



GIRI/HAJI

義理/恥

Episode 5 (第 5 話)

“Twenty Seconds of Silence”

Final Shooting Script

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5/1 **BLACK - NIGHT 9** 5/1

The bass-heavy sound of club music fades in. Getting louder and louder until -

5/2 **INT. TOILETS, TIFF'S FAVOURITE BAR, LONDON - NIGHT 9** 5/2

RODNEY and a BOY fall into a cubicle. Close the door behind them. Start to kiss passionately.

RODNEY
Do you have a condom?

BOY
No.

RODNEY
Okay. Just... wait here. Make yourself comfortable.

RODNEY leaves the cubicle. Goes to the condom machine. Puts money into the slot.

TIFF (O.C.)
Hey.

RODNEY turns -

5/3 **INT. TOILETS, TIFF'S FAVOURITE BAR - NIGHT R1** 5/3

When he does we enter a flashback. Same bathroom, different time. RODNEY has different hair, different clothes. The music bleeding in from the club is different - softer and gentler. The lighting is darker, more atmospheric. TIFF stands in front of him. He's wearing a tight dress and heels, has his hair slicked back, looks incredible.

RODNEY
Hey. You're from the coffee place... Twiggy?

TIFF
Tiff.

RODNEY
Close.

TIFF
Not really. Rodney, right?

RODNEY
Well you wrote 'Randy' on my
cappuccino, but yes.

TIFF
Projecting, Babe.

They smile at each other. RODNEY nods at the dress.

RODNEY
What's the matter, you couldn't put
some effort in?

TIFF
It's casual Friday.

TIFF steps up next to RODNEY, looks at himself in the mirror.
Gets lipstick out of his bag and fixes his makeup.

TIFF (CONT'D)
You're staring.

RODNEY
Is that a problem?

TIFF
Time will tell.

RODNEY
I didn't have you down as a drag
queen.

TIFF
I'm not.

RODNEY
What are you then?

TIFF
Well, now there's a question.

TIFF puts away the lipstick and looks at RODNEY.

TIFF (CONT'D)
Did you come here alone?

RODNEY
Yes.

TIFF walks to the door and heads back out into the club.

TIFF
Hey, what about that. Me too.

The condom machine chugs into life. The little box drops down into the dispensary and -

FLASHBACK ENDS.

5/4 **INT. TOILETS, TIFF'S FAVOURITE BAR, LONDON - NIGHT 9** 5/4

Same toilet. Back to the present day. Music is different. RODNEY is different. He stares at the condoms in the machine.

5/5 **INT. TIFF'S FAVOURITE BAR, LONDON - NIGHT 9** 5/5

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.

RODNEY

I need to be so very much more
drunk than this.

Suddenly, the lights come up in the bar and the music stops mid-song. People boo.

Someone from SECURITY gets up on stage.

SECURITY

Everyone out, we're evacuating the
building.

A number of patrons, mistaking this for a raid, drop their gear. A collection of baggies, wraps and pills scatter around their feet. RODNEY eyes them.

RODNEY

What did he say?

5/6 **EXT. TIFF'S FAVOURITE BAR, LONDON - NIGHT 9** 5/6

The bar empties out. RODNEY and TAKI amongst the CROWD.

There are SEVERAL POLICE CARS with their lights flashing, parked on the street, and several more pass them.

UNIFORMED OFFICERS are trying to corral the drunk evening throng.

POLICEMAN

Move this way, please! Keep moving!
Keep moving!

In the distance is the sound of gun fire. People are starting to panic.

5/7

EXT. SOHO STREET, LONDON - NIGHT 9

5/7

TAKI and RODNEY walk with a CROWD of people. RODNEY lights a cigarette.

RODNEY

There's some drama happening. I have a sixth sense for these things.

TAKI

(Japanese)

Is it the gunfire, the evacuation, or the police cars that make you say that?

RODNEY

Bitch, don't sass me in our mother tongue.

The distant sound of a grenade going off.

RODNEY (CONT'D)

Oh, someone better not be trying to blow up Soho. Come on...

RODNEY ducks down an alley.

5/8

EXT. SOHO ALLEYWAY, LONDON - NIGHT 9

5/8

TAKI and RODNEY walk.

RODNEY

I'm high as shit. I shouldn't have done a bump before we left. That was folly. That was foolishness. So were the second and third ones.

They turn a corner -

5/9

EXT. SOHO ALLEYWAY, LONDON - NIGHT 9

5/9

-- TAKI and RODNEY head down another winding alleyway when a FIGURE appears at the far end. He stumbles and falls. RODNEY puts a hand on TAKI's arm.

RODNEY

Is it a terrorist?

They stand, looking at the MAN lying on the floor.

TAKI
I think he's Japanese.

RODNEY
That *does not mean* he's not in
Isis.

TAKI begins to slowly walk towards the prone figure.

RODNEY (CONT'D)
(hissed)
Taki!

But TAKI isn't listening to him. She's getting closer and closer to the man, her face slowly changing from fear to horror and recognition.

She reaches the man. Stands over him. Puts a hand on her face. RODNEY joins her. Sees the bloody state of him.

RODNEY (CONT'D)
Taki.

TAKI
I know him.

She looks up at RODNEY.

TAKI (CONT'D)
He's my uncle.

TITLES.

5/10 **EXT. PICCADILLY CIRCUS STREET, LONDON - NIGHT 9**

5/10

ABBOT limps, a hand over a wound in his chest. He pushes through the CROWDS of people.

Behind him, an ALBANIAN walks in pursuit. Knife just visible in his hand.

ABBOT glances back. He gets to Piccadilly tube station. The world around him is lit up with the eerie light of the giant TV screens overhead. He descends underground like the world is swallowing him up. The ALBANIAN following him.

5/11 **EXT. LONDON STREET - NIGHT 9**

5/11

The streets are in chaos, people running everywhere.

VICKERS and DONNA walk, both lightly injured. VICKERS supports DONNA, who's limping.

VICKERS

A lot of people are dead. A lot of people are very fucking dead. Jesus Christ.

DONNA

Just keep your head down.

VICKERS spots something - KENZO in the crowd.

VICKERS

Kenzo! Kenzo made it. HEY!

KENZO sees them. Pushes his way through the crowd to them.

VICKERS (CONT'D)

I lost you in there.

KENZO looks at DONNA.

VICKERS (CONT'D)

Yeah, she's on our side now. I think. Honestly who can tell?

KENZO

You're injured.

DONNA

I'm fine.

VICKERS

Oh, she's fine. We're about to get a SWAT team rammed up our ass but she's fine.

KENZO

(to Vickers)

Take her back to your hotel. Wait for me there.

VICKERS

We have to get out of the city.

KENZO

You need to lie low. Go back and wait for me.

DONNA

Yuto?

KENZO
I'll find him.

DONNA doesn't seem sure. Neither does VICKERS, for that matter.

KENZO (CONT'D)
I'll come back. You have to trust me.
(to Vickers)
Stay. Calm.

They nod and head off. KENZO goes in the other direction.

5/12 **EXT. TOKYO STREET - DAY 10** 5/12

Ambulances and police cars scream through the busy city, sirens wailing, lights flashing.

5/13 **INT. UNDERGROUND CAR PARK, TOKYO - DAY 10 (INTERCUT)** 5/13

HAYASHI runs towards his car. He is on the phone.

5/14 **INT. AMBULANCE, TOKYO - DAY 10 (INTERCUT)** 5/14

All dialogue in Japanese unless otherwise stated.

TOSHIO is with FUKUHARA, who is being worked on by TWO PARAMEDICS.

TOSHIO answers his phone.

Cut between locations for phone call.

HAYASHI
Is Fukuhara alive?

TOSHIO
Just about.

HAYASHI
Are you hurt?

TOSHIO
I'm fine.

HAYASHI
I'll meet you at the hospital.

HAYASHI gets into his car and screeches away.

5/15 **INT. SARAH'S FLAT, LONDON - NIGHT 9** 5/15

SARAH pours a glass of wine. The TV is on in the background, on silent. She looks over. It's a live report from Soho. Images of panicked crowds and police yelling.

From outside, she realises she can hear the wail of sirens and see blue flashing lights passing by her flat.

5/16 **EXT. SOHO ALLEYWAY, LONDON - NIGHT 9** 5/16

RODNEY and TAKI stand over YUTO.

TAKI puts a hand under YUTO's shirt - blood.

YUTO moans.

RODNEY
We should take him to a hospital.

YUTO
(Japanese)
No hospital.

RODNEY and TAKI look at each other.

TAKI
(Japanese)
We need a car. How do we get a car?

RODNEY looks down at YUTO.

5/17 **EXT. SOHO STREET, LONDON - NIGHT 9** 5/17

A Prius rolls up. The DRIVER rolls down his window and looks over at RODNEY and TAKI, who are standing, holding up YUTO.

DRIVER
Rodney?

5/18 **INT. CAR, LONDON - NIGHT 9** 5/18

RODNEY and TAKI help YUTO in.

DRIVER
Something going on tonight, they're shutting all the roads. Hey, he ain't gonna throw up, is he?

RODNEY
Nah, he's alright.

DRIVER

He throws up, there's a fine.

We see the blood oozing out of YUTO onto the seat. He looks pale, distant, listless. TAKI squeezes his hand.

TAKI

(Japanese)

It's going to be okay, Uncle Yuto.

He looks at her, his eyes out of focus. Manages a small smile.

YUTO

(Japanese)

Little Taki. An angel. Am I already dead?

RODNEY

You're not dead. You're in a fucking Uber.

The DRIVER pulls the car out and gets going.

5/19 **EXT. SARAH'S FLAT, LONDON - NIGHT 9**

5/19

The Uber pulls up, and TAKI and RODNEY help YUTO out. They half drag YUTO towards SARAH's building.

5/20 **INT. SARAH'S FLAT, LONDON - NIGHT 9**

5/20

SARAH is watching the news on the TV. Updates about the shooting. The doorbell goes. She looks over...

5/21 **EXT. BLOOMSBURY STREET, LONDON - NIGHT 9**

5/21

KENZO walks. He's away from Soho now. Away from the noise and the bustle and the chaos.

He finds a quiet dark corner and stops. Leaning against the wall. Involuntary sobs suddenly wrack his throat. His chest heaves. His body expelling adrenaline. He cries for a few seconds and then throws up. He holds a hand over his face and sinks to his haunches. Fucking hell.

His phone buzzes. It's SARAH.

5/22 **INT. SARAH'S FLAT, LONDON - NIGHT 9**

5/22

The front door is opened by SARAH. KENZO is there. 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.

SARAH
What's happening?

5/23 **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 9**

5/23

KENZO enters the room with SARAH. He stops when he sees - YUTO, lying in the bed. Sweat-covered brow. His shirt is off. KENZO goes over to his brother and stands over him. Shaken by the sight. TAKI and RODNEY appear in the doorway behind him.

TAKI
We found him in an alleyway.

KENZO
Did anyone see you bring him back here?

TAKI shakes her head.

SARAH
Just the driver.

KENZO looks at SARAH, who is already totting up the risks in her mind.

KENZO inspects YUTO's wound. Blood seeps out of several punctures in his skin. YUTO moans.

SARAH (CONT'D)
It looks like a bullet's grazed his shoulder. But his chest...

KENZO
It's shrapnel. There was an explosion.

SARAH
An explosion?

KENZO
I think there was a hand grenade.

SARAH
Of course there was.

KENZO
We need to get this out of him.

SARAH
Wait here.

SARAH leaves the room quickly. KENZO looks down at his brother, who is unable to focus back at him.

5/24 **INT. BATHROOM, SARAH'S FLAT, LONDON - NIGHT 9** 5/24

SARAH gets antiseptic out of the bathroom cabinet. She catches sight of herself in the mirror. What the hell is she doing?

5/25 **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 9** 5/25

KENZO goes to YUTO.

YUTO
Kenzo?

KENZO
(Japanese)
I'm here.

SARAH returns with antiseptic and a sharp knife. She hands them to KENZO. YUTO's eyes follow the knife.

So do RODNEY's.

RODNEY
Yeah, okay, no...

He leaves the room. TAKI doesn't move.

KENZO's phone vibrates with an incoming call. He silences it.

5/26 **INT. BATHROOM, SARAH'S FLAT, LONDON - NIGHT 9** 5/26

RODNEY enters, sits on the edge of the bath, gets out his coke and keys some into his nose, inhaling deeply.

RODNEY
Oh good fucking Jesus Christ.

5/27 **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 9**

5/27

In the bedroom - KENZO pours antiseptic over YUTO's chest. He lights his lighter and runs the blade of the knife through the flame as SARAH folds a belt for YUTO to bite down on.

YUTO's phone rings in his pocket. Sarah gets the phone out. DONNA is calling.

KENZO

Tell her I'll call back.

SARAH

(answering phone)

Kenzo will call you back.

There's a pause while SARAH listens to whatever DONNA is saying on the other end of the phone. She glances at YUTO.

SARAH (CONT'D)

Yes.

SARAH kills the call and puts the phone away.

KENZO looks down at YUTO, his brother stares back up at him, breathing hard.

SARAH (CONT'D)

Do you know what you're doing?

KENZO reaches down and touches his brother on the cheek. A big gesture for him.

KENZO

No.

5/28 **INT. BATHROOM, SARAH'S FLAT, LONDON - NIGHT 9**

5/28

Back in the bathroom - RODNEY sits and listens as YUTO's muffled cries of pain begin to come through from the bedroom. TAKI comes in. He hugs her close and puts his hands over her ears.

5/29 **INT. HOSPITAL, TOKYO - DAY 10**

5/29

All dialogue in Japanese unless otherwise stated.

FUKUHARA is brought through on a gurney. A CRASH TEAM running alongside. TOSHIO follows. He reaches two double doors and is left behind by the DOCTORS. He turns. HAYASHI appears in the corridor behind him. The two men meet in the middle.

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. He runs a hand through his hair. Looks down at his shirt - covered in blood.

HAYASHI
Detective -

TOSHIO
This was your fault!

HAYASHI is cowed. TOSHIO seems genuinely furious.

TOSHIO (CONT'D)
You had his men arrested. You knew what would happen and you did it anyway.

TOSHIO sits down in a chair and sighs. Calming down slightly.

TOSHIO (CONT'D)
Whatever you think about Fukuhara, at least he kept some order. If Shin Endo takes over we'll all be spending a lot more time in this place.

HAYASHI
I know.

TOSHIO
Is he safe here?

HAYASHI looks at him - he isn't sure.

HAYASHI
I'll take first watch out here.

TOSHIO nods.

TOSHIO
Our British friend took a bullet in the ass.

HAYASHI
I'm going to have to speak to London.

TOSHIO
What are you going to tell them?

HAYASHI

I'm going to tell them I'm sorry
their detective got shot in the
ass.

TOSHIO

They'll appreciate that.

HAYASHI

They'll have questions.

TOSHIO

We should probably come up with
some answers.

HAYASHI

Yeah.

5/30

INT. KENZO'S APARTMENT, TOKYO - DAY 10

5/30

All dialogue in Japanese unless otherwise stated.

NATSUKO brings a cup of tea to HOTAKA, who sits in his chair
by the window. She watches him. His breathing is laboured.

Over by the kitchen, NATSUKO joins REI. REI has a laptop open
on a news site - Breaking news: A shooting in London,
terrorism suspected...

REI

There was a terror attack in
London. I need to make sure Taki's
okay.

NATSUKO looks at the screen.

NATSUKO

And Kenzo.
(re: Hotaka)
His breathing is getting worse.

REI looks over at HOTAKA, who looks awful.

REI

We should call a doctor.
(pause)
I meant and Kenzo.

NATSUKO

I know.

5/31 **INT. KITCHEN, SARAH'S FLAT, LONDON - NIGHT 9**

5/31

The knife used for amateur surgery has been put in the dishwasher, a stained red blade sticking up amongst its food-caked compatriots. SARAH pushes the tray in and closes the door on it all.

5/32 **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 9**

5/32

All dialogue in Japanese unless otherwise stated.

YUTO lies on the bed, eyes closed. KENZO sits in the chair next to him. On the bedside table is a plate covered in bits of shrapnel, taken out of YUTO.

KENZO looks over as YUTO swallows, groans, and wakes. The two brothers look at each other.

KENZO
You're in a safe place.

YUTO
What were you doing there tonight?

KENZO
I came to protect you.

YUTO chews that over.

YUTO
To protect me.

KENZO stares down at him. An intense look.

YUTO (CONT'D)
Donna?

KENZO
She made it out. She's with
Vickers.

YUTO nods. Pause.

KENZO (CONT'D)
Rest now. We'll talk more soon.

KENZO goes to leave the room.

YUTO
In the corridor. That man would
have killed me.

KENZO stops and looks at him. Doesn't say anything. He leaves the room, closing the door.

5/33

INT. HALLWAY, SARAH'S FLAT, LONDON - NIGHT 9

5/33

KENZO comes out of SARAH's room and closes the door. SARAH is waiting for him.

KENZO

Do you have a key for this lock?

SARAH

I don't know... Somewhere.

KENZO

We should block it with something.

SARAH

Kenzo -

KENZO

A chair or -

SARAH

(for fuck's sake, stop
worrying about the door)

Kenzo.

KENZO slumps slightly.

KENZO

I am sorry you have got caught up
in this, Sarah, I am sorry -

SARAH takes his hand and leads him away from the door --
Looks at him, breathing hard. Trying to take a moment.

He looks down. She is still holding his hand. They both look
at their entwined fingers.

SARAH

What happened tonight?

FLASH - A corridor. Guns firing. A scream. KENZO, pointing
his gun at a MAN.

KENZO looks at SARAH. He looks heartbroken. She puts a hand
on his face.

SARAH (CONT'D)

You don't have to be strong. Not
right now. Not with me, here. You
can be not okay. You can be that.

KENZO closes his eyes. Nods. They stand like that, together.

5/34

INT. HOTEL ROOM, LONDON - NIGHT 9 (FLASHBACK)

5/34

FLASHBACK BEGINS.

Earlier that evening. DONNA is slumped in a chair. Her trouser leg is rolled up, revealing a nasty gash along the side of her leg. She grimaces at it.

VICKERS

What were you doing there tonight?

She doesn't say anything.

VICKERS (CONT'D)

You brought death down upon everyone in that restaurant. So what were you *doing there*?

DONNA

Got my wires crossed.

He looks at her in disbelief.

VICKERS

'Oops'.

He sighs and opens the mini bar. Brings out miniatures.

VICKERS (CONT'D)

What's your poison?

DONNA

Vodka works.

He tosses her a little bottle. Opens a whisky.

VICKERS

I didn't see Abbot. I don't know if he made it out.

DONNA

He's alive.

VICKERS

Shit.

DONNA

Let him go. The police will link this back to him, seize the bar, all the assets. He's done.

VICKERS

Those assets are mine.

DONNA

Then I've got bad news for you.

VICKERS shakes his head.

VICKERS

I'm going to have to go to my
father with this.

DONNA

Your father?

VICKERS

You ever see The Sopranos?
He's the guy who watches that and
complains they got the sound
effects wrong when someone gets
beaten to death.

DONNA

Nice fella.

VICKERS

Oh he's a fucking riot. Which is
exactly what we're gonna have when
he gets here. The fucking
Pittsburgh mafia running around.

DONNA

I didn't know they had a mafia in
Pittsburgh.

VICKERS

We're the scourge of Pennsylvania.

DONNA

Can't have been easy being a
mobster's son. Plus you're no good
at it. But fuck it. Don't make this
worse now cos' you're too scared
and stupid to know you're beaten.

VICKERS

You don't know anything about me.

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.

VICKERS

Oh we're all standing in it now.
You, me, Abbot.

(MORE)

VICKERS (CONT'D)

(beat)

Yuto.

DONNA

So don't call him. We could all
just walk away from this.

VICKERS finishes off the miniature and rubs his hands over his face. Stressed.

He goes to the window and looks out.

VICKERS

My wife's out tonight. She's watching Les Mis. She's seen it ten fucking times already.

(pause)

You told me, 'If you want to take him, you might not get a better chance than now'. He had fifteen, twenty guys with him. Including you.

DONNA doesn't answer.

VICKERS digs around in his jacket and brings out a packet of cigarettes. Lights one.

VICKERS (CONT'D)

Probably more like twenty. Am I right? About twenty guys, you reckon? So I gotta ask myself if tonight might actually not have been all that great a time to try and take him. All things considered. 'Cos I'm thinking back over what happened and I can't honestly say it felt like a great time. Not when he was surrounded by twenty. Fucking. Men.

(pause)

And like I said. One of them was you. And they seemed to be expecting us. So maybe your helpful little tip wasn't really a helpful little tip at all.

She stares back at him.

VICKERS (CONT'D)
These are the sort of questions my
father's going to ask.

Tense beat. He shakes his head.

VICKERS (CONT'D)
Fuck where's Kenzo.

DONNA
You got something I can use for my
leg?

He goes to the cupboard and pulls out a shirt. Tosses it to
her.

DONNA (CONT'D)
Thanks.

She gets up painfully and heads into the bathroom --

5/35 **INT. HOTEL BATHROOM, LONDON - NIGHT 9 (FLASHBACK CONT'D.)** 5/35

DONNA comes in.

She gets her phone out. Dials a number - KENZO. No answer.

She tries a different number - YUTO. It rings.

DONNA
Come on...

The phone is answered.

SARAH (V.O.)
Kenzo will call you back.

DONNA
Wait! ... Is Yuto alive?

SARAH (V.O.)
Yes.

The phone hangs up. She looks at it. Then at her reflection
in the mirror. Girds herself.

5/36 **INT. HOTEL ROOM, LONDON - NIGHT 9 (FLASHBACK CONT'D.)** 5/36

DONNA comes back out, her leg bandaged. VICKERS is standing
at the window, looking out at the city. The TV is on, a news
report from Soho. Volume down. She watches it.

VICKERS

Look, I don't want you to worry.
I'll vouch for you to my father.
You turned on Abbot. That has to
count for something.

She just looks at him.

VICKERS (CONT'D)

How about another drink? I could
certainly use one.

DONNA

Sure.

He goes to the mini bar and tosses her a miniature, then
opens another bottle of whisky for himself.

VICKERS

He used to keep a bottle of Johnnie
Walker Twenty One in the garage, my
old man. Used to go out there at
Christmas, when the family got too
much. Pour it into a paper cup and
drink it right there by himself. A
two hundred dollar bottle of scotch
in a paper cup. He invited me out
one year. We drank Johnnie Walker
Twenty One in the freezing cold
next to his car and I could see his
breath and I was so fucking...
grateful. And then he told me. He
said... You'll never do the things
you want to do because you haven't
made a good decision in your entire
Goddamn life. And you know what?

BANG. VICKERS' head shatters and expels mincemeat up against
the wall, and his limp body collapses to the ground.

DONNA holds a smoking handgun. She closes her eyes. 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 flashing blue of the
police cars and the not-too far away sound of sirens is still
there, in the real world.

She goes to the window and looks out over the city.

Her phone buzzes in her pocket. Someone calling. She gets it
out and looks at it - it's KENZO.

The door to the room opens and VICKERS' wife, DIANE, enters. She takes the scene in instantly. In the way a woman who was maybe expecting to one day lose everything might.

She looks at DONNA, at the ruined skull of her dead husband. At the gun DONNA left near the door.

DONNA and DIANE look at each other for what seems like an age. Eventually DONNA seems to deflate. She knows what's coming. This all just got away from her.

DIANE picks up the gun and shoots DONNA four times in the chest, and keeps pulling the trigger even though it's just clicking and maybe she's screaming, she'd hear it if the blood wasn't rushing around her ears so fucking loudly but that doesn't seem to matter now...

DONNA's phone lands on the floor, the screen smashed, a bullet having hit it.

FLASHBACK ENDS.

5/37 **EXT. SARAH'S FLAT, LONDON - NIGHT 9**

5/37

KENZO stands, on the phone. It's ringing. Goes to answer phone message.

DONNA (OVER PHONE)
This is Donna. Leave a message.

He looks at the phone. Perhaps in that moment he knows it's all gone so terribly, terribly wrong.

5/38 **EXT. LONDON SKYLINE - SUNRISE 10**

5/38

The city looks beautiful, and deceptively peaceful, as the sun rises in the sky and chases the night away.

5/39 **INT. SARAH'S FLAT, LONDON - MORNING 10**

5/39

TAKI and RODNEY are asleep on Sarah's sofas.

5/40 **INT. KITCHEN, SARAH'S FLAT, LONDON - MORNING 10**

5/40

SARAH stands while the kettle boils. The radio is on. She stares blankly at the steam rising.

RADIO REPORTER (V.O.)
... are dead and several more
injured after gunfire broke out
above a restaurant in central
London last night. Police say it's
too early to speculate on a motive
for the violence but...

5/41 **INT. BEDROOM, SARAH'S FLAT, LONDON - MORNING 10**

5/41

KENZO sleeps in a chair. YUTO sleeps in the bed. SARAH wakes
KENZO gently and gives him a cup of tea.

KENZO looks over at YUTO. His chest rises. He lives.

SARAH
I have to get to work. They're
calling everyone in.

KENZO
What are you going to say?

SARAH
I don't know.

KENZO
Don't lie for me.

SARAH
Don't lie for me Argentina?

KENZO
What?

SARAH
Nothing, it's... I make dumb jokes
when I'm stressed. I don't know
what I'm going to say.
(pause)
People are dying, Kenzo.

She goes out.

5/42 **EXT. SARAH'S FLAT, LONDON - MORNING 10**

5/42

SARAH walks out in the cool morning air. Breathes it in.
World feels different today. She walks on.

5/43 **INT. BEDROOM, SARAH'S FLAT, LONDON - MORNING 10**

5/43

KENZO is on the phone. We see he is ringing DONNA again. No answer.

He gets a new text message from REI. We translate from the Japanese:

We have had to call the doctor for your father. Please ring me back.

KENZO stares at the phone. Not knowing what to do.

He brings up **Rei** in his contacts. His thumb hovers over the dial button. But he doesn't press it. He sits down and closes his eyes. He doesn't know what he's doing.

KENZO puts the phone away.

He sits down on a chair that has been covered with YUTO's discarded clothes. He feels something underneath him and reaches round for it. It's YUTO's wallet in his jacket pocket.

KENZO 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.

5/44 **EXT. COMMUNAL SQUARE OUTSIDE SARAH'S FLAT, LONDON - DAY 10** 44

All dialogue in Japanese unless otherwise stated.

KENZO walks out of SARAH's flat and takes a seat in the middle of the square outside, looking back at the flat. He lights a cigarette.

He gets his phone out. Searches for news under the name of the hotel that VICKERS was staying at. A news alert comes up - two dead in a hotel room. Gun shots. He stands and takes it in. The slow weighting of deaths on his conscience.

TAKI comes out of the house and joins him. KENZO puts his phone away quickly.

KENZO
Good morning.
(pause)
Do you want to ask me about it?

TAKI
Will Uncle Yuto be okay?

KENZO
I think he will live, yes.

TAKI

Does Sarah mind us staying here?

KENZO
Miss Weitzmann.

TAKI
You called her Sarah last night.

KENZO
And now I am calling her Miss
Weitzmann.

He runs his cigarette under the tap and throws it in the bin.

KENZO (CONT'D)
We aren't staying here. Just until
your uncle is better.

TAKI
And then what?

KENZO gets his wallet out, brings out three twenty pound
notes and hands them to her.

KENZO
You should go out. It's not good to
be here all day. Go and explore.
Buckingham Palace, the Tower of
London. You might as well see these
things.

TAKI
You should probably speak to Mum.

KENZO
I'm going to.

She crumples the notes in her hand. Pockets them. She heads
back towards the flat.

KENZO (CONT'D)
Taki.

She turns.

KENZO (CONT'D)
Thank you, for bringing him back.

She nods.

Packed. ANGLING stands in the middle of the office. SARAH
sits at her desk, as ever she's slightly on the periphery.

ANGLING

There's eleven dead, twenty critical. Looks like a turf war between the Albanians and Connor Abbot's mob. We've got Abbot on CCTV going into Piccadilly tube, being followed by Elseid Roshi. Roshi never got off. Found his body on an Eastbound train at Caledonian Road station half an hour later. Abbot's still missing. It hardly needs saying but whatever you were working on before just dropped down your priority list. We've got eight men in custody but there's more at large. Let's bring them in. This is our city, and we don't let this happen here.

5/46

INT. POLICE STATION, LONDON - DAY 10

5/46

SARAH sits at her desk.

Nearby, a detective (BILL) is on his computer. He looks up.

BILL

Sarge...

ANGLING comes over. BILL points at his screen. SARAH sees it - CCTV footage paused on YUTO's face.

BILL (CONT'D)

Chika Tani. Looks like our samurai sword guy was in the gun fight.

ANGLING

Get his mug shot distributed wide. I want all eyes out looking for him.

BILL

Considered armed and dangerous?

ANGLING

Considered very fucking armed and incredibly fucking dangerous, Bill. Yes.

SARAH watches them.

5/47

INT. KITCHEN, SARAH'S FLAT, LONDON - DAY 10/
INT. KITCHEN, KENZO'S APARTMENT, TOKYO - NIGHT 10

5/47

All dialogue in Japanese unless otherwise stated.

KENZO stands at the window. He watches TAKI and RODNEY walking away from the flat together. He dials a number. The phone rings.

REI is standing in the kitchen area of the apartment. She answers.

Cut between locations for the call.

Note - For the call, KENZO can pace between the KITCHEN and LIVING ROOM of Sarah's apartment.

REI

Kenzo.

KENZO

How is everything there? How's Dad?

REI

He's weak. The doctor is still here but she can't stay all night. Is everyone okay there? I read about the shooting...

KENZO

Yes. Everyone's fine.

REI

Taki?

KENZO

She's fine.

(pause)

How long does my father have?

REI

I don't know. Maybe he could hold on for a few days. If he knew you were coming home. I think, perhaps.

Silence. She closes her eyes.

REI (CONT'D)

Kenzo? Are you coming home?

KENZO

Right now, it's difficult, I -

REI
I won't lie to him. I can't ask him
to hold on if you're not actually
going to come back. He's in pain.

KENZO
I know that, I -

REI
He's your father. It's your family.

Pause.

KENZO
I know.

REI wipes an angry tear away.

REI
So, I won't tell him that you're
coming back.

Pause. It's awful. Finally:

KENZO
No.

REI squeezes her eyes shut. She has no more to say to him.
She hangs up, tears in her eyes. He's not coming back.

In London, Kenzo hangs his head.

5/48 **EXT. HOSPITAL, TOKYO - NIGHT 10**

5/48

All dialogue in Japanese unless otherwise stated.

JIRO approaches the hospital. Lots of COPS milling around,
but also other groups - besuited men hanging around by cars.
Could be innocent, could be Yakuza...

A light snow has started to fall. JIRO rubs his hands
together against the cold.

TOSHIO walks out of the hospital. JIRO sees him and heads
over. He offers him a cigarette, which TOSHIO accepts. They
smoke up.

JIRO
I hear you fought off his
attackers.

TOSHIO doesn't say anything. JIRO just smirks.

JIRO (CONT'D)

You'd make a good Yakuza, if the police thing doesn't work out.

TOSHIO

I've never seen the appeal of you guys. You're just thugs in nice suits.

JIRO

And you're just salary men with smaller pay cheques.

TOSHIO nods towards a few suspicious-looking men (obviously YAKUZA) milling about nearby.

TOSHIO

They with you?

JIRO nods.

JIRO

The hospital's vulnerable.

TOSHIO

We're guarding him.

JIRO gives him a look.

JIRO

Are you sure?

Pause.

TOSHIO

If he dies, what are you going to do?

JIRO

Unleash a wave of havoc and destruction the likes of which have never been seen.

Pause. TOSHIO exhales.

TOSHIO

Better hope he lives then.

JIRO

Yeah.

SARAH at her desk. She watches ANGLING across the office. She stands up and walks towards him. Is she going to tell him about YUTO? Perhaps she doesn't even know herself...

5/50

INT. SARAH'S FLAT, LONDON - DAY 10

5/50

KENZO stands outside SARAH's bedroom. He checks in on YUTO, who is asleep in the bed. He closes the door and then locks it from the outside with a key. He stands back, guiltily.

He gets out his phone. Searches through the contacts until he finds **Captain Hayashi**.

His thumb hovers over the dial button... And he presses it.

The phone beeps - the number is busy. It goes to Hayashi's answerphone. KENZO hangs up the phone and exhales - relief? He heads downstairs.

5/51

INT. POLICE STATION, LONDON - DAY 10/ INT. HOSPITAL,
TOKYO - NIGHT 10

5/51

Before SARAH can get to him, ANGLING's phone rings. He answers. Distracted by the buzz around him.

HAYASHI stands in the hospital corridor outside Fukuhara's room.

Cut between locations for the call.

ANGLING

Angling.

HAYASHI

My name is Chief Inspector Hayashi.
From Tokyo. Let me apologise, my
English is poor.

ANGLING notices SARAH hovering with intent nearby. He waves her away - 'Not now'. She returns to her desk.

ANGLING

Better than my Japanese, I bet. How
can I help?

HAYASHI

I am sad to inform you, your
detective has been shot.

ANGLING

Roy?

HAYASHI

Yes. Please stop panicking. He
lives. His rear is injured.

ANGLING

What?

HAYASHI

There was a gun fight. He is
recovering.

ANGLING

Jesus. Roy in a gun fight.

HAYASHI

I am very sorry. There will be a
full report.

ANGLING

Well I will look forward to reading that. We've just had a shoot out of our own as it happens.

HAYASHI

Yes, I saw on the news.

ANGLING thinks.

ANGLING

Here. Can I send you something?

5/52

INT. HOSPITAL CORRIDOR, TOKYO - NIGHT 10

5/52

HAYASHI paces. His phone buzzes. He checks it. An email from ANGLING. A series of still photos attached. YUTO's mug shot and a selection of CCTV stills of him from the gunfight - HAYASHI's phone rings. It's ANGLING. He answers.

ANGLING (V.O.)

Did you get it?

HAYASHI

This man is in your police cells?

ANGLING (V.O.)

No. He's still missing. Do you recognise him?

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, the gait, the hair colour... HAYASHI knows this is KENZO.

HAYASHI

No. I'm sorry. I do not know him.

5/53

INT. POLICE STATION, LONDON - DAY 10

5/53

SARAH is sat at her desk. ANGLING sits down opposite her.

ANGLING

I got a call from Tokyo. Roy was in a gun fight and he got shot in the arse.

SARAH looks at him.

ANGLING (CONT'D)

Any other week, that'd be big news.

SARAH
Is he okay?

ANGLING
Well, he won't be able to sit down
for a while and you know how much
he likes doing that.

ANGLING puts a CCTV print out of YUTO in the Soho gun fight
on her desk.

ANGLING (CONT'D)
Suspect in the Saburo murder.
Massacre in Soho. One of our
officers is shot in Tokyo. Makes
you think, don't it.

SARAH stares at the photo. Then back up at ANGLING.

SARAH
Steve...

ANGLING
(interrupting)
Who was the guy the Japs sent over
on Roy's exchange programme? Your
student?

SARAH
Detective Mori.

ANGLING
Right. Detective Mori. Get him in
here, will you?
(pause)
Looked like you were coming over to
say something just now.

Pause. Her time to say something...

SARAH
No.

ANGLING nods. He heads off before SARAH can say anything
else.

RODNEY

Not to sound 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 him in a curtain and have him point at a naked baby and he'd be a fucking renaissance painting, you know what I mean? Jesus. I was like, 'Oh my God, now I see why everyone's making so much fuss about this guy.'

(beat)

Again, respectfully.

TAKI doesn't say anything.

RODNEY (CONT'D)

Are you worried about him?

TAKI

I'm worried about everyone.

RODNEY

Well, we're going to take your mind off it. What do you want to see? Southbank? Trafalgar Square? Hyde Park?

She looks at him.

5/55

EXT. STREETS, CITY OF LONDON - DAY 10

5/55

TAKI and RODNEY stand at the back of a group of TOURISTS. A GUIDE stands in front of them.

GUIDE

Jack the Ripper's fourth victim was Catherine Eddowes. She was found here, in Mitre Square, in the City of London. Her throat had been cut and her abdomen torn open in a long, jagged incision.

Rodney smokes a cigarette and looks bored and above it all. Picture Joan Collins queuing at Disney Land. His expression quickly becomes one of queasiness as the guide continues.

GUIDE (CONT'D)

Her left kidney and most of her uterus had been removed.

RODNEY

Oh, God...

GUIDE

This was in fact Jack's *second* victim that night, the first being...

RODNEY

(muttered)

Another unfortunate prostitute.

GUIDE

Another unfortunate prostitute by the name of Mary Jane Kelly...

The GUIDE walks on. The group follows. TAKI raises her phone and snaps pictures of the area. RODNEY sighs.

5/56

INT. POLICE STATION, LONDON - DAY 10

5/56

SARAH at her desk. The office still busy, but the shift swapping over. SARAH sees ANGLING at his desk, working.

All around her the office is alive with chatter. Phones ringing off the hook, people rushing to and fro. SARAH sits in amongst it all. Frozen.

5/57

INT. SARAH'S FLAT, LONDON - NIGHT 10

5/57

SARAH comes in through the front door.

KENZO stands up from the sofa.

SARAH

How is he?

KENZO

Sleeping.

SARAH

He's been identified in the camera footage. They're looking for him. They're going to find him. I mean, they're probably not expecting to find him *here*, but...

KENZO

It's okay.

SARAH
It's really, really not.
(pause)
My boss wants you to come in and
see him.

KENZO
Why?

SARAH
There was a shooting in Tokyo. A
British police officer was injured.

KENZO nods. Okay.

Pause.

SARAH (CONT'D)
I need a drink, do you need a
drink?

KENZO
I need a drink.

SARAH
So let's get a drink.

5/58 **EXT. CAFE, BLOOMSBURY STREETS, LONDON - NIGHT 10** 5/58

KENZO and SARAH approach a cafe. SARAH indicates this is the
place and they head towards it.

5/59 **INT. CAFE, LONDON - NIGHT 10** 5/59

Little local place. Fairy lights in the window, cosy and
warm. SARAH and KENZO sit down. The WAITER comes over.

SARAH
Hey, can we get a bottle of House
White and two glasses of whisky to
start, please?

WAITER

Of course.

He heads off. SARAH and KENZO look at each other.

SARAH

Busy week, huh?

He smiles and nods. Pause.

SARAH (CONT'D)

So listen, I'm just going to say this. We crossed a line at some point. And I'm not entirely sure how we got from where we were to a gun-shot Yakuza recovering in my bedroom.

He nods.

SARAH (CONT'D)

A lot of people are dead. And you and your brother were involved and I'm scanning the horizon with a fucking telescope looking for any sign of my comfort zone.

KENZO

I have put you in an impossible position.

SARAH

It's not impossible though. I just have to hand you all in.

KENZO

Then that's what you should do.

The WAITER comes back with the whiskies. Puts them down. Puts the wine bottle in a stand by the table.

SARAH

(quietly to herself)

So that's what I should do.

A few moments of silence as they sip their drinks.

SARAH (CONT'D)

Your daughter's kind of brilliant.

KENZO smiles.

KENZO

She is very... strong willed.

(pause)

My mother used to say this thing. I don't know how to translate it but... I think... It is a long walk around the gardens of my pride.

SARAH smiles.

KENZO (CONT'D)

She used to say that about Yuto.

SARAH

Not you?

KENZO

No.

SARAH

So do you say it to Taki?

KENZO looks surprised at the question.

KENZO

I don't... No. I don't think so.

SARAH

A girl would like to hear that from her father.

KENZO

Did your father talk to you like -

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 done so much for us. I just felt protective, I guess.

KENZO looks at her sadly. His own father on his mind.

SARAH (CONT'D)

I get it now, I mean, she fell out of love. What can you do? You can't fake that.

KENZO

No?

SARAH

No! No. You fall out of love with someone it's awful, it's tragic, but it's truth. It's... You have to honour it. To pretend it hasn't happened is... it's deceitful. To live with someone you don't love is as deceitful as adultery. I didn't realise that for a while and I hated my mother for a long time but now I get it. And what are you supposed to do? No one wants to fall out of love with someone. Christ, if you could just sit there and be madly in love from now until forever, wouldn't that be easier? Who wouldn't choose that?

KENZO averts his eyes from hers. He sips his whisky.

KENZO

How much time do you allow? If you feel that something has changed? If you have loved them for ten years, do you wait ten months? A month for every year? Ten years, ten months. Twenty years, twenty months. Does someone deserve that time from you, to check... to make sure?

SARAH

There aren't rules.

KENZO

There should be.

SARAH

A little book to tell us what to do.

KENZO

Yes. Very helpful.

SARAH

Too bad, huh? That's not how it works.

KENZO

I met my wife in a shop. She was working there. She stocked the shelves. I would watch her.

(MORE)

KENZO (CONT'D)

Putting everything out. So neat. It was like... an art. She made it like a painting.

SARAH

And you started talking to her?

KENZO

No. No. Too shy. At first.

SARAH smiles.

KENZO (CONT'D)

I went back to the shop every day. It was over priced, and the manager was very rude. But every day I went in. It took me weeks to talk to her.

SARAH

What did you say?

KENZO

The first time? I remember. I said... Good morning, Miss. It's a lovely day today.

SARAH

And what did she say?

KENZO smiles at the memory.

KENZO

She said... Yes. But it will rain tomorrow.

SARAH

Where'd you go on your first date?

KENZO waves away the question, bashful.

KENZO

Oh, no...

SARAH

Come on! Where'd you go? Where do you take a girl in Tokyo?

KENZO

A nice restaurant.

SARAH

Yes?

KENZO

Nice enough on my budget. And then
I walked her home.

SARAH

Did you try anything?

KENZO

What?

SARAH

Like a kiss?

KENZO

No!

KENZO looks so shocked that SARAH laughs.

SARAH

Okay! I'm not accusing you of
anything...

KENZO

No. No, I... I walked her to her
door and I... bowed...

(Kenzo bows to show Sarah)

And I said. Good night, and thank
you for a wonderful evening. And
she said, 'Yes. It was.' And she
went inside.

SARAH

So you called her?

KENZO

Not right away.

SARAH

How long did you leave it?

KENZO

Two days.

SARAH

Oh wow, you didn't play it cool
then.

KENZO

No. I wanted to call her before I
had got home, to wait that long
was... a torture. What if she
forgot me?

SARAH

In the two days following your date?

KENZO

Yes.

SARAH

I don't think she'd have forgotten you.

KENZO

No. She didn't and we... Well, we...

SARAH

Courted?

KENZO

Yes.

SARAH

It's all very romantic.

KENZO

Yes. It was. For a long time it was...

SARAH

Good.

KENZO

Yes.

SARAH

Better than good.

KENZO

Yes.

SARAH

And then...

KENZO sighs deeply.

KENZO

And then there were years. And the two young people that met in the shop were gone, and instead there were two old people in their place. It got hard. Too hard, maybe. I'm sorry, this is... I'm sorry.

SARAH

No, it's okay. I was with someone
and it just... You're right. There
were years.

Neither says anything. She exhales. Drinks some of her drink.

SARAH (CONT'D)

What are your... Um... Do you have
scars?

KENZO

Scars?

SARAH

Yeah.

KENZO rolls up his sleeve. Shows a three-inch scar on his
forearm.

KENZO

Knife attack. A man I arrested.

SARAH

Ouch.

KENZO

Yes. You?

SARAH

On my leg, yeah. I fell out of a
tree when I was a teenager.

She points at her thigh.

SARAH (CONT'D)

Big ugly thing here. Hated it.
swimsuit ruiner.

KENZO

Why do you ask?

SARAH

About scars? I don't know. If
there's a silence I always need to
fill it.

KENZO

Silence makes you uncomfortable.

SARAH

Doesn't it you?

KENZO

People think when they are not
saying anything they are not saying
anything. But that is not the case.

SARAH

I could do maybe twenty seconds.

KENZO glances at his watch.

SARAH (CONT'D)

Oh, are you testing me?

KENZO

Yes.

She laughs.

SARAH

Okay.

KENZO

Okay... go.

They sit in silence, looking at each other. 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.

KENZO (CONT'D)

You made it.

She nods.

KENZO (CONT'D)

So, you can speak now.

She smiles, but neither of them says anything.

5/60 **EXT. CAFE, LONDON - NIGHT 10**

5/60

KENZO and SARAH sitting in the window. Lit up and warm.

5/61 **INT. RODNEY'S BEDSIT, LONDON - NIGHT 10**

5/61

RODNEY and TAKI come in. TAKI looks in.

RODNEY

Chez Rodney. Yes, hard to believe
all this is mine.

(MORE)

RODNEY (CONT'D)
Have the Butler take your bag to
the East wing, dress down service
is at noon.

She rolls her eyes at him. He flops onto the bed.

TAKI moves a pile of clothes and sits on a chair. RODNEY
looks out of the window. Police tape is up across the road.

RODNEY (CONT'D)
(Japanese)
Do you wanna talk about it? Your
dad and uncle.

TAKI
(Japanese)
No.

RODNEY
Sure. Lets just gloss over the fact
your family did a live reading of
Die Hard in the Trocadero last
night.

TAKI
(Japanese)
Who was that girl?

RODNEY
(Japanese)
What?

TAKI
(Japanese)
Last night. There was a girl. One
of your friends. Dancing.

RODNEY raises an eyebrow.

RODNEY
Really? *That's* what you're thinking
about?

TAKI
(Japanese)
She had brown hair and freckles.

He grabs the chair Taki is sitting on and slides it over to
him.

RODNEY

Oh my God. Taki. Is there a chance that you are, in fact, what those in polite society might call a gay lesbian homosexual?

She frowns at him.

TAKI

No.

RODNEY

It was a rhetorical question. I knew you were a baby dyke the second I laid eyes on you.

She doesn't say anything. He narrows his eyes.

RODNEY (CONT'D)

Do you know what you are?

TAKI

I was just asking who *she* was.

RODNEY

Right. Because you want to touch each other's butts or whatever in the hell it is you people do.

She pulls a face and slides her chair away from him.

TAKI

(Japanese)

Shut up.

RODNEY

(Japanese)

Her name's Annie. Do you want me to call her?

TAKI

(Japanese)

What? No.

RODNEY

I'll call her. She'll probably be out.

(muttered)

Unlike you.

He gets out his phone. She grabs it.

TAKI

No!

RODNEY

Fucking relax. She comes round to smoke weed all the time. I'll be very subtle. As is my way.

TAKI gives him a harsh look. He smiles at her. Reassuring.

He frees his phone from TAKI's grasp and finds ANNIE's contact and dials. A few seconds later, it's answered.

RODNEY (CONT'D)

Where are you? Me and my friend want to get high... Taki. She was with me last night... That's the one. Uh-huh... Okay... Bye.

He hangs up.

RODNEY (CONT'D)

"Oh, the cute Japanese girl?" Her words, not mine. I thought you were Korean.

TAKI tries not to freak out.

RODNEY (CONT'D)

She's round the corner, gonna try and pop by in a bit. Don't say I never do anything for you.

TAKI

(Japanese)

Where's your bathroom?

RODNEY

Down the hall on the right. Flush is stuck so if you need to shit go to the pub next door.

TAKI, not for the first or last time, shakes her head at him, exasperated, and heads out the door.

5/62

INT. COMMUNAL TOILET, RODNEY'S BEDSIT, LONDON - NIGHT 10 5/62

TAKI comes in and looks at herself in the mirror. Literally nothing about her reflection pleasing her. She runs a hand through her hair, adjusts her t-shirt. Checks her teeth. Frowns. She sits on the toilet. Gets her phone out and starts a new message to DAD, which we translate from Kanji:

Can I stay at Rodney's flat?

5/63

EXT. SARAH'S FLAT, LONDON - NIGHT 10

5/63

SARAH and KENZO arrive at the front door. As SARAH looks for her keys in her bag, KENZO's phone buzzes. He checks it, it's TAKI's message. As SARAH opens the front door he types back a reply:

Just this once.

5/64

INT. SARAH'S FLAT, LONDON - NIGHT 10

5/64

KENZO and SARAH stand in the door of SARAH's bedroom and look at YUTO. He's sleeping. We can hear his breath.

KENZO

I'm sorry we've taken your bedroom.

SARAH

That's okay. In my family, people with shrapnel wounds always get first dibs. Just traditional that way. Sofa's fine for me.

They stand for a few moments.

KENZO

It won't be forever.

They stand together in the corridor. If they were going to kiss, this would probably be the time for it. But they don't.

SARAH

Good night, Kenzo.

KENZO

Good night, Sarah.

SARAH heads downstairs. KENZO watches her go.

5/65

INT. RODNEY'S BEDSIT, LONDON - NIGHT 10

5/65

TAKI enters the bedsit. ANNIE is sitting on the bed next to RODNEY. She looks up at TAKI and beams, pleased to see her...

RODNEY

Look who showed up.

(pointed)

Sooner than anyone could have predicted.

ANNIE

Hi. Taki, right?

TAKI nods.

TAKI

Hi.

Her phone buzzes. We see the message, which we translate from Kanji:

DAD: Just this once.

RODNEY gets off the bed, taps the spot he was sitting in and takes the chair.

TAKI sits on the bed next to ANNIE.

RODNEY puts music on. Soft, melodic, dreamy.

RODNEY

So skin up.

5/66

INT. RODNEY'S BEDSIT, LONDON - NIGHT 10

5/66

A light put to the end of a joint, smoke billows out. ANNIE sitting there on the bed next to TAKI. She tokes and inhales deeply. Shakes her head and smiles. Hands it to TAKI, who smokes, then hands it to RODNEY who, guess what, does the same.

The music swells. TAKI leans back against the wall. ANNIE leans back next to her, looks at her and smiles.

ANNIE

Hi.

TAKI

Hi.

RODNEY takes another big toke.

RODNEY

This is... excellent.

He tokes again. Exhales. Closes his eyes briefly.

He looks across the room.

TIFF, in his dress, full make-up, sits in the corner of the room. RODNEY looks at him. He loved this kid. TIFF smiles at him. RODNEY looks heartbroken but smiles back.

ANNIE takes the joint. Smoke billows. TAKI is staring at her,

TIFF
You're staring.

RODNEY
(quietly)
Is that a problem?

ANNIE rests her leg against TAKI's. TAKI stares at it. Every ounce of her concentration is focused on the small square of leg pressed now against ANNIE's.

Their eyes meet.

ANNIE
Hi.

They both giggle. High.

TAKI
Hi.

ANNIE looks over. RODNEY is lying back in the chair, looking up at the ceiling.

ANNIE
Can I kiss you?

TAKI blinks.

TAKI
Yes.

ANNIE
Okay. So, maybe I will.

TAKI leans in, awkward, eager. Kisses her. Teeth lightly hit teeth.

RODNEY looks over. He leans forward and takes the joint from ANNIE's hand. ANNIE puts her hand up and cups TAKI's face. Kiss passionately.

RODNEY lies back. TIFF is gone from the corner now. He stares up at the ceiling.

5/67

INT. RECEPTION AREA, HOSPITAL, TOKYO - NIGHT 10

5/67

All dialogue in Japanese unless otherwise stated.

Light snow falling outside. HAYASHI sits in a reception area. He can see more YAKUZA TYPES loitering nearby. They eye him suspiciously. A DOCTOR comes out and he stands up quickly, eager for information.

DOCTOR

The operation was successful. He'll
need a chest drain in for a few
days, but he's going to recover.

HAYASHI exhales. Relief washing over him.

He glances over at the YAKUZA nearby. His face is a mix of
emotions - relief, but also concern. No one can be certain of
what's going to happen now.

5/68 **INT. SARAH'S FLAT, LONDON - MORNING 11**

5/68

SARAH lies on the sofa, awake. Bird song outside, sun just
coming through the curtains.

5/69 **INT. BEDROOM, SARAH'S FLAT, LONDON - MORNING 11**

5/69

Like SARAH, KENZO lies awake.

5/70 **INT. RODNEY'S BEDSIT, LONDON - DAY 11**

5/70

RODNEY sleeps in a chair, snoring loudly.

TAKI nudges him awake. He looks up at her, groggy.

5/71 **INT. COMMUNAL TOILET, RODNEY'S BEDSIT, LONDON - DAY 11**

5/71

RODNEY does a line of coke and then brushes his teeth. Groans
lightly.

5/72 **EXT. LONDON STREET - DAY 11**

5/72

RODNEY and TAKI walk.

RODNEY

When did she leave?

TAKI

Late.

RODNEY

Did you two...

He gives her a look.

TAKI
(Japanese)
No! Not with you in the room.

RODNEY
Oh, believe me, I'd have no
interest in watching *that* ungodly
business. I shall wash my sheets
just in case.

She hits him on the arm.

5/73 **INT. BEDROOM, SARAH'S FLAT, LONDON - DAY 11**

5/73

SARAH, dressed for work, comes to the doorway. She looks in at KENZO and YUTO. KENZO watching over his brother. She raises a hand and smiles at KENZO who returns the gesture, then she leaves the flat.

5/74 **INT. KITCHEN, SARAH'S FLAT, LONDON - DAY 11 (INTERCUT)**

5/74

KENZO makes a coffee. His phone rings - REI. He hesitates, then answers.

KENZO
Rei?

5/75 **INT. SPARE ROOM, KENZO'S APARTMENT, TOKYO - NIGHT 11 (INTERCUT)**

5/75

All dialogue in Japanese unless otherwise stated.

REI stands, on the phone.

Cut between locations for phone call.

REI
You need to speak to your father.
(pause)
It's almost his time.

We see that NATSUKO and a DOCTOR are in the room. HOTAKA lies in bed, looking weak.

KENZO
Put him on.

REI goes to HOTAKA, puts the phone next to his head, on speakerphone.

KENZO (CONT'D)

Dad?

When HOTAKA talks he sounds very weak, his breath rasping.

HOTAKA

I can hear you.

KENZO

I'm here.

HOTAKA

I can hear your voice. Where are you?

KENZO

I'm... I'm not far.

HOTAKA

Yes?

KENZO

I'm close. It's okay.

HOTAKA

Yuto, I'm scared.

A painful beat. KENZO realises - HOTAKA thinks he's talking to his brother.

KENZO

It's okay, Dad. It's okay.

HOTAKA is getting upset, scared, confused.

HOTAKA

Why aren't you here?

KENZO

I'm...

KENZO doesn't know what to say.

KENZO (CONT'D)

I'm sorry.

HOTAKA

I'm a good father.

KENZO

Yes.

HOTAKA

You left us.

KENZO

No I... I didn't leave. I'm coming back.

HOTAKA

I'm scared.

KENZO

I'm coming home, Dad. Just hang on.

HOTAKA

We were so worried. I let you down. I know that. I know. We were so worried.

KENZO

Everything's going to be okay.

HOTAKA

I should have helped you more. I should have kept you safe. It was my job to keep you safe.

KENZO

I am safe. I promise. I am.

HOTAKA

A man looks after his family.

Beat. It resonates. KENZO remembers those words from his father before.

KENZO

Dad? Dad?

HOTAKA coughs, his body rasping. REI takes the phone away.

REI

He's on a lot of medication. He isn't suffering.

KENZO stands, broken. Maybe speaking to her, maybe his dad, maybe Yuto...

KENZO

I'm sorry. I'm sorry...

Pause. She doesn't know what to say. She's heartbroken too.

REI

Be strong.

She hangs up the phone. KENZO sits down. Shaken.

5/75A **INT. CAR, JAPAN - DAY FB1A**

5/75A

FLASHBACK BEGINS.

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. A square of tissue on his neck from a shaving cut.

HOTAKA looks at his son and smiles.

FLASHBACK ENDS.

5/75B **INT. SARAH'S FLAT, LONDON - DAY 11**

5/75B

KENZO where we left him just after the REI phone call. The subtitle, '**Be strong**' hangs in the air.

5/76 **INT. SARAH'S FLAT, LONDON - DAY 11 (LATER)**

5/76

KENZO sits on the sofa. His phone buzzes. A message from **MUM**. We translate the Japanese messages as they come in:

Your father has died.

Very peaceful now.

(Pause)

We are all very sad.

KENZO stares down at the phone. He types one back:

Yuto is alive. I found him here.

5/76A **INT. KENZO'S APARTMENT, TOKYO - NIGHT 11**

5/76A

NATSUKO receives the text message and stares at it. She sits on the bed next to her dead husband and weeps.

5/76B **INT. SARAH'S FLAT, LONDON - DAY 11**

5/76B

KENZO's phone buzzes with a message from Natsuko. We translate into English:

Bring him home.

The doorbell rings. He looks up.

5/77

INT. SARAH'S FLAT, LONDON - DAY 11

5/77

KENZO opens the door, expecting TAKI, but is surprised to see IAN standing there.

Both men take a moment to consider one another.

IAN
Who are you?

KENZO
Who are you?

IAN
Where's Sarah?

KENZO
She has gone to work.

Pause.

IAN
I wanted to talk to her.

KENZO nods.

IAN (CONT'D)
The window wasn't me.

KENZO
Okay.

IAN
She thinks it was but it wasn't.

KENZO
Okay.

IAN
I'm at my mum's if she... You can
tell her if she wants to get in
touch I'm staying with my mum.
That's all.

From upstairs comes the sound of a locked door being forced open. A few moments later, YUTO limps gingerly down the stairs. His chest wrapped with bloody bandages.

KENZO closes the front door but IAN can see the outline of YUTO passing through the glass in the door.

IAN (CONT'D)

Okay.

KENZO nods. IAN walks away, more than a little suspicious.

5/78

INT. KITCHEN, SARAH'S FLAT, LONDON - DAY 11

5/78

All dialogue in Japanese unless otherwise stated.

KENZO comes into the kitchen. YUTO is there, filling up a glass of water.

YUTO

Who was that?

KENZO

What are you doing out of bed?

YUTO

You didn't leave me any water.

Pause.

KENZO

Our father is dead.

YUTO takes a moment to take this in. He drinks his water, puts the glass into the sink.

YUTO

Is Mum okay?

KENZO

Don't pretend to care.

YUTO

When did it happen?

KENZO

Just now. I spoke to him just before.

YUTO

Why didn't you get me?

KENZO

Because it was for me.

YUTO

What did he say?

KENZO shakes his head and walks out of the kitchen. YUTO follows slowly, holding his side.

YUTO (CONT'D)
(angry)
Kenzo, what did he say?!

KENZO turns on him.

KENZO
He asked where the hell you were.

That stops YUTO.

YUTO
You know, I wanted to go back to them, one day I -

KENZO
Shut up. Shut up, you stupid child. We weren't there when he died, because of you. We missed him. Taki missed him. He was asking for you. How many people are dead now? In London? In Tokyo! Because of you! Sarah is risking everything. Donna is dead.

YUTO
What?

KENZO
She was waiting for me. With Vickers. But I was *with you*. Our father just died without his sons because I was *here with you*.

YUTO
No one made you come here.

KENZO
THE FUCKING YAKUZA MADE ME COME HERE!

YUTO
Well, no one's making you stay.

KENZO
No, you're right. And now that you're well enough to be out of bed, I am officially arresting you.

Pause.

YUTO

This is you officially arresting me?

KENZO

Yes.

YUTO

You're not a cop here, you can't arrest anyone.

KENZO

Watch me.

YUTO

You came all the way out here and you didn't even know what you were going to do if you caught me.

(pause)

You make a phone call. That's what you do. To Fukuhara, or to your chief, and you tell them you've got me. Within twenty-four hours, a privately chartered plane is waiting on a runway somewhere to take me out of the country. Two of Fukuhara's men are on it. You give me to them and they wave goodbye. 'Cos there's no seat for you on this plane. Just me. A couple of flights later, maybe a boat, I don't know, but in a day or two I'm back in Japan, being met by a Yakuza welcome committee. Your police chief is strangely absent. Within an hour of being home, I'm in a warehouse somewhere getting a beating, they'll probably break some bones, maybe crack an eye socket. 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 against me for the murder of his nephew. Shin Endo cuts my throat, despite the fact that he was in on the whole thing. My body gets put into a waste disposal unit and everyone goes home. Peace treaty back in place, war over. For now. That's what happens, Kenzo. You're not an idiot. You know that.

KENZO stares back at him. He's not an idiot. And he knows it's the truth.

YUTO (CONT'D)
So make the call.

KENZO and YUTO glare at each other.

KENZO reaches into his jacket and pulls out the baby photo and hands it to YUTO. YUTO looks down at it.

KENZO
Boy or girl?

YUTO
Bo... You can't tell?

KENZO
It's a baby, they all look the same.

YUTO
He's your nephew. Sora.

KENZO
Where is he?

YUTO
He'll be at Fukuhara's safe house, with his mother.

KENZO
Your son is Fukuhara's grandson.

YUTO nods. KENZO rubs his face with his hands.

YUTO
He took him from me. He took everything from me. So I decided to take everything from him.

KENZO
Shin Endo was in on it, too?

YUTO
He could only break the peace treaty with just cause.

KENZO
So he gave you his blessing to kill Saburo.

YUTO
No one really comes out of this
looking good, do they.

KENZO
Why didn't you just call me? I
could have helped you.

YUTO scoffs and shakes his head. They look at each other.
Intense.

They are interrupted by the door bell. KENZO opens it. This
time it *is* TAKI.

TAKI beams as she sees YUTO.

TAKI
Uncle! You're awake.

TAKI (CONT'D)
Little Taki.

He hugs her.

YUTO
I apologise for the state you found
me in.

TAKI
You scared me.

YUTO
You saved me.

KENZO
Taki. I have some sad news from
home. Your Grandfather -

His phone starts to ring - HAYASHI. He sighs.

KENZO (CONT'D)
I have to -

He looks at YUTO who nods - he'll tell her. KENZO runs a hand
down the back of TAKI's head and walks out into the back
garden.

5/79 INT. HOSPITAL, TOKYO - NIGHT 11/ EXT. GARDEN, SARAH'S FLAT, 79
LONDON - DAY 11

All dialogue in Japanese unless otherwise stated.

Cut between locations for phone call.

HAYASHI stands in a corridor, KENZO comes outside of SARAH's front door to answer the phone.

KENZO

Sir.

HAYASHI

Kenzo. I was just checking in. Any updates?

KENZO

Nothing new.

HAYASHI

I heard there was an incident in London. I was worried you might have been involved.

KENZO

I wasn't.

HAYASHI

That's a relief. But you are still no closer to finding your brother?

Long pause. KENZO glances through the window. YUTO is embracing TAKI, who is crying.

HAYASHI (CONT'D)

Detective Mori?

KENZO

No. I'm sorry. No closer to finding him.

HAYASHI

I am sorry, too. You remember what is at stake?

HAYASHI sounds sad. KENZO has picked up on it. He knows HAYASHI knows something.

KENZO

I do, Sir.

HAYASHI

We'll speak again.

Both men hang up their phones. HAYASHI sighs. He walks along the corridor and through a door to --

A hospital room. Where FUKUHARA sits up in bed, awake. The two men look at each other.

5/79A **INT. HOTEL ROOM, LONDON - DAY 11**

5/79A

The room is now a crime scene, being worked over by the SCENE OF CRIME OFFICERS.

Amongst the items are DONNA'S SMASHED PHONE. As we move closer towards it, ONE OF THE OFFICERS picks it up and puts it in an evidence bag...

5/80 **EXT. SARAH'S FLAT, LONDON - EVENING 11**

5/80

KENZO stands outside smoking a cigarette. Just after his phone call with HAYASHI. SARAH approaches. She stops when she sees him.

SARAH
I wasn't sure if you'd still be here.
(pause)
I was worried you'd be gone.

A moment of pause. Hundreds of different threads pulling themselves around KENZO's head as he looks at her.

KENZO
I'm still here.

SARAH
Good.

She passes him and opens the door. They go in together.

5/81 **SCENE MOVED TO 5/79A**

5/81

5/82 **EXT. TOKYO STREET - NIGHT 11 (INTERCUT)**

5/82

All dialogue in Japanese unless otherwise stated.

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.

REI
I wondered if you might call me.

5/83 **INT. SARAH'S FLAT, LONDON - NIGHT 11 (INTERCUT)**

5/83

All dialogue in Japanese unless otherwise stated.

YUTO sits on the bed. Phone in hand.

Cut between locations for the conversation.

YUTO
Hello, Rei.

REI
Can I take your shrine down from my
living room now? Seeing as you're
not actually dead.

YUTO smiles slightly.

YUTO
Fine by me.

REI
I'm sorry about your father.

YUTO
Thank you.

REI
Are you okay?

YUTO
No.

REI nods. They stand in silence a few moments.

YUTO (CONT'D)
I need your help with something.

REI
What is it?

YUTO
It's a rescue mission.

REI
Rescuing who?

5/84 **EXT. SAFE HOUSE, TOKYO - NIGHT 11**

5/84

Snow falls on a small house tucked away in a dark corner of
the city. An ARMED MAN stands outside.

5/85 **INT. SAFE HOUSE, TOKYO - NIGHT 11**

5/85

We go into the house and move through it. We come to a
sliding door and, beyond it, a little room.

One side of the room is glass, with a view to the falling snow captured in the light of the lanterns hung outside.

In the room are two people. A BABY in a cot, and EIKO. Part guest, part prisoner.

YUTO (V.O.)
(Japanese)
Your nephew.

END.