



# **GIRI / HAJI**

## **EPISODE 3**

### **POST PRODUCTION SCRIPT**

**Writer & Creator**

**JOE BARTON**

**Producer**

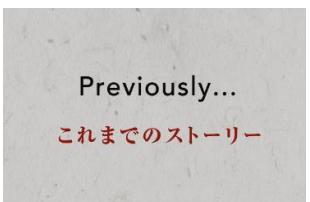
**SUSIE LIGGAT**

**Director**

**JULIAN FARINO**

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<p><b>OPEN TO 'PREVIOUSLY...' CAPTION:</b></p> <p><b>CUT TO:</b></p> <p><b><u>RECAP MONTAGE IN ANIMATED ILLUSTRATIONS WITH VOICE OVER</u></b></p> <p><b>CUT TO BLACK:</b></p> <p><b><u>EXT. PARK, TOKYO - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: KENZO and YUTO as young boys. YUTO is 6, KENZO 11. They walk with HOTAKA who, as a younger man, was handsome, straight-backed, sharply dressed.</p> <p>They are all sat on a bench. HOTAKA gestures to the BOYS to go and play with their football. The boys run off. KENZO and YUTO a little way away. They kick the football to one another. HOTAKA sits on the bench smoking a cigarette he has a portentous cough.</p>	 <p>Previously... これまでのストーリー</p> <p><b>NARRATOR (V.O)</b> Upon his arrival to London, the police detective makes enquiries into his brother's whereabouts. Looking for one lost boy, he takes in another and discloses the truth of his quest to a woman with a secret of her own. New players are introduced to an increasingly volatile game. One member of his family missing, and one long thought gone re-merging from the shadows.</p>	
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<p>Further away from their FATHER now, KENZO and YUTO boot the ball around. YUTO with more exuberance than KENZO. YUTO takes a run at the ball and kicks it as hard as he can. It flies off. The BOYS watch it. They see where it lands and wince.</p> <p>KENZO and YUTO approach the landing spot of their ball. An OLD MAN in his 70s is bent over picking up the pieces from his shogi board. YUTO stoops down and begins to help. KENZO helps YUTO pick them up.</p> <p>The OLD MAN places them back on their squares.</p> <p>On YOUNG KENZO.</p> <p>On YOUNG KENZO.</p> <p><b>CUT TO:</b></p>	<p>YOUNG KENZO <b>Subtitles:</b> I'm sorry, my brother kicked it. He's careless.</p> <p>YOUNG YUTO (O.O.V) <b>Subtitles:</b> Do you know where all the pieces go?</p> <p>OLD MAN <b>Subtitles:</b> Well, I've been staring at the damn thing for hours.</p> <p>YOUNG YUTO (O.O.V) <b>Subtitles:</b> Why are you playing alone?</p> <p>YOUNG YUTO (CONT'D) <b>Subtitles:</b> Don't you get lonely?</p> <p>OLD MAN <b>Subtitles:</b> This way... I always win.</p> <p>YOUNG YUTO <b>Subtitles:</b> This way you always lose.</p> <p>YOUNG YUTO (CONT'D) (O.O.V) <b>Subtitles:</b> I bet I can beat you.</p> <p>YOUNG KENZO <b>Subtitles:</b> Yuto.</p>	
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<p><b><u>EXT. PARK, TOKYO - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: establishing shot of bird flying.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PARK, TOKYO - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: On YUTO stares at the board, chin in his hands. He moves a piece forward. Suddenly HOTAKA hurries over.</p> <p>YUTO gets up with a sigh. He bows. YUTO wanders off with HOTAKA. KENZO goes to follow. The OLD MAN picks up the ball and holds it out to him. KENZO takes it and hurries after his FATHER and BROTHER.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAR. LONDON - NIGHT</u></b></p> <p>KENZO sits in the back, behind DONNA who drives. YUTO sits in the passenger seat.</p>	<p>YOUNG KENZO (CONT'D) (V.O) <b>Subtitles:</b> He doesn't know how to play.</p> <p>OLD MAN (O.O.V) <b>Subtitles:</b> How will he learn if you don't let him?</p> <p>HOTAKA <b>Subtitles:</b> Stop bothering the man.</p> <p>OLD MAN <b>Subtitles:</b> They're no bother.</p> <p>HOTAKA <b>Subtitles:</b> I'm sorry, Sir. Their mother needs them back.</p> <p>YOUNG YUTO <b>Subtitles:</b> I'm sorry for messing up your game.</p> <p>OLD MAN <b>Subtitles:</b> I didn't ask who kicked the ball.</p> <p>KENZO <b>Subtitles:</b> Where are you taking me?</p> <p>YUTO <b>Subtitles:</b> Don't worry. We're not going to hurt you.</p>	
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On YUTO.	<p>KENZO (O.O.V) <b>Subtitles:</b> Everyone thought you were dead.</p> <p>YUTO <b>Subtitles:</b> I almost was.</p> <p>KENZO <b>Subtitles:</b> Why did you run away?</p> <p>YUTO <b>Subtitles:</b> There was no choice.</p> <p>KENZO (O.O.V) <b>Subtitles:</b> There's always a choice. People are dying.</p> <p>YUTO <b>Subtitles:</b> I didn't kill them.</p> <p>KENZO <b>Subtitles:</b> You killed Saburo.</p> <p>A pause.</p> <p>YUTO <b>Subtitles:</b> Yes.</p> <p>KENZO <b>Subtitles:</b> You're coming back with me.</p> <p>YUTO <b>Subtitles:</b> What makes you think I'd do that?</p> <p>KENZO <b>Subtitles:</b> Taki's missing.</p> <p>KENZO (CONT'D) (O.O.V) <b>Subtitles:</b> They're pulling bodies out of the water...</p> <p>KENZO (CONT'D) <b>Subtitles:</b> ...Fukuhara knows where we live... and now she's gone.</p> <p>On YUTO.</p> <p>KENZO (CONT'D) (O.O.V) <b>Subtitles:</b> Dad's health is getting worse as well, by the way, not that you asked.</p> <p>KENZO (CONT'D) (O.O.V) <b>Subtitles:</b> Actually, he started going downhill after he buried you.</p>	
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<p>On YUTO as he turns and looks at him.</p> <p>A beat.</p> <p>KENZO is taken aback by the words.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CAR. STREET.</u></b> <b><u>LONDON - NIGHT</u></b></p> <p>DONNA stops the car.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAR. LONDON - NIGHT</u></b></p> <p>YUTO swiftly gets out. KENZO tries to open his door but the child locks are on.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CAR. STREET.</u></b> <b><u>LONDON - NIGHT</u></b></p> <p>DONNA drives off and YUTO walks off.</p>	<p>YUTO</p> <p><b>Subtitles:</b> I don't expect you mourned me too much.</p> <p>YUTO (CONT'D)</p> <p><b>Subtitles:</b> I'm sorry that you've been dragged into this. But I can't protect you if you stay. More people are going to die before this is all over.</p> <p>YUTO (CONT'D) (O.O.V)</p> <p><b>Subtitles:</b> Don't be one of them.</p> <p>YUTO (CONT'D)</p> <p><b>Subtitles:</b> Go home.</p> <p>KENZO</p> <p><b>Subtitles:</b> I can't do that.</p> <p>YUTO</p> <p><b>Subtitles:</b> You owe me.</p> <p>KENZO (O.O.V)</p> <p>Stop the car!</p>	
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<p><b>CUT TO:</b></p> <p><b><u>INT. CAR. LONDON - NIGHT</u></b></p> <p>KENZO turns and watches his brother disappear in the rear window. He sees the words 'YOU OWE ME' painted on the road. From KENZO.</p> <p><b>CUT TO TITLES:</b></p>  <p>The logo for Giri / Haji. It features the word 'GIRI / HAJI' in a bold, black, sans-serif font. Above 'GIRI' is the word 'Duty' and above 'HAJI' is the word 'Shame', both in smaller black text. Above 'Duty' is a red vertical character '義' and above 'Shame' is a red vertical character '恥'.</p> <p><b>CUT TO BLACK:</b></p> <p><b><u>EXT. LONDON STREET - NIGHT</u></b></p> <p>KENZO walks along deep in thought.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BRIDGE, TOKYO - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: Heavy rain pours. An urban walkway. KENZO standing under umbrella with YUTO.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: KENZO strides through the rain to the front door of the building. A light is on.</p>	<p>KENZO (CONT'D) Stop the car!</p>	
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<p>He enters.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: The GANGSTER is slumped on the floor, blood from his chest. He's staring at KENZO. KENZO stares right back. He aims the gun, pointing directly at the GANGSTER and squeezes the trigger. The GANGSTER is shot in the chest. Blood splatters. He's dead.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. LONDON STREET - NIGHT</u></b></p> <p>KENZO walks. His phone rings, shaking him from his thought. He answers.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HEATHROW ARRIVALS, LONDON - NIGHT</u></b></p> <p>TAKI walks along a corridor of a generic white walls. As the camera moves around her, we spot Heathrow Arrivals. The GIRL has made it all the way to London.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT. LONDON - NIGHT</u></b></p>	<p>KENZO (INTO MOBILE PHONE) Taki? <b>Subtitles:</b> Where are you?</p> <p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> Dad?</p> <p>TAKI (CONT'D) (INTO MOBILE PHONE) <b>Subtitles:</b> Don't get mad...</p>	
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<p>SARAH sits on the sofa.</p> <p>On her laptop open. Dating site. She's going through her messages from potential suitors.</p> <p>There's a loud smash from the kitchen. SARAH screams; a reflex. She jumps up from the sofa and heads into the kitchen. There's shattered glass everywhere.</p> <p>SARAH goes to the front door.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SARAH'S FLAT.</u></b> <b><u>LONDON - NIGHT</u></b></p> <p>SARAH wrenches the door open, looks out. But the place is deserted.</p> <p>No reply.</p> <p>SARAH turns and heads inside.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT.</u></b> <b><u>HALLWAY. LONDON - NIGHT</u></b></p> <p>SARAH enters her flat.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. RODNEY'S BEDSIT, LONDON - NIGHT</u></b></p> <p>RODNEY and a boy (PAUL) are fucking.</p>	<p>SARAH Hey, hey...</p> <p>SARAH (CONT'D) (O.O.V) ...hey. Hey!</p> <p>SARAH (CONT'D) What am I, a fucking horse?</p> <p>SARAH (CONT'D) ARGH!</p> <p>SARAH (CONT'D) I KNOW IT'S YOU!</p> <p>SARAH (CONT'D) Fuck, fuck...</p> <p>SARAH (CONT'D) Fuck!</p>	
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<p>Passionate, hedonistic. RODNEY is on top. His phone beeps on the bedside table. He glances at it. It's TIFF. He chooses to ignore the message on the screen. Looking into PAUL's eyes as he brings him to orgasm. RODNEY pulls out of PAUL, lies down.</p> <p>He lies back and closes his eyes.</p> <p><b>CUT TO:</b></p> <p><b>INT. HEATHROW ARRIVALS, LONDON - NIGHT</b></p> <p>KENZO approaches TAKI who sits alone.</p> <p>He rubs his face.</p>	<p><b>PAUL</b> Fuck! Ah fuck. Fuck. Fucking hell. Ah fuck, you're beautiful. Fa- oh my- You're so fucking beautiful.</p> <p><b>RODNEY</b> I know.</p> <p><b>KENZO</b> <b>Subtitles:</b> Taki? What the hell is this? What the <i>hell</i> is this?</p> <p><b>TAKI</b> <b>Subtitles:</b> I had to get away.</p> <p><b>KENZO</b> <b>Subtitles:</b> Halfway across the world!?</p> <p><b>TAKI</b> <b>Subtitles:</b> Everyone's doing it these days.</p> <p><b>KENZO</b> <b>Subtitles:</b> Your mother's furious.</p> <p><b>TAKI</b> <b>Subtitles:</b> She lives to be furious. If she wasn't angry with us she wouldn't feel anything.</p> <p><b>KENZO</b> <b>Subtitles:</b> Don't talk about her like that.</p> <p><b>TAKI</b> <b>Subtitles:</b> Are you going to send me back?</p>	
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	<p>KENZO <b>Subtitles:</b> I found your uncle tonight.</p> <p>TAKI <b>Subtitles:</b> Where is he?</p> <p>KENZO <b>Subtitles:</b> I let him get away.</p> <p>On KENZO he looks dejected.</p> <p>A beat.</p> <p>TAKI smiles.</p> <p>But KENZO isn't so sure. They make their way out of the airport.</p> <p><b>CUT TO:</b></p> <p><b>INT. TAXI. LONDON - NIGHT</b></p> <p>KENZO and TAKI sit in a taxi. She looks out of the window as they pass through central London.</p> <p><b>CUT TO:</b></p> <p><b>INT. KENZO'S ROOM. HALLS OF RESIDENCE. LONDON - DAWN</b></p> <p>KENZO and TAKI enter.</p> <p>As he turns round TAKI is already asleep in the armchair.</p>	
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<p><b>CUT TO:</b></p>		
<p><b><u>INT. KENZO'S ROOM.</u></b> <b><u>HALLS OF RESIDENCE.</u></b> <b><u>LONDON - DAWN</u></b></p>		
<p>KENZO gently lowers TAKI onto the bed and covers her with a blanket. She stirs awake momentarily.</p>	<p>TAKI <b>Subtitles:</b> Was Mum OK? When you spoke to her?</p>	
<p>On KENZO.  He's surprised by the question. She falls back asleep. He sits on the chair and closes his eyes.</p>	<p>TAKI (CONT'D) (O.O.V) <b>Subtitles:</b> She was safe?</p>	
<p><b>CUT TO:</b></p>		
<p><b><u>INT. YUTO'S SAFE</u></b> <b><u>HOUSE. LONDON -</u></b> <b><u>DAWN</u></b></p>		
<p>YUTO sits at a table in a darkened room.</p>		
<p><b>CUT TO:</b></p>		
<p><b><u>INT. RODNEY'S</u></b> <b><u>BEDSIT. LONDON -</u></b> <b><u>MORNING</u></b></p>		
<p>RODNEY and PAUL are in bed sleeping. His phone buzzes. He groans and answers it.</p>	<p>RODNEY (INTO MOBILE PHONE) Lisa fuck off.</p>	
	<p>LISA (THROUGH MOBILE PHONE) Listen something happened. Rodney it's Tiff.</p>	
	<p>RODNEY (INTO MOBILE PHONE) Babe, slow down, slow down.</p>	
	<p>LISA (THROUGH MOBILE PHONE) It's Tiff. He took something. I called an ambulance, but it was too late.</p>	

<p><b>JUMP CUT TO:</b></p> <p>RODNEY does a key of coke. His eyes are red and wet. To PAUL.</p> <p>On Rodney.</p> <p>On PAUL</p> <p>PAUL stares at him, hurt.</p> <p>PAUL starts to get dressed. From RODNEY.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KENZO'S ROOM, HALLS, LONDON - MORNING</u></b></p> <p>KENZO wakes up TAKI.</p> <p>She frowns. He leaves.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TOKYO H.Q. - NIGHT</u></b></p> <p>Flash from a camera as FUKUHARA's men have their mugshots taken.</p>	<p>RODNEY You should get going.</p> <p>PAUL (O.O.V) I thought we were gonna get breakfast.</p> <p>RODNEY That's just something nice I say when I wanna screw someone.</p> <p>RODNEY (CONT'D) (O.O.V) Sun's up now. Time to leave.</p> <p>PAUL Fucking coke head.</p> <p>KENZO <b>Subtitles:</b> I'm going out. Stay here till I've worked out what to do with you.</p> <p>TAKI <b>Subtitles:</b> What am I supposed to do all day?</p> <p>KENZO <b>Subtitles:</b> There's a window you can stare out of. I remember you like doing that.</p>	
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<p><b>CUT TO:</b></p> <p><b><u>INT. TOKYO H.Q. - NIGHT / EXT.</u></b> <b><u>KODAWARI BAR.</u></b> <b><u>LONDON - DAY</u></b></p> <p>TOSHIO is on the phone to KENZO, walking to his office. Intercut between locations:</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO loitering outside the Kodawari bar on his mobile phone.</p> <p><b>INTERCUT WITH:</b></p> <p>TOSHIO enters his office.</p> <p>TOSHIO sits at his desk.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO on phone.</p> <p><b>INTERCUT WITH:</b></p>	<p>TOSHIO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> The cells are full of Fukuhara's men.</p> <p>KENZO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> Has he lost his fucking mind?</p> <p>TOSHIO (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>All his capos and generals are there. They spent all yesterday rounding them up.</i></p> <p>KENZO (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>Fukuhara was sleeping with the Chief Inspector's wife.</i></p> <p>TOSHIO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> No shit! I'm surprised he didn't kill him himself.</p> <p>KENZO (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>He won't need to. Without protection, Fukuhara will be dead by tomorrow.</i></p> <p>TOSHIO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> That might not be such a bad thing.</p> <p>KENZO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> Are you stupid? If he dies, the families will tear up the city fighting for his old territories. If we were better off... with Fukuhara dead then why the hell am I over here trying to clear his name?</p>	
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<p>TOSHIO sat at his desk.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO on phone.</p> <p><b>INTERCUT WITH:</b></p> <p>TOSHIO sat at his desk.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO glances across the street at the Kodawari Bar. ABBOT's front.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HOTEL</u></b> <b><u>RESTAURANT,</u></b> <b><u>LONDON - DAY</u></b></p> <p>KENZO follows VICKERS around as he piles a plate full of food from a buffet.</p>	<p>KENZO (CONT'D) (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>Call your snitch, see if word has got out about Fukuhara's men. See how hot things are getting.</i></p> <p>TOSHIO (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>Yeah, will do.</i></p> <p>TOSHIO (CONT'D) (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>Have you got any new leads on Yuto?</i></p> <p>KENZO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>I'm working on it.</i></p> <p>VICKERS</p> <p>Abso-fucking-lutely not.</p> <p>KENZO</p> <p>Why not?</p> <p>VICKERS</p> <p>I've said all I need to say to that man. Plus, if we walk in there we might not walk back out. You know what I mean?</p> <p>KENZO</p> <p>This is Britain. There are rules. Even for criminals.</p> <p>VICKERS</p> <p>No, let me tell you where are rules. Here. This buffet. Brits <i>love</i> this shit. Try and cut in line at the cereal bar, see what happens. The big stuff? They're maniacs. This <i> fucking </i> country.</p>	
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<p>KENZO looks over at the three members of the ALBANIAN MAFIA, who are sat at a table drinking espressos and watching them. VICKERS follows his gaze. VICKERS shakes his head.</p> <p>He marches off. Out on the three members of the ALBANIAN MAFIA, sipping their espressos.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CELLS, TOKYO POLICE H.Q. - NIGHT</u></b></p> <p>The cells are packed full of FUKUHARA's MEN. Well-dressed Yakuza squashed in like sardines. A cacophonous noise coming from them. TOSHIO walks past them.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAR PARK. TOKYO - NIGHT</u></b></p> <p>TOSHIO walks over to his car and gets in.</p> <p><b>CUT TO:</b></p>	<p><b>KENZO</b> Mr. Vickers, it is your responsibility to exhaust all nonviolent options. I don't believe anyone wants conflict, but you need to go to the negotiating table.</p> <p><b>VICKERS</b> Negotiate with what?</p> <p><b>KENZO</b> You said it yourself they are animals and they're looking for a fight. If Abbot is smart, he'll want to do everything he can to avoid one.</p> <p><b>VICKERS</b> Fine. I'll give it a go. But if I end the day hanging upside down in some cold storage unit, that's very much on you. Alright?!</p>	
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<p><b><u>INT. TOSHIO'S CAR.</u></b> <b><u>TOKYO - NIGHT</u></b></p> <p>He dials a number on his phone.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHAIN SPORTS</u></b> <b><u>SHOP, LONDON -</u></b> <b><u>MORNING</u></b></p> <p>SARAH makes her way to a row of bats. Cricket, softball, baseball. A young male SHOP ASSISTANT (JAMES) approaches her.</p> <p>He looks at her, understanding. He brings down a baseball bat and hands it to her.</p> <p>SARAH feels the weight of it in her hands and hands it to the JAMES.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KENZO'S ROOM.</u></b> <b><u>HALLS OF RESIDENCE.</u></b> <b><u>LONDON - DAY</u></b></p>	<p>TOSHIO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> It's me. I need to see you. Meet me at the usual bar near the station.</p> <p>JAMES Can I help you, Miss?</p> <p>SARAH I'm looking for something heavy.</p> <p>JAMES Heavy?</p> <p>SARAH Yeah.</p> <p>JAMES What you playing?</p> <p>SARAH I'm not.</p> <p>JAMES Well some people swear by a <i>crowbar</i>, or a <i>pipe</i>. But for me? Nothing beats a bat. Light enough to swing, but you will knock a mother fucker out, no problem.</p>	
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<p>TAKI is sitting on the bed - bored out of her mind. Suddenly there's a knock at the door. She gets up and answers it. It's RODNEY. They look at each other for a few moments. TAKI frowns at him.</p> <p>RODNEY leaves. On RODNEY walking off down the corridor.</p> <p>RODNEY doesn't break his stride or turn back.</p>	<p>RODNEY Err who is this now?</p> <p>RODNEY (CONT'D) Hello? Does it speak? Is it a mute?</p> <p>TAKI Hello.</p> <p>RODNEY Who are you?</p> <p>TAKI Taki.</p> <p>RODNEY Ahhh.</p> <p><b>Subtitles:</b> The policeman's daughter.</p> <p>TAKI <b>Subtitles:</b> Who are you?</p> <p>RODNEY I'm an entrusted advisor to your father in need of a fast cash loan.</p> <p>TAKI What?</p> <p>RODNEY Muh-nee.</p> <p>TAKI I don't have money.</p> <p>RODNEY That is crushing. Okay.</p> <p>TAKI (O.O.V) Wait! Can I come with you?</p> <p>RODNEY Bitch, if you can keep up.</p>	
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<p>On TAKI, she hesitates. RODNEY has disappeared down the stairs. TAKI grins, grabs her bag, shuts the door and runs after him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TUBE STATION.</u></b> <b><u>LONDON - DAY</u></b></p> <p>TAKI walks with RODNEY.</p> <p>They go through the ticket machines.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. NOODLE BAR,</u></b> <b><u>TOKYO - NIGHT</u></b></p> <p>TOSHIO sits outside. Restless, tapping a lighter on the counter. He gets out his phone, dials.</p> <p>He hangs up and heads off.</p> <p><b>CUT TO:</b></p>	<p>RODNEY (CONT'D) (O.S) That means yes.</p> <p>TAKI Where are we going?</p> <p>RODNEY To a confrontation. Do you know what confrontation means?</p> <p>TAKI Yes.</p> <p>RODNEY Do you mind a confrontation?</p> <p>TAKI No.</p> <p>RODNEY Good, that will help.</p> <p>TOSHIO (INTO MOBILE PHONE) <b>Subtitles:</b> When I say, "meet me at the usual bar by the station", I expect you to meet me at the usual bar by the station. You used to get a better quality of snitch in this town. Call me back.</p>	
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<p><b><u>INT. FISH MARKET.</u></b> <b><u>TOKYO - NIGHT</u></b></p> <p>TOSHIO's car pulls up and parks. The place is empty-looking. TOSHIO heads up the stairs to the office, last seen in Episode One.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. OFFICE. FISH</u></b> <b><u>MARKET. TOKYO -</u></b> <b><u>NIGHT</u></b></p> <p>TOSHIO gets to the door. No one is guarding it. He enters the office it's dark and empty. He chews his lip, thinking. Not liking this. He goes into a side office. There's a creak of a door. TOSHIO comes back into the main office. One of SHIN ENDO's HEAVYS walks in. He drops the box he's carrying and pulls his gun. TOSHIO shows him his badge. The HEAVY lowers his gun.</p> <p>The HEAVY picks up the box he dropped.</p>	<p>TOSHIO (CONT'D)</p> <p><b>Subtitles:</b> Wait wait wait!</p> <p>HEAVY</p> <p><b>Subtitles:</b> I almost shot you. If you haven't got a warrant then you're trespassing.</p> <p>TOSHIO</p> <p><b>Subtitles:</b> Shin Endo's packing up his office?</p> <p>HEAVY</p> <p><b>Subtitles:</b> Yeah, so? It's not a crime, is it?</p> <p>TOSHIO</p> <p><b>Subtitles:</b> All of my informants have gone to ground. Now I've got Yakuza bosses moving their HQ in the middle of the night. What's going on?</p>	
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<p>He heads to the door.</p> <p>The HEAVY pauses at the door and looks back at him.</p> <p>He walks off.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. FUKUHARA'S RESIDENCE - NIGHT</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. EIKO'S BEDROOM. FUKUHARA'S RESIDENCE - NIGHT</u></b></p> <p>FUKUHARA stands in the doorway. A GUARD (SHOJI) stands in the corner of the room. On EIKO in her room, which is half taken up with a cot and baby stuff. She's finishing up packing a suitcase.</p> <p>EIKO doesn't answer him, just continues to pack away her things. To SHOJI.</p>	<p><b>HEAVY</b> <b>Subtitles:</b> What do you think? It's here.</p> <p><b>TOSHIO</b> <b>Subtitles:</b> What is?</p> <p><b>HEAVY</b> <b>Subtitles:</b> The war.</p> <p><b>FUKUHARA (O.S)</b> <b>Subtitles:</b> I know you're angry at me.</p> <p><b>FUKUHARA (CONT'D)</b> <b>Subtitles:</b> But this is for the best.</p> <p><b>FUKUHARA (CONT'D) (O.O.V)</b> <b>Subtitles:</b> It could get dangerous here. You and Sora will be better protected in the safe house.</p> <p><b>EIKO</b> <b>Subtitles:</b> That's why they call it a 'safe house', I suppose.</p> <p><b>FUKUHARA</b> <b>Subtitles:</b> I know you don't always agree with the things I do... but every decision I make is to protect you.</p> <p><b>FUKUHARA (CONT'D)</b> <b>Subtitles:</b> Take her bags to the car. Call me when you get there. If anyone tries to stop you, kill them.</p>	
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<p>FUKUHARA walks away.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. KODAWARI BAR, LONDON - DAY</u></b></p> <p>KENZO and VICKERS approach the bar. THREE BOUNCERS outside. KENZO hands the BOUNCER a box. The BOUNCER nods, and heads inside.</p> <p>VICKERS turns his back. Trying to be as surreptitious as possible, he does a bump of coke from a little plastic case he's been carrying in his pocket. KENZO looks at him - already sensing this isn't going to go well.</p> <p>The door opens and TYLER comes out with the first BOUNCER. TYLER stares at VICKERS.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KODAWARI BAR, LONDON - DAY</u></b></p> <p>ABBOT sits in a dimly lit booth. He looks at them both as they approach with TYLER.</p>	<p>KENZO Please tell Mr. Abbot that Mori Kenzo of Tokyo graciously begs a moment of his time.</p> <p>VICKERS I'm shitting myself, in case you were wondering.</p> <p>KENZO Just keep your cool.</p> <p>VICKERS I am cool.</p> <p>TYLER Jesus Christ.</p> <p>ABBOT Well, well, well. I weren't expecting this when I was dipping my egg soldiers this morning. I thought you'd fucked off back to Baltimore.</p> <p>VICKERS Pittsburgh.</p>	
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<p>To KENZO. ABBOT bows dramatically and taps the gift, happy with it. KENZO bows slightly.</p> <p>On KENZO and VICKERS. TYLER nods and disappears. KENZO and VICKERS sit down.</p> <p>On KENZO and VICKERS.</p> <p>On KENZO and VICKERS.</p> <p>TYLER comes back in with a bottle of sake. He gives it to ABBOT, who stands up and hands it to KENZO with a flourish and another bow. KENZO takes it.</p>	<p>ABBOT Wherever. Kon'nichiwa. And err Arigato. Thanks very much for that. It's err very kind of ya'. Tyler...</p> <p>ABBOT (CONT'D) (O.O.V) ...can you get a bottle of the Banraku down please. Sit down gents. Welcome.</p> <p>ABBOT (CONT'D) So, right.</p> <p>ABBOT (CONT'D) (O.O.V) Well look I know who you are 'cause I had you followed.</p> <p>ABBOT (CONT'D) Little bit surprised to see you walk in here, to tell you the truth, here you are so err, let's deal with that.</p> <p>KENZO We have left a notice of where we were going. So if we don't return.</p> <p>ABBOT (O.O.V) Yeah look I understand...</p> <p>ABBOT (CONT'D) ...you've come in here under the flag of peace. I get it. And I can assure you nothing's gonna happen to you during the course of this meeting alright?! On that you have my word.</p> <p>VICKERS For what it's worth.</p> <p>KENZO Is Yuto here?</p> <p>ABBOT He's out the back, I'll just go and get him shal- no course he ain't fucking here.</p> <p>ABBOT (CONT'D) This is for you.</p> <p>KENZO Thank you.</p>	
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	<p>ABBOT So err, when did this happen? When did you?</p> <p>KENZO I followed up a lead on Yuto and found Mr. Vickers.</p> <p>ABBOT Is that right, Mr. Vickers?</p> <p>On ABBOT.</p> <p>VICKERS (O.O.V) He wants Yuto...</p> <p>VICKERS (CONT'D) ...I want my shit back. So all roads lead to you. Like fucking Damascus.</p> <p>ABBOT It's Rome.</p> <p>VICKERS Wherever.</p> <p>KENZO notices tattoos on ABBOT's knuckles. ABBOT sees him looking. He pulls his sleeve up, showing more Russian gangster-style tattoos.</p> <p>ABBOT Yeah, yeah no look what can I tell ya' I was going through a bit of a St. Petersburg phase.</p> <p>KENZO And now you're in a Japanese phase.</p> <p>ABBOT It's not a phase.</p> <p>On ABBOT.</p> <p>VICKERS (O.O.V) Oh no, it's a life-long passion.</p> <p>VICKERS (CONT'D) Hey, you know what they're big on in Japan? Honour. Right. So why don't you honour our arrangement and give me...</p> <p>On ABBOT.</p> <p>VICKERS (CONT'D) (O.O.V) ...my money back.</p> <p>ABBOT Because I've <i>invested it</i>, Vickers yeah. That means <i>spent it</i>....</p>	
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On KENZO and VICKERS.  To VICKERS.  To ABBOT.  ABBOT contemplates KENZO.  On KENZO and VICKERS.  On KENZO.	ABBOT (CONT'D) (O.O.V) ...yeah and you can have it back...  ABBOT (CONT'D) ...once it starts to pay out.  VICKERS I-  KENZO <i>Perhaps as a show of faith you can make an up-front return payment.</i> Say... ten percent?  VICKERS Good fine, fine.  KENZO As a good will gesture.  ABBOT Yeah but what about you? I can't give you ten percent of what you want can I. Unless I don't know, he cuts another one of his fingers off.  KENZO No. I require <i>all</i> of Yuto.  ABBOT (O.O.V) Yeah well...  ABBOT (CONT'D) ...I can't do that for ya'.  KENZO There are powerful men in Japan looking for him. And if I cannot bring him home peacefully, I have no doubt that they will come here looking for him.  ABBOT (O.O.V) Well they can send...  ABBOT (CONT'D) ...who they want. As long as you tell 'em not to send anyone they want back...	
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On KENZO.  He points at KENZO.  On TYLER.  ABBOT stands up.  On KENZO and VICKERS. VICKERS jumps out of his seat.  KENZO stands.  ABBOT looks at him. He likes that.	ABBOT (CONT'D) (O.O.V) ...alright.  KENZO Violence is bad for business. And you can easily avoid it by accommodating us in our requests.  ABBOT I wish you hadn't done that.  VICKERS Done what?  ABBOT Threaten me.  KENZO I'm not threatening you-  ABBOT (O.O.V) No, you did you threatened me. You said...  ABBOT (CONT'D) ...I can easily avoid violence if I give you and Vickers what you want.  ABBOT (CONT'D) (O.O.V) That's a threat in anyone's language.  KENZO I apologise.  VICKERS I <i> fucking </i> don't.  ABBOT Oi d'you want another...  ABBOT (CONT'D) (O.O.V) ...beating? 'Cause I will <i> happily </i> roll my sleeves up.  KENZO This is a business meeting. It's respectable. We're men.	
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	<p><b>ABBOT</b> Yeah well err, let's knock this on the head now cause my cream is beginning to curdle.</p> <p><b>KENZO</b> Mr. Abbot, Yuto does not belong here. The British police are closing in on him. Please, help me take him back to Japan. For <i>all</i> of our sakes.</p> <p><b>ABBOT</b> It is my understanding that he has every intention of returning to Japan, Mori-San okay? I mean, we all do.</p> <p><b>ABBOT (CONT'D)</b> Come on Vickers.</p> <p><b>VICKERS</b> Get the fuck outta here.</p> <p><b>KENZO</b> Shake his hand.</p> <p><b>ABBOT</b> There you go.</p> <p><b>VICKERS</b> You don't wanna mess with me, Connor. Trust me. I have backing.</p> <p><b>ABBOT</b> Oh, fuck it.</p> <p><b>VICKERS</b> Argh!</p> <p><b>KENZO</b> No!</p> <p><b>ABBOT</b> I'm sorry Vickers, it's just I can't <i>abide</i> false bravado. It rankles me...</p> <p><b>ABBOT (CONT'D) (O.O.V)</b> ...it always has done.</p>	
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	<p>VICKERS Let's see how tough you are when I shove the...</p> <p>On ABBOT.</p> <p>VICKERS (CONT'D) (O.O.V) ...Albanian mafia up your ass!</p> <p>On ABBOT.</p> <p>ABBOT What's he talking about?</p> <p>On ABBOT.</p> <p>KENZO (O.O.V) Mr. Abbot, please...</p> <p>KENZO (CONT'D) ...let me-</p> <p>ABBOT Look get him out of here! And here's a bit of advice for both of ya'? Get on a plane because London is not a safe place for you two anymore. Truth be told, it never was alright. And 'ere are don't forget your pressie. Here you go. It's disrespectful.</p> <p>KENZO and VICKERS head for the door. ABBOT tosses the bottle of sake. KENZO catches it and walks out. ABBOT checks his forehead in the mirror.</p> <p>Out on ABBOT.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. KODAWARI BAR, LONDON - DAY</u></b></p> <p>KENZO and VICKERS walk away from the Kodawari bar, VICKERS holds his bleeding nose.</p>	
	<p>VICKERS Oh Christ, this is a nightmare. This is a Goddamn waking nightmare. D'you know what I just did? I lost the element of surprise. And that's one of the useful elements, I read that somewhere.</p> <p>KENZO It was worth a try.</p> <p>VICKERS Right. It was worth a try. And now the shotgun- wielding Albanians'll get their turn.</p>	

	<p>KENZO That is a very bad idea.</p> <p>VICKERS Ah the latest in a long line. Why don't you do what he says? Why don't you get on a plane and go home? I think you'd be a lot happier staying out of this.</p> <p>KENZO Yuto is involved in this fight, so <i>I am</i>.</p> <p>VICKERS Fine. I guess I'll just let you know when the shit hits the fan then. We'll start a fucking WhatsApp group or something.</p> <p>He walks away, dejected, leaving KENZO alone.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. POLICE STATION, LONDON - DAY</u></b></p> <p>SARAH sits at her desk. We see that she's typing 'Detective Kenzo Mori' into the intranet. She hovers her hand over the keyboard... But decides not to click. Deletes the search instead. On SARAH as ANGLING calls everyone to lunch.</p> <p>ANGLING (O.O.V) Lunch club. Pub-edition. Special guest star.</p> <p>ANGLING (CONT'D) Come on.</p> <p>ANGLING heads towards the exit. Most of the office follows him out. SARAH watches them go.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LONDON STREET - DAY</u></b></p> <p>SARAH follows her colleagues at a safe distance.</p>	
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<p>They stop outside a pub. They're meeting someone. A MAN. He hugs a few of them, smiles broadly. They all head in. The MAN they have met is IAN. And just the sight of him is like a kick to SARAH's stomach.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PUB. LONDON - DAY</u></b></p> <p>SARAH enters the pub and the gayety quickly fades as people notice her. She stands, looking at IAN. IAN stands at a tall table. He's next to ANGLING, laughing along at an anecdote. He turns to see SARAH.</p> <p>On SARAH.</p>	<p>IAN Sarah.</p> <p>SARAH You left your brick in my flat last night.</p> <p>IAN What?</p> <p>SARAH You threw. A <i>fucking brick. Through my window.</i></p> <p>ANGLING (O.O.V) Weitzmann.</p> <p>SARAH You're all drinking together like nothing happened!</p> <p>IAN I just wanna get on with my life Sarah.</p> <p>SARAH Oh <i>bullshit!</i></p>	
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<p>SARAH points at IAN. ANGLING walks over to her suddenly, takes her by the elbow and ushers her back, speaking to her in a low voice.</p> <p>SARAH glares at them all. Then turns and marches out.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SUBURBAN STREET, LONDON - DAY</u></b></p> <p>RODNEY and TAKI walk. TAKI is looking all around her.</p> <p>RODNEY take a drag of his cigarette.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. TIFF'S HOUSE, LONDON SUBURB - DAY</u></b></p> <p>TAKI and RODNEY stand outside a semi-detached house. RODNEY seems to be psyching himself up. A few moments later, it's answered by a woman in her 40s. TIFF's MUM, RUTH. She's been crying. RODNEY is looking at her. Doesn't know quite what to say.</p>	<p><b>SARAH (CONT'D) / ANGLING</b> I am watching you. / You're making it worse for yourself. Just fuck off will ya', for God's sake's, just <i>fuck off</i>.</p> <p><b>SARAH</b> <i>Don't!</i></p> <p><b>RODNEY</b> Why'd you come to London anyway?</p> <p><b>TAKI</b> I ran away.</p> <p><b>RODNEY</b> Oh you ran away. To the city where your father is?</p> <p><b>RODNEY (CONT'D)</b> You're doing it wrong darling. Got it upside down. Come on.</p> <p><b>RUTH</b> Yes?</p>	
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He's perhaps having second thoughts now that he's here.		
<b>CUT TO:</b>  <b>INT. LIVING ROOM.</b> <b>TIFF'S HOUSE.</b> <b>LONDON SUBURB -</b> <b>DAY</b>		
TIFF's DAD, BRIAN, comes in from the kitchen. On TAKI and RODNEY sat on the sofa.	RUTH (O.O.V) Brian, these are two of Tiff's friends.	
On BRIAN as he walks further into the room.	RUTH (CONT'D) (O.O.V) I didn't catch your names?	
	RODNEY Oh sorry my name is Rodney. And this is erm.	
TAKI Taki.		
	RODNEY This is my friend Taki.	
On RUTH, she looks sharply at BRIAN.	BRIAN (O.O.V) Rodney.	
On BRIAN.	RODNEY (O.O.V) Oh, he mentioned me then?	
Silence. BRIAN just stares at them.	RODNEY (CONT'D) He mentioned you too.	
	RUTH (O.O.V) They're are still looking into what-	
A beat.	RODNEY It was pills.	
	RODNEY (CONT'D) Guess he wanted our attention.	
	BRIAN Where would he have got them from?	

On BRIAN.  On RODNEY and TAKI.  Tense moment. On BRIAN then RODNEY.  On BRIAN.  On BRAIN. RUTH is crying quietly now.  On RODNEY and TAKI.	RODNEY (O.O.V) Oh...  RODNEY (CONT'D) ...boys like him know how to get things like that.  BRIAN (O.O.V) They learn it from boys like you?  RODNEY They learn a lot of things from boys like me yeah.  RUTH (O.O.V) You were lovers, weren't you?  RODNEY Yeah for a while yeah.  RUTH He came back to us for a bit. After you- Cried his eyes out.  RUTH (CONT'D) (O.O.V) Then he was gone again.  BRIAN That was the last time we saw him.  RODNEY (O.O.V) He didn't wanna be here.  RUTH We wanted him here.  RODNEY Did you?  RUTH (O.O.V) We never-  RODNEY Never what? Planned to have a little queen for a son?  BRIAN You're crossing a line.	
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	<p>RODNEY He didn't wanna come back somewhere that he wasn't welcome.</p>	
On BRIAN.	<p>RUTH (O.O.V) He was always welcome here.</p>	
	<p>RODNEY Bullshit. <i>Bullshit.</i></p>	
On RODNEY.	<p>BRIAN (O.O.V) Who do you think you are?!</p>	
	<p>BRAIN (CONT'D) How dare you. Get out.</p>	
RODNEY stands.	<p>RODNEY I want to go to his room.</p>	
On RODNEY walking out the room.	<p>BRIAN (O.O.V) Get out!</p>	
RODNEY pauses by the door.	<p>RODNEY He has something of mine, and I want it. I want something to remember him by.</p>	
	<p>BRIAN All you ever did was cause him pain.</p>	
	<p>RODNEY I loved him.</p>	
An outburst of emotion. He yells the last words. Face red. Furious. He's not a monster. He's not a homophobe. He's a father who's lost his boy. Everyone is shocked into silence. On RODNEY.	<p>BRIAN <i>You broke HIS HEART!</i></p>	
RODNEY doesn't have an answer.	<p>BRIAN (CONT'D) (O.O.V) Why would you do that?</p>	
	<p>RODNEY I dunno.</p>	
	<p>RUTH It's at the top of the stairs on the left.</p>	

RODNEY heads upstairs.  
Out on BRIAN. Crippled  
with grief.

**CUT TO:**

**INT. BEDROOM. TIFF'S  
HOUSE. LONDON  
SUBURB - DAY**

RODNEY enters. He sits  
on the bed. Impassive.  
He touches the pillow  
lightly. He stands up and  
goes to the chest of  
drawers. Searching the  
drawers. At the back of  
one, a sock. Inside it, a  
wrap. Something hard -  
drugs. He pockets it.

**CUT TO:**

**INT. TUBE. LONDON -  
DAY**

TAKI and RODNEY stand  
on the tube. RODNEY  
holds the rail over his  
head with one hand, the  
other slack by his side.  
He doesn't say anything  
for a while. Looks shell  
shocked.

And then he can't go on.  
He begins to cry. TAKI  
reaches out and curls the  
fingers of her free hand  
into his. He squeezes  
them tight. They stand  
together, silent but  
connected.

**CUT TO:**

RODNEY

I know how that looked in there, but... Tiff told  
me so don't be fooled. Fucking dads. It's all  
they can do... I mean look at us. What do they  
expect? You should have a fucking licence.  
That's what I think. You should have a fucking  
licence to be...

<p><b><u>EXT. UCL MAIN QUAD. LONDON - DAY</u></b></p> <p>KENZO sits on a bench at the front of the university. His mobile phone rings. An unrecognised number. He answers.</p> <p>KENZO doesn't say anything for a few moments. He stands.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. YUTO'S SAFE HOUSE. LONDON - DAY</u></b></p> <p>YUTO sits at a table in a darkened room. He's drinking, half cut. Cut between locations for conversation:</p> <p>YUTO smiles.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO outside the university.</p> <p><b>INTERCUT WITH:</b></p> <p>CLOSE on YUTO.</p>	<p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Yes?</p> <p>YUTO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>You still have the same number.</i></p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Yuto. Where are you?</p> <p>YUTO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Not so far from you.</i></p> <p>YUTO (CONT'D) (INTO MOBILE PHONE) <b>Subtitles:</b> Did you find Taki?</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>She turned up. Guess where?</i></p> <p>YUTO (INTO MOBILE PHONE) <b>Subtitles:</b> She's got Mori blood in her.</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Do you believe in curses?</p> <p>YUTO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Why? Are you worried our family has one?</i></p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> I don't know.</p> <p>YUTO (INTO MOBILE PHONE) <b>Subtitles:</b> Dad's ill?</p>
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	<p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>I don't think he's got long left.</i></p> <p>YUTO (INTO MOBILE PHONE) <b>Subtitles:</b> And Mum?</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>I'd give her another seventy years at most.</i></p> <p>YUTO grins.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO meandering around while on his mobile.</p> <p><b>INTERCUT WITH:</b></p> <p>YUTO sat at a table in the dark.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO sits down.</p> <p><b>INTERCUT WITH:</b></p> <p>CLOSE on YUTO.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO on mobile phone.</p> <p><b>INTERCUT WITH:</b></p>	
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<p>CLOSE on YUTO.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO looks across the way. On SARAH entering the quad and walking towards the entrance of the university.</p> <p><b>INTERCUT WITH:</b></p> <p>CLOSE on YUTO.</p> <p>YUTO hangs up.</p> <p><b>INTERCUT WITH:</b></p> <p>The line goes dead. KENZO stares at the mobile phone in his hand.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LECTURE</u></b> <b><u>THEATRE. UCL.</u></b> <b><u>LONDON - DAY</u></b></p> <p>KENZO sits near the back of the theatre in the dark. The conversation with YUTO still on his mind.</p> <p>The lights come on as SARAH finishes her lecture. Students file out.</p>	<p>KENZO (CONT'D) (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>And there can be no redemption if there are no consequences.</i></p> <p>YUTO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>Is that why you came here?</i></p> <p>YUTO (CONT'D) (THROUGH MOBILE PHONE) (O.O.V)</p> <p><b>Subtitles:</b> <i>For redemption?</i></p> <p>YUTO (CONT'D) (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>When you get back home...</i></p> <p>YUTO (CONT'D) (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>...will you tell Mother and Father that I am sorry?</i></p> <p>KENZO (THROUGH MOBILE PHONE)</p> <p><b>Subtitles:</b> <i>Yuto.</i></p> <p>SARAH (O.O.V)</p> <p>I'd like you to study the image via the online portal and prepare your...</p> <p>SARAH (CONT'D)</p> <p>...initial thoughts. Thanks very much. I'll see you next Thursday.</p>	
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<p>SARAH packs away her laptop. She looks drained, emotionally exhausted. She looks up and sees KENZO is the last one left in the auditorium. He sits and watches her.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BLOOMSBURY STREETS, LONDON - DAY</u></b></p> <p>SARAH and KENZO walk through the quiet parts of the leafy borough near the uni.</p>	<p>KENZO I had him right there in front of me. I could have reached out and touched him.</p> <p>SARAH Did you try to bring him in?</p> <p>KENZO I couldn't do it.</p> <p>SARAH Couldn't or wouldn't?</p> <p>KENZO Miss Weitzmann. You're a police officer and your duty's to your job, not to me. I fear I have already compromised-</p> <p>SARAH It's Yom Kippur.</p> <p>KENZO Sorry?</p> <p>SARAH Yom Kippur. Tonight. It's a Jewish thing, you're supposed to fast and feel guilty about stuff. I usually skip the fasting part. Really good at the guilt though. My mum and dad would make a big meal and we'd all ask for forgiveness for our transgressions and, you know, receive atonement and stuff. Massive leap but I wonder if that might not be something you could use.</p>	
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	<p><b>KENZO</b> I can't. My daughter arrived last night.</p> <p><b>SARAH</b> So bring her. Truth is I could do with not being alone this evening. <i>Plus</i>, you've still got to eat, right?</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. TOKYO - NIGHT</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CELLS, TOKYO POLICE H.Q. - NIGHT</u></b></p> <p>FUKUHARA's MEN still all locked in a cell. Quieter than before. Some pacing and smoking, but they've been ground down a little.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HAYASHI'S OFFICE, TOKYO POLICE H.Q. - NIGHT</u></b></p> <p>On TOSHIO as he stands in front of CHIEF INSPECTOR HAYASHI.</p> <p>On TOSHIO.</p> <p><b>CHIEF INSPECTOR HAYASHI (V.O)</b> <b>Subtitles:</b> They're dangerous criminals, Detective.</p> <p><b>CHIEF INSPECTOR HAYASHI (CONT'D) (O.O.V)</b> <b>Subtitles:</b> The streets are safer with them in here.</p> <p><b>TOSHIO</b> <b>Subtitles:</b> I can't get hold of my informants. I went to Shin Endo's office but -</p> <p><b>CHIEF INSPECTOR HAYASHI (O.O.V)</b> <b>Subtitles:</b> I know you have a lot on your plate with Detective Mori away</p> <p><b>CHIEF INSPECTOR HAYASHI (CONT'D)</b> <b>Subtitles:</b> but you get your orders from me.</p> <p><b>TOSHIO</b> <b>Subtitles:</b> My partner is risking a lot for us.</p>	
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<p>On HAYASHI he looks back TOSHIO, coldly.</p> <p>TOSHIO and HAYASHI glare at each other, but TOSHIO relents, and leaves.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR.</u></b> <b><u>TOKYO POLICE H.Q. - NIGHT</u></b></p> <p>Walking down the corridor TOSHIO thinks and comes to a decision. Looking around he enters an office.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TOKYO POLICE H.Q. - NIGHT</u></b></p> <p>He goes to a metal cupboard in the corner, types in a key code and opens it. Inside are sidearms. He takes one and a box of ammo.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR.</u></b> <b><u>TOKYO POLICE H.Q. - NIGHT</u></b></p> <p>TOSHIO comes out of the office. He heads back to the main office and hails ROY. On ROY who is sat at his desk, struggling with a sticky bun.</p>	<p><b>TOSHIO (CONT'D) (O.O.V)</b></p> <p><b>Subtitles:</b> We should be supporting him, not potentially making things worse... by getting Fukuhara killed.</p> <p><b>CHIEF INSPECTOR HAYASHI</b></p> <p><b>Subtitles:</b> It's late. You can go home now.</p> <p><b>TOSHIO</b></p> <p><b>Subtitles:</b> Roy! Come with me.</p> <p><b>TOSHIO (CONT'D) (O.O.V)</b></p> <p>Come on!</p>	
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<p><b>CUT TO:</b></p> <p><b><u>EXT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT</u></b></p> <p>FUKUHARA's impressive gated home. TOSHIO's car pulls up outside. He kills the engine. He and ROY sit in the front. TOSHIO looks out at the dark shadows of the street, trying to see if there's any danger.</p> <p>ROY gives him the thumbs up. TOSHIO miserably gives him one back.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT</u></b></p> <p>FUKUHARA paces alone in his living room. Waiting for whatever is coming.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GARAGE. TOKYO - NIGHT</u></b></p> <p>A small group of MEN in a darkened garage are loading handguns and automatic weapons. Preparing for something. They all get into the car.</p> <p><b>CUT TO:</b></p>	<p>ROY What we doing here?</p> <p>TOSHIO <b>Subtitles:</b> Getting ourselves killed, probably.</p> <p>TOSHIO (CONT'D) (IN ENGLISH) Guard the house. Guard.</p> <p>ROY Okay.</p>	
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**INT. FUKUHARA'S  
RESIDENCE. HALLWAY  
TOKYO - NIGHT**

FUKUHARA pads around his empty home in the early hours. He stops at his daughter's room.

**CUT TO:**

**INT. HAYASHI'S HOME,  
TOKYO - NIGHT**

CHIEF INSPECTOR HAYASHI sits at the table. His wife HISA brings him a drink and sits on the sofa.

**CUT TO:**

**INT./EXT. TOSHIO'S  
CAR. TOKYO - NIGHT**

TOSHIO and ROY still keeping watch outside FUKUHARA's residence. TOSHIO scans the dark street outside. ROY has fallen asleep. TOSHIO looks at the shadows. Tense. He sees something – movement at the end of the street. He gets the gun out of the glove box. He flicks the headlights of the car on and gets out, stands behind the open door. Gun in hand. He peers out into the night. Whoever was there has gone. He stays there for a while, before getting back into the car. The slam of his door jolts ROY awake.

**CUT TO:**

<p><b><u>EXT. STREET. TOKYO - NIGHT</u></b></p> <p>Cars pass along the freeway.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT</u></b></p> <p>FUKUHARA sits alone on the floor of his living room, gun by his side. He could almost be meditating.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR/ KENZO'S ROOM. HALLS - EVENING</u></b></p> <p>On KENZO as he approaches his door wearily. The sound of voices and laughter coming from inside the room. TAKI and RODNEY are there. They look up like a pair of naughty school children. KENZO looks at them.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TESCO LOCAL, LONDON - EVENING</u></b></p> <p>KENZO, TAKI and RODNEY stand in the wine aisle.</p> <p><b>CUT TO:</b></p>	<p>RODNEY (O.S) Try again, try it again, wait...</p> <p>RODNEY (CONT'D) ...that's it.</p> <p>TAKI <b>Subtitles:</b> We were here all day.</p> <p>RODNEY Choose it by percentage. Biggest percentage gets you the most drunk. Do you like Riesling? Something dryer? Something with-</p> <p>KENZO Please just... anything.</p>	
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<p><b><u>INT. SARAH'S FLAT.</u></b> <b><u>HALLWAY. LONDON -</u></b> <b><u>EVENING</u></b></p> <p>SARAH answers the door to, KENZO, RODNEY and TAKI she beams at them all. She kisses TAKI on the cheek and hugs her, much to her surprise.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN,</u></b> <b><u>SARAH'S FLAT.</u></b> <b><u>EVENING</u></b></p> <p>On KENZO opening the wine. SARAH attends to some chopping. RODNEY gets glasses out.</p> <p>To TAKI.</p> <p>KENZO opens the bin - notices the bin is full of broken glass. On the bin.</p> <p>On RODNEY and TAKI. She finds the potato masher.</p> <p>KENZO throws the top of the wine in the bin.</p> <p>To TAKI.</p> <p>On KENZO as he gets butter from the fridge.</p>	<p>SARAH Hello! You must be Taki. Hi.</p> <p>SARAH (CONT'D) Well! Come in, come in.</p> <p>SARAH (CONT'D) (O.O.V) Rodney...</p> <p>SARAH (CONT'D) ...the glasses are in the cabinet up there.</p> <p>SARAH (CONT'D) (O.O.V) Darling, could you grab a...</p> <p>SARAH (CONT'D) ...potato masher from the pot...</p> <p>SARAH (CONT'D) (O.O.V) ...over there?</p> <p>KENZO (O.O.V) Your window got smashed?</p> <p>SARAH Hmm? Oh yeah.</p> <p>RODNEY (O.O.V) Which cupboard, Sarah?</p> <p>SARAH (CONT'D) Great, can you do the potatoes? Oh. Kenzo, I think there's more butter in the fridge.</p> <p>RODNEY (O.O.V) Is this the only wine you've got?</p>	
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	<p>SARAH (O.O.V) Lots of this a splash of milk and then really go to town on them.</p> <p>RODNEY (O.O.V) She doesn't know what 'go to town' means.</p> <p>SARAH (CONT'D) Sorry, I should have mentioned you'd all end up helping me cook.</p> <p>RODNEY lights a cigarette.</p> <p>To RODNEY.</p> <p>On RODNEY as he blows smoke out of the window.</p> <p>RODNEY gasps in fake horror - they're friends already.</p> <p>On SARAH and RODNEY. TAKI confused.</p> <p>TAKI still confused. RODNEY and SARAH share a look.</p>	
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<p><b>CUT TO:</b></p> <p><b><u>INT. KODAWARI BAR, LONDON - NIGHT</u></b></p>		
<p>Not that busy tonight. DONNA sits at the bar.</p>	<p>ABBOT Vickers was in here earlier.</p>	
<p>DONNA looks at him, surprised.</p>	<p>DONNA Vickers?</p>	
<p>ABBOT behind the bar, pours himself a drink.</p>	<p>ABBOT Yeah. You remember him. Whiny bloke, silly accent, punch-able face. Turns out he's still in the country. He's come in here threatening a war. With the Albanians.</p>	
<p>On DONNA.</p>	<p>DONNA Jesus, the Albanians-</p> <p>ABBOT And here's an interesting wrinkle Donna. He's only turned up with that Japanese policeman...</p>	
	<p>ABBOT (CONT'D) (O.O.V) ...you know the one you told me not to worry about.</p> <p>ABBOT (CONT'D) So d'you still think I don't need to worry about him?</p> <p>DONNA I told him to go back home.</p>	
<p>On DONNA.</p>	<p>ABBOT (O.O.V) Well I don't think he listened to you, Donna. I mean did you tell him what would happen to him if he didn't go back home?</p> <p>DONNA Yeah.</p> <p>ABBOT Well you gotta bit of work to go and do then ain't ya'.</p> <p>DONNA I'll sort it.</p>	

ABBOT calls TYLER over.	ABBOT Tyler!  ABBOT (CONT'D) Call the restaurant. I want my table. Tell Alkan and Ricky to meet me there.	
On TYLER.	ABBOT (CONT'D) (O.O.V) I wanna find out what the <i> fucking </i> hell's going on with this thing.  TYLER Yuto as well?	
On TYLER.  TYLER nods and heads out. ABBOT stops by DONNA.	ABBOT (O.O.V) No not Yuto, leave him under his rock.  ABBOT (CONT'D) No more warnings for this guy Donna. No more second chances. And that goes for you too 'cause if I can't rely on you to deliver for me on simple stuff like this, you're no use to me. And I'll make <i> fucking </i> sure you're <i> no </i> use to anyone else either.	
ABBOT leaves. Out on DONNA.  <b>CUT TO:</b>		
INT. SARAH'S FLAT. LONDON - NIGHT  KENZO, SARAH, RODNEY and TAKI sit around the table. Food in front of them. TAKI prods at her meal. On TAKI as she tries some of it gingerly and pulls a face. On RODNEY as he notices and smirks.  KENZO's phone vibrates.	SARAH So, I should state by the way, on the scale of Jewishness, with ten being Jesus and one being a...  SARAH (CONT'D) (O.O.V) ...gammon salesman working on a Saturday, I'm around a three. But basically, what we do is eat all...  SARAH (CONT'D) ...this food to break the fast that none of us have been observing and we talk about who we want forgiveness from. Or what we want forgiveness for. Or something.	

<p>He checks it. Silences it. TAKI looks at him, curious.</p> <p>On KENZO he looks pleased at that.</p> <p>To SARAH.</p> <p>On KENZO.</p> <p>SARAH and KENZO make brief eye contact. KENZO's phone vibrates again.</p> <p>On KENZO as he shuts it off again. TAKI looks at the phone, a bit worried.</p>	<p>KENZO Excuse me.</p> <p>SARAH Who'd like to go first... Taki?</p> <p>KENZO What would you like forgiveness for Taki? Oh, what about when you stabbed that boy with the scissors in the thigh?</p> <p>RODNEY What?!</p> <p>TAKI I'm not sorry about that. He was <i>grabbing</i> me. I would like forgiveness for...leaving home without letting my mother know where I was. She was worried.</p> <p>RODNEY (O.O.V) Well, by the...</p> <p>RODNEY (CONT'D) ...power invested in me by the Yom and the Shalom and all the hummus, I hereby grant unto you the special forgiveness of the Jewish people.</p> <p>Am I doing it right? Go on then. It's your turn.</p> <p>SARAH Yeah. Okay. Me. I want forgiveness for... For bad decisions. And bad intentions.</p> <p>RODNEY (O.O.V) Shit, if we need to ask forgiveness for intentions...</p> <p>RODNEY (CONT'D) ...we're gonna be here all night.</p> <p>TAKI (O.O.V) <b>Subtitles:</b> Who is it?</p> <p>KENZO <b>Subtitles:</b> No one.</p>	
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	<p>SARAH Rodney...</p> <p>On RODNEY.</p> <p>TAKI is looking at him. They make eye contact. RODNEY exhales. Fine, let's do this.</p> <p>SARAH nods kindly.</p> <p>Silence for a few moments.</p> <p>RODNEY looks at KENZO. Grateful. Eyes sparkling with the beginning of tears.</p> <p>On SARAH as she pours him a glass.</p> <p>EVERYONE looks at him. An awkward silence.</p> <p>Then, once more, his phone rings. On KENZO looking at it.</p>	<p>SARAH (CONT'D) (O.O.V) ...bear in mind we only have so long.</p> <p>RODNEY Mmm. So, I would like forgiveness erm... I would like forgiveness for... I broke a nice boy's heart. And I made him believe that I was gonna be his whole world. And then I left. And he was alone. And I didn't care. I make people get close to me and then I push them away. And I don't know why. Do I get forgiveness for that?</p> <p>RODNEY (CONT'D) Do I get forgiveness for the ten missed calls he left on my phone the night that he died?</p> <p>KENZO Yes.</p> <p>RODNEY We're gonna need to get some more wine at this rate.</p> <p>RODNEY (CONT'D) (O.O.V) Thank you.</p> <p>SARAH Kenzo?</p> <p>KENZO Erm.</p> <p>TAKI (O.O.V) <b>Subtitles:</b> Answer it.</p> <p>TAKI (CONT'D) <b>Subtitles:</b> Answer it.</p> <p>KENZO Excuse me.</p>	
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<p>KENZO gets up from the table and goes into the other room. On SARAH.</p>	<p>RODNEY (O.O.V) Probably would have been...</p> <p>RODNEY (CONT'D) ...quite boring anyway.</p>	
<p><b>CUT TO:</b></p> <p><b><u>INT. KENZO'S APARTMENT.</u></b> <b><u>HALLWAY. TOKYO - NIGHT</u></b></p> <p>Before sunrise in Tokyo. REI leaves her bedroom and walks to the kitchen, on the phone.</p>	<p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> Are you out?</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> No.</p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> You didn't answer.</p>	
<p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT. STAIRCASE/LANDING/ BEDROOM. LONDON - NIGHT</u></b></p> <p>KENZO walks up the stairs talking on his mobile phone. He pauses on the landing. KENZO hears laughter coming from downstairs.</p>	<p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> I was away from the phone.</p> <p>REI (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Your father's cough has gotten worse. He was up most of the night. I've sent for the doctor.</i></p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Let me know what they say.</p>	
<p>KENZO walks into SARAH's bedroom. He looks around: Jewellery and perfume, bottles of moisturiser and hand lotion on a dressing table.</p>	<p>REI (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>I spoke to a school master yesterday. They said they are willing to accommodate Taki. There is an economy seat on a flight to Tokyo on Thursday. She could start next Monday.</i></p>	

<p><b><u>INT. KENZO'S APARTMENT.</u></b></p> <p><b><u>KITCHEN. TOKYO - NIGHT / INT. SARAH'S FLAT. BEDROOM. LONDON - NIGHT</u></b></p> <p>Intercut between the two locations:</p> <p>CLOSE on REI.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO pacing around the room.</p> <p><b>INTERCUT WITH:</b></p> <p>CLOSE on REI.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO still pacing around the room.</p> <p>Neither convinces. A pause.</p> <p><b>INTERCUT WITH:</b></p> <p>CLOSE on REI.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO looking sad.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. KODAWARI BAR. LONDON - NIGHT</u></b></p> <p>DONNA walks down the stairs and into a room behind the bar. She picks up her gun, checks it's loaded.</p>	<p>REI (CONT'D) (INTO MOBILE PHONE) <b>Subtitles:</b> Kenzo?</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Thursday. I will arrange it.</p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> Are you OK there?</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Yes. Are you OK there?</p> <p>REI (THROUGH MOBILE PHONE) <b>Subtitles:</b> Yes.</p> <p>REI (CONT'D) (INTO MOBILE PHONE) <b>Subtitles:</b> It will be good when you are home.</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Yes.</p>	
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She grabs her jacket and heads off with purpose.		
<b>CUT TO:</b>  <b>INT. SARAH'S FLAT. KITCHEN. LONDON - NIGHT</b>		
Later. Food finished. SARAH filling kettle. RODNEY and TAKI come to the kitchen door.	RODNEY Okay so no offence but Taki is still hungry.	
	SARAH Oh, did you not like the food, Taki?	
	RODNEY I'm sorry but you tried to fill this delicate lotus flower full of thirty-five pounds of heavily buttered mash. I'm surprised we didn't have an incident.	
RODNEY shakes his head at TAKI.	SARAH I'm so sorry. I've got a Vienetta in the freezer?	
KENZO seems unsure.	TAKI Vienetta?	
On SARAH and KENZO.	RODNEY No. There's a Japanese take out round the corner.	
KENZO looks at his watch.	SARAH It won't hurt her to pop out.	
KENZO and SARAH are left alone.	RODNEY (O.O.V) I'll have her home by eleven.	
<b>CUT TO:</b>	KENZO Ten.	
	RODNEY Eleven ten. Understood.	

<p><b><u>EXT. STREET. LONDON - NIGHT</u></b></p> <p>DONNA's motorbike roars down the road.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT. HALLYWAY. LONDON - NIGHT</u></b></p> <p>KENZO comes into the hallway followed by SARAH. He puts on his coat. They make eye contact. He opens the door and goes to leave, then pauses.</p> <p>On SARAH</p> <p>An intense moment then he leaves. Out on SARAH.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET. LONDON - NIGHT</u></b></p> <p>DONNA's motorbike roars down the road.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLS OF RESIDENCE. CORRIDOR. LONDON - NIGHT</u></b></p> <p>DONNA walks down the corridor and heads up the stairs.</p> <p><b>CUT TO:</b></p>	<p>KENZO Thank you very much for tonight.</p> <p>SARAH Thank you.</p> <p>KENZO I have them too, sometimes.</p> <p>KENZO (CONT'D) (O.O.V) Bad intentions.</p>	
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**INT. HALLS OF  
RESIDENCE.  
STAIRCASE/  
CORRIDOR OUTSIDE  
KENZO'S ROOM.  
LONDON - NIGHT**

DONNA comes up the stairs and through the door stopping outside another. We don't know where she is. She brings out a handgun. Bracing herself.

**CUT TO:**

**INT. HALLS OF  
RESIDENCE. KENZO'S  
ROOM. LONDON -  
NIGHT**

DONNA bursts through a door waving her gun - and we see where she is. And that the room is empty. She exhales. Relief rushing through her.

DONNA  
Fucking hell.

**CUT TO:**

**EXT. LONDON STREET  
- NIGHT**

KENZO walks along smoking. Deep in thought.

**CUT TO:**

**INT. HOTEL BAR,  
LONDON - NIGHT**

VICKERS sits at the bar with a drink. The BARMAN puts a bowl of nuts in front of him.

<p>VICKERS flicks the bowl away. It hits the floor with a crash. His phone buzzes. He looks at it - caller ID: DONNA (mad bitch) (work). After a moment he answers it.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LONDON STREET - NIGHT</u></b></p> <p>DONNA sits close to her parked-up motorbike.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HOTEL BAR. LONDON - NIGHT</u></b></p> <p>Back to VICKERS sat at the bar.</p> <p>The line goes dead. Out on VICKERS looking nervous.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KODAWARI BAR. LONDON - NIGHT</u></b></p>	<p>VICKERS (INTO MOBILE PHONE) Yeah.</p> <p>VICKERS (CONT'D) (THROUGH MOBILE PHONE) What do you want?</p> <p>DONNA (INTO MOBILE PHONE) If you're really serious about taking him down, then you should know in an hour you're gonna get maybe the best chance to do it.</p> <p>VICKERS (INTO MOBILE PHONE) And... why exactly would you be telling me this?</p> <p>DONNA (THROUGH MOBILE PHONE) How do you quit a job you're not allowed to walk away from?</p> <p>VICKERS (INTO MOBILE PHONE) You light a fire and run.</p> <p>DONNA (THROUGH MOBILE PHONE) He'll be in the restaurant. Couple of guys with him, that's it.</p>	
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<p>ABBOT hangs out by the bar, drinking. TYLER nearby.</p> <p>TYLER walks off. ABBOT checks his phone, taps his fingers, agitated.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TIFF'S FAVOURITE BAR. LONDON - NIGHT</u></b></p> <p>TAKI and RODNEY enter. It's reasonably busy. They head to the bar. On JAY JAY (the BARMAN) as he lines up the shots.</p> <p>TAKI and RODNEY down their drink. RODNEY pours the third one on the floor. JAY JAY eyes the spilt liquid with a weary look. RODNEY turns to see a someone he knows; he kisses the BOY on the cheeks hello.</p> <p>RODNEY nods.</p> <p>The BOY hugs RODNEY. He leans over the bar.</p> <p>JAY JAY serves them the drinks. Another GROUP enters. More greetings, more kisses on the cheeks. TAKI watches it. RODNEY knows everyone.</p>	<p>ABBOT</p> <p>Tyler... listen I've changed me mind. I want the whole war council tonight. Everyone yeah, except Yuto, he's gotta keep his head down. But the rest of 'em. Get 'em over there.</p> <p>TYLER</p> <p>Sure thing.</p> <p>RODNEY</p> <p>This was Tiff's favourite bar. Jay Jay! Three sambucas please.</p> <p>RODNEY (CONT'D) (O.O.V)</p> <p>Thank you. Do you know sambuca?</p> <p>RODNEY'S FRIEND (O.O.V)</p> <p>Rodney!</p> <p>BOY (CONT'D)</p> <p>Tiff?</p> <p>RODNEY</p> <p>Yeah.</p> <p>RODNEY'S FRIEND</p> <p>Three tequilas please Jay Jay.</p>	
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<p>He beckons TAKI over and whisper to her.</p> <p>He kisses her on the head and hugs her. TAKI smiles.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. FUKUHARA'S RESIDENCE. TOKYO - MORNING</u></b></p> <p>ROY is asleep. TOSHIO sits at the wheel. Exhausted. Suddenly the gate to the house opens, TOSHIO looks around.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. FUKUHARA'S RESIDENCE. TOKYO - MORNING</u></b></p> <p>ROY drinks coffee. TOSHIO and FUKUHARA enter the room.</p> <p>A laptop in the corner suddenly flicks to life with a beep. The MEN look. On the screen, a live CCTV feed from FUKUHARA's garden. FIVE MEN IN MASKS are sneaking into the house.</p> <p>TOSHIO pulls out his sidearm. ROY jumps up.</p>	<p>RODNEY Everyone's here.</p> <p>FUKUHARA <b>Subtitles:</b> I didn't ask for your help.</p> <p>TOSHIO <b>Subtitles:</b> No one did. I had a renewed injection of civic responsibility. I'm hoping it wears off soon.</p> <p>TOSHIO (CONT'D) (O.O.V) <b>Subtitles:</b> Is that happening now?</p> <p>FUKUHARA <b>Subtitles:</b> Motion activated security feed.</p> <p>ROY What's happening? Tosh? What's going on?!</p> <p>TOSHIO We are fuck badly.</p>	
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	<p>ROY What does that-? I don't know what that means?</p> <p>FUKUHARA hands him a gun.</p> <p>FUKUHARA We are fucked.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLS OF RESIDENCE. KENZO'S ROOM. LONDON - NIGHT</u></b></p> <p>KENZO enters his room. He notices the door is damaged from where DONNA broke in. He frowns, then looks around his room - the place is empty. His phone rings. He answers it.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LONDON HOTEL - NIGHT</u></b></p> <p>VICKERS strides along on the phone.</p> <p>VICKERS approaches three S.U.Vs. the ALBANIANS are waiting for him by it.</p> <p><b>CUT TO:</b></p>	
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<p><b><u>INT. HALLS OF RESIDENCE. KENZO'S ROOM. LONDON - NIGHT</u></b></p>		
<p>KENZO sits, phone to his ear.</p>	<p>VICKERS (CONT'D) (THROUGH MOBILE PHONE) Yeah well, we got plenty of room. We got the soccer mum car. Come on! We'll pick you up.</p>	
<p>The call ends. KENZO frowns as he hangs up. A decision to make.</p>		
<p><b>CUT TO:</b></p>		
<p><b><u>EXT. LONDON STREET - NIGHT</u></b></p>		
<p>KENZO walks, he's on the phone.</p>	<p>KENZO (INTO MOBILE PHONE) <b>Subtitle:</b> Yuto it's me. There's going to be an attack tonight on the restaurant. If you're there you need to leave. Understand? Get out of there.</p>	
<p>Behind him, three S.U.Vs pull into the road. The ALBANIANS.</p>		
<p><b>CUT TO:</b></p>		
<p><b><u>INT. YUTO'S SAFE HOUSE. LONDON - NIGHT</u></b></p>		
<p>YUTO walks over to the table where his phone is sitting. One missed call and a message. He dials the answerphone.</p>	<p>AUTOMATED VOICE (V.O) You have one new message.</p>	
<p><b>CUT TO:</b></p>		
<p><b><u>INT. YUTO'S SAFE HOUSE. STAIRWELL. LONDON - NIGHT</u></b></p>		
<p>YUTO is running down the stairs, phone to ear.</p>		

<p><b>CUT TO:</b></p> <p><b><u>EXT. SOHO STREETS.</u></b> <b><u>LONDON - NIGHT</u></b></p> <p>DONNA rides her motorcycle through the streets. We see her phone in her jacket pocket. Ringing unnoticed.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. YUTO'S SAFE HOUSE. LONDON - NIGHT</u></b></p> <p>YUTO rushes out, on the phone, which has gone to answerphone.</p> <p>He looks around and hails a cab which stops for him.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. S.U.V. STREET.</u></b> <b><u>LONDON - NIGHT</u></b></p> <p>The S.U.V's speed on through London.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. S.U.V, LONDON - NIGHT</u></b></p> <p>KENZO sits in the back of an S.U.V. with VICKERS and FOUR ALBANIANS. He glances around. The ALBANIANS are loading guns. KENZO looks down at his phone, nervously. Wanting Yuto to get back to him.</p>		
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<p>VICKERS senses his anxiety.</p>	<p>VICKERS Say, what's the matter? Never been in a gun fight before.</p>	
<p>The KINDLY ALBANIAN hands KENZO a handgun.</p>		
<p><b>CUT TO:</b></p>		
<p><b><u>INT. SOHO</u></b> <b><u>RESTAURANT,</u></b> <b><u>LONDON - NIGHT</u></b></p>		
<p>Two of ABBOT'S HEAVIES enter the quiet restaurant. One of the WAITERS points upstairs to a private area.</p>		
<p><b>CUT TO:</b></p>		
<p><b><u>INT. SOHO</u></b> <b><u>RESTAURANT,</u></b> <b><u>PRIVATE ROOM,</u></b> <b><u>LONDON - NIGHT</u></b></p>		
<p>ABBOT is there, with a dozen or so MEN. His phone rings in his pocket. He checks it. Caller ID: YUTO. ABBOT sighs and silences the phone. To himself.</p>	<p>ABBOT Not now. He sprayed it racing green.</p>	
<p>To TYLER and another MAN.</p>		
<p><b>CUT TO:</b></p>		
<p><b><u>EXT. LONDON STREET</u></b> <b><u>- NIGHT</u></b></p>		
<p>DONNA walking along listening to her messages.</p>	<p>YUTO (THROUGH MOBILE PHONE) If you're there, you need to get out! I'm coming to get you.</p>	
	<p>DONNA No. <i>Fuck!</i></p>	

<p>She dials a number on the phone.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET. LONDON - NIGHT</u></b></p> <p>Black taxi enters a tunnel.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAB, LONDON - NIGHT</u></b></p> <p>YUTO sits in the back of the taxi as it drives through a tunnel. No signal.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LONDON STREET - NIGHT</u></b></p> <p>No answer. DONNA runs to her bike, pulls her helmet back on and revs the bike, screaming down the street.</p> <p><b>SPLIT SCREEN:</b></p> <p>BOTTOM LEFT HAND OF SCREEN: DONNA rides her bike through the streets of London.</p> <p>TOP LEFT HAND OF SCREEN: YUTO's taxi drives through tunnel.</p> <p>TOP RIGHT HAND OF SCREEN: KENZO in the back of the S.U.V.</p> <p>BOTTOM RIGHT HAND OF SCREEN: VICKERS in the back of the S.U.V.</p>	<p>DONNA (CONT'D) Shit!</p>	
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**BOTTOM LEFT HAND OF SCREEN: DONNA**  
rides her bike through the streets of London.

**TOP LEFT HAND OF SCREEN: YUTO** sitting in back of cab.

**BOTTOM RIGHT HAND OF SCREEN: ABBOT** in the restaurant.

All on a collision course with each other.

**CUT TO:**

**INT. FUKUHARA'S RESIDENCE. TOKYO - MORNING**

CLOSE-UP on the black and white CCTV: we see masked MEN making their way through the garden and coming to the side of the house.

TOSHIO, ROY and

FUKUHARA hide

weapons drawn.

FUKUHARA looks ready.

ROY looks absolutely terrified. TOSHIO looks a mixture of both. They'll be lucky to get out of this.

**CUT TO:**

**EXT. SOHO BACK STREET. LONDON - NIGHT**

The three S.U.V's park up. The ALBANIANS, VICKERS, and KENZO get out - TWELVE MEN in total.

<p><b>CUT TO:</b></p> <p><b><u>EXT. SOHO BACK STREET. ALLEY LONDON - NIGHT</u></b></p> <p>They join a GROUP of ANOTHER ALBANIANS in an alley heading towards the restaurant. Everyone is armed. The group splits up into two. VICKERS and KENZO stay with the first group at the back of the restaurant.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PRIVATE ROOM. SOHO RESTAURANT. LONDON - NIGHT</u></b></p> <p>DONNA bursts in. ABBOT is shouting in the background. DONNA looks around the restaurant.</p> <p>ABBOT turns to TYLER. He sees DONNA.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SOHO RESTAURANT, LONDON - NIGHT</u></b></p> <p>The SECOND GROUP of ALBANIANS walk to the front of the restaurant.</p> <p><b>CUT TO:</b></p>	<p>ABBOT (O.O.V) ...all of the time!</p> <p>ABBOT (CONT'D) That is-</p> <p>TYLER Boss. Boss.</p> <p>ABBOT What?! What you doing here?</p> <p>DONNA Where's Yuto?</p>	
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<p><b><u>EXT. SOHO RESTAURANT, LONDON - NIGHT</u></b></p> <p>The taxi pulls up at the front of the restaurant and YUTO jumps out. He runs inside. We stay outside. Half of the ALBANIANS approach the restaurant.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SOHO NEWSAGENT, LONDON - NIGHT</u></b></p> <p>Inside a newsagent, a POLICE OFFICER buys a bottle of water and some chewing gum. He casually looks out the window across the street. Sees the group of suspicious MEN outside the restaurant. Speaking into his radio.</p> <p>From the POLICE OFFICERS P.O.V: the group of ALBANIANS waiting for their cue.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SOHO RESTAURANT, STAIRCASE/PRIVATE ROOM. LONDON - NIGHT</u></b></p> <p>YUTO runs up the stairs. EVERYONE looks up, surprised to see him. He goes over to the window looking out.</p>	<p>POLICE OFFICER (INTO RADIO) Two. Two. Zero. Over. Assistance required. Possible incident about to kick off on Lexington Street...</p> <p>POLICE OFFICER (INTO RADIO) (O.O.V) ...numerous males acting suspiciously outside the Spanish restaurant.</p>	<p>ABBOT (O.S) I'm just asking everyone to do their job, d'you know what I mean?</p>
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	<p>YUTO They are here!</p> <p>On YUTO. ABBOT runs to look out the window.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SOHO</u></b> <b><u>NEWSAGENT. LONDON</u></b> <b><u>- NIGHT</u></b></p> <p>The POLICEMAN watches.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SOHO</u></b> <b><u>RESTAURANT.</u></b> <b><u>PRIVATE ROOM.</u></b> <b><u>LONDON - NIGHT</u></b></p> <p>ABBOT shouts out. EVERYONE gets their weapons ready. Someone throws YUTO a pistol. He and DONNA look at each other. Oh shit.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TIFF'S FAVOURITE BAR, LONDON - NIGHT</u></b></p> <p>TAKI and RODNEY on the dance floor, dancing, completely free. Lights playing over them. Slowly being enveloped into the throng.</p> <p><b>CUT TO:</b></p>	
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**EXT. SOHO  
RESTAURANT.  
LONDON - NIGHT**

The lead ALBANIAN checks his watch. Nods at the others. They bring their weapons out.

**CUT TO:**

**INT. NEWSAGENT,  
LONDON - NIGHT**

The POLICEMAN's eyes widen.

POLICEMAN (INTO RADIO)  
Oh shit. Guns, guns, guns!

**CUT TO:**

**EXT. BACK OF SOHO  
RESTAURANT,  
LONDON - NIGHT**

The other half of the ALBANIAN GANG, including VICKERS and KENZO, line up outside the back door of the restaurant. The LEAD ALBANIAN gives the nod. Time's up. KENZO watches as the shotgun-wielding ALBANIAN holds the barrel to the lock and FIRES.

**CUT TO WHITE:**

**END CREDITS:**

Kenzo TAKEHIRO HIRA  
Sarah KELLY MACDONALD  
Yuto YOSUKE KUBOZUKA  
Rodney WILL SHARPE

Taki AOI OKUYAMA  
Fukuhara MASAHIRO MOTOKI  
Abbot CHARLIE CREED-MILES  
Vickers JUSTIN LONG

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	Eiko Toshio Roy Chief Inspector Hayashi	ANNA SAWAI KATSUYA TONY WAY KAZUYUKI TSUMURA	
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	Writer & Creator	JOE BARTON	
	Producer	SUSIE LIGGAT	
	Executive Producers	JANE FEATHERSTONE CHRIS FRY	
	Executive Producers	JOE BARTON JULIAN FARINO	
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	Ruth Brian Jay Jay Rodney's Friend Police Officer	WANDA OPALINSKA RICHARD DILLANE JAMES FLETCHER MATT GREENWOOD MOE IDRIS	
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	<p>Script Editor JESSICA HILL Assistant Script Editor CALLUM DZIEDZIC Post Production Paperwork ANASTASIA KYRIACOU Clearance Coordinators ANASTASIA VILLAROSE CAT MORGAN</p>	
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	Best Boy	IAN JEWELS	
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	Standby Carpenter	LEE FALDON	
	Supervising Art Director	STEVE WRIGHT	
	Art Director	DANIELLE BAYLISS	
	Assistant Art Director	ALEX ROBERTSON	
	Set Decorator	LAURA MARSH	
	Standby Art Director	ADAM THOMPSON	
	Production Buyer	JOSIE MARTIN	
	Assistant Set Decorator	ANNIE SMITH	
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	Art Department Assistant	LAURA GURNEY	
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	Prop Storeman	ROB FENNER	
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	Unit Medic	KAREN WINTER	

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For BBC



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