being pushed against the door. KENZO shakes his head. Goes to walk down the stairs but stops. He stomps back to the door forces his way in.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT, LONDON – NIGHT</u></p> <p>KENZO pushes his way in, knocking aside the furniture that RODNEY has uselessly barricaded himself in with.</p>	<p>RODNEY Oh great. Just in time.</p> <p>KENZO I have your medicine.</p> <p>RODNEY (O.O.V) Shove it up your arse.</p> <p>RODNEY (CONT'D) Actually don't. Give it here. Argh. Give it here. Okay thank you. You can fuck off now. Fuck off please.</p> <p>RODNEY (CONT'D) Fuck off!</p>	<p>Scene: 10:13:31</p> <p>Scene: 10:13:57</p> <p>Music Out: 10:13:58</p>
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<p>KENZO is going to say something but stops. RODNEY is sat on the bed. Holding his head in his hands crying, his shoulders shaking. KENZO doesn't know what to do.</p>	<p>KENZO I'm looking for my brother. That's why I'm here. I just found out he's probably alive after a year of thinking he was dead. I just... they told me he has done something terrible, but I don't know what to do. And I'm sorry. I'm sorry I didn't help you.</p>	
<p>RODNEY looks up.</p>		<p>Music In: 10:14:32</p>
<p>CUT TO:</p>		
<p><u>INT. TAXI, LONDON – NIGHT</u></p>		<p>Scene: 10:14:33</p>
<p>RODNEY and KENZO sit in the back of a taxi as it drives through Soho.</p>		
<p>CUT TO:</p>		
<p><u>INT. CORRIDOR / KENZO'S ROOM, HALLS OF RESIDENCE, LONDON – NIGHT</u></p>		<p>Scene: 10:14:44</p>
<p>KENZO leads RODNEY along the corridor.</p>	<p>RODNEY What would you call these walls sort of beige cream, cream beige, mushroom, mushroom surprise, vanilla mushroom, mushroom cream? Oh! Beige spinach. Like what you've done with the place. What happened to your head?</p>	
<p>In the room RODNEY opens the pharmacy bag. He begins to take the pain killers without much care for the instructions on the box. RODNEY sits on the bed, drinks some water. He notices a file that KENZO has left on the bedside table. Turning on the lamp. He opens it.</p>	<p>KENZO (O.O.V) Someone hit me.</p> <p>RODNEY Just the once? That was restrained of them. Mind if I? Fucking hell.</p> <p>RODNEY (CONT'D) Oh!</p>	<p>Music Out: 10:15:07</p>

On KENZO.	RODNEY (CONT'D) (O.O.V) So this is your brother's handywork is it? KENZO That's what they told me.	
On KENZO.	RODNEY (O.O.V) Fucked up family mate.	
RODNEY lies painfully back on the bed.	RODNEY (CONT'D) If you say you're gonna help someone.	
On KENZO.	RODNEY (CONT'D) (O.O.V) You should do it. KENZO Yes.	Music In: 10:15:41
From KENZO.		Scene: 10:15:45
CUT TO:		
<u>INT. BOOKMAKERS, TOKYO – DAY / FLASHBACK</u>		
FLASHBACK: KENZO looks at the bodies on the floor: SORA and the GANGSTER. CHIEF INSPECTOR HAYASHI is also there. CRIME SCENE INVESTIGATORS mill around, doing their jobs.	CHIEF INSPECTOR HAYASHI Subtitles: It happened some time around midnight last night. The place is Yakuza-run but we don't know which family yet. CHIEF INSPECTOR HAYASHI (CONT'D) Subtitles: I think you might recognise this one. KENZO (O.O.V) Subtitles: His name is Sora.	
On KENZO.	CHIEF INSPECTOR HAYASHI (O.O.V) Subtitles: He's friends with your brother, isn't he? KENZO Subtitles: They knew each other.	
On KENZO.	CHIEF INSPECTOR HAYASHI (O.O.V) Subtitles: They were arrested together once. KENZO Subtitles: When they were kids. For selling stolen cigarettes. This is a different league.	

	<p>CHIEF INSPECTOR HAYASHI Subtitles: Where was your brother last night?</p> <p>KENZO Subtitles: He was with me.</p> <p>CHIEF INSPECTOR HAYASHI Subtitles: All night?</p> <p>KENZO Subtitles: All night.</p> <p>KENZO (CONT'D) (O.O.V) Subtitles: I'll go on record if you need me to.</p> <p>CHIEF INSPECTOR HAYASHI Subtitles: No. Your word's enough for me.</p> <p>CHIEF INSPECTOR HAYASHI heads out. From KENZO.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S ROOM, HALLS, LONDON – DAYBREAK</u></p> <p>KENZO flicks through crime scene photographs. SABURO's gruesome death. Face down with the wakizashi blade in his back. KENZO looks at the horror.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION, LONDON – DAY</u></p> <p>DS ANGLING (55) and a small group of other DETECTIVES are in an informal huddle, including BILL (30s). BILL hands ANGLING a printout. He reads it.</p>	<p>Scene: 10:16:48</p> <p>Scene: 10:16:59</p> <p>Music Out: 10:17:03</p>
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SARAH sits at her desk, rolls her eyes. ANGLING flicks through the report, getting to a page showing a mug shot of YUTO. On mugshot. On SARAH. On SARAH looking up something on her computer. On SARAH. On ANGLING. ANGLING and the rest of the COPS all turn to look at her, coldly.	ANGLING (CONT'D) What about this one? BILL (O.O.V) Chika Tani, he's a Japanese national. We don't know much about him. One arrest. Street brawl few months ago. No charges. ANGLING (O.O.V) Hmm. Spoken to Interpol? BILL (O.O.V) We're waiting to hear back. ANGLING What about that safe? BILL (O.O.V) Going in with a locksmith later. ANGLING Marvellous. SARAH (O.O.V) I think it's a fake name. ANGLING What? SARAH Chika Tani. I think it's a fake name. ANGLING Why? SARAH Well, it's a girl's name to start with. ANGLING Oh, for Christ sake.	
	SARAH (O.O.V) It's very popular according to this. BILL We'll look into it.	

On SARAH. They disperse. SARAH approaches ANGLING, who makes a show of reading something from a binder and not looking up at her.	ANGLING (O.O.V) Yeah thank you. ANGLING (CONT'D) Don't step on Bill's toes, the samurai sword thing's his. SARAH He's doing a stand-up job with it. One day you're gonna have to give me real cases again. ANGLING Mmm. I'd have thought you'd be too busy playing teacher for that. Was there anything else? SARAH Ian's been released? On office partition as they walk to photocopier.	
	On ANGLING.	

	<p>ANGLING He's not an idiot, Sarah. He's not going to risk getting sent back inside just to naze you up with a stupid prank.</p> <p>SARAH Then who put it there?</p> <p>ANGLING I don't care. You sent one of us down. There are consequences. You're not gonna get invited to very many Christmas parties, I wouldn't have thought, but nobody's putting any snakes in any letterboxes or making any threats. So get that shit right out of your head.</p>	
<p>ANGLING walks off. He's left the printout of the two mug shots lying on the photocopier. SARAH looks down at it.</p>		
<p>CUT TO:</p>		
<p><u>INT. HALLS OF RESIDENCE</u> <u>CORRIDOR, LONDON – DAYBREAK / INT.</u> <u>TAKI'S BEDROOM, TOKYO – NIGHT</u></p>		<p>Scene: 10:19:04</p>
<p>Cut between locations:</p>		
<p>KENZO makes a phone call as he sits on the steps in the corridor outside his room.</p>	<p>TAKI (V.O) Subtitles: Dad.</p>	
<p>Establishing shots of Tokyo.</p>	<p>KENZO (V.O) Subtitles: Your mother told me you got expelled.</p>	
<p>TAKI sits on her bed by the window on the phone.</p>	<p>TAKI (INTO MOBILE PHONE) Subtitles: They didn't even give me a trial.</p>	

	KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Don't worry.</i>	
INTERCUT WITH:	KENZO (INTO MOBILE PHONE) Subtitles: I'm sure you'll get one of those eventually. How's everything there?	
	TAKI (THROUGH MOBILE PHONE) Subtitles: <i>Fine.</i>	
INTERCUT WITH:	KENZO (INTO MOBILE PHONE) Subtitles: You sound half asleep.	
	TAKI (INTO MOBILE PHONE) Subtitles: Maybe I am. Maybe this is all a dream.	
INTERCUT WITH:	KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Some dream.</i>	
	KENZO (CONT'D) (INTO MOBILE PHONE) Subtitles: Are you looking after everyone?	
INTERCUT WITH:	TAKI (THROUGH MOBILE PHONE) Subtitles: <i>Should I be?</i>	
	KENZO (INTO MOBILE PHONE) Subtitles: Yes.	
INTERCUT WITH:	TAKI (INTO MOBILE PHONE) Subtitles: <i>Why?</i>	
	KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Because it is the zoo and you're the zoo keeper. I'll come home soon.</i>	
INTERCUT WITH:	TAKI (INTO MOBILE PHONE) Subtitles: Will you bring Uncle Yuto with you?	
	KENZO (INTO MOBILE PHONE) Subtitles: I'm trying. Tell your mother I said hello.	
INTERCUT WITH:	KENZO (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>And tell your sister her father sends his love.</i>	

	<p>TAKI (INTO MOBILE PHONE) Subtitles: I don't have a sister.</p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Really?</i></p>	
INTERCUT WITH:	<p>KENZO (CONT'D) INTO MOBILE PHONE) Subtitles: Who was that girl that used to live with us, the one that smiled all the time?</p>	
INTERCUT WITH:	<p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>You remember?</i></p>	
INTERCUT WITH:	<p>TAKI (INTO MOBILE PHONE) Subtitles: That was me.</p>	
INTERCUT WITH:	<p>KENZO (INTO MOBILE PHONE) Subtitles: No. That can't be the case.</p>	
INTERCUT WITH:		
TAKI laughs.		
INTERCUT WITH:	<p>KENZO (INTO MOBILE PHONE) Subtitles: Are you sure?</p>	
INTERCUT WITH:	<p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Well, then tell yourself.</i></p>	
INTERCUT WITH:	<p>TAKI (INTO MOBILE PHONE) Subtitles: I will.</p>	
INTERCUT WITH:	<p>KENZO (INTO MOBILE PHONE) Okay.</p>	
INTERCUT WITH:		
In Tokyo, TAKI hangs up.		
CUT BACK TO:		
In London, KENZO hangs up.		
CUT TO:		

<p><u>INT. LECTURE THEATRE, UCL, LONDON – DAY</u></p> <p>SARAH stands at the front addressing the STUDENTS, giving a lecture. As she speaks, she and KENZO make brief eye contact. On KENZO as his phone buzzes. A text that reads:</p> <p>Toshio: I got a safe cracker.</p> <p>KENZO stands up abruptly. SARAH stops mid-sentence and looks at him as he hurries out. She frowns but carries on.</p> <p>CUT TO:</p> <p><u>EXT. SABURO'S BUILDING, LONDON – DAY</u></p> <p>KENZO gets out of a black taxi and heads for SABURO's building.</p> <p>CUT TO:</p> <p><u>INT. SABURO'S BUILDING, LONDON – DAY / TOKYO POLICE H.Q. – NIGHT</u></p> <p>KENZO enters SABURO's building, he's on the phone. He gets into the lift.</p> <p>INTERCUT WITH:</p> <p>TOSHIO in Tokyo.</p>	<p>SARAH As we discussed earlier the technics of crime scene management are based on Lockard's...</p> <p>SARAH (CONT'D) (O.O.V) ...exchange principle. This principle states that anyone who enters a crime scene will take something from it and erm-</p> <p>SARAH (CONT'D) Leaves something behind. Demonstrating.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Who have you got?</p>	<p>Scene: 10:20:52</p> <p>Music In: 10:21:04</p> <p>Scene: 10:21:12</p> <p>Scene: 10:21:20</p>
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He enters an interview room and taking a seat across an interview table from a merry looking forty year-old called DAISUKE. INTERCUT WITH: KENZO approaches the safe. INTERCUT WITH: On KENZO, there's a noise from the lift. He freezes. Looks at the door. KENZO holds his breath then breathes. He noise stops. He breathes a sigh of relief. INTERCUT WITH: TOSHIO to DAISUKE. DAISUKE gives him a long look.	<p>TOSHIO (INTO MOBILE PHONE) Subtitles: Well that's the best part, we already had him in holding.</p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>He was arrested for safe cracking?</i></p> <p>TOSHIO (INTO MOBILE PHONE) Subtitles: Jerking off on the metro, actually. But he's also a jewel thief, as well as a disgusting pervert. He says.</p> <p>DAISUKE (THROUGH MOBILE PHONE) Subtitles: <i>Before I help you,</i></p> <p>DAISUKE (CONT'D) Subtitles: I want to talk about my deal.</p> <p>TOSHIO Subtitles: You're on security camera beating your dick on the train.</p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>There's no deal. Boss.</i></p> <p>TOSHIO (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>Boss?</i></p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Toshio, give him the deal. I want to get the hell out of here.</i></p> <p>TOSHIO Subtitles: We can let you off this time. But only this time. It's not permission to go and jerk off wherever you want.</p> <p>DAISUKE Subtitles: OK.</p> <p>TOSHIO (INTO MOBILE PHONE) Subtitles: I'll pass you on to the pervert.</p>	
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<p>DAISUKE switches the call to face time.</p> <p>We see KENZO on the mobile phone. He turns the camera to the wall safe.</p> <p>INTERCUT WITH:</p> <p>KENZO is in front of the safe. He's pointing his phone at the safe.</p> <p>We see DAISUKE and TOSHIO via the mobile phone.</p> <p>INTERCUT WITH:</p> <p>INTERCUT WITH:</p> <p>DAISUKE and TOSHIO watch KENZO on the mobile screen.</p> <p>INTERCUT WITH:</p> <p>KENZO goes close to the safe, feeling very stupid. He sticks his tongue out.</p> <p>INTERCUT WITH:</p> <p>DAISUKE watches KENZO on the phone. He begins to crease up laughing. TOSHIO hits him round the back of the head.</p>	<p>DAISUKE (INTO MOBILE PHONE) Subtitles: Good evening, Detective.</p> <p>DAISUKE (CONT'D) (INTO MOBILE PHONE) Subtitles: So from what I see,</p> <p>DAISUKE (CONT'D) (THROUGH MOBILE PHONE) Subtitles: this is an early model Bolt & Tasker six-combination fire-proof safe.</p> <p>DAISUKE (CONT'D) (ON MOBILE PHONE) Subtitles: We should be able to get in pretty easily. The first thing you need to do... is lick its rim.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: What?</p> <p>DAISUKE (INTO MOBILE PHONE) Subtitles: Human saliva has a component that helps break down the enzymes in the locking oil.</p> <p>DAISUKE (CONT'D) (THROUGH MOBILE PHONE) Subtitles: Do you want to open the safe or what?</p> <p>TOSHIO Subtitles: Stop messing around.</p> <p>DAISUKE (INTO MOBILE PHONE) Subtitles: What did she taste like, Detective? Like she wanted to open for you?</p>	
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<p>INTERCUT WITH:</p> <p>KENZO watches on the mobile phone as TOSHIO whacks DAISUKE around the head again.</p> <p>KENZO looks dubious but punches the numbers in.</p> <p>INTERCUT WITH:</p> <p>KENZO punches the numbers in and the safe swings open.</p> <p>INTERCUT WITH:</p> <p>TOSHIO grabs DAISUKE's phone and takes it off speaker.</p> <p>INTERCUT WITH:</p> <p>KENZO reaches into the safe and brings out a USB stick – the only thing in there.</p> <p>INTERCUT WITH:</p> <p>TOSHIO hits DAISUKE round the back of the head again, harder.</p> <p>INTERCUT WITH:</p> <p>KENZO puts the USB stick in his laptop. He selects 'All Files' and makes a duplicate. The laptop finishes its task with a satisfying beep. KENZO removes the USB stick and puts it back in the safe.</p>	<p>KENZO (INTO MOBILE PHONE) Subtitles: Toshio...</p> <p>DAISUKE (ON MOBILE PHONE) Subtitles: Ow. OK, OK. Three-five-six-five-nine-five.</p> <p>DAISUKE (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>It's the factory combination for this model. Most people don't bother changing it.</i></p> <p>TOSHIO (INTO MOBILE PHONE) Subtitles: Anything good inside?</p> <p>KENZO (TO MOBILE PHONE) Subtitles: I'll let you know.</p>	
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<p>CUT TO:</p> <p><u>INT. SABURO'S BUILDING, LONDON – DAY</u></p> <p>KENZO exits the lift and heads for the door. Just as BILL and a UNIFORMED POLICE OFFICER, and a MAN IN A MAINTENANCE UNIFORM with a tool bag are entering. KENZO tenses but the MEN walk past him. KENZO hurries out of the building.</p>	<p>Scene: 10:24:05</p>
<p>CUT TO:</p> <p><u>INT. I, LONDON – DAY</u></p> <p>KENZO sits at his laptop. He opens the folders from the USB duplicate: candid long-lensed photos taken outside a hotel room, showing FUKUHARA and a JAPANESE WOMAN entering together and then leaving in the morning.</p>	<p>Scene: 10:24:21</p>
<p>CUT TO:</p> <p><u>EXT. TOKYO – NIGHT</u></p> <p>Establishing shot.</p>	<p>Scene: 10:24:33</p>
<p>CUT TO:</p> <p><u>INT. TOKYO POLICE H.Q – NIGHT / INT. I, LONDON – DAY</u></p> <p>HAYASHI is on his mobile phone at his desk.</p>	<p>CHIEF INSPECTOR HAYASHI (V.O) Subtitles: Mori.</p> <p>Scene: 10:24:38</p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (INTO MOBILE PHONE) Subtitles: What news?</p> <p>Music Out: 10:24:39</p>

	<p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Sir, I am sending you some files that were in Saburo's safe.</i></p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE) Subtitles: <i>What are they?</i></p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>I think they were planted there... to make it seem like Fukuhara had a motive for having Saburo killed.</i></p>	
INTERCUT WITH: KENZO hesitates. Then presses 'Send' on an e-mail.	<p>KENZO (CONT'D) (INTO MOBILE PHONE) Subtitles: <i>I could hold on to them but... I suspect these files... will be made public by the British police before too long.</i></p> <p>KENZO (CONT'D) (INTO MOBILE PHONE) Subtitles: <i>I've sent them.</i></p>	
INTERCUT WITH: CHIEF INSPECTOR HAYASHI opens his e-mail. He clicks through the photos. The camera pans across his desk to a framed photo of a LADY smiling. His wife. The same LADY in the photos.	<p>KENZO (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>Chief Inspector?</i></p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE) Subtitles: <i>Are you close to finding your brother?</i></p>	
INTERCUT WITH: CHIEF INSPECTOR HAYASHI'S face falls. His life turning upside down. Pause. Finally:	<p>KENZO (INTO MOBILE PHONE) Subtitles: <i>I am doing my best for you, Sir.</i></p> <p>CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) Subtitles: <i>Let's hope that's enough.</i></p>	

<p>INTERCUT WITH:</p> <p>CHIEF INSPECTOR HAYASHI hangs up. He stares at the screen. A proud and broken man.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR / KENZO'S ROOM, HALLS OF RESIDENCE, LONDON – DAY</u></p> <p>KENZO gets to the door of his apartment. SARAH runs along the corridor.</p> <p>They stand awkwardly for a few moments.</p> <p>KENZO uselessly puts his keys back in his pocket. She looks at him strangely.</p> <p>A beat. She hands him a sheet of paper.</p>	<p>SARAH Kenzo?</p> <p>KENZO Mrs. Weitzmann. I apologise for leaving your class.</p> <p>SARAH Is everything okay?</p> <p>KENZO Yes.</p> <p>SARAH Are you going in?</p> <p>KENZO No.</p> <p>SARAH There's a minimum ninety percent attendance required to pass the course. I know a lot of it's familiar to you but-</p> <p>KENZO It won't happen again.</p> <p>SARAH Look, I actually wanted to run something by you.</p>	<p>Scene: 10:25:49</p>
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On KENZO as he looks at the page, she's given him. It's the rap sheet with YUTO's mug shot on it.	SARAH (CONT'D) (O.O.V) Suspect in a murder case. We're stuck waiting on Interpol but I thought maybe you could whizz his mug shot... SARAH (CONT'D) ...past your station's database, see if anything comes up? Massive long shot, I know, but...	
On KENZO and SARAH as the door to KENZO's apartment suddenly opens. RODNEY is there in vest and underpants. His face a bruised mess. RODNEY disappears back inside.	RODNEY (O.O.V) Hey! RODNEY (CONT'D) Can you keep it down please? People are trying to recuperate in here. Fucks sake.	
SARAH pushes past KENZO and knocks on the door. RODNEY opens it.	SARAH Who's that? KENZO No one. SARAH What happened to his face? KENZO Someone beat him up. Not me.	
To KENZO. Whispering to SARAH.	RODNEY What? SARAH Who are you? RODNEY I am the owner of this fine establishment and I ask you to kindly stop knocking on my door please. SARAH Is he high? KENZO Painkillers. RODNEY And cocaine.	

<p>RODNEY goes back into the room, leaving the door open. SARAH and KENZO follow him in.</p> <p>RODNEY slumps on the bed, arse up.</p> <p>A beat.</p> <p>SARAH looks at him. She points at the photo of YUTO on the rap sheet. He nods.</p> <p>KENZO looks at it again.</p> <p>On KENZO. SARAH leaves.</p> <p>KENZO looks down at YUTO's mug shot.</p>	<p>SARAH Are you a student here?</p> <p>RODNEY Good God, no.</p> <p>KENZO He's a male prostitute who helped me with a... task. He got injured in the process so I'm letting him stay here briefly.</p> <p>SARAH At any point when those words were coming out of your mouth did you think they sounded like a satisfying explanation?</p> <p>KENZO It is the truth.</p> <p>SARAH You'll run it past your colleagues for me? Off the record, obviously.</p> <p>SARAH (CONT'D) Does anything strike you as unusual about him?</p> <p>KENZO No.</p> <p>SARAH Not even the fact that he's got a woman's name?</p> <p>KENZO Oh. Yes. That.</p> <p>SARAH Oh yes, that. Well, thank you.</p> <p>RODNEY (O.O.V) Bye.</p>	
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<p>Under details of his previous arrest, we see information on the man he assaulted – ELLIS VICKERS. Under VICKERS' address is listed a hotel and room number.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO – DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S OFFICE, TOKYO – EVENING</u></p> <p>FUKUHARA looks out his office window.</p> <p>CUT TO:</p> <p><u>INT. APARTMENT BUILDING HALLWAY, TOKYO – EVENING</u></p> <p>An ELDERLY WOMAN comes up the stairs with a bag of groceries. She goes to open her front door and stops – a CAT has walked over to rub itself against her legs. She leans down and strokes it. Then stops. A line of bloody paw prints has been left on the floor leading from the cat to the open front door next door. She follows the paw prints nervously and looks into the apartment. Inside is a DEAD MAN in his 20s, wearing a suit.</p>		<p>Music In: 10:28:14</p> <p>Scene: 10:28:19</p> <p>Scene: 10:28:24</p> <p>Scene: 10:28:36</p>
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He's lying in a pool of blood. She SCREAMS.	ELDERLY WOMAN Arrrrggghhhh!	
CUT TO: INT. FUKUHARA'S RESTAURANT, TOKYO – NIGHT		Scene: 10:29:22
FUKUHARA sits alone at a table drinking. Someone approaches. It's CHIEF INSPECTOR HAYASHI. HAYASHI sits down opposite him.	FUKUHARA Subtitles: Chief Inspector Hayashi. I wasn't expecting you.	Music In: 10:29:23 Music Out: 10:29:28
	CHIEF INSPECTOR HAYASHI Subtitles: And I wasn't expecting a retaliation against Shin Endo.	
	CHIEF INSPECTOR HAYASHI (CONT'D) (O.O.V) Subtitles: You're asking for war.	
	CHIEF INSPECTOR HAYASHI (CONT'D) Subtitles: You promised to hold off... while Detective Mori searched for his brother.	
HAYASHI reaches into his jacket... and pulls out the photos of his wife and FUKUHARA. FUKUHARA stares at them.	FUKUHARA Subtitles: I promised to try.	
On the pictures. A beat.	FUKUHARA (CONT'D) Subtitles: I meet a lot of lawyers in my business.	
CHIEF INSPECTOR HAYASHI stands.	FUKUHARA (CONT'D) (O.O.V) Subtitles: Your wife is one of the best. FUKUHARA (CONT'D) Subtitles: This is not the time to let personal feelings... cloud your judgement, Chief Inspector. Remember what is at stake here.	

	<p>CHIEF INSPECTOR HAYASHI Subtitles: You promised to "try"?</p> <p>Re: photos.</p> <p>FUKUHARA Subtitles: It is in the past, Hayashi.</p> <p>HAYASHI takes the photos and leaves. After a moment JIRO sits across from FUKUHARA. JIRO nods.</p> <p>CUT TO:</p> <p>INT. KENZO'S APARTMENT, TOKYO – NIGHT</p> <p>Dinner time. REI, TAKI, HOTAKA and NATSUKO sit around the table, eating. HOTAKA wheezes, NATSUKO talks non-stop.</p> <p>NATSUKO gives her a strong look. TAKI stands up abruptly.</p> <p>But TAKI has gone.</p> <p>NATSUKO</p> <p>Subtitles: Yuto was a month early when he was born. You could have fit him into a tea cup. He was in hospital for weeks, fighting for life. He is still fighting.</p> <p>REI</p> <p>Subtitles: He fought for his life but faked his death. How confusing.</p> <p>TAKI</p> <p>Subtitles: I'm going for a walk.</p> <p>REI</p> <p>Subtitles: You're grounded.</p> <p>TAKI</p> <p>Subtitles: I can either go out now or wait until you are all asleep. And by then it will be much later, and much more dangerous.</p> <p>REI</p> <p>Subtitles: Fine. Do what you want. I'm only your mother, why listen to me?</p>	
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Scene &
Music Out:
10:31:05

<p>TAKI wordlessly offers him the milkshake. He tries it.</p> <p>A beat.</p>	<p>JIRO (CONT'D) Subtitles: Ugh. Coffee. You'll be up all night.</p> <p>TAKI Subtitles: I don't sleep.</p> <p>JIRO Subtitles: If you don't sleep, someone else gets all your dreams. That's what my grandmother used to say to me.</p> <p>TAKI Subtitles: What other useless rubbish did your grandmother used to say?</p>	
<p>JIRO leans across and grabs TAKI by the wrist. He leans in.</p> <p>From TAKI.</p>	<p>JIRO Subtitles: Have you heard from your dad, Taki? We're concerned he isn't making much progress. The police pulled two of my colleagues out of the water this morning. They were friends of mine.</p> <p>TAKI Subtitles: Did someone tell you that being a gangster wasn't going to be dangerous?</p> <p>JIRO Subtitles: I killed the man that did it... only a few hours ago. When you talk to your dad, remind him that we are waiting for him. And if our family loses members, then so will his.</p>	<p>Music In: 10:33:20 Music Out: 10:33:34</p>
<p>CUT TO:</p> <p>EXT. HALLS OF RESIDENCE, LONDON - DAY</p> <p>KENZO and RODNEY exit the building. RODNEY puts sunglasses on and frowns at the daylight.</p>	<p>KENZO How are you feeling?</p> <p>RODNEY Like warmed up shit.</p>	<p>Scene: 10:33:42</p>

<p>RODNEY lights a cigarette.</p> <p>We angle on someone sat in a CAR across the street – DONNA is watching KENZO. We see RODNEY turn and walk away from KENZO.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL, LONDON – DAY</u></p> <p>KENZO walks towards a large West End hotel.</p> <p>CUT TO:</p> <p><u>INT. HOTEL CORRIDOR, LONDON – DAY</u></p> <p>KENZO walks down the corridor. Finds the room he's looking for and knocks. VICKERS answers the door.</p>	<p>KENZO Okay. Well. There's work to do. Goodbye.</p> <p>RODNEY “I'm sorry about your face, Rodney. Can't help but feel like I'm responsible.” “Don't worry about it Kenzo, that's okay. It's very sweet of you to say.”</p> <p>KENZO I apologised last night.</p> <p>RODNEY Did you? Don't remember that. Maybe I've got brain damage. You know from the beating.</p> <p>KENZO I'm not your babysitter.</p> <p>RODNEY No, I mean, just to be clear; you'd be a fucking terrible babysitter.</p> <p>KENZO Mr. Vickers?</p>	<p>Music Out: 10:33:49</p> <p>Music In: 10:34:17</p> <p>Scene: 10:34:33</p> <p>Scene: 10:34:40</p>
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	<p>VICKERS Yeah?</p> <p>KENZO I'm sorry to disturb you but I am looking for someone I believe you have met. He was arrested for assaulting you earlier this year.</p> <p>DIANE Honey, who is it?</p> <p>VICKERS Err, no one sweetheart. It's okay. There's a bar downstairs, meet me there in half an hour.</p> <p>He slams the door.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL, LONDON – DAY</u></p> <p>DONNA sits in car outside watching the hotel.</p> <p>CUT TO:</p> <p><u>INT. HOTEL BAR, LONDON – DAY</u></p> <p>VICKERS walks into the bar. He passes THREE BURLY-LOOKING MEN (including the MAN we'll later know as the ALBANIAN GANGSTER) sitting at the bar, who seem to acknowledge him. He finds KENZO, sits opposite him.</p> <p>VICKERS Yeah. I gotta be quick, my wife thinks I'm making a phone call. So his real name's Yuto.</p> <p>KENZO I know.</p> <p>VICKERS Why are you looking for him?</p>	<p>Music Out: 10:35:06</p> <p>Scene: 10:35:28</p> <p>Scene & Music In: 10:35:35</p>
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VICKERS laughs.	<p>KENZO He's wanted in Japan. I'm here to take him home.</p> <p>VICKERS Oh yeah? That's about the first piece of good news I've heard in a long while. That's'</p> <p>KENZO How do you know him?</p> <p>VICKERS How do I know him? He fucking usurped me.</p> <p>KENZO Usurped?</p> <p>VICKERS I had a business partner. Abbot. Me and him had a really good thing going on, big loan from my father, diverse portfolio. Criminal shit, you understand, but profitable. And safe. Then fucking Yuto turns up. And let's just say Abbot lost interest in me and "started looking to the East for inspiration".</p> <p>KENZO I think Abbot hired someone to scare me back to Tokyo.</p> <p>VICKERS Well, you should be scared. Frankly.</p> <p>KENZO What is your business exactly, Mr. Vickers?</p> <p>VICKERS What's my business? Hmm let's see. Well my wife thinks I go to the office every day, but the truth is I mostly just walk around London trying not to have a panic attack. Sometimes I sit on a park bench and cry, that usually kills a few hours. You see I was given almost eight million dollars by my father, told to make something of myself and I live in a hotel now. And I can't go home without my money, which is why the fucking Albanian mafia is sitting in the lobby twenty-four hours a day because I had no other option but to get into bed with these</p>	
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	<p>psychopaths to help me stage a... a... a fucking gang war if you can believe that, just to get my investment back. I've been around mobsters my whole life.</p> <p>On the THREE BURLY-LOOKING MEN at the bar.</p> <p>VICKERS (CONT'D) (O.O.V) But these guys... They're animals.</p> <p>VICKERS (CONT'D) And now I'm in bed with them. I've got a stomach ulcer the size of a cantaloupe, there's blood in my shit and even my fucking pubes are going grey. So what business am I in? Let's see err I'm basically the CEO of the getting-fucked-by-Yuto Corporation, that's what business I'm in.</p> <p>VICKERS exhales, tries to calm down.</p> <p>VICKERS almost sobs slightly. It could be relief.</p> <p>VICKERS dries his eyes. KENZO glances at the men by the bar. A beat.</p> <p>KENZO</p> <p>It's okay Mr. Vickers. It's okay. I'm here now.</p> <p>KENZO (CONT'D) If you help me find Yuto, I will take him back to Japan. Without him, perhaps your business partner will rethink his new direction.</p> <p>VICKERS I don't know. It seems like a long shot.</p> <p>KENZO It can only be better than the alternative.</p> <p>VICKERS Abbot owns the Kodawari bar in Soho. I don't know where Yuto is. That's the best I can give you.</p> <p>KENZO Thank you.</p> <p>KENZO stands up and starts to leave.</p> <p>KENZO nods and walks out.</p> <p>CUT TO:</p>	Music In: 10:38:44
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<p><u>INT. KODAWARI BAR, LONDON – DAY</u></p> <p>ABBOT practices some kind of martial arts.</p> <p>CUT TO:</p> <p><u>EXT. KODAWARI BAR, LONDON – DAY</u></p> <p>KENZO approaches the bar. TYLER and other tough-looking BOUNCERS are standing outside laughing. KENZO eyes them but keeps walking.</p> <p>JUMP CUT TO:</p> <p>Black and white CCTV footage of the same shot. The BOUNCERS huddled outside and KENZO walking off in the distance.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO STREETS – NIGHT</u></p> <p>TAKI walks. The city is alive, but she is still in a bubble.</p> <p>CUT TO:</p> <p><u>INT. THE PEACOCK PUB, LONDON – EVENING</u></p> <p>RODNEY sits at the bar. KENZO comes and sits next to him.</p>	<p>Scene & Music Out: 10:38:52</p> <p>Scene: 10:39:15</p> <p>Music Out: 10:39:25</p> <p>Music In: 10:39:30</p> <p>Scene: 10:39:32</p> <p>Scene: 10:39:41</p>
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	<p>RODNEY Nice to see you too. You were right, she followed you until you went into the hotel. And then she cleared off. And then she went to a bar-</p> <p>KENZO It's the Kodawari bar?</p> <p>RODNEY Yeah. Something like that. And then... she went here.</p> <p>KENZO Thank you.</p> <p>RODNEY You're welcome.</p> <p>KENZO hands RODNEY two hundred pounds.</p> <p>KENZO doesn't answer. A beat.</p> <p>He heads off. KENZO looks at the napkin again.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREET – EVENING</u></p> <p>KENZO stands outside a building on a busy Central London street. He holds the napkin in his hand – this is the address. He disappears down the side.</p> <p>CUT TO:</p> <p><u>INT. YUTO'S BEDSIT, LONDON – EVENING</u></p>	<p>Music Out: 10:39:47</p> <p>Scene & Music In: 10:40:38</p> <p>Scene: 10:40:54</p>
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<p>KENZO smashes a small window by the door and enters. To his disappointment, the place seems to have been emptied. He tries to find the remnants of his brother in the small things he's left behind. An ashtray on the table. KENZO takes a half-smoked cigarette out, smells it. The flat is small and bare. Bare floorboards, a single bed. The bedside table has two kanji symbols carved into the wood. KENZO rubs his hand over them. Then KENZO notices a letter that has been dropped beside the bed. He picks it up and reads: It's a love letter. Someone who misses YUTO very much. The letter is signed in Kanji. The same symbols that are scratched into the bedside table – Eiko.</p> <p>CUT TO:</p> <p><u>EXT. BALCONY, KENZO'S APARTMENT, TOKYO – NIGHT / FLASHBACK</u></p> <p>FLASHBACK: KENZO and YUTO stand on the balcony, smoking.</p>	<p>Subtitles: EIKO</p> <p>KENZO (V.O) (READING) Subtitles: "Dearest Yuto, I am writing to you when I would so much rather be looking at you. I miss you. I wish you were here with me. Sending my love across the mountains and seas, Eiko."</p> <p>YUTO (V.O) Subtitles: <i>I met a girl.</i></p> <p>YUTO (CONT'D) Subtitles: I think I love her.</p> <p>KENZO Subtitles: Shut up.</p> <p>YUTO Subtitles: I'm trying to tell you something here.</p>	<p>Scene: 10:42:17</p> <p>Music Out: 10:42:23</p>
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KENZO looks at him hard. YUTO laughs. They both laugh. CUT TO: INT. YUTO'S BEDSIT, LONDON – EVENING CLOSE-UP on the engraved bedside table.	<p>KENZO Subtitles: Yeah?</p> <p>YUTO Subtitles: Yeah.</p> <p>KENZO Subtitles: How do you know?</p> <p>YUTO Subtitles: I don't know. I've never loved anyone before. How did you know you loved Rei?</p> <p>KENZO Subtitles: Mind your own business.</p> <p>YUTO Subtitles: Thanks for the advice.</p> <p>KENZO Subtitles: OK then. Have you thought about anything else since you met her?</p> <p>YUTO Subtitles: No.</p> <p>KENZO Subtitles: Do you imagine that maybe she could magically fix all your problems, make you a better man, undo everything you ever did wrong... and bring sunshine into your otherwise grey and miserable life?</p> <p>YUTO Subtitles: Yes!</p> <p>KENZO Subtitles: Maybe you do love her.</p>	Scene: 10:43:41
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<p>KENZO sits silently. It's clear that no one is coming back here.</p> <p>CUT TO:</p> <p><u>INT. RECEPTION AREA, HALLS, LONDON – EVENING</u></p> <p>SARAH stands in the reception area looking inside RODNEY's WALLET. It contains his cards and driver's licence. There's also a little baggie of cocaine.</p> <p>On SARAH.</p> <p>SARAH exits.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT, LONDON – EVENING</u></p> <p>The door is barricaded with a fold up bed frame. There is a knock. RODNEY peers round the crack of the door. He moves the fold up bed and opens the door.</p> <p>SARAH enters.</p> <p>She hands him his wallet.</p> <p>He takes it gratefully, opens it.</p>	<p>RECEPTIONIST (O.O.V) It was found in the corridor. He was here with one of your students, I believe. Do I need to get the department head involved?</p> <p>SARAH Thank you, no. I'll sort it. Has Mr Mori been around?</p> <p>RECEPTIONIST (O.O.V) I haven't seen him today.</p> <p>SARAH Thank you.</p> <p>SARAH (CONT'D) (O.O.V) D'you remember me from this morning?</p> <p>RODNEY I have a comedown, not fucking amnesia. Err, can I help you?</p> <p>SARAH You left this.</p> <p>SARAH (CONT'D) I flushed your drugs away.</p>	<p>Scene: 10:43:49</p> <p>Scene: 10:44:10</p>
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	<p>RODNEY Well that was a shitty thing to do.</p> <p>SARAH Who did that to your face?</p> <p>RODNEY Oh just an ex. He still loves me though, he can change. He didn't mean it.</p> <p>A beat.</p> <p>RODNEY lights a cigarette.</p> <p>On SARAH.</p> <p>SARAH picks her way around the room, taking in the details.</p> <p>RODNEY doesn't answer.</p> <p>On RODNEY.</p>	
	<p>RODNEY (CONT'D) Only joking. Fuck him.</p> <p>SARAH And he came and smashed your flat up too?</p> <p>RODNEY (O.O.V) I like to think of it more as...</p> <p>RODNEY (CONT'D) ...aggressive redecorating.</p> <p>SARAH Are you gonna report it?</p> <p>RODNEY Yeah, no, my only concern is that the police might be a little bit too keen to assist a coke-addicted rent boy of colour.</p> <p>SARAH Your ex is your pimp, isn't he?</p> <p>SARAH (CONT'D) What's his name?</p> <p>RODNEY Why, what you gonna do, go talk to him?</p> <p>SARAH I had a boyfriend who did bad things once.</p> <p>SARAH (CONT'D) (O.O.V) And he didn't stop until he had to. And right now there's nothing stopping...</p>	

	<p>SARAH (CONT'D) ... this guy. Not you, not the police, not a lock on the door.</p>	
A beat.	<p>SARAH (CONT'D) How do you know Kenzo?</p>	
On SARAH.	<p>RODNEY (O.O.V) I don't, really.</p> <p>SARAH What were you helping him with?</p> <p>RODNEY Nothing.</p> <p>SARAH Rodney, is Kenzo in trouble?</p>	
On SARAH.	<p>RODNEY (O.O.V) We're all in trouble, honey. He's looking for someone. That's all I know.</p> <p>RODNEY (CONT'D) (O.O.V) His brother.</p> <p>SARAH Why's he looking for him?</p>	
On SARAH.	<p>RODNEY (O.O.V) Something bad happened.</p> <p>RODNEY (CONT'D) Not my place to say. A lot of drama though.</p> <p>SARAH It's a dangerous world, eh?</p>	
RODNEY is trying to be discreet, but he also can't help but make stabbing, killing and shooting motions.	<p>RODNEY (O.O.V) His name is Michael Miller.</p> <p>RODNEY (CONT'D) My ex.</p>	
On SARAH as she heads for the door.		
She nods and leaves. RODNEY lights another cigarette.		

<p>CUT TO:</p> <p><u>INT. SARAH'S CAR, LONDON – EVENING</u></p> <p>SARAH picks up her phone, scrolls through contacts until she finds IAN. She calls the number. It goes to voicemail.</p> <p>She hangs up and looks at her phone, frustrated.</p>	<p>ANSWERPHONE (THROUGH MOBILE PHONE)</p> <p>Please leave your message after the tone.</p> <p>SARAH (INTO MOBILE PHONE)</p> <p>They told me you were out. Are you there? You leave me the fuck alone. Do you hear me?</p>	Scene & Music In: 10:46:28
<p>CUT TO:</p> <p><u>EXT. CENTRAL LONDON FLAT – NIGHT</u></p> <p>SARAH knocks on a door. It's answered by a MAN. This is MICHAEL.</p> <p>She shows MICHAEL her police badge.</p>	<p>MICHAEL</p> <p>Yeah?</p> <p>SARAH</p> <p>Michael Miller? Detective Sarah Weitzmann. I looked you up on our system. You've only been arrested twice.</p> <p>MICHAEL</p> <p>So?</p> <p>SARAH</p> <p>So, how'd you like to have that doubled, and then doubled again? In fact, how would you like to get arrested every night for a year? How would you like to get put in a holding cell with a twenty stone alcoholic ex-bouncer with anger management issues and a very loose sense of personal boundaries?</p> <p>MICHAEL</p> <p>What do you want?</p>	Scene & Music Out: 10:47:04

	<p>SARAH I want you to leave Rodney alone. Because if you don't, I will spend every ounce of my energy and use every resource at my disposal to destroy your life so comprehensively, so absolutely, that your name will become a by-word for 'boy he really shouldn't have fucked with her.' Do you hear me, Michael?</p>	
<p>He stares back at her.</p>	<p>MICHAEL Okay.</p>	<p>Music In: 10:48:21</p>
<p>SARAH walks away. Exhales – a rush of relief. She grins.</p>	<p>SARAH Okay.</p>	
<p>CUT TO:</p> <p><u>INT. RODNEY'S BUILDING/BEDSIT, LONDON – NIGHT (INTERCUT)</u></p>		<p>Scene: 10:48:29</p>
<p>KENZO arrives outside RODNEY's flat. He goes to knock but doesn't. He pushes the broken door inwards slightly. Inside he can see RODNEY in bed, sleeping. KENZO closes the door.</p>		
<p>CUT TO:</p> <p><u>EXT. TOKYO – EVENING</u></p>		<p>Scene: 10:48:51</p>
<p>Aerial shot of police cars and vans as they drive around the streets and pull up outside a building.</p>		<p>Music Out: 10:48:57</p>
<p>CUT TO:</p>		<p>Music In: 10:48:58</p>

<p><u>INT. FUKUHARA'S OFFICE, TOKYO – EVENING</u></p> <p>FUKUHARA sits at a desk in a shabby-looking office. The other desks are taken up by YAKUZA MEN, barely bothering to look like they're doing actual work.</p> <p>CUT TO:</p> <p><u>EXT. FUKUHARA'S OFFICE, TOKYO – EVENING</u></p> <p>Aerial shot of a long line of POLICE OFFICERS approach the building. They climb the fire exit stairs.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S OFFICE, TOKYO – EVENING</u></p> <p>The group of POLICE OFFICERS storm the office. The POLICE work efficiently and round up all the MEN and lead them out. CHIEF INSPECTOR HAYASHI enters. FUKUHARA looks at him and sees his expression of raw hatred. HAYASHI doesn't say anything. He turns and exits. From FUKUHARA, raging.</p> <p>CUT TO:</p>		Scene: 10:49:18
		Scene: 10:49:21
		Scene: 10:49:28

<p><u>INT. RODNEY'S BUILDING, LONDON – NIGHT</u></p> <p>KENZO sits outside RODNEY's bedsit still. He has his eyes closed. The sound of footsteps approaching up the stairwell towards him. He opens his eyes. Braces himself. It's SARAH.</p> <p>She sits down next to him.</p> <p>A few moments of comfortable silence between them.</p> <p>A beat.</p> <p>A beat.</p> <p>Pause. She thinks.</p>	<p>KENZO</p> <p>Mrs. Weitzmann, I can see why this may look strange but-</p> <p>SARAH</p> <p>No stranger than anything else. Sad day when you'd rather hang around outside a sex worker's bedsit than go back to your own flat, isn't it?</p> <p>SARAH (CONT'D)</p> <p>So, here's what I think. I think you know the man in the mug shot. I think you're looking for him. And I think he killed Saburo.</p> <p>KENZO</p> <p>His name is Yuto. He's my brother.</p> <p>SARAH</p> <p>You're close with your brother?</p> <p>KENZO</p> <p>We were. Long ago. When we were not fighting.</p> <p>KENZO (CONT'D)</p> <p>What are you going to do, Mrs. Weitzmann?</p> <p>SARAH</p> <p>Sarah.</p> <p>KENZO</p> <p>Sarah. What are you going to do, about Yuto?</p>	<p>Scene: 10:50:16</p> <p>Music Out: 10:50:19</p>
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	<p>SARAH If we find Yuto, he'll be arrested. And if you try to obstruct that, you'll be arrested too.</p> <p>KENZO And the fact that you know I'm his brother now?</p> <p>SARAH I don't know.</p> <p>From the two of them.</p> <p>CUT TO:</p> <p><u>INT. KODAWARI BAR, LONDON – NIGHT</u></p> <p>ABBOT walks through his bar, making his way to DONNA.</p> <p>ABBOT Did you sort out that thing I asked you to do?</p> <p>DONNA I'm handling it.</p> <p>ABBOT Donna. Did you sort it or not?</p> <p>DONNA I made it clear he wasn't welcome here.</p> <p>ABBOT D'you know that shooting someone in the head is a very effective way of getting that point across.</p> <p>DONNA He's a cop.</p> <p>ABBOT He's a tourist.</p> <p>DONNA Whether he's out of his jurisdiction or not, if you knock off a policeman it's gonna be a thing.</p> <p>ABBOT looks dubious.</p>	<p>Scene & Music In: 10:51:50</p>
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	<p>DONNA (CONT'D) If we have to do it, we have to do it. I'm just saying. Might be a better way.</p> <p>ABBOT Alright well on your head be it.</p> <p>ABBOT walks off. From DONNA.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BUILDING, LONDON – MORNING</u></p> <p>KENZO is asleep in the corridor. We hear a door opening. Someone is close to him. He opens his eyes – YUTO is looking down at him but it's RODNEY's voice.</p> <p>KENZO wakes with a start. Now the MAN standing above him is RODNEY. RODNEY jumps over him. On KENZO as RODNEY disappears downstairs.</p> <p>CUT TO:</p> <p><u>INT. GREASY SPOON I, LONDON – MORNING</u></p> <p>RODNEY and KENZO sit together. RODNEY wears sunglasses to cover his bruises. They both drink coffee.</p>	<p>Scene & Music Out: 10:52:38</p> <p>Scene: 10:52:57</p>
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	<p>RODNEY What can I say? I've got a gift. Jesus didn't stop making furniture just 'cos the Romans beat him up.</p> <p>KENZO I think you should find a different job.</p> <p>RODNEY Yeah, me too, but y'know. Bitch gotta make rent.</p> <p>RODNEY (CONT'D) You look like a fucking mess, by the way. You sure your brother's worth all this?</p> <p>KENZO He's my brother.</p> <p>RODNEY Does he even want you to find him?</p> <p>KENZO No.</p> <p>RODNEY But you're going to anyway.</p> <p>KENZO I have to.</p> <p>RODNEY Oh dear. Well, don't kill yourself in the process.</p> <p>KENZO Thank you. Here, buy yourself a new door lock.</p> <p>RODNEY Sure. No that's definitely what I'm gonna spend this on.</p> <p>KENZO Thank you.</p> <p>RODNEY (IN JAPANESE) [JAPANESE DIALOGUE]</p>	
CUT TO:		

<p><u>INT. POLICE STATION, LONDON – DAY</u></p> <p>SARAH walks past BILL on his computer, he is looking through photos from the SABURO case, including YUTO's mugshot. SARAH sits at her desk and checks her screen – YUTO is still listed on the case file as 'Identity Unknown'.</p> <p>She closes the case file and gets on with something else.</p> <p>CUT TO:</p> <p><u>EXT. STREET, LONDON – DUSK</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN, HALLS, LONDON – DUSK / INT. TAKI'S BEDROOM, TOKYO – DAY</u></p> <p>KENZO unpacks a shopping bag. He's interrupted by his phone buzzing. He answers.</p> <p>INTERCUT WITH:</p> <p>REI is at home in a panic.</p> <p>INTERCUT WITH:</p> <p>KENZO turns and looks at a young, gawky looking STUDENT (18).</p>	<p>Scene: 10:54:08</p> <p>Music In: 10:54:09</p> <p>Scene: 10:54:42</p> <p>Scene: 10:54:45</p> <p>KENZO (INTO MOBILE) Subtitles: Hello.</p> <p>REI (CONT'D) (INTO MOBILE PHONE) Subtitles: Taki's gone! Her suitcase is missing... And her clothes...</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: When did you last see her?</p>	
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On STUDENT who sits at the communal table, staring at KENZO. INTERCUT WITH: REI goes and checks. INTERCUT WITH: KENZO waits. INTERCUT WITH: INTERCUT WITH: INTERCUT WITH: INTERCUT WITH: INTERCUT WITH: CUT TO:	REI (THROUGH MOBILE PHONE) Subtitles: <i>Last night before I went to bed.</i> REI (CONT'D) (INTO MOBILE PHONE) Subtitles: How could she do this? KENZO (THROUGH MOBILE PHONE) Subtitles: <i>What else is missing? Her wallet or passport? Your wallet?</i> REI (INTO MOBILE PHONE) Subtitles: My credit card is gone. KENZO (INTO MOBILE PHONE) Subtitles: I'll call the station and speak to my partner. REI (INTO MOBILE PHONE) Subtitles: She could have left hours ago. KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Don't worry.</i> KENZO (CONT'D) (INTO MOBILE PHONE) Subtitles: She's tough. REI (THROUGH MOBILE PHONE) Subtitles: <i>God, you two are exactly the same.</i>	
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<p><u>INT. CORRIDOR / KENZO'S ROOM, HALLS OF RESIDENCE, LONDON – NIGHT</u></p> <p>KENZO returns to his room. He's on the phone. He opens the door and stops. The only light source is a small table lamp. Sitting in his chair is DONNA. Gun in hand. KENZO freezes.</p> <p>KENZO hangs up.</p> <p>DONNA looks at him, almost sadly.</p> <p>And then footsteps can be heard coming down the hallway and someone emerges from the darkened entrance to the room, behind KENZO.</p> <p>KENZO turns and then freezes. A shadowy figure stands in the doorway – YUTO.</p> <p>YUTO steps forward into the light. Older, leaner, harder.</p> <p>KENZO stares at him.</p>	<p>KENZO (INTO MOBILE PHONE) Subtitles: I don't know Toshio, ask my wife, she'll have a photo. Just get the word out that my kid is missing and then -</p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>And then what?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Just find her.</p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>I'm on it. Don't worry.</i></p> <p>DONNA I told you to leave.</p> <p>KENZO And I told you, I have to find my brother.</p> <p>DONNA You have no idea.</p>	<p>Scene: 10:55:25</p> <p>Music Out & Music In: 10:56:17</p>
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CUT TO WHITE:		
END CREDITS:		
	Kenzo Sarah Yuto Rodney	TAKEHIRO HIRA KELLY MACDONALD YOSUKE KUBOZUKA WILL SHARPE
	Taki Fukuhara Abbot Vickers	AOI OKUYAMA MASAHIRO MOTOKI CHARLIE CREED-MILES JUSTIN LONG
	Rei Natsuko Donna Angling	YUKO NAKAMURA MITSUKO OKA SOPHIA BROWN TONY PITTS
	Toshio Roy Chief Inspector Hayashi Hotaka	KATSUY TONY WAY KAZUYUKI TSUMURA TOGO IGAWA
	Director	JULIAN FARINO
	Writer & Creator	JOE BARTON
	Producer	SUSIE LIGGAT
	Executive Producers	JANE FEATHERSTONE CHRIS FRY
	Executive Producers	JOE BARTON JULIAN FARINO
	Tyler Sabur Eiji Suzume Doctor Odibe Alex Sora Gangster Bill Beth Daisuke Elderly Woman Jiro	Jacob James Beswic Masaya Mimura Ken Yamamura Haruka Abe Damian Lynch Alex Gok Burger Hasegawa Takahiro Kameoka Andrew Joshi Hannah Isherwood Seiji Rokkaku Alice Yanagida Yoshiaki Minato

	Diane Vickers Albanian Gangster Receptionist Michael Miller Takashi	Georgia Jay Peter Guiney Viss Elliot Safavi Gary Grant Jozef Aoki	
	Stunt Coordinator	TONY LUCKEN	
	Production Manager Japan Production Manager	SOPHIE MACCLANCY ADAM BADRAWY	
	Second Assistant Director Third Assistant Director Floor Runners Base Runner	PAUL BENNETT CARLY MILLS LUISA ZABEL PAUL DREW STEPHANIE BRADSHAW	
	Location Manager Assistant Location Managers Unit Manager Location Assistant	JEREMY DECOURSEY PAIGE COPSEY JON LAWRENCE ROB DEACON JAMES DOYLE	
	Script Supervisors	ALANA MARMION-WARR JANE HOUSTON	
	Production Coordinator Assistant. Production Coordinator Travel & Accommodation Coordinator Production Secretary Production Assistant	ANNA WILTON HANNAH BONE CIAN BOYNE LOUISE FROGGATT FLORENCE DARLINGTON	
	First Assistant Accountant Assistant Accountant Cashier Accounts Trainee	CLAIRE TREACY JENNY WHITELEY MEREDITH WILSON WILL BUDD	
	Assistant Producer	SUMRAH MOHAMMED	
	Script Editor Assistant Script Editor Post Production Paperwork Clearance Coordinators	JESSICA HILL CALLUM DZIEDZIC ANASTASIA KYRIACOU ANASTASIA VILLAROSE CAT MORGAN	
	Steadicam Operators Focus Puller Clapper Loader DIT	MORGAN LOWNDES ROB MCGREGOR HEATHER CROMPTON JONATHAN STANLEY SAM SPURGEON	

	<p>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 Electricians LEE JOHNSON SAM VITRUE FABIEN PEULVAST</p> <p>Standby Rigger ROY CARTER Standby Carpenter LEE FALDON</p> <p>Supervising Art Director STEVE WRIGHT Art Director DANIELLE BAYLISS Assistant Art Directors GREG HEWITT EMMA RYDER 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</p> <p>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</p> <p>Costume Supervisor LAURA VENABLES Costume Standbys KARA COLBECK CORRINE KAENZIG Costume Trainee ANISE PERRYMAN</p> <p>Make Up & Hair Supervisor AMY HAIDA Make Up & Hair Artist DEBBIE ORMROD Make Up & Hair Junior ALICE HOLLINGUM Make Up & Hair Trainee SOPHIA BRANCH</p> <p>Japan Assistant Casting Director KAZUHITO TSUTSUMI UK UK Assistant Casting Director GABBY KING</p> <p>Japanese Script Consultant JO ALLAN Interpreters SUSY HINGLEY YURIRI NAKA</p>	
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	<p>Unit Drivers AIDAN KEATING ALAN TRIBE IAN TUITE Unit Medic KAREN WINTER</p> <p>JAPAN UNIT Production Services in Japan TWENTY FIRST CITY INC.</p> <p>Line Producer MITSUTOSHI HAMAZAKI Unit Production Manager MAO NAGAKURA First Assistant Director TANNO MASATO Second Assistant Directors TADAHIDE MIYAMOTO GEORGE BODMAN Floor Runner RYOHEI MIZUNO Location Managers KATSUMASA MORITA TOORU HAYAKAWA Assistant Location Managers DAISEI SUSAMI SATOSHI TSUJI YOKO MAEGAWA KAI TAKAMIZAWA Production Coordinator DAIJIRO YAMAMOTO Art Directors TOMOYA IMAI ATSUHO GO Standby Art Director GRAHAM WARD Assistant Art Directors MAYA YAMAZAKI KAORI IWASAKI MAO YAMAUCHI</p> <p>JAPAN UNIT Set Decorators SANGO NAKAMURA MAMI SAKATO Set Dressers AYAKA MUROI RISA IEMOTO YUKARI SUGITA AYUMI TOKUDA TAKEAKI HATANAKA Prop Master HARUKA SOU Assistant Prop Master KOMAKO NOTO Standby Props NOZOMI SHIBAHARA Graphics Designers YOHEI MUNEMITSU MANAMI INOSE Steadicam Operator KOJI NAOI Camera Assistant ASUMI SAKO Video Assist KYLE MCCLOSKEY Key Grip KOHSHI HAYAKAWA Gaffer TAKAYUKI KAWABE Best Boy TAKUMI HIRAI Sound Assistant SHIHO MIYAZAWA Costume Supervisor JUNKO NISHIO</p>	
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	<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> <p>Gun Effects KIKUO NOTOMI</p> <p>Rain Effects KANICHI UETAKE</p> <p>Car Stunts HIDEKI SATO</p> <p>Action Stunts TATSURO KOIKE</p> <p>Meals YUJI MORITA</p> <p>Production Assistants TAKASHI SEKIYA</p> <p>MINNIE MAO OKUNO</p> <p>MIZUHO YONEMOTO</p> <p>KENO KATSUDA</p> <p>YUNA HORI</p> <p>Production Accountant SAEKO KAWAMURA</p> <p>Transport Coordinator TORU KOTANI</p> <p>Transport Captain NAOTO YOKOYAMA</p>	
	<p>Post Production Supervisor SAMANTHA WINTER</p> <p>Post Production Coordinator ALISON EVANS</p>	
	<p>First Assistant Editor RAB WILSON</p> <p>Second Assistant Editor ROSANNE WILKE</p> <p>Trainee Assistant Editor RÜTA SİLE</p>	
	<p>Music Supervisor MATT BIFFA</p> <p>Re-Recording Mixer MARTIN JENSEN</p> <p>Supervising Sound Editor JOE BEAL</p> <p>Sound Designer CRAIG BUTTERS</p> <p>Dialogue Editor DUNCAN PRICE</p> <p>ADR Supervisor MATTHEW MEWETT</p> <p>Assistant Re-Recording Mixer ANDY WADE</p>	
	<p>Colourist ANDREW DANIEL</p> <p>DI Conform GARETH THOMAS</p> <p>Online Editor BEREN CROLL</p> <p>DI Producer REIKO SHIMAZAKI</p> <p>Visual Effects LOLA POST PRODUCTION</p> <p>Recap Illustrations DOLORES MCGINLEY</p> <p>Titles & Graphics TAMASSY CREATIV</p>	
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	<p>Head of Communications ALEX WELLS</p> <p>Publicity JOHN SCRAFTON MONIQUE LEVINE</p> <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>	
	 <p>For BBC</p>   <p>© Sister Pictures (Giri) Limited MMXIX</p>	<p>End Card with Logos In: 10:56:56</p> <p>Music Out: 10:56:59</p> <p>Cut to Black: 10:57:04</p>