



GIRI / HAJI

EPISODE 5

POST PRODUCTION SCRIPT

Writer & Creator

JOE BARTON

Producer

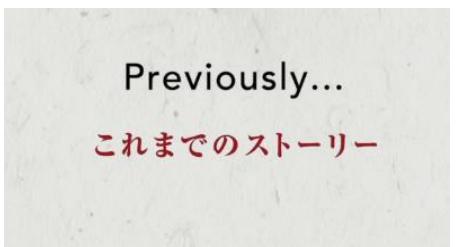
SUSIE LIGGAT

Director

BEN CHESSELL

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<p>OPEN TO 'PREVIOUSLY...'</p> <p>CAPTION:</p> <p>CUT TO:</p> <p><u>RECAP MONTAGE</u> <u>WITH VOICE OVER:</u></p> <p>CUT TO BLACK:</p> <p>The bass-heavy sound of club music fades in. Getting louder and louder until-</p> <p>CUT TO:</p> <p><u>INT. CUBICLE.</u> <u>TOILETS. TIFF'S</u> <u>FAVOURITE BAR.</u> <u>LONDON - NIGHT</u></p> <p>RODNEY and a BOY fall into a cubicle. Close the door behind them. Start to kiss passionately. The BOY pushes him off.</p> <p>RODNEY starts to leave the cubicle.</p> <p>CUT TO:</p>	 <p>Previously... これまでのストーリー</p> <p>NARRATOR (V.O) A night of murder and betrayal as blood is spilt in London and in Tokyo. Memories of a battle fought over a young man's soul and of new beginnings cut short before their time. Corruption and deceit, crime and punishment, right and wrong. The thunder of guns and the roaring sound of their own futures approaching.</p> <p>BOY Have you got a condom?</p> <p>RODNEY Ahh. Okay yes. Very good, wait here. Err, make yourself comfortable.</p>	
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<p><u>INT. TOILETS, TIFF'S FAVOURITE BAR - NIGHT</u></p> <p>RODNEY goes to the condom machine. Puts money into the slot. RODNEY turns.</p> <p>CUT TO:</p> <p><u>INT. TOILETS, TIFF'S FAVOURITE BAR - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: As he turns, we enter a flashback. Same bathroom, different time. The music bleeding in from the club is different - softer and gentler. The lighting is darker, more atmospheric. TIFF stands in front of the mirror. He's wearing a dress and heels, looks incredible. RODNEY has different hair, different clothes.</p>	<p>TIFF Hey.</p> <p>RODNEY Hey.</p> <p>On real-time RODNEY.</p> <p>RODNEY (CONT'D) (O.O.V) You're from the coffee shop. Twiggy?</p> <p>TIFF Tiff.</p> <p>RODNEY Close.</p> <p>TIFF Not really. Rodney, right?</p> <p>RODNEY You wrote 'Randy' on my cappuccino, but yes.</p>	
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	<p>TIFF Projecting, babe.</p>	
On real-time RODNEY.	<p>RODNEY (O.O.V) What's the matter...</p>	
Re. TIFF's dress.	<p>RODNEY (CONT'D) ...couldn't put some effort in?</p>	
A beat.	<p>TIFF Well it's casual Friday.</p> <p>TIFF (CONT'D) You're staring.</p>	
TIFF puts away the lipstick and looks at RODNEY.	<p>RODNEY Is that a problem?</p> <p>TIFF Time will tell.</p> <p>RODNEY Didn't have you down as a drag queen.</p> <p>TIFF Well I'm not.</p> <p>RODNEY What are you then?</p> <p>TIFF Well, now there's a question.</p>	
TIFF walks to the door.	<p>TIFF (CONT'D) Did you come here alone?</p> <p>RODNEY Yes.</p>	
On RODNEY.	<p>TIFF (O.O.V) Oh, how about that.</p> <p>TIFF (CONT'D) Me too.</p>	
TIFF heads back out into the club.		
CUT TO:		

<p><u>INT. TOILETS. TIFF'S FAVOURITE BAR. LONDON - NIGHT</u></p> <p>The condom machine chugs into life. The little box drops down into the dispensary. Back to the present day. Music is different. RODNEY is different. He stares at the condoms in the machine then looks back to the cubicle.</p> <p>CUT TO:</p> <p><u>INT. TIFF'S FAVOURITE BAR. LONDON - NIGHT</u></p> <p>TAKI is on the dance floor. The girl we saw her talking to in Episode 3 is there (this is ANNIE). TAKI watches ANNIE dance, like she's studying a painting in a gallery. RODNEY finds TAKI.</p> <p>Suddenly, the lights come up in the bar and the music stops mid-song. People boo. Someone from SECURITY gets up on stage.</p> <p>On RODNEY, TAKI and the CROWD.</p> <p>CUT TO:</p> <p><u>EXT. TIFF'S FAVOURITE BAR/SOHO STREET, LONDON - NIGHT</u></p> <p>The bar empties out.</p>	<p>RODNEY</p> <p>Oh, I need to be so very much more drunk than this. Oh!</p> <p>SECURITY</p> <p>Right everybody out...</p> <p>SECURITY (CONT'D) (O.O.V)</p> <p>...the buildings being evacuated.</p>	
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<p>RODNEY and TAKI amongst the CROWD. There are SEVERAL POLICE CARS with their lights flashing, parked on the street. UNIFORMED OFFICERS are trying to corral the drunk evening throng. On RODNEY and TAKI.</p> <p>TAKI and RODNEY walk with a CROWD of people. In the distance is the sound of gun fire. People are starting to panic. RODNEY lights a cigarette.</p> <p>The distant sound of a grenade going off. PEOPLE are panicking and running down a side street.</p> <p>RODNEY takes TAKI's hand and leads her in the opposite direction.</p> <p>CUT TO:</p> <p><u>EXT. SOHO ALLEYWAY. LONDON - NIGHT</u></p> <p>TAKI and RODNEY walk.</p> <p>CUT TO:</p> <p><u>EXT. SOHO ALLEYWAY. LONDON - NIGHT</u></p>	<p>POLICEWOMAN (O.O.V) Right everyone keep moving please-</p> <p>POLICEMAN (O.O.V) Keep moving! This way sir. Quick, quick, quick.</p> <p>RODNEY There is some drama happening here. I have a sixth sense for these things.</p> <p>TAKI Subtitles: Is it the gunfire, the evacuation or the police cars that make you say that?</p> <p>RODNEY Bitch don't sass me in my mother tongue alright.</p> <p>RODNEY (CONT'D) Someone better not be trying to blow up Soho. Fuck this come on.</p> <p>RODNEY (CONT'D) <i>Excuse me!</i> Thank you.</p> <p>RODNEY (CONT'D) Ah fuck. I'm high as shit. I shouldn't have done that bump before we left. That was folly. Utter foolishness. And the second one.</p>	
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<p>TAKI and RODNEY walk past the opening of another ally when RODNEY notices a FIGURE lying on the floor at the far end. They stand, looking at the MAN lying on the floor. TAKI begins to slowly walk towards the prone figure. But TAKI isn't listening to him. She's getting closer and closer to the MAN.</p>	<p>RODNEY (CONT'D) (O.O.V) Ridiculous.</p> <p>RODNEY (CONT'D) Oh my God.</p> <p>RODNEY (CONT'D) Taki... Taki... Taki.</p> <p>RODNEY (CONT'D) (O.O.V) Is it a terrorist?</p>	
<p>TAKI's face slowly changing from fear to horror and recognition.</p>	<p>TAKI I think he's Japanese.</p> <p>RODNEY That does not mean he's not in Isis.</p> <p>TAKI I know him.</p> <p>RODNEY Taki!</p>	
<p>On RODNEY.</p> <p>TAKI reaches the MAN. Stands over him.</p>	<p>TAKI (CONT'D) (O.O.V) He's my uncle.</p>	
<p>CUT TO TITLES IN:</p>		
<p>CUT TO BLACK:</p> <p><u>EXT. LONDON STREET - NIGHT</u></p> <p>The streets are in chaos, PEOPLE running everywhere. KENZO walks, lightly injured amongst the CROWD.</p>		

<p>Then suddenly. KENZO sees them. Pushes his way through the crowd to them.</p> <p>KENZO finds VICKERS and DONNA. DONNA is injured. He's holding her up.</p> <p>To VICKERS.</p> <p>To KENZO.</p> <p>They head off. KENZO walks off in pursuit.</p> <p>CUT TO:</p>	<p>VICKERS (O.O.V) Hey Kenzo!</p> <p>VICKERS (CONT'D) Kenzo! Hey you made it! I thought I'd lost you in there. Oh yeah, she's on our side now. I think.</p> <p>KENZO You're injured.</p> <p>DONNA I'm fine.</p> <p>VICKERS Oh yeah, she's fine. Hey, we're about to get a SWAT team rammed up our ass but she's fine.</p> <p>KENZO Take her back to your hotel. And you wait for me there.</p> <p>DONNA Yuto?</p> <p>KENZO I'll find him. I'll come back.</p> <p>VICKERS Okay.</p> <p>KENZO You have to trust me.</p> <p>VICKERS Okay, okay. Okay.</p> <p>KENZO Stay calm!</p> <p>VICKERS Okay, okay.</p>	
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<p><u>EXT. TOKYO STREET - DAY</u></p> <p>Ambulances and police cars scream through the busy city, sirens wailing, lights flashing.</p> <p>CUT TO:</p> <p><u>INT. AMBULANCE. TOKYO - DAY</u></p> <p>TOSHIO is with FUKUHARA, who is being worked on by TWO PARAMEDICS. TOSHIO answers his phone.</p> <p>CUT TO:</p> <p><u>INT. UNDERGROUND CAR PARK, TOKYO - DAY (INTERCUT)</u></p> <p>HAYASHI runs towards his car. He is on the phone.</p> <p>HAYASHI gets into his car.</p> <p>CUT TO:</p> <p><u>INT. AMBULANCE. TOKYO - DAY</u></p> <p>Back to TOSHIO with FUKUHARA.</p>	<p>TOSHIO (INTO MOBILE PHONE) Subtitles: Sir.</p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE) Subtitles: Is Fukuhara alive?</p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>Just about.</i></p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE) Subtitles: Are you hurt?</p> <p>TOSHIO (THROUGH MOBILE PHONE) Subtitles: <i>I'm fine.</i></p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE) Subtitles: I'll meet you at the hospital.</p>	
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<p>CUT TO:</p> <p><u>EXT. TOKYO STREET - DAY</u></p> <p>Ambulance and police car scream through the busy city.</p> <p>CUT TO:</p> <p><u>INT. CAR. LONDON - NIGHT</u></p> <p>RODNEY and TAKI help YUTO the car.</p> <p>YUTO looks pale, distant, listless. TAKI squeezes his hand. He looks at her, his eyes out of focus. Manages a small smile.</p> <p>CUT TO:</p> <p><u>EXT. CAR. LONDON - NIGHT</u></p> <p>The UBER DRIVER sets off. YUTO leans his head against the car.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></p>	<p>UBER DRIVER Hey, he ain't gonna throw up, is he?</p> <p>RODNEY He's alright.</p> <p>UBER DRIVER He throws up, there's a fine.</p> <p>TAKI Subtitles: It's going to be OK Uncle Yuto.</p> <p>YUTO Subtitles: Taki.</p> <p>YUTO (CONT'D) Subtitles: An angel. Am I already dead?</p> <p>RODNEY You're not dead. You're in a fucking Uber.</p>	
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<p>SARAH pours a glass of wine. The TV is on in the background, She looks over. Images of panicked crowds and police yelling. It's a live report from Soho. From outside, she realises she can hear the wail of sirens and see blue flashing lights passing by her flat. SARAH picks up the remote and turns up the volume as she sits on the sofa watching the news.</p> <p>SOMEONE bangs on the front door. SARAH looks over. Putting her wine down she gets up.</p> <p>CUT TO:</p> <p><u>EXT. BLOOMSBURY STREET. LONDON - NIGHT</u></p> <p>KENZO walks. He's away from Soho now. Away from the noise and the bustle and the chaos. He finds a quiet dark ally and stops. Leaning against the wall he throws up. KENZO's chest heaves. His body expelling adrenaline.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: KENZO aims the gun and shoots the KINDLY ALBANIAN.</p>	<p>REPORTER (O.O.V) (ON TV) Repeated gunfire and what one eye witness described to us a series of...</p> <p>REPORTER (ON TV) ...load explosions in the centre of Soho.</p> <p>REPORTER (CONT'D) (O.O.V) (ON TV) Police struggled for control as crowds of terrified people ran for cover. Many desperately reaching out...</p> <p>REPORTER (CONT'D) (ON TV) ...for missing friends or loved ones. Armed police were on the scene in minutes and the busy bars, restaurants-</p>	
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<p>CUT TO:</p> <p><u>EXT. ALLEY, LONDON - NIGHT</u></p> <p>Involuntary sobs suddenly wrack KENZO's throat. He cries for a few seconds and haunches over. His phone rings. It's SARAH.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL, TOKYO - DAY</u></p> <p>FUKUHARA is bought through on a gurney. A CRASH TEAM running alongside. TOSHIO follows. He reaches the nurses station and is left behind by the DOCTORS. HAYASHI appears in the corridor.</p> <p>The corridor, so busy moments ago, is now quiet - just the two of them. It's the first still moment TOSHIO has had since the fight. HAYASHI is cowed. TOSHIO seems genuinely furious.</p> <p>TOSHIO</p> <p>Subtitles: This was your fault. You had his men arrested. You knew what would happen. Fukuhara may be a scumbag, but at least he kept some order. If Shin Endo takes over we'll be spending a lot more time in this place.</p> <p>CHIEF INSPECTOR HAYASHI</p> <p>Subtitles: Yes, I know.</p> <p>TOSHIO</p> <p>Subtitles: Is he safe here?</p> <p>TOSHIO sits down.</p>		
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	<p>From TOSHIO.</p> <p>CUT TO:</p> <p><u>INT/EXT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>SARAH opens the door to KENZO. Bloodied, dishevelled. They look at each other for a few charged moments. She wordlessly brings him in for a hug. He's never needed one more in his life. They go inside.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM, SARAH'S FLAT. LONDON - NIGHT</u></p> <p>KENZO enters the bedroom with SARAH. YUTO is spread out on the bed. KENZO goes over to his BROTHER. Shaken by the sight. TAKI and RODNEY appear in the doorway behind him. On KENZO.</p> <p>TAKI shakes her head.</p> <p>KENZO inspects YUTO's wound. Blood seeps out of several punctures in his skin. YUTO moans.</p>	
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<p>SARAH leaves the room quickly. KEZNO takes off his jacket.</p> <p>CUT TO:</p> <p><u>INT. BATHROOM,</u> <u>SARAH'S FLAT,</u> <u>LONDON - NIGHT</u></p> <p>SARAH gets antiseptic from the bathroom cabinet. She catches sight of herself in the mirror. What the hell is she doing?</p> <p>CUT TO:</p> <p><u>INT. BEDROOM,</u> <u>SARAH'S FLAT,</u> <u>LONDON - NIGHT</u></p> <p>SARAH returns with antiseptic and a sharp knife. She hands them to KENZO. RODNEY's eyes follow the knife. He leaves the room. TAKI doesn't move. KENZO's phone vibrates with an incoming call. It's DONNA. He silences it.</p>	<p>SARAH An explosion?</p> <p>KENZO I think there was a hand grenade.</p> <p>SARAH Of course there was.</p> <p>KENZO We need to get this out of him.</p> <p>SARAH Okay hold on.</p> <p>YUTO Subtitles: Brother.</p> <p>KENZO Subtitles: I'm here.</p> <p>RODNEY Yeah, okay, no.</p>	
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<p>KENZO places a belt in YUTO's mouth to bite down on. He then lights his lighter and runs the blade of the knife through the flame. YUTO's phone rings in his pocket. SARAH gets the phone out and shows it to KENZO.</p> <p>SARAH kills the call. KENZO looks down at YUTO holding the knife to his skin, he's breathing hard.</p> <p>CUT TO:</p> <p><u>INT. BATHROOM, SARAH'S FLAT, LONDON - NIGHT</u></p> <p>RODNEY keys some coke into his nose, inhaling deeply. YUTO's muffled cries of pain can be heard from the bedroom. TAKI comes in. He covers her ears.</p> <p>CUT TO:</p>	<p>KENZO Tell her I'll call back.</p> <p>SARAH (INTO MOBILE PHONE) Kenzo will call you back.</p> <p>DONNA (THROUGH MOBILE PHONE) Wait! Wait. Is Yuto still alive?</p> <p>SARAH (INTO MOBILE PHONE) Yes.</p> <p>SARAH (CONT'D) D'you know what you're doing.</p> <p>KENZO No.</p> <p>YUTO Arrrrrgh!</p> <p>YUTO (CONT'D) (O.S) Arrrrrgh!</p> <p>YUTO (CONT'D) (O.S) Arrrrrgh! Argh! Arrrrrgh!</p>	
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<p><u>EXT. PICCADILLY CIRCUS STREET, LONDON - NIGHT</u></p> <p>ABBOT walks towards Piccadilly tube station. The world around him is lit up with the eerie light of the giant TV screens overhead. He descends underground.</p> <p>CUT TO:</p> <p><u>INT. TOKYO - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S APARTMENT. TOKYO - DAY</u></p> <p>REI has a laptop open on a news site.</p> <p>NATSUKO joins REI over by the kitchen and looks at the screen. NATSUKO looks over at HOTAKA, who looks awful.</p> <p>REI looks over at HOTAKA.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. SARAH'S FLAT. LONDON - NIGHT</u></p>	<p>REI Subtitles: There was a terror attack in London. I need to make sure Taki's OK.</p> <p>NATSUKO Subtitles: And Kenzo too.</p> <p>REI Subtitles: I meant and Kenzo too.</p> <p>NATSUKO Subtitles: I know.</p> <p>NATSUKO (CONT'D) Subtitles: His breathing is getting worse.</p> <p>REI Subtitles: We should call a doctor.</p>	
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<p>CLOSE-UP on the bloodied knife used for amateur surgery being placed in the dishwasher, stained red. SARAH pushes the tray in and closes the door on it all.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM.</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>YUTO lies on the bed. KENZO sits in the chair next to him.</p> <p>YUTO chews that over.</p> <p>A beat.</p> <p>On YUTO.</p> <p>KENZO goes to leave the room.</p> <p>On KENZO.</p> <p>KENZO turns and looks at him. Says nothing.</p>	<p>KENZO</p> <p>Subtitles: This is a safe place.</p> <p>YUTO</p> <p>Subtitles: Brother... what were you doing there?</p> <p>KENZO</p> <p>Subtitles: I went there to protect you.</p> <p>YUTO</p> <p>Subtitles: To protect me?</p> <p>YUTO (CONT'D)</p> <p>Subtitles: How's Donna?</p> <p>KENZO (O.O.V)</p> <p>Subtitles: She's safe. She's with Vickers.</p> <p>YUTO</p> <p>Subtitles: OK.</p> <p>KENZO</p> <p>Subtitles: Rest now. We'll talk later.</p> <p>YUTO</p> <p>Subtitles: In the corridor...</p> <p>YUTO (CONT'D)</p> <p>Subtitles: ...that man would have killed me.</p>	
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<p>He leaves the room, closing the door.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY.</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>KENZO comes out of SARAH's room and closes the door. SARAH is waiting for him.</p> <p>SARAH takes his hand and leads him away from the door. Looks at him. He looks down. Trying to take a moment. SARAH puts a hand on his face.</p> <p>CLOSE on KENZO.</p> <p>Out on KENZO.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT,</u> <u>LONDON - NIGHT</u></p> <p>KENZO walks outside and dials DONNA.</p> <p>CUT TO:</p> <p><u>INT. HOTEL ROOM.</u> <u>LONDON - NIGHT</u></p> <p>DONNA is slumped in a chair. Her trouser leg is rolled up.</p>	<p>KENZO (O.O.V) I am sorry you got caught up in this, Sarah.</p> <p>KENZO (CONT'D) I'm sorry.</p> <p>SARAH What happened tonight?</p> <p>SARAH (CONT'D) You don't have to be strong. Not right now. Not with me, here.</p> <p>SARAH (CONT'D) (O.O.V) You can be not okay.</p> <p>SARAH (CONT'D) You can be that.</p>	
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<p>CLOSE on a nasty gash along the side of her leg. She grimaces at it.</p> <p>VICKERS sits across the room. DONNA doesn't say anything. CLOSE-ON the TV showing the same news report SARAH was watching earlier.</p> <p>On DONNA.</p> <p>He looks at her in disbelief.</p> <p>He sighs and gets up. He starts pacing.</p> <p>On DONNA.</p> <p>On VICKERS.</p> <p>On DONNA.</p>	<p>VICKERS What were you doing there tonight?</p> <p>VICKERS (CONT'D) (O.O.V) Huh? You brought death down...</p> <p>VICKERS (CONT'D) (O.O.V) ...upon everyone in that restaurant. So, what were you doing there?</p> <p>DONNA Got my wires crossed.</p> <p>VICKERS Oops.</p> <p>VICKERS (CONT'D) Ah Fuck! I'm gonna have...</p> <p>VICKERS (CONT'D) (O.O.V) ...to go to my father with this.</p> <p>DONNA (O.O.V) Your father?</p> <p>VICKERS Yeah you ever, you ever see The Sopranos? He's the guy who watches that and complains they got the sound effects all wrong when someone gets beaten to death.</p> <p>DONNA Nice guy huh.</p> <p>VICKERS (O.O.V) Oh yeah, he's a fucking riot. Which is exactly what we're gonna have when he gets here.</p> <p>VICKERS (CONT'D) The fucking Pittsburgh mafia running around.</p> <p>DONNA Not easy being a mobster's son huh?</p>	
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On VICKERS.	<p>DONNA (CONT'D0 (O.O.V) Plus, you're no good at it.</p> <p>VICKERS You don't know anything about me.</p> <p>DONNA I know you're standing in petrol, talking about lighting a match. Maybe don't do that. 'Specially not when I'm standing next to you.</p> <p>VICKERS No, we're, we're all standing in it now. You, me, Abbot... Yuto.</p> <p>On DONNA.</p> <p>VICKERS (CONT'D) (O.O.V) Especially Yuto. Huh, if he's still breathing.</p> <p>DONNA So, don't make the call. We can all walk away from this.</p> <p>On DONNA.</p> <p>VICKERS (O.O.V) Just like that?</p> <p>VICKERS (CONT'D) Right.</p> <p>He goes to the bedroom.</p> <p>VICKERS (CONT'D) Thank god my wife is out tonight.</p> <p>On DONNA.</p> <p>VICKERS (CONT'D) (O.O.V) She's watching Les Mis. And d'you know how expensive those tickets are.</p> <p>VICKERS (CONT'D) She's seen it like ten fucking times already.</p> <p>A beat.</p> <p>VICKERS (CONT'D) You know you said on the phone, 'If you wanna take him, you might not get a better chance than now'. But he had fifteen, twenty guys with him. Including you.</p> <p>DONNA doesn't answer.</p> <p>On DONNA.</p> <p>VICKERS (CONT'D) (O.O.V) Am I right? About, about twenty guys. 'Cos I'm, I'm, I'm...</p>	
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	<p>VICKERS (CONT'D) ...thinking back over what happened and I can't honestly say it felt like a great time. Y'know not when he was surrounded by twenty fucking men. And like I said. One of 'em was you.</p>	
On DONNA.	<p>VICKERS (CONT'D) (O.O.V) And, and, and they seemed to be expecting us.</p>	
	<p>VICKERS (CONT'D) So... maybe your helpful little tip wasn't really a helpful little tip at all.</p>	
She stares back at him.	<p>VICKERS (CONT'D) (O.O.V) Huh. And these...</p>	
	<p>VICKERS (CONT'D) ...are the sort of questions my father's gonna ask.</p>	
VICKERS lights his cigarette.	<p>VICKERS (CONT'D) <i>Fuck! Where's Kenzo?</i></p>	
He goes to the cupboard and pulls out a shirt. Tosses it to her.	<p>DONNA You got something I can use for my leg?</p>	
	<p>VICKERS There's a bathroom down the hall.</p>	
She gets up painfully and heads into the bathroom-	<p>VICKERS (CONT'D) (O.O.V) He's going to be so fucking pissed. Fuck.</p>	
CUT TO:		
<u>INT. HOTEL</u> <u>BATHROOM. LONDON -</u> <u>NIGHT</u>		
DONNA makes a phone call. It goes to answer phone. DONNA hangs up. She tries a different number - YUTO. It rings.	<p>KENZO (VOICEMAIL MESSAGE) Subtitles: <i>This is Kenzo Mori. Please leave a message.</i></p> <p>DONNA (INTO MOBILE PHONE) Ah come on, come on, come on. Come on.</p>	

<p>The phone is answered.</p> <p>A pause.</p> <p>The phone hangs up. DONNA closes her eyes.</p> <p>CUT TO:</p> <p><u>INT. HOTEL ROOM.</u> <u>LONDON - NIGHT</u></p> <p>DONNA comes back into the room.</p> <p>He goes to the mini bar.</p> <p>He tosses her a miniature. On DONNA.</p> <p>On DONNA downing a miniature bottle of alcohol.</p>	<p>SARAH (THROUGH MOBILE PHONE) Kenzo will call you back.</p> <p>DONNA (INTO MOBILE PHONE) Wait! Wait. Is Yuto still alive?</p> <p>SARAH (THROUGH MOBILE PHONE) Yes.</p> <p>VICKERS (O.O.V) How about another drink? You want another drink?</p> <p>DONNA Yeah.</p> <p>VICKERS Alright... I sure could use one.</p> <p>VICKERS (CONT'D) (O.O.V) Oh my god.</p> <p>VICKERS (CONT'D) He used to keep a bottle of Johnnie Walker Twenty-One in the garage, my old man. He'd go out there at Christmas, when the family got too much.</p> <p>VICKERS (CONT'D) (O.O.V) He'd pour it into a paper cup and just, and just drink it by himself. You imagine that? Two-hundred-dollar bottle of scotch in a paper cup. He invited me out one year. And we...</p> <p>VICKERS (CONT'D) ...just drank Johnnie Walker Twenty-One in the freezing cold next to his car and you're not saying anything we're just like, we're just drinking. I remember I could see his breath in the air. And I was so fucking... grateful. And then he told me. He goes...</p>	
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<p>BANG. VICKERS' head shatters and expels mincemeat up against the wall, and his limp body collapses to the ground.</p> <p>DONNA holds a smoking handgun. With a shaking hand she puts the gun down and grabs the remote and turns off the TV, shutting out the images on screen of flashing lights and panicked people. But even when the TV's off, the distant sound of sirens is still there, in the real world. She goes to the bedroom.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM. HOTEL ROOM. LONDON - NIGHT</u></p> <p>DONNA holds her head in her hands, crying. Just then we hear the door open and VICKERS' wife, DIANE, enters. She screams. DONNA's phone rings in her pocket. She gets it out and looks at it - it's KENZO. Looking up she sees DIANE standing in the doorway. DIANE looks at DONNA. We hear KENZO through the mobile. DIANE drops her bag and sees the gun DONNA left near the door.</p>	<p>VICKERS (CONT'D) You'll never do the things you wanna do because you haven't made a good decision in your entire Goddamn life. But you know what?</p> <p>KENZO (THROUGH MOBILE PHONE) Donna?</p>	
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<p>DONNA seems to deflate She knows what's coming. DIANE picks up the gun and shoots DONNA four times in the chest. She collapses.</p>	<p>KENZO (CONT'D) (THROUGH MOBILE PHONE) Donna? DIANE NOOOOOOO!!</p>	
<p>CUT TO:</p>		
<p><u>EXT. HOTEL. LONDON - NIGHT</u></p>		
<p>Through the window we see DIANE keeps on shooting and the flash of the gun with every shot fired.</p>		
<p>CUT TO:</p>		
<p><u>EXT. SARAH'S FLAT. LONDON - NIGHT</u></p>		
<p>KENZO stands, on the phone. He hears the gunfire. The lines goes dead.</p>		
<p>CUT TO:</p>		
<p><u>INT. SARAH'S FLAT. LONDON - NIGHT</u></p>		
<p>KENZO takes the phone away from his ear. Perhaps in that moment he knows it's all gone so terribly, terribly wrong.</p>		
<p>CUT TO:</p>		
<p><u>EXT. LONDON SKYLINE - SUNRISE</u></p>		
<p>The city looks beautiful, and deceptively peaceful, as the sun rises in the sky and chases the night away.</p>	<p>RADIO REPORT (V.O) The headlines this morning. A gunfight between warring gangs in the Soho area of London...</p>	

<p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - MORNING</u></p> <p>TAKI and RODNEY are asleep on SARAH's sofas.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. SARAH'S FLAT. LONDON - MORNING</u></p> <p>The kettle boils. The radio is on.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM. SARAH'S FLAT. LONDON - MORNING</u></p> <p>KENZO sleeps in a chair. SARAH wakes him gently with a cup of tea. YUTO sleeps in the bed. KENZO looks over at him. His chest rises. He lives.</p>	<p>RADIO REPORT (CONT'D) (V.O) ...has left fifteen people dead with that number expected to rise. Police have not yet confirmed whether a double homicide in a West...</p> <p>RADIO REPORT (CONT'D) (V.O) ...End hotel later in the evening was connected to the incident.</p> <p>SARAH I've got to go into work. They're calling everyone in.</p> <p>KENZO What are you going to say?</p> <p>SARAH I don't know.</p> <p>KENZO Don't lie for me.</p> <p>SARAH Don't lie for me Argentina?</p> <p>KENZO What?</p>	
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	<p>SARAH Nothing, it's... I make <i>stupid jokes</i> when I'm stressed.</p> <p>On KENZO.</p> <p>She goes out.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM.</u> <u>SARAH'S FLAT.</u> <u>LONDON - MORNING</u></p> <p>From SARAH's window we see her walk out in the cool morning air.</p> <p>KENZO stands at the window listening to his messages.</p> <p>End of message. KENZO looks at the phone. Putting it down he sits in the chair by YUTO's side. He watches him. There are some items on the bedside table. KENZO picks up YUTO's wallet. He opens it and finds something - a photo of a baby. The back of the photo is stained with blood. KENZO stares at it, and then at the unconscious YUTO, unsure what to think. But feeling desperately sad.</p> <p>CUT TO:</p>	
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<p><u>INT. KITCHEN.</u> <u>SARAH'S FLAT.</u> <u>LONDON - DAY</u></p> <p>KENZO empties the cup of tea into the sink.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT.</u> <u>LONDON - DAY</u></p> <p>Looking in the kitchen window we see TAKI stands in kitchen doorway.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>SARAH'S FLAT.</u> <u>LONDON - DAY</u></p> <p>KENZO turns to TAKI.</p> <p>On TAKI.</p> <p>KENZO gets out his wallet out and hands TAKI three twenty-pound notes.</p>	<p>KENZO</p> <p>Subtitles: I think he will live, yes.</p> <p>TAKI</p> <p>Subtitles: Does Sarah mind us staying here?</p> <p>KENZO</p> <p>Subtitles: It's "Miss Weitzmann".</p> <p>TAKI</p> <p>Subtitles: You called her "Sarah" last night.</p> <p>KENZO (O.O.V)</p> <p>Subtitles: And now I am calling her "Miss Weitzmann."</p> <p>KENZO (CONT'D)</p> <p>Subtitles: We aren't staying here. Just until your uncle gets better.</p> <p>TAKI</p> <p>Subtitles: And then what?</p> <p>KENZO</p> <p>Subtitles: You should go out. Buckingham Palace, Tower of London. You might as well see these things.</p> <p>TAKI</p> <p>Subtitles: You should probably call Mum.</p>	
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	<p>TAKI heads back to the living room.</p> <p>She comes back to the door.</p> <p>She nods and exits. From KENZO.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION, LONDON - DAY</u></p> <p>SARAH sits at her desk. Nearby, a detective (BILL) is on his computer. He calls out.</p> <p>ANGLING comes over. BILL points at his screen. SARAH sees it.</p> <p>On CCTV footage.</p> <p>On CCTV footage paused on YUTO's face.</p> <p>On SARAH.</p> <p>On SARAH.</p> <p>Out on SARAH.</p> <p>CUT TO:</p>	
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<p><u>EXT. HOSPITAL. TOKYO - NIGHT</u></p> <p>JIRO gets out of the car. Light snow has started to fall. Lots of COPS milling around. JIRO sees TOSHIO and heads over. TOSHIO nods towards a few SUSPICIOUS-LOOKING MEN (obviously YAKUZA) milling about nearby.</p> <p>On SUSPICIOUS-LOOKING MEN</p> <p>JIRO gives him a look.</p> <p>A pause.</p> <p>JIRO heads into the hospital. Out on TOSHIO.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - DAY</u></p> <p>KENZO stands outside SARAH's bedroom. He checks in on YUTO, still fast asleep. He closes the door and locks with a key.</p>	<p>JIRO</p> <p>Subtitles: I hear you saved our boss' life.</p> <p>TOSHIO</p> <p>Subtitles: Are they with you?</p> <p>JIRO (O.O.V)</p> <p>Subtitles: The hospital's vulnerable.</p> <p>TOSHIO (O.O.V)</p> <p>Subtitles: We're guarding him.</p> <p>JIRO</p> <p>Subtitles: Are you sure?</p> <p>TOSHIO</p> <p>Subtitles: If he dies, what are you going to do?</p> <p>JIRO</p> <p>Subtitles: Unleash a wave of havoc and destruction, the likes of which have never been seen.</p> <p>TOSHIO</p> <p>Subtitles: Better hope he lives then.</p> <p>JIRO</p> <p>Subtitles: Yeah.</p>	
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<p>He stands back, guiltily. He gets out his phone. Searches through the contacts until he finds CHIEF INSPECTOR HAYASHI. His thumb hovers over the dial button... And he presses it. We hear it ringing but it goes to voicemail.</p> <p>KENZO hangs up the phone and exhales - relief?</p> <p>CUT TO:</p> <p><u>INT. ANGLING'S OFFICE.POLICE STATION. LONDON – DAY / INT. HOSPITAL TOKYO - NIGHT</u></p> <p>A phone call takes place between ANGLING in his office in London and CHIEF INSPECTOR HAYASHI in the hospital in Tokyo – we cut between locations:</p> <p>INTERCUT WITH:</p> <p>CHIEF INSPECTOR HAYASHI in the hospital corridor.</p> <p>INTERCUT WITH:</p> <p>ANGLING in his office.</p>	<p>Subtitles: Hayashi.</p> <p>CHIEF INSPECTOR HAYASHI (VOICEMAIL MESSAGE) Subtitles: <i>This is Chief Inspector Hayashi. Please leave a message.</i></p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (V.O) My name is Chief Inspector Hayashi.</p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (THROUGH MOBILE PHONE) Let me apologise, my English is poor.</p> <p>ANGLING (INTO MOBILE PHONE) Better than my Japanese, I bet. How can I help?</p> <p>CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) I am sad to inform you...</p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (INTO MOBILE PHONE) ...your detective has been shot.</p> <p>ANGLING (INTO MOBILE PHONE) What?</p> <p>CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) There was a gun fight.</p>	
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<p>INTERCUT WITH:</p> <p>Chief inspector HAYASHI in the hospital.</p> <p>INTERCUT WITH:</p> <p>ANGLING in his office.</p> <p>ANGLING thinks.</p> <p>CUT BACK TO:</p> <p>INT. HOSPITAL CORRIDOR. TOKYO - NIGHT</p> <p>CHIEF INSPECTOR HAYASHI paces. He opens an email from ANGLING. YUTO's mug shot and a CCTV stills of him from the gunfight flashes on-screen. Pause. HAYASHI looks at the photos. In one of the CCTV stills there is another man close by, his back to the camera, but something about him... HAYASHI knows this is KENZO.</p>	<p>CHIEF INSPECTOR HAYASHI (CONT'D) (INTO MOBILE PHONE) He is recovering.</p> <p>ANGLING (THROUGH MOBILE PHONE) Jesus. Roy...</p> <p>ANGLING (CONT'D) (INTO MOBILE PHONE) ...in a gun fight.</p> <p>CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) I am very sorry. There will be a full report.</p> <p>ANGLING (INTO MOBILE PHONE) Yeah well, I look forward to reading that. We've just had a shoot out of our own as it happens.</p> <p>CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) Yes, I saw on the news.</p> <p>ANGLING (INTO MOBILE PHONE) Here. Can I err, can I send you something?</p> <p>ANGLING (CONT'D)(THROUGH MOBILE PHONE) D'you recognise him?</p>	
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	<p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE)</p> <p>No. I am sorry. I do not know him.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION.</u> <u>LONDON - DAY</u></p> <p>SARAH is sat at her opposite her.</p> <p>ANGLING puts a CCTV print out of YUTO on her desk. SARAH stares at the photo. Then back up at ANGLING.</p> <p>On SARAH.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREET</u> <u>- DAY</u></p> <p>RODNEY and TAKI walk.</p>	
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	<p>RODNEY Not to be disrespectful to all the people who lost their lives, but I'd be remiss if I didn't mention that your uncle is an absolute specimen of a man. I mean, drape a curtain round him, have him point at a naked baby and he'd be a fucking renaissance painting, d'you know what I mean? Jesus. I was like, 'Oh my God, now I know why everyone's making such a fuss about this guy.' Again, with respect. Sorry are you worried about him?</p> <p>TAKI I'm worried about everyone.</p> <p>RODNEY Right well, let's take your mind off it shall we. What would you like to see? Southbank? Trafalgar Square? Hyde Park?</p> <p>She looks at him with a smile.</p> <p>CUT TO:</p> <p><u>EXT. STREETS. CITY OF LONDON - DAY</u></p> <p>TAKI and RODNEY stand with a group of TOURISTS. A GUIDE talks in front of them.</p> <p>On TAKI and RODNEY.</p> <p>RODNEY sighs.</p> <p>On TAKI and RODNEY.</p> <p>CUT TO:</p>	
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<p><u>INT. HALLWAY.</u> <u>SARAH'S FLAT.</u> <u>LONDON / INT.</u> <u>KITCHEN. KENZO'S</u> <u>APARTMENT. TOKYO -</u> <u>NIGHT</u></p> <p>KENZO walks out of the kitchen on his mobile phone. We hear it ringing. REI answers.</p> <p>INTERCUT WITH:</p> <p>REI is standing in the kitchen area of the apartment.</p> <p>INTERCUT WITH:</p> <p>KENZO looks sad.</p> <p>A beat.</p> <p>INTERCUT WITH:</p>	<p>REI (THROUGH MOBILE PHONE) Subtitles: <i>Kenzo, I was worried.</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: How is everything there? How's Dad?</p> <p>REI (THROUGH MOBILE PHONE) Subtitles: <i>He's weak.</i></p> <p>REI (CONT'D) (INTO MOBILE PHONE) Subtitles: The doctor is here but she can't stay all night.</p> <p>REI (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>Is everyone OK there? I saw the news about the shooting...</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Yes. Everyone's fine.</p> <p>REI (THROUGH MOBILE PHONE) Subtitles: <i>How's Taki?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: She's well.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: How long does Dad have?</p> <p>REI (THROUGH MOBILE PHONE) Subtitles: <i>Maybe he could hold on for a few days... if he knew you were coming home.</i> <i>Kenzo...</i></p>	
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<p>On REI. She closes her eyes.</p> <p>INTERCUT WITH:</p> <p>KENZO is torn.</p> <p>INTERCUT WITH:</p> <p>REI is upset.</p> <p>INTERCUT WITH:</p> <p>With KENZO.</p> <p>INTERCUT WITH:</p> <p>REI is crying.</p> <p>INTERCUT WITH:</p> <p>KENZO gets cross.</p> <p>INTERCUT WITH:</p> <p>REI hesitates.</p> <p>INTERCUT WITH:</p> <p>This is hard for KENZO.</p> <p>INTERCUT WITH:</p> <p>REI cries, silently. She has no more to say to him. She hangs up, tears in her eyes. He's not coming back.</p> <p>SPLIT SCREEN:</p> <p>LEFT SIDE: KENZO hangs up the phone.</p> <p>RIGHT SIDE: REI cries quietly.</p>	<p>REI (CONT'D) (INTO MOBILE PHONE)</p> <p>Subtitles: ...are you coming home?</p> <p>KENZO (INTO MOBILE PHONE)</p> <p>Subtitles: Right now, it's difficult, I -</p> <p>REI (INTO MOBILE PHONE)</p> <p>Subtitles: I can't ask him to hold on... if you're not actually going to come back. He's in pain.</p> <p>KENZO (INTO MOBILE PHONE)</p> <p>Subtitles: I know that, but -</p> <p>REI (INTO MOBILE PHONE)</p> <p>Subtitles: He's your father.</p> <p>KENZO (INTO MOBILE PHONE)</p> <p>Subtitles: I know.</p> <p>REI (INTO MOBILE PHONE)</p> <p>Subtitles: So... I won't tell him you're coming back then.</p> <p>KENZO (INTO MOBILE PHONE)</p> <p>Subtitles: No.</p>	
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<p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>KENZO sits at the dining table smoking. SARAH arrives home.</p>	<p>SARAH How is he?</p> <p>KENZO Sleeping.</p> <p>SARAH He's been identified in the video footage. They're looking for him. They're going to find him. I mean, they're probably not expecting to find him here, but-</p> <p>On SARAH.</p> <p>A pause.</p> <p>On KENZO.</p> <p>A pause.</p> <p>SARAH exits.</p> <p>CUT TO:</p>	
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<p><u>EXT. CAFÉ. BLOOMSBURY STREETS. LONDON - NIGHT</u></p> <p>KENZO and SARAH approach a cafe.</p> <p>CUT TO:</p> <p><u>EXT. CAFÉ. BLOOMSBURY STREETS. LONDON - NIGHT</u></p> <p>KENZO and SARAH sitting in the window. Lit up and warm.</p> <p>CUT TO:</p> <p><u>INT. CAFÉ. LONDON - NIGHT</u></p> <p>Little local place. Fairy lights in the window, cosy and warm. SARAH and KENZO wait for their drinks. A beat.</p> <p>The WAITRESS arrives with a tray of whiskies and wine. She places them on the table.</p> <p>The WAITRESS goes.</p>	<p>SARAH (CONT'D) (V.O) Busy week, eh?</p> <p>SARAH (CONT'D) So, listen, I'm just gonna say this. We crossed a line at some point. And I'm not entirely sure how...</p> <p>SARAH (CONT'D) ...we went from where we were to a gun-shot Yakuza recovering in my bedroom. A lot of people are dead. And you and your brother were involved, and I am scanning the horizon with a fucking telescope looking for any sign of my comfort zone.</p> <p>KENZO I have put you in an impossible position.</p> <p>SARAH It's not impossible though. I just have to hand you all in.</p> <p>KENZO Then that's what you should do.</p> <p>SARAH So that's what I should do.</p> <p>WAITRESS There we are.</p>	
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<p>A few moments of silence as they sip their drinks.</p> <p>KENZO smiles.</p>	<p>SARAH (CONT'D) So, your daughter's kind of brilliant.</p> <p>KENZO She is very um... strong willed.</p> <p>KENZO (CONT'D) My mother used to say this thing. I don't know how you translate it but ah... It's a long walk around the garden of my pride... She used to say that about Yuto.</p> <p>SARAH Not you?</p> <p>KENZO No.</p> <p>SARAH So, do you say it to Taki?</p> <p>KENZO I don't... I don't think so.</p> <p>SARAH A girl would like to hear that from her father.</p> <p>KENZO Did your father talk to you like tha-</p> <p>SARAH Oh my God, my dad? You can't get him to shut up. He's a hugger. I used to be able to make him cry with a piano recital. Yeah, he's a sweetheart. That's what... When my mum left him, you know? I just thought... He's so gentle, and kind. How could you hurt him so much? This man who'd do anything for us. I mean, I get it now, she fell out of love. What can you do? You can't fake that.</p> <p>KENZO No?</p> <p>SARAH No! No. To carry on living with someone you no longer love is as deceitful as adultery.</p>	
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KENZO sips his whisky. KENZO smiles at the memory. On KENZO sipping his whiskey. KENZO doesn't answer.	KENZO I met my wife in a shop. She was working there. She stocked the shelves. I would watch her. Putting everything out. It was so neat. It was like an art. She made it like a painting. SARAH So, you just went up and started talking to her? KENZO No. Too shy at first. It took me weeks to talk to her. SARAH smiles. SARAH What did you say? KENZO The first time? SARAH M-hm. KENZO I remember. I said... Good morning, Miss. It is a lovely day today. SARAH Solid. And what did she say? KENZO She said... Yes. But it will rain tomorrow. SARAH (O.O.V) Where did you go for your first date? SARAH (CONT'D) Come on! Where does one take a girl in Tokyo? KENZO A nice restaurant. SARAH How nice? KENZO Nice enough for my budget. Then I walked her home.	
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	<p>SARAH And so, you called her?</p> <p>KENZO Not right away.</p> <p>SARAH How long did you leave it?</p> <p>KENZO Two days.</p> <p>SARAH Wow, so you didn't play it cool then.</p> <p>KENZO I wanted to call her before I had got home, to wait that long was a torture. What if she forgot me?</p> <p>SARAH In the two days since your date?</p> <p>KENZO Yes.</p> <p>SARAH I don't think she'd have forgotten you. It's all very romantic.</p> <p>KENZO Yes it was. For a long time.</p> <p>SARAH And then?</p> <p>KENZO And then there were years. Two young people who met in the shop were gone, and instead there were two old people in their place.</p>	
A pause.		
A pause.	<p>KENZO (CONT'D) I'm sorry, this- I'm sorry.</p> <p>SARAH No... no it's okay. I was with someone and it just... You're right. There were years.</p>	
A beat.		

<p>KENZO rolls up his sleeve. Shows a three-inch scar on his forearm.</p> <p>KENZO takes off his watch and holds it up.</p> <p>KENZO nods. She laughs.</p> <p>They sit in silence, looking at each other. SARAH pulls funny faces.</p>	<p>SARAH (CONT'D) What are your erm... Do you have any scars?</p> <p>KENZO Scars?</p> <p>SARAH Yeah.</p> <p>KENZO Um... Knife attack. A man I arrested.</p> <p>SARAH Oh wow. Ouch.</p> <p>KENZO Why do you ask?</p> <p>SARAH I don't know. If there's a silence I like to fill it.</p> <p>KENZO Silence makes you uncomfortable.</p> <p>SARAH A little bit?</p> <p>KENZO People think when they are not saying anything, they are not saying anything. But that's not the case.</p> <p>SARAH Well... I think I could go about twenty seconds.</p> <p>SARAH (CONT'D) Oh, are you gonna test me?</p> <p>SARAH Okay.</p> <p>KENZO Go.</p>	
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<p>Occasional smiles playing on their lips, eyes briefly flickering down but then meeting again. Intense. Twenty seconds. It's longer than you think. KENZO looks at his watch.</p> <p>SARAH raises her eyebrows.</p> <p>She smiles, but neither of them says anything.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT, LONDON - NIGHT</u></p> <p>RODNEY and TAKI come in. TAKI looks around.</p> <p>RODNEY looks out of the window. Police tape is up across the road. He turns back to TAKI.</p> <p>TAKI moves a pile of clothes and sits on a chair.</p>	<p>KENZO (CONT'D) You made it.</p> <p>KENZO (CONT'D) You can speak now.</p> <p>RODNEY Chez Rodney. Hard to believe but all this is mine. The Butler shall take your bag to the East wing, dress down service is at noon.</p> <p>RODNEY (CONT'D) Subtitles: Do you want to talk about it? Your dad and uncle?</p> <p>TAKI Subtitles: No.</p> <p>RODNEY Sure. Let's just gloss over the fact that your family did a live reading of Die Hard in the Trocadero last night.</p> <p>TAKI Subtitles: Who was that girl?</p> <p>RODNEY Subtitles: What?</p>	
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	<p>TAKI Subtitles: Last night. I think she's one of your friends. She was dancing.</p>	
On TAKI.	<p>RODNEY (O.O.V) Really? <i>That's</i> what you're thinking about?</p>	
RODNEY sits up on his bed.	<p>TAKI Subtitles: She had brown hair and freckles.</p> <p>RODNEY Subtitles: Ooh Taki.</p> <p>RODNEY (CONT'D) Is there a chance that you are, in fact, what those in polite society might call a gay lesbian homosexual?</p>	
	<p>TAKI No.</p> <p>RODNEY It was a rhetorical question. I could tell you were a baby dyke the second I laid eyes on you.</p> <p>TAKI I was just asking who she was.</p>	
RODNEY gets up to get his phone.	<p>RODNEY Sure. Because you wanna touch each other's butts or whatever it is you people do.</p>	
	<p>TAKI Subtitles: Shut up.</p>	
On TAKI.	<p>RODNEY (O.O.V) She's called Annie.</p>	
She pulls a face.	<p>RODNEY (CONT'D) Subtitles: Do you want me to call her?</p>	
On TAKI.	<p>TAKI No.</p> <p>RODNEY I'm gonna call her. She's probably out anyway. Unlike you.</p>	

<p>TAKI grabs RONDEY's phone.</p> <p>RODNEY holds out his hand for the phone.</p> <p>TAKI gives him back his phone.</p> <p>He dials ANNIE's number. A few seconds later, it's answered.</p> <p>He hangs up.</p> <p>TAKI is silent.</p> <p>On TAKI.</p> <p>TAKI, kicks him, and heads out the door.</p> <p>From RODNEY smoking.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>SARAH and KENZO arrive at the front door.</p>	<p>TAKI Subtitles: No! No! No!</p> <p>RODNEY <i>Fucking relax. She comes round here to smoke weed all the time. I'll be very subtle. As is my way.</i></p> <p>RODNEY (CONT'D) Good choice.</p> <p>RODNEY (CONT'D) (INTO MOBILE PHONE) Hiya. Where are you? Me and my friend wanna get high... Taki. She was there last night... Yes... That's the one. Okay cool. Bye.</p> <p>RODNEY (CONT'D) "What, the cute Japanese girl?" Her words, not mine. I thought you were Korean.</p> <p>RODNEY (CONT'D) She's round the corner, she's popping round for a bit.</p> <p>RODNEY (CONT'D) (O.O.V) Don't say I never do anything for you.</p> <p>TAKI Subtitles: Where's your bathroom?</p> <p>RODNEY Down the hall on the right. But the flush is stuck so if you need to do a poo use the pub next door.</p> <p>RODNEY (CONT'D) You're welcome.</p>	
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<p>As SARAH looks for her keys in her bag, KENZO's phone buzzes. He checks it, it's a message from TAKI – 'Can I stay at Rodney's flat?'</p> <p>As SARAH opens the front door, he types back a reply.</p> <p>CUT TO:</p> <p><u>INT. COMMUNAL TOILET. RODNEY'S BEDSIT. LONDON - NIGHT</u></p> <p>TAKI waits for a reply from KENZO. She looks at herself in the mirror. Her phone beeps.</p> <p>Message from her dad reads – 'Just this once'.</p> <p>She fixes her hair in the mirror.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - NIGHT</u></p> <p>KENZO and SARAH stand in the door of SARAH's bedroom looking at YUTO.</p> <p>On YUTO.</p>	<p>KENZO I'm sorry we have taken up your bedroom.</p> <p>SARAH That's okay. In my family...</p> <p>SARAH (CONT'D) (O.O.V) ...people with shrapnel wounds always get first dibs.</p> <p>SARAH (CONT'D) Just traditional that way. Sofa's fine for me.</p> <p>KENZO It won't be forever.</p>	
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<p>They stand together in the corridor. If they were going to kiss, this would probably be the time for it. But they don't.</p> <p>SARAH heads downstairs. KENZO watches her go.</p> <p>Out on KENZO.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT, LONDON - NIGHT</u></p> <p>TAKI enters the bedsit. ANNIE is sitting on the bed next to RODNEY. She looks up at TAKI and beams, pleased to see her.</p> <p>On TAKI.</p> <p>TAKI smiles. RODNEY gets off the bed, taps the spot he was sitting in.</p> <p>TAKI sits on the bed next to ANNIE.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - NIGHT</u></p> <p>A light put to the end of a joint, smoke billows out. ANNIE sits on the bed next to TAKI. She tokes and inhales deeply. Hands it to TAKI, who smokes, then hands it to RODNEY.</p>	<p>SARAH Good night, Kenzo.</p> <p>KENZO Good night, Sarah.</p> <p>RODNEY Look who showed up. Sooner than anyone could've predicted.</p> <p>ANNIE Hi.</p> <p>ANNIE (CONT'D) (O.O.V) Taki, right?</p> <p>RODNEY Come on.</p> <p>RODNEY (CONT'D) (O.O.V) So, skin up.</p>	
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<p>TAKI leans back against the wall. ANNIE leans back next to her, looks at her and smiles.</p> <p>RODNEY takes another big toke.</p> <p>To TAKI.</p> <p>ANNIE and TAKI's eyes meet.</p> <p>TAKI leans in. ANNIE puts her hand up and cups TAKI's face. They kiss passionately.</p> <p>RODNEY looks over at them. He then looks across the room. TIFF, in his dress, full make-up, stands in front of the mirror.</p> <p>TIFF is gone now. He stares up at the ceiling.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - MORNING</u></p> <p>SARAH lies on the sofa, awake. Sun just coming through the curtains.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM.</u> <u>SARAH'S FLAT.</u> <u>LONDON - MORNING</u></p>	<p>ANNIE Hi.</p> <p>TAKI Hi.</p> <p>RODNEY This is excellent.</p> <p>ANNIE Can I kiss you?</p> <p>TAKI Yes.</p> <p>ANNIE Okay. Maybe I will.</p> <p>TIFF You're staring.</p> <p>RODNEY Is that a problem?</p>	
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<p>Like SARAH, KENZO sits awake watching YUTO who still sleeps.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREET - DAY</u></p> <p>RODNEY and TAKI walk.</p> <p>He gives her a look.</p> <p>She hits him on the arm.</p> <p>Then she pushes him.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>SARAH'S FLAT.</u> <u>LONDON - DAY / INT.</u> <u>SPARE ROOM.</u> <u>KENZO'S APARTMENT.</u> <u>TOKYO - NIGHT</u></p> <p>KENZO makes a coffee. His phone rings - REI. He answers.</p> <p>A pause.</p>	<p>RODNEY (V.O) When did she leave?</p> <p>TAKI Late.</p> <p>RODNEY Did you two.</p> <p>TAKI Subtitles: No! Not with you in the room.</p> <p>RODNEY Believe me, I'd have absolutely no interest in watching that ungodly business. I'll wash my sheets just in case.</p> <p>RODNEY (CONT'D) Ouch!</p> <p>RODNEY (CONT'D) What you doing?</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Rei.</p> <p>REI (THROUGH MOBILE PHONE) Subtitles: <i>You need to speak to your father.</i></p> <p>REI (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>It's almost time.</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Put him on.</p>	
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<p>KENZO can hear his dad coughing through the phone.</p>	<p>REI (THROUGH MOBILE PHONE) Subtitles: <i>Dad?</i></p>	
<p>INTERCUT WITH:</p> <p>EXTREME CLOSE-UP on a drip.</p>		
<p>PULL-OUT to NATSUKO in the room with HOTAKA who lies in bed, looking weak. REI goes to HOTAKA, she hands NATSUKO the phone to hold. It's on loudspeaker:</p>	<p>REI (CONT'D) Subtitles: <i>Dad?</i></p> <p>KENZO (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>Dad?</i></p>	
<p>When HOTAKA talks he sounds very weak, his breath rasping.</p>	<p>HOTAKA (INTO MOBILE PHONE) Subtitles: <i>I can hear you.</i></p>	
<p>On REI.</p>	<p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>It's me.</i></p> <p>HOTAKA (O.O.V) (INTO MOBILE PHONE) Subtitles: <i>I can hear you. Where are you?</i></p>	
<p>INTERCUT WITH:</p> <p>KENZO on the phone.</p> <p>HOTAKA wheezes.</p>	<p>KENZO (INTO MOBILE PHONE) Subtitles: <i>I'm not far.</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: <i>I'm close. It's OK.</i></p>	
<p>INTERCUT WITH:</p> <p>HOTAKA is getting upset, scared, confused.</p>	<p>HOTAKA (INTO MOBILE PHONE) Subtitles: <i>Yuto. I'm scared.</i></p>	
<p>On REI.</p>		
<p>INTERCUT WITH:</p> <p>A painful beat. KENZO realises - HOTAKA thinks he's talking to his brother.</p>	<p>HOTAKA (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>Yuto?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: <i>It's OK Dad. It's OK.</i></p>	

	<p>KENZO doesn't know what to say.</p> <p>INTERCUT WITH:</p> <p>NATSUKO holds the phone.</p> <p>INTERCUT WITH:</p> <p>HOTAKA coughs, his body rasping. REI takes the phone away.</p> <p>INTERCUT WITH:</p> <p>KENZO looking worried.</p> <p>INTERCUT WITH:</p> <p>REI walks into the kitchen area.</p> <p>INTERCUT WITH:</p> <p>KENZO stands, broken.</p> <p>SPLIT SCREEN:</p> <p>LEFT HAND SIDE: The DOCTOR and NATSUKO tend to HOTAKA.</p>	<p>HOTAKA (THROUGH MOBILE PHONE) Subtitles: <i>Why aren't you here?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: I'm...</p> <p>KENZO (CONT'D) (INTO MOBILE PHONE) Subtitles: I'm sorry.</p> <p>HOTAKA (INTO MOBILE PHONE) Subtitles: You... left us.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: No, I didn't leave. I'm coming back.</p> <p>HOTAKA (THROUFGH MOBILE PHONE) Subtitles: <i>I'm scared. Yuto?</i></p> <p>KENZO (INTO MOBILE PHONE) Subtitles: I'm coming home. Just hang on, Dad.</p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: <i>Dad...</i></p> <p>KENZO (INTO PHONE) Subtitles: Dad? Dad?</p> <p>REI (INTO MOBILE PHONE) Subtitles: He's on a lot of medication. He isn't suffering.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: I'm sorry.</p>
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<p>MIDDLE: KENZO sinks to the floor crying.</p> <p>RIGHT HAND SIDE: REI on the phone.</p> <p>REI hangs up. We stay on KENZO crying. The left and right side of the screen slide away.</p> <p>CUT TO BLACK WITH CAPTION ON SCREEN:</p> <p>CUT TO:</p> <p><u>INT. CAR. JAPAN - DAY / FLASHBACK</u></p> <p>FLASHBACK: YOUNG KENZO sits in the passenger seat. HOTAKA (in his 40s - the same age as he was in the park flashback of Episode 3) sits at the wheel of the car. From KENZO's low-down POV, he looks at the details of his father. The way HOTAKA holds a cigarette and grips the wheel. The way his fingers tap along to the song on the radio. His wedding ring. HOTAKA looks at his son and smiles.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - DAY</u></p> <p>KENZO sits on the stairs, face down. His phone buzzes. A message from MUM:</p>	<p>REI (INTO MOBILE PHONE)</p> <p>Subtitles: Be strong.</p> <p>KENZO (INTO MOBILE PHONE) [JAPANESE DIALOGUE]</p> <p>Be strong.</p> <p>TEXT MESSAGE</p> <p>Subtitles: Mum Your father has died.</p>	
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<p>It buzzes again:</p> <p>KENZO sighs.</p> <p>It buzzes again:</p> <p>KENZO lowers his head, devastated. He stares at the phone and types a message back.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S APARTMENT, TOKYO - NIGHT</u></p> <p>NATSUKO receives the TEXT MESSAGE:</p> <p>She sits next to her dead husband and weeps.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - DAY</u></p> <p>KENZO's phone buzzes with a message from NATSUKO:</p> <p>There's a knock at the door. He looks up.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - DAY</u></p> <p>KENZO opens the door, expecting TAKI, but finds IAN standing there. Both MEN take a moment to consider one another.</p>	<p>TEXT MESSAGE Subtitles: Mum Very peaceful now.</p> <p>TEXT MESSAGE Subtitles: Mum We are all very sad.</p> <p>TEXT MESSAGE Subtitles: Kenzo Yuto is alive. I've found him here.</p> <p>TEXT MESSAGE Subtitles: Mum Bring him home.</p>	
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<p>IAN looks behind KENZO and sees YUTO come down the stairs.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - DAY</u></p> <p>KENZO close the door. IAN stands there more than a little suspicious.</p>	<p>IAN Who are you?</p> <p>KENZO Who are you?</p> <p>IAN I was looking for Sarah.</p> <p>KENZO She has gone to work.</p> <p>IAN I wanted to talk to her. Alright. Look this window wasn't me.</p> <p>KENZO Okay.</p> <p>IAN She thinks it was, but... it wasn't.</p> <p>KENZO Okay.</p> <p>IAN Okay.</p> <p>IAN (CONT'D) (O.O.V) And listen if she...</p> <p>IAN (CONT'D) ...if she wants to get in touch I'm staying at my mum's. If you just let her know that yeah. Please thank you.</p> <p>KENZO Okay.</p> <p>IAN Okay.</p>	
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<p>CUT TO:</p> <p>INT. KITCHEN. SARAH'S FLAT. LONDON - DAY</p> <p>KENZO comes into the kitchen. YUTO is there, filling up a glass of water.</p> <p>YUTO takes a moment to take this in. He lowers his glass.</p> <p>KENZO shakes his head and walks out of the kitchen. YUTO follows slowly, holding his chest.</p>	<p>YUTO (O.O.V) Subtitles: Who was that?</p> <p>KENZO Subtitles: What are you doing out of bed?</p> <p>YUTO Subtitles: You didn't leave me any water.</p> <p>KENZO Subtitles: Our father is dead.</p> <p>YUTO Subtitles: Is Mum OK?</p> <p>KENZO Subtitles: Don't pretend to care.</p> <p>YUTO Subtitles: When?</p> <p>KENZO Subtitles: Just now. I spoke to him just before.</p> <p>YUTO Subtitles: Why didn't you get me?</p> <p>KENZO Subtitles: Because it was for me.</p> <p>YUTO Subtitles: What did he say?</p> <p>YUTO (CONT'D) Subtitles: What did he say?</p> <p>KENZO Subtitles: He asked where the hell you were.</p>	
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That stops YUTO.	YUTO Subtitles: I was going to go back to them, one day.	
KENZO spins round, furious.	KENZO Subtitles: Shut up, you stupid child!	
On YUTO.	KENZO (CONT'D) (O.O.V) Subtitles: We weren't there when he died. Because of you. KENZO (CONT'D) Subtitles: We missed him. Taki missed him. And still... he was asking for you. How many people are dead now? In Tokyo? In London? Because of you. Sarah is risking everything. Donna is dead.	
On YUTO.	YUTO Subtitles: What? KENZO Subtitles: Donna was waiting for me. With Vickers.	
	KENZO (CONT'D) (O.O.V) Subtitles: But I was with you. Our father just died without his sons... because I was here with you. YUTO Subtitles: No one made you come here. KENZO Subtitles: The fucking Yakuza made me come here! YUTO Subtitles: Well, no one's making you stay. KENZO Subtitles: No, you're right. And now that you're well enough to be out of bed, I am officially arresting you. YUTO Subtitles: This is you officially arresting me?	

	<p>A beat.</p> <p>JUMP CUT TO:</p> <p>Animation of a small jet and two MEN walking towards it.</p> <p>CUT BACK TO:</p> <p>KENZO standing in SARAH's living room.</p> <p>CUT TO:</p> <p>Animation of YAKUZA MEN walking in the rain.</p> <p>CUT BACK TO:</p> <p>YUTO sitting on the sofa.</p> <p>CUT TO:</p> <p>Animation of YUTO being punched in the face.</p> <p>CUT BACK TO:</p> <p>KENZO Subtitles: Yes.</p> <p>YUTO Subtitles: You're not a cop here. You can't arrest anyone.</p> <p>KENZO Subtitles: Oh no? Watch me.</p> <p>YUTO Subtitles: You came all the way out here, and you didn't even know what you were going to do if you caught me.</p> <p>YUTO (CONT'D) Subtitles: No... You make a phone call. That's what you do. To Fukuhara or your chief. You tell them you've got me.</p> <p>YUTO (CONT'D) (V.O) Subtitles: Within 24 hours, a privately chartered plane is waiting on a runway somewhere. Two of Fukuhara's men are on it.</p> <p>YUTO (CONT'D) (O.O.V) Subtitles: You give me to them... and they wave goodbye. Because there's no seat for you on this plane. A couple of flights later, maybe a boat, I don't know, but in a day or two I'm back in Japan,</p> <p>YUTO (CONT'D) (V.O) Subtitles: being met by a Yakuza committee.</p> <p>YUTO (CONT'D) Subtitles: Within an hour of being home, I'm in a warehouse somewhere... getting a beating.</p> <p>YUTO (CONT'D) (V.O) Subtitles: They'll probably break some bones, maybe crack an eye socket.</p>	
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	<p>YUTO (CONT'D) Subtitles: Soon after that, I'm paraded in front of the heads of all the Yakuza families. Fukuhara gives me to Shin Endo, and tells him to take his revenge for the murder of his nephew.</p> <p>CUT TO: Animation of YUTO getting his throat cut.</p> <p>CUT BACK TO: On KENZO.</p> <p>CUT TO: Animation of two bowls on a table.</p> <p>CUT BACK TO: On KENZO.</p> <p>On KENZO starring at him. He's not an idiot. And he knows it's the truth. KENZO puts his hands in his pockets and pulls out the baby photo. On YUTO.</p> <p>On the photo of YUTO's baby.</p> <p>Silence.</p>	<p>YUTO (CONT'D) (V.O) Subtitles: Shin Endo cuts my throat,</p> <p>YUTO (CONT'D) (O.O.V) Subtitles: despite the fact that he was in on the whole thing. My body gets thrown in a waste disposal unit...</p> <p>YUTO (CONT'D) (V.O) Subtitles: ...and everyone goes home. Peace treaty back in place, war over.</p> <p>YUTO (CONT'D) (O.O.V) Subtitles: Job done. For now.</p> <p>YUTO (CONT'D) Subtitles: That's what happens.</p> <p>YUTO (CONT'D) (O.O.V) Subtitles: You're not an idiot. You know that.</p> <p>KENZO (O.O.V) Subtitles: Boy? Or girl?</p> <p>YUTO (O.O.V) Subtitles: You can't tell?</p> <p>KENZO Subtitles: It's a baby, they all look the same.</p> <p>YUTO Subtitles: He's your nephew... Sora.</p> <p>KENZO Subtitles: Where is he?</p>	
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KENZO sighs.	<p>YUTO Subtitles: He'll be at the Fukuhara safe house, with his mother, Eiko.</p> <p>KENZO Subtitles: Your son is Fukuhara's grandson?</p> <p>YUTO Subtitles: He took him from me. So I decided to take everything from him.</p> <p>KENZO Subtitles: Shin Endo was in on it, too?</p> <p>YUTO Subtitles: He could only break the peace treaty with just cause.</p> <p>KENZO Subtitles: So he gave you his blessing to kill Saburo.</p> <p>YUTO Subtitles: No one really comes out of this looking good, do they?</p> <p>KENZO Subtitles: Why didn't you call me? I could have helped you.</p> <p>YUTO Subtitles: Uncle Yuto! You're awake.</p> <p>TAKI (CONT'D) Subtitles: Uncle Yuto! You're awake.</p> <p>YUTO Subtitles: Taki, I apologise for the state you found me in.</p> <p>TAKI Subtitles: You scared me.</p> <p>YUTO Subtitles: You saved me.</p> <p>YUTO puts his hand on her shoulder.</p>	
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<p>His phone starts to ring. He looks at YUTO who nods - he'll tell her. KENZO runs a hand down TAKI's arm and walks out.</p>	<p>KENZO Subtitles: Taki. I have some sad news from home.</p> <p>KENZO (CONT'D) Subtitles: I have to...</p>	
<p>On KENZO opening the front door and stepping out</p>	<p>YUTO (O.O.V) Subtitles: Taki, sit down.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Chief Inspector.</p>	
<p>On YUTO and TAKI. He's just told her the news.</p>	<p>CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) Subtitles: Mori, I missed your call. Any updates?</p> <p>KENZO (INTO MOBILE PHONE) (O.O.V) Subtitles: Nothing new.</p> <p>CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) Subtitles: I heard there was an incident in London.</p>	
<p>CUT TO:</p> <p>INT. HOSPITAL. TOKYO - NIGHT / EXT. GARDEN. SARAH'S FLAT. LONDON - DAY</p>		
<p>HAYASHI stands in a corridor.</p>	<p>CHIEF INSPECTOR HAYASHI (CONT'D) (INTO MOBILE PHONE) Subtitles: I was worried you might have been involved.</p> <p>KENZO (THROUGH MOBILE PHONE) Subtitles: I wasn't.</p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE) Subtitles: That's a relief. But you're still no closer to finding your brother?</p>	
<p>INTERCUT WITH:</p>		

Long pause. KENZO glances through the door. YUTO is embracing TAKI, who is crying.	CHIEF INSPECTOR HAYASHI (CONT'D) (THROUGH MOBILE PHONE) Subtitles: <i>Detective Mori?</i>	
On YUTO and TAKI.	KENZO (INTO MOBILE PHONE) Subtitles: No. I'm sorry. No closer to finding him.	
HAYASHI sounds sad. KENZO has picked up on it. He knows HAYASHI knows something.	CHIEF INSPECTOR HAYASHI (THROUGH MOBILE PHONE) (O.O.V) Subtitles: <i>I am sorry, too. You remember what's at stake?</i>	
KENZO hangs up.	KENZO (INTO MOBILE PHONE) Subtitles: I do, Sir.	
CUT BACK TO: HAYASHI sighs and hangs up. He looks at the picture on his phone that ANGLING sent him and zooms in on the one from the corridor. He turns and opens a door to a hospital room. Where FUKUHARA sits up in bed, awake. The TWO MEN look at each other.	HAYASHI (THROUGH MOBILE PHONE) Subtitles: <i>We'll speak again.</i>	
CUT TO:		
<u>EXT. SARAH'S FLAT, LONDON - EVENING</u>		
KENZO stands outside smoking a cigarette. SARAH approaches.	SARAH I wasn't sure if you'd still be here.	
On KENZO.	SARAH (CONT'D) (O.O.V) I was worried you'd be gone.	

<p>A moment of pause. Hundreds of different threads pulling themselves around KENZO's head as he looks at her.</p> <p>She passes him and opens the door.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO STREET - NIGHT</u></p> <p>REI walks through the light snow. Her breath billowing out. Her phone rings. She looks at the caller ID. She pushes a button on the phone and puts it to her ear.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S BEDROOM. SARAH'S FLAT. LONDON - NIGHT</u></p> <p>YUTO sits on the bed. Phone in hand.</p> <p>CUT TO:</p> <p><u>EXT./INT. SAFE HOUSE, TOKYO - NIGHT</u></p> <p>Snow falls. A MAN stands outside, but we can only see his feet. He drops a cigarette to the ground, steps on it, turns and walks into the house. He removes his shoes and slips on slippers.</p>	<p>KENZO I'm still here.</p> <p>SARAH Good.</p> <p>REI (INTO MOBILE PHONE) Subtitles: I wondered if you might call me.</p> <p>YUTO (INTO MOBILE PHONE) Subtitles: Hello, Rei.</p> <p>REI (V.O) Subtitles: <i>Can I take your shrine down from my living room now? Seeing as you're not actually dead.</i></p> <p>YUTO (V.O) Subtitles: Fine by me.</p> <p>REI (V.O) Subtitles: <i>I'm sorry about your father.</i></p>	
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<p>We walk with the MAN through the house. He walks into a room where other MEN sit at a table. He passes them and goes through a door. We come to a different door where a different set of feet exit. We follow then into a little room.</p>	<p>YUTO (V.O) Subtitles: Thank you.</p> <p>REI (V.O) Subtitles: Are you OK?</p> <p>YUTO (V.O) Subtitles: No.</p> <p>YUTO (CONT'D) (V.O) Subtitles: I need your help with something.</p> <p>REI (V.O) Subtitles: What is it?</p>																			
<p>One side of the room is glass, with a view to the falling snow outside. In the room are two people. A BABY in a cot, and EIKO. Part guest, part prisoner.</p>	<p>YUTO (V.O) Subtitles: It's a rescue mission.</p> <p>REI (V.O) Subtitles: Rescuing who?</p> <p>YUTO (V.O) Subtitles: Your nephew.</p>																			
<p>CUT TO:</p> <p>INT. SARAH'S BEDROOM. SARAH'S FLAT. LONDON - NIGHT</p>																				
<p>YUTO on phone.</p>	<p>YUTO (CONT'D) [JAPANESE DIALOGUE]</p>																			
<p>CUT TO:</p> <p>EXT. TOKYO STREET - NIGHT</p>																				
<p>REI on phone, in the snow, shell shocked.</p>																				
<p>END CREDITS:</p>	<table><tbody><tr><td>Kenzo</td><td>TAKEHIRO HIRA</td></tr><tr><td>Sarah</td><td>KELLY MACDONALD</td></tr><tr><td>Yuto</td><td>YOSUKE KUBOZUKA</td></tr><tr><td>Rodney</td><td>WILL SHARPE</td></tr><tr><td> </td><td></td></tr><tr><td>Taki</td><td>AOI OKUYAMA</td></tr><tr><td>Fukuhara</td><td>MASAHIRO MOTOKI</td></tr><tr><td>Abbot</td><td>CHARLIE CREED-MILES</td></tr><tr><td>Vickers</td><td>JUSTIN LONG</td></tr></tbody></table>	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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	Rei Natsuko Donna Ian	YUKO NAKAMURA MITSUKO OKA SOPHIA BROWN JAMIE DRAVEN	
	Toshio Angling Chief Inspector Hayashi Eiko	KATSUYA TONY PITTS KAZUYUKI TSUMURA ANNA SAWAI	
	Director	BEN CHESSELL	
	Writer & Creator	JOE BARTON	
	Producer	SUSIE LIGGAT	
	Executive Producers	JANE FEATHERSTONE CHRIS FRY	
	Executive Producers	JOE BARTON JULIAN FARINO	
	Boy In Bar Tiff Annie Uber Driver Albanian Gangster Hotaka Diane Vickers Bill Jiro Tour Guide Young Kenzo Young Hotaka	ASHLEY BYAM JOHN MCCREA ELLIE JAMES FARAZ AYUB PETER GUINEY TOGO IGAWA GEORGIA KAY ANDREW JOSHI YOSHIKI MINATO ANDREW HALLETT HIDETO OKAMOTO KOJI TSUJIMOTO	
	Stunt Coordinators	ANDREAS PETRIDES TONY LUCKEN	
	Production Managers	JOEL STOKES SOPHIE MACCLANCY	
	Japan Production Manager	ADAM BADRAWY	
	Second Assistant Director	PAUL BENNETT	
	Third Assistant Director	STEVE CRABTREE	
	Floor Runners	LUISA ZABEL PAUL DREW	
	Base Runner	STEPHANIE BRADSHAW	

	Location Manager	PETER-FRANK DEWULF	
	Assistant Location Managers	JON LAWRENCE TOM MELLISH	
	Unit Manager	ROB DEACON	
	Location Assistant	JOE KIRBY	
	Script Supervisors	JANE HOUSTON ALANA MARMION-WARR	
	Production Coordinator	ANNA WILTON	
	Assistant Production Coordinator	HANNAH BONE	
	Production Secretary	LOUISE FROGGATT	
	Production Assistant	FLORENCE DARLINGTON	
	First Assistant Accountant	CLAIRE TREACY	
	Assistant Accountant	JENNY WHITELEY	
	Cashier	MEREDITH WILSON	
	Accounts Trainee	WILL BUDD	
	Assistant Producer	SUMRAH MOHAMMED	
	Script Editor	JESSICA HILL	
	Assistant Script Editor	CALLUM DZIEDZIC	
	Post Production Paperwork	ANASTASIA KYRIACOU	
	Clearance Coordinators	ANASTASIA VILLAROSE CAT MORGAN	
	Steadicam Operators	ED CLARK	
	Focus Puller	HEATHER CROMPTON	
	Clapper Loader	JONATHAN STANLEY	
	DIT	JO BARKER	
	Camera Trainee	RICO BAM	
	Key Grip	ED LANCASTER	
	Assistant Grip	WOLF WASSERMAN	
	Boom Operator	STEVE HANCOCK	
	Sound Assistant	VICTORIA LOCKWOOD	
	Gaffer	PAUL PARKER	
	Best Boy	IAN JEWELS	
	Electricians	CHRIS BARROW FABIEN PEULVAST	
		SAM VITRUE	
	Standby Rigger	ROY CARTER	
	Supervising Art Directors	ADAM MARSHALL STEVE WRIGHT	
	Art Director	DANIEL KEARNS	
	Assistant Art Director	ALEX ROBERTSON	
	Set Decorator	KATE GUYAN	

	Standby Art Director ADAM THOMPSON Production Buyer OLI NOVADNIEKS Assistant Set Decorator SOPHIA MILLAR Assistant Buyer JOSIE MARTIN Graphics Designer MATTHEW CLARK Graphics Assistant OLA PODGORSKA Art Department Assistant LAURA GURNEY Prop Master NICK WALKER Prop Storeman ROB FENNER Dressing Props SAM WALKER Standby Props IAN WARWICKER SFX Supervisor HARRY LARKIN James DONOVAN Armourer CHRIS REYNOLDS COHORT FILM SERVICES	
	Costume Supervisor LAURA VENABLES Costume Standbys KARA COLBECK JADE ARMSTRONG Costume Trainee ANISE PERRYMAN	
	Make Up & Hair Supervisor AMY HAIDA Make Up & Hair Artist ALICE HOLLINGUM Make Up & Hair Junior RONA SKUODAS Make Up & Hair Trainee THALIA SPARROW	
	Japan Assistant Casting Director KAZUHITO TSUTSUMI UK Assistant Casting Director GABBY KING	
	Japanese Script Consultant JO ALLAN Interpreters SUSY HINGLEY YURIRI NAKA	
	Unit Drivers AIDAN KEATING ALAN TRIBE IAN TUITE Unit Medic KAREN WINTER	
	JAPAN UNIT Production Services in Japan TWENTY FIRST CITY INC. Line Producer MITSUTOSHI HAMAZAKI Unit Production Manager MAO NAGAKURA First Assistant Director TANNO MASATO Second Assistant Directors TADAHIDE MIYAMOTO GEORGE BODMAN Floor Runner RYOHEI MIZUNO Location Managers KATSUMASA MORITA TOORU HAYAKAWA Assistant Location Managers DAISEI SUSAMI SATOSHI TSUJI YOKO MAEGAWA KAI TAKAMIZAWA	

	Production Coordinator DAIJIRO YAMAMOTO Art Directors TOMOYA IMAI ATSUHO GO Standby art Director GRAHAM WARD Assistant Art Directors MAYA YAMAZAKI KAORI IWASAKI MAO YAMAUCHI	
	<p style="text-align: center;">JAPAN UNIT</p> <p>Set Decorators SANGO NAKAMURA MAMI SAKATO Set Dressers AYAKA MUROI RISA IEMOTO YUKARI SUGITA AYUMI TOKUDA TAKEAKI HATANAKA Prop Master HARUKA SOU Assistant Prop Master KOMAKO NOTO Standby Props NOZOMI SHIBAHARA Graphics Designers YOHEI MUNEMITSU MANAMI INOSE Steadicam Operator KOJI NAOI Camera Assistant ASUMI SAKO Video Assist KYLE MCCLOSKEY Key Grip KOHSHI HAYAKAWA Gaffer TAKAYUKI KAWABE Best Boy TAKUMI HIRAI Sound Assistant SHIHO MIYAZAWA Costume Supervisor JUNKO NISHIO</p>	
	<p style="text-align: center;">JAPAN UNIT</p> <p>Costume Standby TOMOKA KAWAKITA Make Up & Hair Artist MARI IDAKA Make Up & Hair Assistant YUMI HORIUCHI Assistant Casting Director KAZUHITO TSUTSUMI Extras Casting Coordinator SADAMI HWANG Assistant Extras Casting RIE HAGIWARA Special Effects CHUJI SHIMAJIRI Gun Effects KIKUO NOTOMI Rain Effects KANICHI UETAKE Car Stunts HIDEKI SATO Action Stunts TATSURO KOIKE Meals YUJI MORITA Production Assistants TAKASHI SEKIYA MINNIE MAO OKUNO MIZUHO YONEMOTO KENO KATSUDA YUNA HORI Production Accountant SAEKO KAWAMURA Transport Coordinator TORU KOTANI Transport Captain NAOTO YOKOYAMA</p>	

	Post Production Supervisor	SAMANTHA WINTER	
	Post Production Coordinator	ALISON EVANS	
	First Assistant Editor	RAB WILSON	
	Second Assistant Editor	ROSANNE WILKE	
	Music Supervisor	MATT BIFFA	
	Re-Recording Mixer	MARTIN JENSEN	
	Supervising Sound Editor	JOE BEAL	
	Sound Designer	CRAIG BUTTERS	
	Dialogue Editor	DUNCAN PRICE	
	ADR Supervisor	MATTHEW MEWETT	
	Assistant Re-recording Mixer	ANDY WADE	
	Colourist	ANDREW DANIEL	
	DI Coordinator	KARL BARNES-DALLAS	
	Online Editor	BEREN CROLL	
	DI Producer	REIKO SHIMAZAKI	
	Visual Effects	MOLINARE VFX	
	Recap Illustrations	DOLORES MCGINLEY	
	Animation	STUDIO AKA	
	Titles	TAMASSY CREATIVE	
	Production Executive	GINA MARSH	
	Head of Finance	MATT WELSLEY	
	Head of Production	MAGALI GIBERT	
	Head of Post Production	PETE OLDHAM	
	Head of Legal & Business Affairs	LAURA CROWLEY	
	Head of Communications	ALEX WELLS	
	Publicity	JOHN SRAFTON MONIQUE LEVINE	
	Co-Producer	KIRSTEN ELLER	
	Japan Co-Producer	GEORGINA POPE	
	Financial Controller	ROBIN GREEN	
	First Assistant Director	JOANNA CROW	
	Sound Recordist	RUDI BUCKLE AMPS	
	Supervising Location Manager	IDRIS AHMED	
	Japan Casting Director	YOKO NARAHASHI	
	UK Casting Directors	SHAHEEN BAIG LAYLA MERRICK-WOLF	

	Editor	MATTHEW TABERN
	Music	ADRIAN JOHNSTON
	Costume Designer	IAN FULCHER
	Hair & Make Up Designer	VICKIE LANG
	Production Designer	MORGAN KENNEDY
	Director of Photography	PIERS MCGRAIL ISC
	Executive Producer for the BBC	BEN IRVING



For BBC



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