



GIRI/HAJI

義理/恥

Episode 3 (第 3 話)
“Bad Intentions”

Final Shooting Script

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3/1

EXT. PARK, TOKYO - DAY FB1

3/1

Dialogue in Japanese unless otherwise stated.

FLASHBACK BEGINS.

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. HOTAKA sits on a bench with a newspaper and a cigarette which, when lit, shakes a portentous cough from him.

HOTAKA
Go and play.

KENZO and YUTO walk a little way away. They have a football, which they kick to one another.

3/2

EXT. PARK, TOKYO - DAY FB1

3/2

Dialogue in Japanese unless otherwise stated.

Further away from their father now, KENZO and YUTO boot the ball around. YUTO with more exuberance than KENZO.

YOUNG KENZO
Careful.

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.

3/3

EXT. PARK, TOKYO - DAY FB1

3/3

Dialogue in Japanese unless otherwise stated.

KENZO and YUTO approach the landing spot of their ball. Several outside shogi boards are set up in the park. Only one man sits at them. He is in his 70s, wrapped up against the cold. The football sits on the ground, surrounded by the scattered shogi pieces that it has interrupted.

The OLD MAN looks at KENZO and YUTO.

YOUNG KENZO
I'm sorry, my brother kicked it.
He's careless.

YUTO hits him on the arm. The OLD MAN stoops down and begins to pick up the pieces. YUTO goes forward, begins to help.

KENZO helps them put the last of the pieces back on the board. The OLD MAN places them back on their squares.

YOUNG YUTO
You know where all the pieces go.

OLD MAN
Well, I've been staring at the damn thing for hours.

YOUNG YUTO
Why are you playing alone?

OLD MAN
An adequate opponent is yet to present himself.

YOUNG YUTO
Don't you get lonely?

The OLD MAN shrugs.

OLD MAN
This way I always win.

YOUNG YUTO
This way you always lose.

The OLD MAN smiles.

YOUNG YUTO (CONT'D)
I bet I can beat you.

YOUNG KENZO
(warning)
Yuto...

The OLD MAN indicates for YUTO to sit opposite him.

YUTO stares at the board, chin in his hands. He moves a piece forward.

YOUNG KENZO (CONT'D)
He doesn't know how to play.

OLD MAN
How will he learn if you don't let him?

YUTO gives KENZO a smug look. The OLD MAN moves a shogi piece. YUTO frowns at the board.

YOUNG YUTO
It's cold. Why don't you play at home?

OLD MAN
My wife farts.

YUTO giggles.

Suddenly HOTAKA hurries over.

HOTAKA
Boys! Stop bothering the man.

OLD MAN
They're no bother.

HOTAKA bows slightly to him.

HOTAKA
I'm sorry, Sir. Their mother needs them home early.

YOUNG YUTO
Dad, I want to stay.

The OLD MAN looks from HOTAKA to YUTO.

OLD MAN
No. If your mother needs you, your mother needs you.

YUTO gets down with a sigh.

YOUNG YUTO
I'm sorry for messing up your game.

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 notices for the first time that the OLD MAN is missing half his little finger.

OLD MAN
I didn't ask who kicked the ball.

KENZO takes the ball, hurries after his father and brother.

FLASHBACK ENDS.

DONNA drives. YUTO sits in the passenger seat. KENZO sits in the back, behind DONNA.

The three of them sit in silence for a few moments.

KENZO
Where are you taking me?

YUTO
Don't worry. We're not going to
hurt you.

KENZO bristles at that.

KENZO
Everyone thought you were dead.

YUTO
I almost was.

KENZO
There's a big difference between
almost being dead and actually
being dead. You do know that,
right?

(pause)
Why did you run away?

YUTO
There was no choice.

KENZO
There's always a choice.
(pause)
People are dying.

YUTO
I didn't kill them.

KENZO
You killed Saburo.

Pause.

YUTO
Yes.

KENZO
Then you're responsible for
everything that's happened since.

YUTO doesn't answer.

KENZO (CONT'D)
Fukuhara thinks you're setting him up. I didn't think it could be true.

YUTO
You knew it could be true. You just didn't want it to be.

KENZO
Well it doesn't matter now. You're coming back with me.

YUTO
What makes you think I'd do that?

KENZO
Taki's missing.

YUTO
What do you mean?

KENZO
I mean she's missing. I mean we don't know where the hell she is.
(MORE)

KENZO (CONT'D)

They're pulling bodies out of the water and Fukuhara knows where we live and now she's gone.

YUTO

She'll be okay.

KENZO

Oh, that's reassuring, thank you. Dad's health is getting worse as well, by the way, not that you asked. Actually, he started going downhill after he buried his youngest son. They say grief can do that to people.

YUTO turns and looks at him.

YUTO

I don't expect you mourned me too much.

KENZO

Don't feel sorry for yourself. No one's interested.

YUTO

I'm sorry that you've been dragged into this. But I can't protect you if you stay.

KENZO

Yuto. For God's sake, this is insane. This isn't you.

YUTO stares at him long and hard.

YUTO

More people are going to die before this is over. Don't be one of them. Go home.

KENZO

I can't do that.

YUTO

You owe me.

KENZO is taken aback by the words. DONNA stops the car and YUTO swiftly gets out. KENZO tries to open his door but the child locks are on.

YUTO slams his door shut and steps quickly into a car that has been left parked here ready for a speedy getaway. He drives away, back in the direction they've come from.

DONNA starts the engine and she and KENZO drive on as KENZO tries the handle uselessly and watches his brother disappear in the rear window.

KENZO
Stop the car!

She ignores him, and KENZO looks back at his brother as they speed away.

The subtitle, '**You owe me**' stays with us, hanging in the air. Fading slowly.

They drive for a while in silence. Then DONNA stops the car again. She turns off the child locks then turns around, gun pointed at KENZO.

DONNA
You know, if you weren't Yuto's brother you'd be dead by now.

KENZO
If I wasn't Yuto's brother, I wouldn't be here in the first place.

DONNA
Suppose that's true.
(beat)
I told my boss that you were dealt with. Don't make me regret not pulling this trigger.

KENZO gets out of the car and slams the door. DONNA speeds away, leaving him stranded alone on the dark street.

KENZO
Fuck.

3/5

INT. BOOKMAKERS, TOKYO - NIGHT FB4

3/5

FLASHBACK BEGINS.

KENZO stares down at the TWO BODIES on the floor in front of him.

3/6

INT. BOOKMAKERS, TOKYO - DAY FB5

3/6

Dialogue in Japanese unless otherwise stated.

Next day. Police tape is unfurled across the door.

The place looks different in the daytime. But no less grim. KENZO stands, looking at the bodies on the floor. SORA and the GANGSTER. HAYASHI is next to him. CRIME SCENE INVESTIGATORS mill around, doing their jobs.

HAYASHI

It happened some time around midnight last night. The place is Yakuza-run but we don't know which family yet.

HAYASHI points at SORA.

HAYASHI (CONT'D)

I think you might recognise that one.

KENZO

His name is Sora.

HAYASHI

He's friends with your brother, isn't he?

KENZO

They knew each other.

HAYASHI

They were arrested together.

KENZO

When they were kids. For selling stolen cigarettes. This is a different league.

HAYASHI

Where was your brother last night?

KENZO stares back at his boss. A few beats.

KENZO

He was with me.

HAYASHI

All night?

KENZO

All night. I'll go on record if you need me to.

HAYASHI

Your word's enough for me

HAYASHI heads off and KENZO looks down at the bodies on the floor. Flies buzzing over dried pools of blood and urine, eyes glazed open, rigor mortis fingers, globules of brain matter on the walls.

FLASHBACK ENDS.

TITLES.

3/7

EXT. LONDON STREET - NIGHT 8

3/7

KENZO walks. His phone rings loudly, shaking him from his thought. He answers it quickly.

KENZO

Taki?

3/8

INT. HEATHROW ARRIVALS, LONDON - NIGHT 8

3/8

Dialogue in Japanese unless otherwise stated.

TAKI stands. At this point we can't make out where exactly she is, she's just standing in front of a generic white wall.

TAKI

Dad.

KENZO (V.O.)

Where are you?

TAKI

Okay. Don't get mad...

Now we see where she is. As the camera moves around her and we spot Heathrow Arrivals. The girl has made it all the way to London.

3/9

INT. SARAH'S FLAT, LONDON - NIGHT 8

3/9

SARAH sits on the sofa. Her laptop open. Dating site. She's going through her messages from potential suitors. 'Hey' 'Hey What's up?' 'Nice profile pic, fancy a drink?' 'Hey' 'Hi there :-' 'Hey' 'Hey' 'Hey' 'Hey'.

She closes her laptop. Takes a swig of a beer bottle.

SARAH

Hey, hey, hey. What am I, a fucking horse?

A brick comes through the window.

Glass shatters everywhere, the brick crashes into the coffee table, shattering that too. SARAH screams; a reflex.

She sits on the sofa, still, rabbit in the headlights. But only for a few moments.

She jumps down, goes to the door, but treads on broken glass and goes down holding her foot.

SARAH (CONT'D)
Shit!

She pulls a shard of glass out of the bottom of her foot, blood oozing out over the carpet.

She hops over to the door. Wrenches it open, looks out --

3/10 **EXT. SARAH'S FLAT, LONDON - NIGHT 8**

3/10

SARAH looks out. But the place is deserted.

SARAH
I know it's you!

No reply.

SARAH (CONT'D)
Fuck, fuck, fu-

3/11 **INT. RODNEY'S BEDSIT, LONDON - NIGHT 8**

3/11

PAUL
- ck! Fucking hell. Fuck, you're beautiful. You're so fucking beautiful.

RODNEY and a boy (PAUL) are fucking. Passionate, hedonistic. Post-club, music is on, drugs have been left on the side. RODNEY is on top, looking into PAUL's eyes as he brings him to orgasm.

RODNEY's phone beeps on the bedside table. He glances at it, breaking his stride. He chooses to ignore the message on the screen.

RODNEY pulls out of PAUL, lies back, takes his hand and shows him what he wants from him. He lies back and closes his eyes.

RODNEY
I know.

3/12 **INT. HEATHROW ARRIVALS, LONDON - NIGHT 8**

3/12

Dialogue in Japanese unless otherwise stated.

TAKI sits alone. Surrounded by digital arrivals boards and closed shops. She looks up as KENZO approaches.

KENZO

Taki what the hell is this? What the... hell is this?!

TAKI

I had to get away.

KENZO

Halfway across the world?!

TAKI

Everyone's doing it these days.

He sits down next to her.

KENZO

Your mother's furious.

TAKI

She lives to be furious. If she wasn't angry with us she wouldn't feel anything.

KENZO

Don't talk about her like that.

TAKI

Are you going to send me back?

He rubs his face with his hands.

KENZO

I don't know.

(beat)

I found your uncle tonight.

TAKI

Where is he?

KENZO

I let him get away.

KENZO looks dejected.

TAKI

How was he?

KENZO
Very different.
(beat)
And exactly the same.

KENZO shakes his head.

TAKI
I know you will fix it.

He smiles at her, despite everything.

TAKI (CONT'D)
Is all of London like this?

KENZO
No. The rest isn't as clean.

3/13 **INT. TAXI, LONDON - NIGHT 8**

3/13

KENZO and TAKI sit in a taxi. She looks out of the window as they pass through central London.

She gazes out.

3/14 **INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - DAWN 9** 3/14

Dialogue in Japanese unless otherwise stated.

KENZO and TAKI come in. KENZO takes off his shoes. TAKI plonks herself down in an armchair.

KENZO
You can take the bed.

No reply. He turns round - TAKI is already asleep. KENZO kneels down and takes her shoes off.

3/15 **INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - DAWN 9** 3/15

Dialogue in Japanese unless otherwise stated.

KENZO gently lowers TAKI onto the bed and covers her with a blanket. She stirs awake momentarily.

TAKI
Was Mum okay when you spoke to her?
She was safe?

KENZO
Yes.

He's surprised by the question. But she just nods and falls back asleep. He sits on the chair and closes his eyes.

3/16

INT. RODNEY'S BEDSIT, LONDON - MORNING 9

3/16

RODNEY lies next to PAUL. His phone buzzes. He groans.

RODNEY
(answering phone)
Yeah?

VOICE (V.O.)
(panicked)
Rodney? It's Lisa.

RODNEY
(tired)
Babe, what is it?

VOICE (V.O.)
It's Tiff. Something happened,
he... he took something. I called
an ambulance but it was too late...

RODNEY is awake suddenly. Looks in shock. The voice on the other end of the line fading out...

HARD CUT TO:

3/17

INT. RODNEY'S BEDSIT, LONDON - MORNING 9

3/17

RODNEY does a key of coke and stares out blankly. His eyes are red and wet.

PAUL stirs in the bed.

RODNEY
You should get going.

PAUL
Thought we were going to get
breakfast.

RODNEY
Yeah, that's just a nice thing I
say when I want to screw someone.
Sun's up now. You need to leave.

PAUL stares at him, hurt. Then he gets out of bed and pulls his clothes on. Marches to the door.

POL
Fucking coke head.

He walks out. Slams the door. RODNEY taps out the last residue from a small baggie onto the table. It's not much, but he finishes it.

3/18 INT. KENZO'S ROOM, HALLS, LONDON - MORNING 9 3/18

Dialogue in Japanese unless otherwise stated.

KENZO leans down and wakes up TAKI.

KENZO
I'm going out. Stay here until I've worked out what to do with you.

TAKI
What am I supposed to do all day?

KENZO
There's a window you can stare out of, I remember you like doing that.

She scowls. He leaves.

3/19 INT. FUKUHARA'S OFFICE, TOKYO - EVENING 9 3/19

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.

3/20 EXT. FUKUHARA'S OFFICE, TOKYO - EVENING 9 3/20

A long line of POLICE OFFICERS approach the building.

3/21 INT. FUKUHARA'S OFFICE, TOKYO - EVENING 9 3/21

Dialogue in Japanese unless otherwise stated.

Suddenly, the door to the office opens. The group of POLICE OFFICERS comes in.

POLICE OFFICER
Everybody against the wall!

FUKUHARA looks up as HAYASHI enters the room behind the other officers. FUKUHARA looks at him and sees his expression of raw hatred.

The police work efficiently and round up all of the men. Soon, there are FIFTEEN OF FUKUHARA'S MEN up against a wall being cuffed, including JIRO.

FUKUHARA hisses at HAYASHI.

FUKUHARA
Think about what you are doing.

HAYASHI turns on him, almost shaking with rage. But he doesn't say anything. He turns on his heel and the other OFFICERS lead out FUKUHARA'S MEN.

FUKUHARA is left, alone, in the empty office.

3/22 **INT. LONDON CAFE/TOKYO H.Q.- DAY 9/NIGHT 9 (INTERCUT)** 3/22

Dialogue in Japanese unless otherwise stated.

Intercut between locations.

KENZO and TOSHIO are both on the phone.

KENZO
Has he lost his fucking mind?

TOSHIO
The cells are full of Fukuhara's men, all his capos and generals. They spent all morning rounding them up.

KENZO
Fukuhara was sleeping with the Captain's wife.

TOSHIO
No shit! I'm surprised he didn't kill him himself.

KENZO
He won't need to. Without protection, Fukuhara will be dead by tomorrow.

TOSHIO
Maybe that wouldn't be such a bad thing.

KENZO
Are you stupid? If he dies, the families will tear the city up fighting for his old territories...
(MORE)

KENZO (CONT'D)

If we were better off with Fukuhara dead then why the hell am I over here trying to clear his name?!

TOSHIO

Okay. Sorry. I was only saying.
Have you got any new leads on Yuto?

KENZO glances out of the window of the café and, for the first time, we see what's across the street from him - **The Kodawari Bar**. Abbot's front.

KENZO

None that I like very much.

3/23

INT. HOTEL RESTAURANT, LONDON - DAY 9

3/23

KENZO follows VICKERS around as he piles a plate full of food from a buffet.

VICKERS

Abso-fucking-lutely not.

KENZO

Why not?

VICKERS

I've said all I need to say to that man. Plus, if we go in there we might not walk back out. You know what I mean?

KENZO

This is Britain. There are rules.
Even for criminals.

VICKERS

No, let me tell you where there are rules. Here. This buffet. Brits love this shit. Try and push in line at the cereal bar, see what happens. The big stuff? They're maniacs. This fucking country.

KENZO

Mr. Vickers, it is your responsibility to exhaust all non-violent options. I don't believe anyone wants conflict, but you need to go to the negotiating table.

VICKERS

And negotiate with what?

KENZO looks over at the three ever-present members of the ALBANIAN MAFIA, who are sitting by the bar drinking espressos and watching them. VICKERS follows his gaze.

KENZO
You said yourself they're animals.
And they're looking for a fight. If
Abbot is smart he'll want to do
everything he can to avoid one.

An ELDERLY MAN at the buffet ahead of them overhears the conversation and gives them a strange look. VICKERS shakes his head and puts his plate down.

VICKERS
Fine. I'll give it a go. But if I
end the day hanging upside down in
a cold storage unit, that is very
much on you.

He marches off.

3/24 INT. CELLS, TOKYO POLICE H.Q. - NIGHT 9

3/24

The cells are packed full of FUKUHARA'S MEN. Well-dressed Yakuza squashed in like sardines. A cacophonous noise coming from them. TOSHIO stands watching them.

3/25 INT. TOSHIO'S CAR, TOKYO - NIGHT 9

3/25

Dialogue in Japanese unless otherwise stated.

TOSHIO gets in. He dials a number on his phone.

TOSHIO
It's me. I need to see you. Meet me
at the noodle bar near the station.

3/26 INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - DAY 9

3/26

TAKI is lying on the bed, staring up at the ceiling. We stay with her for a few beats. She sighs - bored out of her mind.

Suddenly there's a knock at the door.

She jumps up and answers it. It's RODNEY. They look at each other for a few moments.

RODNEY
Who is this now?

TAKI frowns at him.

RODNEY (CONT'D)
Hello? Does it speak? Is it a mute?

TAKI
Hello.

RODNEY
Who are you?

TAKI
Taki.

RODNEY
(Japanese, Kyoto dialect)
Kenzo's daughter.

TAKI
Who are you?

RODNEY
I'm an entrusted advisor to your
father in need of a fast cash loan.

TAKI
What?

RODNEY
Muh-nee.

TAKI
I don't have money.

RODNEY
Well, that's crushing.

RODNEY turns and starts walking off down the corridor.

TAKI
Wait! Can I come with you?

RODNEY doesn't break his stride or turn back.

RODNEY
Bitch, if you can keep up.

TAKI hesitates. RODNEY disappears down the stairs.

RODNEY (O.S.) (CONT'D)
That means yes.

TAKI grins and runs after him.

3/27 **EXT. STREET/TUBE STATION, LONDON - DAY 9**

3/27

TAKI walks with RODNEY.

TAKI

Where are we going?

RODNEY

To a confrontation. Do you know
what confrontation means?

TAKI

Yes.

RODNEY leads TAKI to the turnstiles. He jumps the barrier.

RODNEY

Do you *mind* confrontations?

She hesitates, then follows suit, enjoying the rush of it.

TAKI

No.

RODNEY

Good, that'll help.

3/28 **EXT. NOODLE BAR, TOKYO - NIGHT 9**

3/28

Dialogue in Japanese.

TOSHIO sits outside. Restless, tapping a lighter on the counter. He gets out his phone, dials.

TOSHIO

When I say, 'I need to see you,
meet me at the noodle bar by the
station', then you better meet me
at the fucking noodle bar by the
station. You used to get a better
quality of snitch in this town.
Call me back.

He hangs up, gets off his seat and heads off.

3/29 **SCENE OMITTED**

3/29

3/30 **EXT. FISH MARKET, TOKYO - NIGHT 9** 3/30

TOSHIO's car parks outside. The place is empty-looking.

3/31 **INT. FISH MARKET, TOKYO - NIGHT 9** 3/31

Dialogue in Japanese unless otherwise stated.

TOSHIO heads up the stairs to the office, last seen in Episode One. He gets to the door. No one is guarding it. He pushes the door open. The office inside is dark and empty. He chews his lip, thinking. Not liking this...

There's the creak of a floorboard. Someone is coming out of a side office. TOSHIO turns as SHIN ENDO'S HEAVY walks in. He drops the box he's carrying and pulls his gun.

TOSHIO

Woah, woah, woah! Stop!

TOSHIO shows him his badge. The HEAVY lowers his gun.

HEAVY

I almost shot you. If you haven't got a warrant then you're trespassing.

TOSHIO

(sarcastically)

I was looking for my tuna and took a wrong turn.

(beat)

Shin Endo's packing up his office?

The HEAVY picks up the box he dropped.

HEAVY

Yeah, so? It's not a crime, is it?

TOSHIO

All of my informants have gone to ground. I've got Yakuza bosses moving their headquarters in the middle of the night. What's going on?

HEAVY

What do you think? It's here.

He heads to the door.

TOSHIO

What is?

The HEAVY pauses at the door and looks back at him.

HEAVY

The war.

3/32 **INT./EXT. DEPARTMENT STORE, LONDON - DAY 9**

3/32

VICKERS and KENZO stand watching as a SHOP ASSISTANT carefully gift-wraps a small box.

3/33 **EXT. KODAWARI BAR, LONDON - DAY 9**

3/33

KENZO and VICKERS approach the bar. TWO BOUNCERS outside. One BOUNCER looks up and does a mild double take when he sees VICKERS.

KENZO hands the BOUNCER a small box.

KENZO

Please tell Mr. Abbot that Kenzo Mori of Tokyo graciously begs a moment of his time.

The BOUNCER nods, a little nervously, and heads inside.

VICKERS

Shitting myself, in case you were wondering.

KENZO

Just keep your cool.

VICKERS, trying to be as surreptitious as possible, 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...

The door opens and the first BOUNCER comes back out with TYLER. TYLER stares at VICKERS.

TYLER

Jesus Christ.

3/34 **INT. KODAWARI BAR, LONDON - DAY 9**

3/34

VICKERS and KENZO approach with TYLER. ABBOT sits in a dimly lit booth. He looks at them both. He is holding KENZO's gift.

ABBOT

Well, I was not expecting this when I was dipping my eggy soldiers this morning. I thought you'd fucked off back to Baltimore.

VICKERS

Pittsburgh.

ABBOT

Wherever.

(to Kenzo)

Kon'nichiwa. Arigato.

ABBOT bows dramatically and holds up the gift, happy with it. KENZO bows slightly.

ABBOT (CONT'D)

Tyler. Get a bottle of the Banraku.

TYLER nods and disappears. ABBOT sits back in his seat and exhales.

ABBOT (CONT'D)

Please, sit down.

KENZO and VICKERS sit down.

ABBOT (CONT'D)

Right.

(beat, to Kenzo)

Right, right, right. So I know who you are because I had you followed. Little surprised to see you walk in here, to tell you the truth, but here you are so let's deal with that.

KENZO

We have left notice of where we were going. If we do not return -

ABBOT

You've come under a flag of peace. I get it. Nothing'll happen to you over the course of this meeting. On that you have my word.

VICKERS

(muttered)

For what it's worth.

KENZO

Is Yuto here?

ABBOT

Yeah he's out back, let me just go
and get him. Of course he's not
fucking here.

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.

KENZO

Thank you.

ABBOT

So, when did this happen? When did
you two meet?

KENZO

I followed up a lead on Yuto and
found Mr. Vickers.

ABBOT

Is that right, Mr. Vickers?

VICKERS

He wants Yuto, I want my shit back.
All roads lead to you. Like fucking
Damascus.

ABBOT

Rome.

VICKERS

Wherever.

KENZO notices tattoos on ABBOT's knuckles. ABBOT sees him
looking.

He pulls his sleeve up, showing more Russian gangster-style
tattoos.

ABBOT

I was in a St. Petersburg phase,
what can I tell you?

KENZO

And now you're in a Japanese phase.

ABBOT

It's not a phase.

VICKERS

(sarc)

No, it's a life-long passion. You
know what they're big on in Japan?

(MORE)

VICKERS (CONT'D)
Honour. So how about you *honour* our
arrangement and give me my money
back.

ABBOT

I have *invested* it, Vickers. That means *spent* it. You can have it back once it starts to pay out.

KENZO

Perhaps as a show of faith you could make an up-front return payment. Say... ten percent? As a good will gesture.

ABBOT contemplates KENZO.

ABBOT

And what about you? I can't give you ten percent of what you want. Unless he cuts another fucking finger off.

KENZO

No. I require all of Yuto.

ABBOT

I'm afraid, though I want to emphasise how absolutely charmed I am that you came and asked me nicely, that I can't do that for you.

KENZO

There are powerful men in Japan looking for him. If I cannot bring him home peacefully, I have no doubt that they will come here looking for him.

ABBOT

Let them.

KENZO

Violence is bad for business. You can easily avoid it by accommodating us in our requests.

ABBOT

I wish you hadn't have done that.

VICKERS

Done what?

ABBOT

Threaten me.

KENZO

I am not threatening you -

ABBOT

No, you said I can easily avoid violence if I give you and Vickers what you want. That's a threat. That's a threat in any language.

KENZO bows slightly.

KENZO

I apologise.

VICKERS

I fucking don't.

ABBOT

Do you want another beating? Yuto isn't here but I'll happily roll my sleeves up.

KENZO

(sharply)

This is a business meeting. It is respectable. We are men.

ABBOT looks at him. He likes that. He nods slightly.

ABBOT

Fine. But let's fucking wrap it up then because my cream's beginning to curdle.

ABBOT stands. KENZO does too, and extends his hand. ABBOT shakes it.

KENZO

Mr. Abbot, Yuto does not belong here. The British police are closing in on him. Please, help me take him back to Japan. For all of our sakes.

ABBOT

I believe he has every intention of returning to Japan, Mori-San. In fact, we all do.

ABBOT offers his hand to VICKERS, who stands but refuses it.

KENZO

Shake his hand.

VICKERS grits his teeth but shakes ABBOT's hand. ABBOT's eyes sparkle, enjoying this.

VICKERS
You don't want to mess with me,
Connor. I have backing.

ABBOT
(resigned)
Oh, fuck it.

ABBOT head-butts VICKERS, who falls back, moaning and clutching his nose.

KENZO
No!

ABBOT
I'm sorry, I'm sorry, I just can't abide false bravado. It rankles me, it always has done.

VICKERS
You're not going to be feeling so tough when I ram the fucking Albanian mafia up your ass, you sonofabitch!

KENZO helps VICKERS to his feet.

KENZO
Be quiet.

ABBOT
The what? What are you talking about?

VICKERS glares at him.

KENZO
Mr. Abbot, please, let me -

ABBOT
Get him out of here. My advice to you both? Get on a plane. London isn't safe for you any more. Truth be told, it never was.

KENZO and VICKERS head for the door.

ABBOT (CONT'D)
Don't forget your pressie.

ABBOT tosses the bottle of sake and KENZO catches it.

3/35 **EXT. KODAWARI BAR, LONDON - DAY 9**

3/35

KENZO and VICKERS walk in silence, VICKERS holds his bleeding nose. KENZO digs into his pocket and brings out a handkerchief, which he gives to VICKERS for the blood.

KENZO

You were supposed to keep your cool.

VICKERS

Christ, this is a nightmare. It's a Goddamn waking nightmare. You know what just happened? I lost the element of surprise. And that's one of the useful elements, I read that somewhere.

KENZO

It was worth a try.

VICKERS

Right. It was worth a try. And now the shotgun-wielding Albanians get their turn.

KENZO

That's a very bad idea.

VICKERS

The latest in a long line of them. Why don't you do what he says? Get on a plane. Go home. You'd be a lot happier staying out of this.

KENZO

Yuto is involved in this fight, so I am involved.

VICKERS

Fine. I'll let you know when the shit hits the fan. We'll start a fucking WhatsApp group or something.

He walks away, dejected, leaving KENZO alone.

3/36 **INT. CELLS, TOKYO POLICE H.Q. - NIGHT 9**

3/36

FUKUHARA's MEN still all locked in the cells. Quieter than before. Some pacing and smoking, but they've been ground down a little.

3/37 **INT. HAYASHI'S OFFICE, TOKYO POLICE H.Q. - NIGHT 9** 3/37

Dialogue in Japanese unless otherwise stated.

TOSHIO stands in front of HAYASHI.

HAYASHI

They're dangerous criminals,
Detective. The streets are safer
with them in here.

TOSHIO

I can't get hold of my informants.
I went to Shin Endo's office and -

HAYASHI

I know you have a lot on your plate
with Detective Mori being away, but
you get your orders from me,
Detective.

TOSHIO

My partner is risking a lot for us.
We should be supporting him, not
potentially making things worse!

HAYASHI looks back at him, coldly.

HAYASHI

It's late. You can go home now.

TOSHIO and HAYASHI glare at each other, but TOSHIO relents,
and leaves.

3/38

INT. TOKYO POLICE H.Q. - NIGHT 9

3/38

Dialogue in Japanese unless otherwise stated.

TOSHIO comes back in from HAYASHI's office. The place is on a skeleton crew. He thinks, then comes to a decision. He goes to a metal cupboard in the corner, types in a key code and opens it. Inside are SIDEARMS. He takes one and an AMMO CLIP, then walks out of the office. Moments later he comes back in and hails ROY, who is sat at his desk, struggling with a sticky bun.

TOSHIO

Come with me.

3/39

INT. OLD PEOPLE'S HOME, LONDON - DAY 9

3/39

SARAH walks into a room full of old people. She spots the one she's looking for - her dad, ELIJAH - elderly and frail. He sits in a chair in the corner playing solitaire. She walks over. He doesn't look up.

ELIJAH

Thank God you're here. The guy I'm
playing is a real crook.

SARAH

It's funny every time you say it,
Dad.

ELIJAH

Why aren't you laughing then?

SARAH

Silent mirth.

ELIJAH

Ah, silent mirth, okay. Take a seat.

SARAH sits down and kisses him on the cheek.

SARAH

How are you doing?

ELIJAH

My knees hurt. Course, my knees have been hurting since 1973 so we'll call that parity. How are you doing, pumpkin?

SARAH

Fine.

ELIJAH

I've been watching the damp stain on the ceiling grow for entertainment in here and the best she can give me is 'fine'.

SARAH looks up.

SARAH

It is getting pretty big.

ELIJAH

Now, I don't want to sound like an old Jew playing cards, bugging his daughter about grandkids but...

SARAH

You're an old Jew playing cards...

ELIJAH

So where are the damn grandkids?

SARAH

I haven't given birth since I last saw you, Dad.

ELIJAH

Been almost long enough. You met any men?

SARAH

I meet men every day. They drive my
taxis, serve me in the
supermarket...

ELIJAH

Take you out for dinner?

SARAH

Not of late.

ELIJAH

Men are dumb.

SARAH

Yes.

ELIJAH

You should have been a lesbian.

SARAH

Yes.

ELIJAH

Like your mother.

SARAH

Mum's not a lesbian, Dad.

ELIJAH

It's easier for me to think of her
that way. Is she well?

SARAH

I haven't spoken to her in a while.

ELIJAH

Well, you should ring her. Don't
tell her I told you to.

She nods. A moment of quiet between them. He studies her
face. A father's instinct. Sensing something is off, perhaps.

ELIJAH (CONT'D)

Everything okay?

SARAH

Yeah.

(pause)

It's Yom Kippur.

ELIJAH

I live in the Noah Finklestein Home
for the Elderly in Golders Green,
you think we don't know it's Yom
Kippur?

SARAH smiles.

SARAH

No.

He looks up at her.

ELIJAH

What's that?

SARAH

What?

ELIJAH

You've done your hair different.

SARAH self consciously touches her hair.

SARAH

I don't think so.

ELIJAH

Yes you have. It's... Is that
lipstick?

SARAH

Yeah? I wear lipstick.

ELIJAH

To visit the Noah Finklestein Home
for the Elderly in Golders Green?
You have met someone.

A smile creeps into the corners of SARAH's mouth.

ELIJAH (CONT'D)

Who's the gentleman?

SARAH

No gentleman.

ELIJAH

Oh, he's a rogue?

SARAH

No, Dad. There's nothing to tell.

ELIJAH

The cards, Sarah, the damp patch on
the ceiling, my God, do an old man
a favour.

SARAH laughs.

SARAH

There's nothing to tell. Honestly.

ELIJAH

If you say so.

SARAH

So I was thinking of doing a big
dinner tonight. Like we used to?

ELIJAH

Bless you for thinking I could. No,
I'm in bed by seven thirty these
days, love. I think my days of
dining out are behind me.

SARAH smiles sadly. Takes his hand.

SARAH

Dad.

ELIJAH

I'll be fine here. Yom Kippur. What
do you want forgiveness for?

SARAH

Not visiting you enough.

ELIJAH

Okay. You have it. I forgive you.

SARAH reaches over and plucks a card from her father's deck
and puts it on the right stack. Kisses him on the cheek.

SARAH

Thanks.

3/40

EXT. SUBURBAN STREET, LONDON - DAY 9

3/40

RODNEY and TAKI walk. TAKI is looking all around her.

RODNEY

Why'd you come to London anyway?

TAKI

I ran away.

RODNEY
To the city where your father is?

TAKI frowns. RODNEY shakes his head.

RODNEY (CONT'D)
Girl, you're doing it wrong.

3/41 **EXT. TIFF'S HOUSE, LONDON SUBURB - DAY 9**

3/41

TAKI and RODNEY stand outside a semi-detached house. RODNEY seems to be psyching himself up.

He rings the bell. A few moments later, it's answered by a woman in her 40s. Tiff's mum. RUTH. She looks like she's been crying.

RUTH
Yes?

RODNEY is looking at her. Doesn't know quite what to say. He's perhaps having second thoughts now that he's here...

RUTH (CONT'D)
You're friends of Tiff's?

RODNEY
Yeah. We are.

RUTH
Come in. I... Come in.

3/42 **INT. HALLWAY, TIFF'S HOUSE, LONDON SUBURB - DAY 9**

3/42

RODNEY and TAKI enter the house. TAKI immediately starts to take her shoes off then notices no one else has. She pauses and looks at RODNEY, who indicates for her to hurry up and follow him. She quickly unbuckles her shoes and follows him through the hallway. Framed family photos on the wall, including TIFF.

They go into --

3/43 **INT. LIVING ROOM, TIFF'S HOUSE, LONDON SUBURB - DAY 9**

3/43

TAKI gazes around the room. RODNEY pulls her down to sit on the floral sofa. Tiff's dad, BRIAN, comes in from the kitchen.

RUTH

Brian, these are two of Tiff's friends. I didn't get your names?

RODNEY

I'm Rodney. This is Taki.

BRIAN

(pointed, to Ruth)

Rodney.

RUTH looks sharply at him.

RODNEY

He mentioned me then.

RUTH nods.

RODNEY (CONT'D)

He mentioned you too.

RUTH

They're are still looking into what

-

RODNEY

It was pills.

Pause.

RUTH

Yes.

RODNEY

Guess he wanted our attention.

BRIAN

Where would he have got them from?

RODNEY

Boys like him know how to get things like that.

BRIAN

Do they learn it from boys like you?

RODNEY

They learn a lot of things from boys like me.

Tense moment.

RUTH

You were his... You were lovers,
weren't you?

RODNEY

For a while.

RUTH

He came back to us for a bit. After
you. Cried his eyes out. Then he
was gone again.

BRIAN

That was the last time we saw him.

RODNEY

He didn't want to be here.

RUTH is crying quietly now.

RUTH

We wanted him here.

RODNEY

Did you?

RUTH

We never...

RODNEY

Never what? Planned to have a
little queen for a son?

BRIAN

You're crossing a line.

RODNEY

He didn't want to come back
somewhere he wasn't welcome.

RUTH

He was always welcome. Always.

RODNEY

Bullshit.

BRIAN

I think you should leave.

RODNEY

Sure. Throwing faggots out of your
house is what you're good at.

BRIAN

Who do you think you are?! How dare
you. Get out. *Get out.*

RODNEY

I want to go to his room.

BRIAN

Get out!

BRIAN is about to grab RODNEY. RODNEY's on his feet.

RODNEY

He has something of mine and I want
it. I want something to remember
him by.

BRIAN

All you ever did was cause him
pain.

RODNEY

I loved him!

BRIAN

You broke his heart!

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.

BRIAN (CONT'D)

(quietly)

You broke his heart. Why did you do
that?

RODNEY doesn't have an answer. TAKI sits awkwardly watching.

RODNEY

I don't know.

RUTH

His room is at the top of the
stairs on the left. Just get your
things and go.

RODNEY marches out. TAKI stays where she is. She watches RUTH and BRIAN. Crippled with grief, unable to even look at or touch one another.

3/44 **INT. BEDROOM, TIFF'S HOUSE, LONDON SUBURB - DAY 9** 3/44

RODNEY enters. It's a room decorated by someone who was afraid to put their own personality into it.

He sits on the bed. Impassive. He lifts the pillow up. Pyjama trousers folded underneath. He touches them lightly.

He stands up and goes to the chest of drawers. The bottom drawer. At the back, a sock. Inside it, a wrap. Something hard - drugs. He pockets it.

3/45 **INT. LANDING, TIFF'S HOUSE, LONDON SUBURB - DAY 9** 3/45

RODNEY comes down the stairs. TAKI is waiting for him, buckling her shoes back up. RUTH watches them from along the hallway.

RODNEY
Let's go.

They leave. Door slamming behind them. Quiet, sorrowful house left behind.

3/46 **INT. TUBE, LONDON - DAY 9** 3/46

A packed tube. TAKI and RODNEY have to stand. 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.

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

And then he can't go on. He begins to cry. Silent sobs that make his shoulders shake. TAKI looks at him. She reaches out and curls the fingers of her free hand into his. He squeezes them tight. They stand together, silent but connected.

3/47 **EXT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT 9** 3/47

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.

ROY
What are we doing here?

ROY points to them and the house. Indicates his confusion.

TOSHIO
(Japanese)
Getting ourselves killed, probably.
(English)
Guard house. Guard.

ROY
Oh. Okay.

ROY gives him the thumbs up. TOSHIO miserably gives him one back.

3/48 **INT. POLICE STATION, LONDON - DAY 9**

3/48

SARAH sits at her desk. We see that she's typed 'Detective Kenzo Mori' into a search page. She hovers her hand over the keyboard... But decides not to click. Deletes the search instead.

ANGLING heads towards the exit.

ANGLING
Lunch club. Special pub edition.

Most of the office follows him out. SARAH watches them go.

3/49 **EXT. LONDON STREET - DAY 9**

3/49

SARAH follows her colleagues at a safe distance.

She stops when they do - 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.

3/50 **INT. PUB, LONDON - DAY 9**

3/50

IAN stands at the bar. He's next to ANGLING, laughing along at an anecdote.

SARAH enters the pub and the gayety quickly fades as people notice her. She stands, looking at IAN.

IAN
Sarah.

SARAH
You left your brick in my flat last night.

IAN
What?

SARAH
You threw. A fucking brick. Through my window.

ANGLING
Weitzmann, we're trying to have lunch here.

SARAH
This isn't normal! You're all drinking together like nothing happened!

IAN
Sarah, I just want to get on with my life.

SARAH
Bullshit!
(points at Ian)
I'm watching you.

ANGLING walks over to her suddenly, takes her by the elbow and ushers her to the door, speaking to her in a low voice.

ANGLING
You're making it worse for yourself. Just fuck off, for God's sake's, woman, just fuck off.

SARAH glares at them all. Then turns and marches out.

3/51 **EXT. UCL MAIN QUAD, LONDON - DAY 9 (INTERCUT)**

3/51

Dialogue in Japanese unless otherwise stated.

KENZO sits on a bench at the front of the university.

His phone rings. An unrecognised number. He answers.

KENZO

Yes?

There's a pause on the other end of the line.

YUTO (V.O)

I didn't know if you'd still have
the same number.

KENZO doesn't say anything for a few moments.

3/52

INT. YUTO'S SAFE HOUSE, LONDON - DAY 9 (INTERCUT)

3/52

Dialogue in Japanese unless otherwise stated.

YUTO sits at a table in a darkened room. He's drinking, half cut.

Cut between locations for conversation.

KENZO

Where are you?

YUTO

Not so far from you.

YUTO takes another drink, holds a cigarette as it billows smoke up at the desk lamp - the only light in the room.

YUTO (CONT'D)

Did you find Taki?

KENZO

She found me. Guess where she turned up.

YUTO smiles.

YUTO

She's got Mori blood in her.

KENZO

Do you believe in curses?

YUTO

Why? Are you worried our family has one?

KENZO

I don't know.

Pause.

YUTO

Dad's ill?

KENZO

I don't think he's got another
winter in him.

YUTO

And Mum?

KENZO

I'd give her another seventy years
at most.

YUTO grins. Pours another drink.

YUTO

I didn't plan to come to London,
you know. I just... ended up here.
Didn't have any plan. I met Saburo
by chance. Mouthing off about his
Yakuza uncle. What were the
chances? Shin Endo's nephew, right
here in the city.

KENZO

And you with Fukuhara's blade.

YUTO

I knew he'd be blamed.

YUTO finishes his drink. Closes his eyes. KENZO looks
similarly exhausted.

KENZO

Yuto. It is my mission to bring you
to justice and you should know I
intend to do so. The only thing I
owe you is a chance for redemption
and there can be no redemption if
there are no consequences.

YUTO

Is that why you came here?
Redemption?

Pause. As he sits, KENZO sees SARAH entering the quad and
walking towards the entrance of the university. He watches
her the whole way.

YUTO (CONT'D)

When you get back home, will you
tell Mother and Father that I'm
sorry?

KENZO
Yuto -

The line goes dead. KENZO stares at the mobile in his hand.

3/53 INT. LECTURE THEATRE, UCL, LONDON - DAY 9

3/53

KENZO sitting alone at the back of the theatre in the dark. The conversation with YUTO still on his mind.

The lights come on as SARAH finishes her lecture. Students begin to file out. SARAH packs away her laptop. She looks drained, emotionally exhausted. She turns and sees KENZO is the last one left in the auditorium. He sits and watches her.

3/54 EXT. BLOOMSBURY STREETS, LONDON - DAY 9

3/54

SARAH and KENZO walk through the quiet parts of the leafy borough near the uni.

SARAH
You spoke to him?

KENZO
Yes.

SARAH
And?

KENZO
He confessed.

SARAH
Do you know where he is now?

KENZO
No. I wasn't able to bring him in.
He was right there and...

He breaks off, shaking his head.

KENZO (CONT'D)
Miss Weitzmann. You are a police officer and your duty is to your job, not to me. I fear I have already compromised -

SARAH
(interrupting)
It's Yom Kippur.

KENZO
Sorry?

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 used to cook this 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.

KENZO
My daughter arrived last night.

SARAH
So bring her.

KENZO hesitates.

KENZO
I should be looking for Yuto.

SARAH
Got any leads?

KENZO
No.

SARAH
Well you could start knocking on doors, but there are seven million people in this city so it'll take some time. Truth is I could do with not being alone this evening. Plus you've still got to eat, right?

He relents - smiles and nods.

KENZO
Okay.

SARAH
Okay.

3/55 INT. ROOM, TOKYO - NIGHT 9 3/55

A small group of four men in a darkened room are loading handguns and automatic weapons. Preparing for something...

3/56 INT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT 9 3/56

FUKUHARA sits alone on the floor of his living room. He could almost be meditating. His eyes closed. Waiting for whatever is coming.

3/57 INT./EXT. TOSHIO'S CAR, TOKYO - NIGHT 9 3/57

TOSHIO and ROY still keeping watch outside FUKUHARA's residence. TOSHIO scans the dark street outside. Danger could be coming from anywhere... ROY nods off. Snoring lightly. TOSHIO glances at him. He gets the gun out of the glove box. He looks at the shadows. Tense. He sees something - movement at the end of the street. TOSHIO flicks the headlights of the car on. He gets out of the car and 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 momentarily awake. TOSHIO continues his vigil.

3/58 INT. HAYASHI'S HOME, TOKYO - NIGHT 9 3/58

HAYASHI sits at the table. In the background, his wife HISA is working. Both burning the midnight oil.

He turns and looks at her. She looks up briefly and smiles. He looks away. Broken and angry.

3/59 INT. CORRIDOR/KENZO'S ROOM, HALLS - EVENING 9 3/59

KENZO approaches his door wearily. The sound of laughter coming from inside the room. He twists the key in the lock and enters -

TAKI and RODNEY are inside. They look up like a pair of naughty school children. KENZO looks at them.

TAKI
(quickly)
We were here all day.

3/60 INT. TESCO LOCAL, LONDON - EVENING 9 3/60

KENZO, TAKI and RODNEY stand in the wine aisle.

RODNEY
You choose it by percentage.
Biggest percentage gets you the
most drunk. Do you like a Riesling?
Something dry? Top notes of -

KENZO
Please... just anything.

3/61 EXT. SARAH'S FLAT, LONDON - EVENING 9

3/61

KENZO, RODNEY and TAKI outside. KENZO rings the doorbell.
SARAH answers, beams at them all.

SARAH
You must be Taki.

She kisses her on the cheek, much to Taki's surprise.

SARAH (CONT'D)
Come in, come in...

3/62 INT. KITCHEN, SARAH'S FLAT, EVENING 9

3/62

Busy and messy, the window fogged up from the pans on the
oven. KENZO, RODNEY and TAKI follow SARAH in.

SARAH
Glasses are in the cabinet up
there.
(to Taki)
Honey, could you grab the potato
masher from that pot?

SARAH attends to some chopping. TAKI pokes around in a jar of
utensils on the side. RODNEY gets glasses out and KENZO opens
the wine. KENZO throws the top of the wine in the bin -
notices the bin is full of broken glass.

KENZO
Did you break something?

SARAH
Hmm? Oh. Yeah.

TAKI finds the potato masher.

SARAH (CONT'D)
Thanks, can you do the potatoes?
Kenzo, I think there's butter in
the fridge.

KENZO gets butter from the fridge.

SARAH (CONT'D)
Okay, lots of it and a splash of
milk and then really go to town on
them.

SARAH squeezes TAKI's skinny biceps and grins.

SARAH (CONT'D)
Sorry, I should have mentioned
you'd end up helping me cook.

RODNEY is drinking wine, he lights a cigarette.

SARAH (CONT'D)
Out of the window, please.

He blows smoke out of the window.

SARAH (CONT'D)
So, Taki. Do you like England so
far?

TAKI
Yes.

RODNEY
I'm going to show her the sights.

SARAH
Well, who better to show her around
London than a real life queen?

RODNEY grins and gives her the finger - they're friends
already. TAKI looks confused.

TAKI
Queen?

RODNEY
(Japanese, Kyoto dialect)
Oh. It's a gay slur here.

TAKI
Why?

RODNEY
Because she's a fabulous old bitch
with a hat for every occasion.

TAKI
Ah. Okay.

TAKI gets to mashing the potatoes, with limited success.

KENZO
Here...

KENZO helps TAKI mash the potatoes. SARAH looks at them and smiles.

SARAH
Rodney, if you're just going to stand there, at least stir one of these pots. And try not get ash in them...

3/63

INT. KODAWARI BAR, LONDON - NIGHT 9

3/63

Not that busy tonight. DONNA sits at the bar. TYLER sits nearby and a few other of ABBOT'S MEN lounge around in a booth. ABBOT comes over, goes behind the bar, pours himself a drink, then pours DONNA one and slides it over.

ABBOT
Vickers was in here earlier.

She looks at him, surprised.

DONNA
Vickers?

ABBOT
Yeah. You remember him. Whiny bloke, silly accent, punchable face. Turns out he's still in the country. Came in threatening a war. With the fucking Albanians. Tell me; how'd we miss this one?

DONNA
Jesus, I don't -

ABBOT
And here's an interesting wrinkle: He was with the Goddamn Jap cop. The one you told me not to worry about.

DONNA doesn't say anything.

ABBOT (CONT'D)
So do you still think I shouldn't worry about him?

DONNA
I told him to go back home.

ABBOT
Well I don't think he listened to you, Donna. Did you tell him what would happen if he *didn't* go back home?

DONNA
Yeah.

ABBOT
So you've got work to do.

DONNA
I'll sort it.

ABBOT
Properly this time.

ABBOT finishes his drink, pours another. Looks at TYLER.

ABBOT (CONT'D)
Ring the restaurant. Tell them I want my table. And tell Ahmed and Mickey to meet me there too, I wanna find out what the hell's going on with this thing.

TYLER
Yuto as well?

ABBOT
No, keep him under his rock.

TYLER nods, heads out back to organise. ABBOT looks at DONNA.

ABBOT (CONT'D)
No more warnings for this guy. No second chances. That goes for you too.

DONNA nods and heads out.

ABBOT looks at TYLER.

ABBOT (CONT'D)
Remember when she first walked in here? Thought I was getting Grace Jones.

(pause)
I hope she don't prove me wrong.

3/64 **EXT. KODAWARI BAR, LONDON - NIGHT 9**

3/64

DONNA comes out of the bar. Caught now. What to do? She heads off with purpose...

3/65 **INT. SARAH'S FLAT, LONDON - NIGHT 9**

3/65

KENZO, SARAH, RODNEY and TAKI sit around the table. Food in front of them.

TAKI prods at her meal. Tries some of it gingerly and pulls a face. RODNEY notices and smirks.

SARAH

So I should state by the way, on the scale of Jewishness, with ten being Jesus and one being a gammon salesman working on a Saturday, I'm around a three. But basically, what we used to do is eat all 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. I forget. Anyway.

KENZO's phone vibrates in his pocket, he apologises and checks it. Silences it. TAKI looks at him, curious.

SARAH (CONT'D)

Who wants to start us off? Taki?

TAKI looks around the table.

KENZO

What would you like forgiveness for Taki?

(beat)

What about when you stabbed that boy with the scissors?

RODNEY

What?!

TAKI

I'm not sorry about that.

She looks at SARAH.

TAKI (CONT'D)

He was grabbing me.

RODNEY

You should have opened those fucking things up in his leg.

KENZO

Bad language, please.

TAKI

I would like forgiveness for leaving home without letting my mother know where I was. She was worried.

KENZO looks pleased at that.

KENZO

She was more angry than she was worried.

They laugh. Though SARAH looks slightly uncomfortable at the mention of TAKI's mother. KENZO's wedding ring glints at her across the table.

RODNEY

Well, by the power invested in me by the Yom and the Shalom and all the hummus, I grant you the forgiveness of the Jews.

(to Sarah)

Am I doing it right? It's your turn.

SARAH

Yes. Right. Me. I want forgiveness for...

SARAH looks at the three faces looking at her. Does she say the thing she really wants forgiveness for? Or not?

SARAH (CONT'D)

For bad decisions.

(beat)

And bad intentions.

RODNEY

Well shit, if we have to ask forgiveness for *intentions*, we might be here some time.

SARAH and KENZO make brief eye contact. The moment is interrupted when KENZO's phone vibrates again. Again he shuts it off. TAKI looks at the phone, a bit worried.

TAKI

(Japanese)

Who is it?

KENZO

(quickly, Japanese)

No one.

SARAH

Rodney. Bear in mind we only have so much time...

RODNEY

So, I would like forgiveness for...

He thinks. TAKI is looking at him. They make eye contact. RODNEY exhales. Fine, lets do this...

RODNEY (CONT'D)

I broke a nice boy's heart. And it was mean. And I wish I hadn't.

(pause)

I made him think I was going to 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. I don't know why. Do I get forgiveness for that?

SARAH nods kindly.

RODNEY (CONT'D)

Do I get forgiveness for the ten missed calls he left on my phone the night he died?

Silence for a few moments.

KENZO

(firmly)

Yes.

RODNEY looks at KENZO. Grateful. Eyes sparkling with the beginning of tears.

RODNEY

We're definitely going to need more wine at this rate.

SARAH pours him a glass.

SARAH

Kenzo?

Everyone looks at him. An awkward silence. Then, once more, his phone rings. He looks at it.

TAKI

(Japanese, sharp)

Answer it.

(MORE)

TAKI (CONT'D)
(beat)
Please.

KENZO looks a little surprised at the outburst but nods.

KENZO
Excuse me.

KENZO gets up from the table and goes into the other room.

RODNEY
Probably would have been boring
anyway.

3/66 **INT. SARAH'S BEDROOM, LONDON/BEDROOM, KENZO'S APARTMENT, 3/66**
TOKYO - NIGHT 9/NIGHT 9

Dialogue in Japanese unless otherwise stated.

Cut between locations for phone conversation.

Before sunrise in Tokyo. REI is in the bedroom, on the phone. KENZO walks into a room in Sarah's flat, not realising he has chosen her bedroom until he's closed the door behind him.

REI
Are you out?

KENZO
No.

REI
You didn't answer.

KENZO
I was away from the phone.

REI
Your father's cough has gotten
worse, he was up most of the night.
I've sent for the doctor.

KENZO
Let me know what they say.

REI
(nods)
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.

KENZO hears laughter coming from the other room. He looks around SARAH's bedroom. Jewellery and perfume, bottles of moisturiser and hand lotion on a bedside table. Dresses on hangers hooked over the open door of a cupboard, revealing a mass of garments jostling for the limited space inside. An old record player in the corner. Framed art work. A half-open drawer and the briefest hint of something lacy poking out, which makes him turn his head sharply away.

REI (CONT'D)

Kenzo?

KENZO

Thursday. I will arrange it.

Pause.

REI

Are you okay there?

KENZO

Yes. Are you okay there?

REI

Yes.

Neither convinces. A pause.

REI (CONT'D)

It will be good when you are home.

A few moments as KENZO looks sadly around the room. He closes his eyes.

KENZO

Yes.

3/67

INT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT 9

3/67

FUKUHARA pads around his empty home in the early hours. He stops at his daughter's room. The empty bed and cot. He carries on, looking out of a window at the blackness of his garden. Seeing only himself reflected back in the dark glass.

3/68

EXT. TOKYO STREET - NIGHT 9

3/68

A car drives down a dark road. Men inside. Glimpses of guns and balaclavas.

3/69 **EXT. STREET, LONDON - NIGHT 9** 3/69

DONNA's motorbike roars down the road...

3/70 **INT. LIVING ROOM, SARAH'S FLAT, LONDON - NIGHT 9** 3/70

Later. Food finished. RODNEY and TAKI washing up. SARAH and KENZO finish clearing the table.

KENZO nods at the window, taped up with newspaper.

KENZO

What happened?

SARAH

Kids playing football. Nothing really.

KENZO nods, although the way he looks at her suggests he doesn't completely buy it. Comfortable silence as they clear up the table, broken when RODNEY and TAKI come in.

RODNEY

Hey. Taki's hungry.

TAKI nudges him in the ribs, perhaps having been promised a more subtle announcement.

SARAH

Oh, you didn't like the food, Taki?

RODNEY

You tried to fill my delicate lotus flower with thirty five pounds of buttered mash. I'm surprised we didn't have an incident.

SARAH

God, I'm so sorry. I have a Vienetta in the freezer?

TAKI

Vienetta?

RODNEY widens his eyes and shakes his head at TAKI.

RODNEY

(to Kenzo)

There's a Japanese take out round the corner.

KENZO seems unsure.

SARAH
Oh, it won't hurt her to pop out.

RODNEY
I'll have her back by eleven.

KENZO
Ten.

RODNEY takes TAKI's hand and they hurry out.

KENZO and SARAH are left alone. She smiles, reaches across... and picks up the plates. Takes them to the kitchen.

3/71 **EXT. LONDON STREET - NIGHT 9** 3/71

DONNA's bike is parked up. No sign of her.

3/72 **INT. CORRIDOR OUTSIDE KENZO'S ROOM, HALLS - NIGHT 9** 3/72

Close on DONNA. We don't know where she is. She brings out a handgun. She closes her eyes... and bursts through a door -

And we see where she is. And that the room is empty. She exhales. Relief rushing through her.

DONNA
Fucking hell.

3/73 **INT./EXT. FRONT DOOR, SARAH'S FLAT, LONDON - NIGHT 9** 3/73

KENZO opens the door.

KENZO
Thank you very much for tonight.

SARAH
Thank you.

They make eye contact. He goes to leave, then pauses.

KENZO
I have them too, sometimes.
(beat)
Bad intentions.

An intense moment. He nods at her and then leaves.

3/74 **EXT. LONDON STREET - NIGHT 9** 3/74

DONNA returns to her parked up motorbike.

She brings out her phone. After a moment's hesitation, she dials it.

3/75 **INT. HOTEL BAR, LONDON - NIGHT 9** 3/75

VICKERS sits at the bar with a drink. His phone buzzes. He looks at it - caller ID: DONNA. He presses the call 'answer' button but doesn't say anything...

DONNA (OVER PHONE)
If you're really serious about taking him down then you should know that in an hour you're gonna get maybe your best chance to do it.

VICKERS
And why exactly would you be telling me this?

DONNA
How do you quit a job that you're not allowed to walk away from?

VICKERS
You light a fire and run.

Pause.

DONNA
He'll be at the restaurant. Couple of guys with him, that's it.

3/76 **INT. KODAWARI BAR, LONDON - NIGHT 9** 3/76

ABBOT hangs out by the bar, drinking. TYLER nearby.

ABBOT
Tyler... I've changed my mind. I want the whole war council tonight. Everyone except Yuto, he needs to keep his head in the game. But the rest of them... Get them over there.

TYLER
Sure thing.

3/77 EXT. SOHO STREETS, LONDON - NIGHT 9

3/77

TAKI and RODNEY walk. Suddenly:

TAKI

It was mean to break his heart. But
it's not your fault. It's not.

RODNEY looks at her and smiles. He takes her hand.

RODNEY

(Japanese, Kyoto dialect)
Come on, I want to take you
somewhere.

3/78 INT. TIFF'S FAVOURITE BAR, LONDON - NIGHT 9

3/78

TAKI and RODNEY enter. It's reasonably busy.

RODNEY

This was his favourite bar.

They sit at the bar. The BARMAN comes over.

RODNEY (CONT'D)

Three sambucas.

The drinks are poured. TAKI and RODNEY down theirs. RODNEY pours the third one out. The BARMAN eyes the spilt liquid with a weary look.

The door to the bar opens. Two boys walk in.

BOY

Rodney.

RODNEY kisses the boys on the cheek.

BOY (CONT'D)

Tiff?

RODNEY nods.

BOY (CONT'D)

(to bartender)

Three beers.

The BARTENDER gives them a look but serves them the drinks. Luckily, no more liquid is spilt.

The door opens again. Another group enters. More greetings, more kisses on the cheeks. Some people looking tearful.

People heading to the dance floor, ordering drinks. An impromptu wake.

TAKI watches it. RODNEY knows everyone. He beckons her over. More people arrive.

RODNEY
Everyone's here.

He kisses her sloppily on the cheek and leads her to the dance floor.

3/79 **INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - NIGHT 9** 3/79

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.

KENZO
Yes?

3/80 **EXT. LONDON HOTEL - NIGHT 9** 3/80

VICKERS strides along on the phone.

VICKERS
We're taking Abbot. There's a restaurant he goes to. It's going down there, if you wanna come along.

KENZO
Will Yuto be there?

VICKERS
I don't have the fucking guest list. You wanted to be kept in the loop. You're in the loop.

He passes three S.U.Vs, full of men, the one in the middle has its doors open. THREE ALBANIANS are waiting for him by it. VICKERS gets in and they shut the door behind him.

3/81 **INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - NIGHT 9** 3/81

KENZO sits, phone to his ear. He frowns. A decision to make.

3/82 **EXT. LONDON STREET - NIGHT 9** 3/82

KENZO walks, he's on the phone. It's ringing. But no reply.

AUTOMATED VOICE (V.O.)
The person you are dialling is not available. Please leave a message after the tone.

KENZO
(Japanese)
Yuto it's me. There is going to be an attack tonight on the meeting in the restaurant. If you're there you need to leave. Do you understand? You need to get out of there.

Behind him, three S.U.Vs pull into the road. The ALBANIANS.

3/83 **INT. YUTO'S SAFE HOUSE, LONDON - NIGHT 9** 3/83

YUTO walks over to the table where his phone is sitting. One missed call and a message.

He dials the answerphone.

AUTOMATED VOICE (V.O.)
You have, one, new message.

3/84 **INT. STAIRWELL, YUTO'S SAFE HOUSE, LONDON - NIGHT 9** 3/84

YUTO is running down the stairs, phone to his ear.

3/85 **EXT. SOHO STREETS, LONDON - NIGHT 9** 3/85

DONNA rides a motorcycle through the streets.

We see her phone in her jacket pocket. Ringing unnoticed.

3/86 **EXT. YUTO'S SAFE HOUSE, LONDON - NIGHT 9** 3/86

YUTO rushes out, on the phone, which goes to answerphone.

YUTO
Donna. Is there a meeting tonight? There's going to be an attack on the restaurant. I don't know what's happening but you need to stay away. Are you there?

He looks around and hails a cab which stops for him.

YUTO (CONT'D)
If you're there, you need to get
out!
(beat)
I'm coming to get you.

3/87 **INT. S.U.V, LONDON - NIGHT 9**

3/87

KENZO sits in the back of an S.U.V. VICKERS next to him and THREE ALBANIANS.

Another S.U.V in front and one behind. He glances around.

The ALBANIANS are loading guns.

KENZO looks down at his phone, nervously. Wanting Yuto to get back to him.

A man who we'll meet again in ep 4 as the KINDLY ALBANIAN hands KENZO a hand gun and an ammunition clip. He looks at VICKERS, who looks back, his face pale.

VICKERS
(dry, scared)
What's the matter? Never been in a
gun fight before?

They speed on through London.

3/88 **INT. SOHO RESTAURANT, LONDON - NIGHT 9**

3/88

Two of ABBOT'S HEAVIES enter the quiet restaurant. One of the WAITERS nods upstairs at them.

They walk up a staircase and down a corridor and into --

3/89 **INT. PRIVATE ROOM, SOHO RESTAURANT, LONDON - NIGHT 9**

3/89

ABBOT is there, with a dozen or so men. The two HEAVIES join the meeting.

ABBOT's phone buzzes in his pocket. He checks it. Caller id: YUTO. ABBOT sighs and silences the phone.

ABBOT
(to himself)
Not now.

3/90 **EXT. LONDON STREET - NIGHT 9** 3/90

DONNA parks up her bike. She remembers her phone - checks it. One missed call.

She opens it. Listens to the message.

YUTO (OVER PHONE)
Donna. Is there a meeting tonight?
...

DONNA
No. Fuck!

She dials a number on the phone.

3/91 **INT. CAB, LONDON - NIGHT 9** 3/91

YUTO sits in the back of the cab as it drives through a tunnel. No signal.

3/92 **EXT. LONDON STREET - NIGHT 9** 3/92

DONNA pulls her helmet back on and revs the bike, screaming down the street.

3/93 **INT. S.U.V, LONDON - NIGHT 9** 3/93

We split screen the following scenes (3/93 through to 3/93C):

KENZO and VICKERS in the SUV...

3/93A **INT. CAB, LONDON - NIGHT 9** 3/93A

... YUTO in the back of the cab...

3/93B **EXT. LONDON STREET - NIGHT 9** 3/93B

... DONNA on her bike...

3/93C **INT. PRIVATE ROOM, SOHO RESTAURANT, LONDON - NIGHT 9** 3/93C

... ABBOT in the restaurant...

All on a collision course with each other.

3/94 **EXT. FUKUHARA'S RESIDENCE, TOKYO - MORNING 10** 3/94

ROY is asleep. TOSHIO sits at the wheel. Exhausted.

Suddenly the gate to the house opens, TOSHIO looks around.

3/95 **INT. FUKUHARA'S RESIDENCE, TOKYO - MORNING 10** 3/95

Dialogue in Japanese unless otherwise stated.

TOSHIO and ROY stand while FUKUHARA makes coffee.

FUKUHARA

I didn't ask for your help.

TOSHIO

No one did. I had a renewed
injection of civic responsibility.
I'm hoping it wears off soon.

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.

TOSHIO (CONT'D)

Is that now?

FUKUHARA

Motion activated security feed.

ROY

(English)

What's going on?

FUKUHARA goes to a cupboard and gets out a handgun and a shotgun. TOSHIO pulls out his sidearm.

ROY (CONT'D)

(English)

Tosh? What's happening?!

TOSHIO

(English)

We are fuck badly.

ROY

(English)

What does that... I don't know what
that means?

FUKUHARA hands him a gun.

FUKUHARA
(English)
We're fucked.

3/96

INT. TIFF'S FAVOURITE BAR, LONDON - NIGHT 9

3/96

TAKI and RODNEY on the dance floor. Lots of people joining in. RODNEY puts an arm around TAKI, they look around.

RODNEY
What do you like?

TAKI
What?

He leans in closer. As though offering her anything she desires. The dance floor, the club, the whole world and everyone in it.

RODNEY
What do you want?

TAKI looks at the swaying bodies in front of her. Boys and girls, lights playing over them as they sway. She looks round - RODNEY has disappeared into the crowd. She stands, slowly being enveloped into the throng.

3/97

EXT. SOHO BACK STREET, LONDON - NIGHT 9

3/97

The three cars park up in an alley. The ALBANIANS, VICKERS, and KENZO get out - TWELVE MEN in total. They join a group of ANOTHER TEN ALBANIANS heading towards the restaurant.

Everyone is armed. Some words are said in Albanian. The group splits up into two.

VICKERS and KENZO go with the second group round the back of the restaurant...

Donna's scooter is parked outside, the back door just closing...

3/98

INT. PRIVATE ROOM, SOHO RESTAURANT, LONDON - NIGHT 9

3/98

DONNA bursts in. ABBOT and the others look up.

ABBOT
What are you doing here?

She looks around.

DONNA
Where's Yuto?

3/99 **EXT. SOHO RESTAURANT, LONDON - NIGHT 9**

3/99

The cab 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. They stop in a line outside. Waiting for their cue.

Across the street, a UNIFORMED POLICE OFFICER walks into a newsagent.

3/100 **INT. SOHO NEWSAGENT, LONDON - NIGHT 9**

3/100

The POLICE OFFICER buys a bottle of water and some chewing gum. He casually looks back. Sees the group of suspicious men outside the restaurant.

Pays for his stuff but keeps half an eye on them. Then goes to the window, speaking into his radio.

POLICE OFFICER
Two Two Zero. Over.

STATION (OVER RADIO)
Go ahead, Two Two Zero.

POLICE OFFICER
Assistance required. Possible incident about to kick off on Beak Street, numerous males acting suspiciously outside the Spanish restaurant...

3/101 **INT. PRIVATE ROOM, SOHO RESTAURANT, LONDON - NIGHT 9**

3/101

YUTO runs in. Everyone looks up, surprised to see him. He goes over to DONNA. Eye contact - they're scared. He looks out of the window. Sees the men lined up outside.

YUTO
They're here!

ABBOT
(confused)
What the hell is going on?!

3/102 **EXT. BACK OF SOHO RESTAURANT, LONDON - NIGHT 9** 3/102

The other half of the ALBANIAN GANG, including VICKERS and KENZO, line up outside the back door of the restaurant.

The LEAD ALBANIAN gets out a shotgun, puts it to the locked back door. Another ALBANIAN dials a number on his phone.

3/103 **EXT. SOHO RESTAURANT, LONDON - NIGHT 9** 3/103

One ALBANIAN gets a call. He nods at the others. Holds up a hand with one finger raised. They check their watches.

3/104 **INT. SOHO NEWSAGENT, LONDON - NIGHT 9** 3/104

The POLICEMAN watches.

POLICEMAN
(into radio)
There's definitely activity...

3/105 **INT. PRIVATE ROOM, SOHO RESTAURANT, LONDON - NIGHT 9** 3/105

ABBOT
Fucking everyone get ready. Be
ready.

The men bring out weapons. Someone throws YUTO a pistol. He and DONNA look at each other. Oh shit.

3/106 **INT. TIFF'S FAVOURITE BAR, LONDON - NIGHT 9** 3/106

TAKI dancing. Hedonistically. Completely free. She looks over. RODNEY has his arm draped over a BOY. A GIRL (ANNIE) comes over to TAKI with a drink. Smiles at her. Dances close. A hand on TAKI's waist. RODNEY and TAKI look at each other through the sea of bodies.

3/107 **INT. BEDROOM, FUKUHARA'S RESIDENCE, TOKYO - MORNING 10** 3/107

TOSHIO, ROY and FUKUHARA hide. Through the doorway, we can see the MASKED MEN enter, weapons drawn. ROY looks absolutely terrified. FUKUHARA looks ready. TOSHIO looks a mixture of both. They'll be lucky to get out of this...

3/108 EXT. SOHO RESTAURANT, LONDON - NIGHT 9 3/108

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

3/109 INT. NEWSAGENT, LONDON - NIGHT 9 3/109

The POLICEMAN's eyes widen.

POLICEMAN
(into radio)
Oh shit. *Guns, guns, guns!*

3/110 EXT. BACK OF SOHO RESTAURANT, LONDON - NIGHT 9 3/110

Time's up. The shotgun-wielding man pumps the weapon. KENZO watches him.

3/111 INT. BOOKMAKERS, TOKYO - NIGHT FB4 3/111

Dialogue in Japanese unless otherwise stated.

FLASHBACK BEGINS.

KENZO and the GANGSTER both stare at the security camera.

GANGSTER
This doesn't have to escalate. We can forget all about it.

KENZO kneels down, gives the GANGSTER another sip of water, then straightens up and walks out of the room. The GANGSTER looks up.

The red light underneath the security camera turns off.

KENZO comes back into the room, holding the security tape. The GANGSTER closes his eyes. Beaten.

KENZO goes to where SORA's body is. He brings out the gun YUTO gave him and puts it into SORA's hand, then aims the gun, pointing directly at the GANGSTER.

At the last minute, the GANGSTER opens his eyes. He and KENZO staring right at each other.

KENZO squeezes SORA's finger over the trigger of the gun --

FLASHBACK ENDS.

3/112 **EXT. BACK OF SOHO RESTAURANT, LONDON - NIGHT 9** 3/112

BANG!

KENZO is brought out of his memory as the shotgun-wielding ALBANIAN holds the barrel to the lock and FIRES.

END.