



GIRI / HAJI

EPISODE 6

POST PRODUCTION SCRIPT

Writer & Creator

JOE BARTON

Producer

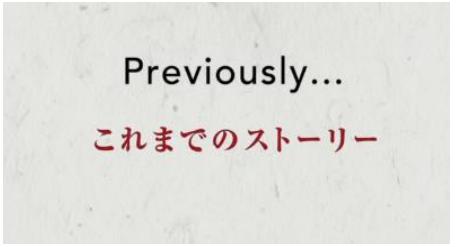
SUSIE LIGGAT

Director

BEN CHESSELL

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<p>OPEN TO 'PREVIOUSLY...' CAPTION:</p> <p>CUT TO:</p> <p><u>RECAP MONTAGE</u> <u>WITH VOICE OVER:</u></p> <p>CUT TO BLACK:</p> <p><u>INT. BAR. LONDON - NIGHT</u></p> <p>RODNEY sits next to a MAN in his 30s, this is NEIL. RODNEY is pissed, eyes not focusing.</p> <p>RODNEY bangs on the bar to get the BARMAN's attention. The BARMAN shakes his head as he counts the money in the till.</p>	 <p>NARRATOR (V.O) As the dust settles, one life is saved, and one is lost. Old enemies settle old scores, while a gangster plans his revenge. Two detectives sit in silence, and a girl makes a connection. A lie is uncovered, and consequences made clear. A favour is asked, and a woman is set on a dangerous path.</p> <p>RODNEY Another drink monsieur?</p> <p>NEIL I think they're closing.</p> <p>RODNEY Nonsense. George! Two more please over here.</p> <p>RODNEY (CONT'D) Please. Argh! Well there's a place around the corner that's open 'til six.</p> <p>NEIL My mother told me, nothing good ever happens after two A.M.</p> <p>RODNEY Well your mother never met Rodney.</p> <p>NEIL A fact for which I am grateful every day.</p>	
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	<p>RODNEY I'm not trying to hit on you.</p> <p>On RODNEY.</p> <p>NEIL (O.O.V) I know.</p> <p>RODNEY I'm really not.</p> <p>NEIL No, I know. You've tried to shag everyone in here. It's insulting.</p> <p>RODNEY We're friends aren't we.</p> <p>NEIL I'm knocking it on the head.</p> <p>RODNEY Oh, come on. Don't do that.</p> <p>NEIL gets off his stall.</p> <p>NEIL That's your problem, Rodney, you dunno how to go home.</p> <p>RODNEY You mean 'when'.</p> <p>NEIL No.</p> <p>NEIL heads for the door, doesn't look back.</p> <p>We stay on RODNEY. He sighs. The world spinning around him. He leans over the bar and grabs a bottle of whisky, starts to free pour into his glass.</p> <p>RODNEY jumps off his stall with his glass, spilling drink as he runs out and into the night.</p> <p>CUT TO:</p>	
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EXT. STREET. LONDON
- NIGHT

RODNEY walks towards a parked car with its lights on.

CUT TO:

INT. CAR. LONDON -
NIGHT

RODNEY knocks on the passenger window. The drive unlocks the door. The passenger door slams shut as RODNEY gets in. The DRIVER unzips his fly.

CUT TO:

EXT. CAR. LONDON -
NIGHT

Through the sunroof we see RODNEY lower his head into the man's lap.

CUT TO:

INT. CAR. LONDON -
NIGHT

The DRIVER hands RODNEY a small handful of twenty-pound notes. He gets out.

CUT TO:

EXT. STREET. LONDON
- NIGHT

RODNEY walks towards another parked car.

CUT TO:

<p><u>INT. DRUG DEALER'S CAR. LONDON - NIGHT</u></p> <p>The passenger door slams shut as RODNEY gets in. The DEALER unzips a little wash bag. RODNEY places the cash on the dashboard and the DEALER hands him a baggie of cocaine.</p> <p>CUT TO:</p> <p><u>EXT. DRUG DEALER'S CAR. LONDON - NIGHT</u></p> <p>RODNEY gets out, slamming the door shut.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREETS/CLUB - NIGHT</u></p> <p>RODNEY walks through Central London streets until he finds a late-night club. He enters.</p> <p>CUT TO:</p> <p><u>EXT. CLUB. LONDON STREETS - DAWN</u></p> <p>RODNEY comes out of the club, more wasted than when he went in.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - MORNING</u></p> <p>RODNEY arrives home. He collapses on the bed.</p>		
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<p>He brings out his little baggie of cocaine and rubs it together to try and get the very last residue of coke out.</p> <p>JUMP CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT, LONDON - MORNING, LATER</u></p> <p>RODNEY sits on his bed staring at his chest of drawers. Getting up he opens one of the draws and finds what he is looking for - the rock of crack that he stole from TIFF's bedroom, still hidden in TIFF's old sock. He takes the drugs out. RODNEY turns around. TIFF sits on his bed, full dress and make-up on. RODNEY sits back on his bed and starts smoking crack, using tin foil and a lighter and straw to inhale the smoke.</p> <p>It kicks in quickly and he lies back on the floor.</p> <p>CUT TO TITLES IN:</p> <p>CUT TO BLACK:</p> <p><u>INT. KENZO'S APARTMENT. TOKYO - DAY</u></p>	<p>TIFF (O.O.V) That's a very bad idea.</p> <p>RODNEY So was killing yourself.</p>  The logo for Giri / Haji. It features the word "Duty" in a small, sans-serif font above the word "GIRI" and below the character "義" (Yi). To the right of "GIRI" is a diagonal slash. To the right of the slash is the word "Shame" in a small, sans-serif font above the character "恥" (Chi). The characters are in a red, stylized font.	
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An incense stick burns. HOTAKA's body lies in the empty room. His wheelchair and oxygen nearby.		
CUT TO:		
INT. KENZO'S APARTMENT. TOKYO - DAY		
NATSUKO lies in the bedroom she shared with HOTAKA. She looks broken. Smaller than before. She wears a black kimono. REI comes and stands at the door.	REI Subtitles: He was an old man. He lived as long as any person is supposed to.	
NATSUKO continues to lie there silently.	NATSUKO Subtitles: So why doesn't it feel like enough? REI Subtitles: Birth is agony, life is hard, death is cruel. Don't ask me to explain it.	
On REI.	REI (CONT'D) (O.O.V) Subtitles: You're feeling sorry for yourself. It doesn't suit you.	
NATSUKO sits up.	NATSUKO Subtitles: I'm mourning. REI Subtitles: You don't have the luxury.	
	NATSUKO (O.O.V) Subtitles: Why not? REI Subtitles: Because you have a grandson. REI (CONT'D) (O.O.V) Subtitles: Yuto's little boy. And he needs rescuing.	

	<p>REI (CONT'D) Subtitles: Your husband's dead, mine's on the other side of the world. So who else is going to do it?</p> <p>From NATSUKO in shock.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN, SARAH'S FLAT, LONDON - MORNING</u></p> <p>SARAH comes in and puts the kettle on. She stands in the kitchen, thinking.</p> <p>CUT TO:</p> <p><u>INT. LANDING/BEDROOM, SARAH'S FLAT, LONDON - MORNING</u></p> <p>SARAH stands outside her bedroom door. With slight trepidation, she draws the bolts back and opens the door. YUTO is sat on the bed. They look at each other.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - MORNING</u></p> <p>SARAH sits at the table drinking coffee with YUTO.</p> <p>On YUTO.</p>	
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	<p>SARAH (CONT'D) ...y'know, costs a bit more but I think it's worth it.</p> <p>SARAH (CONT'D) I'm sorry about your dad.</p> <p>YUTO He was a good man. Deserving of better sons, I think.</p> <p>SARAH It's okay. I was watching him.</p> <p>YUTO I didn't try and run away.</p> <p>KENZO I don't care. If I'm not with you...</p> <p>KENZO (CONT'D) (O.O.V) ...you stay in your room, with the door locked.</p> <p>KENZO (CONT'D) The British police want to see me today.</p> <p>YUTO Subtitles: What about?</p> <p>KENZO (O.O.V) Subtitles: What do you think?</p> <p>YUTO Subtitles: You should take Taki with you.</p> <p>KENZO (O.O.V) Subtitles: Why?</p> <p>YUTO Subtitles: You'll seem less suspicious.</p> <p>KENZO Subtitles: We don't know they're suspicious.</p>	
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<p>KENZO looks at SARAH, who is watching the conversation, curious. To SARAH.</p> <p>On KENZO looking at TAKI, considering it.</p> <p>YUTO picks up a banana.</p> <p>From KENZO.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO - NIGHT</u></p> <p>Establishing Shot.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S APARTMENT. TOKYO - NIGHT</u></p> <p>REI and NATSUKO sit on the laptop. REI is looking up an address on a map.</p>	<p>YUTO Subtitles: Of course they are.</p> <p>KENZO He's saying I should take Taki with me.</p> <p>SARAH That's actually not a bad idea. I can tell them your English is atrocious.</p> <p>YUTO She can be your...</p> <p>YUTO (CONT'D) Subtitles: What is it called?</p> <p>TAKI Translator.</p> <p>YUTO (O.O.V) See.</p> <p>YUTO (CONT'D) Subtitles: She's doing it already.</p> <p>YUTO (CONT'D) Subtitles: Or you could just hand me in. Your choice.</p> <p>REI Subtitles: Yuto said this was the address.</p>	
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On the laptop. NATSUKO doesn't say anything at first. CUT TO: <u>INT. TAXI. LONDON - MORNING</u> A beat.	<p>NATSUKO (O.O.V) Subtitles: The girl is called Eiko?</p> <p>REI Subtitles: She's the daughter of a Yakuza boss that Yuto was working for.</p> <p>NATSUKO Subtitles: My son wasn't a Yakuza...</p> <p>REI Subtitles: Your son was a gangster. Deny it if you want. But you know it's true.</p> <p>NATSUKO Subtitles: Eiko, then. And baby Sora.</p> <p>REI Subtitles: We'll need somewhere to take them afterwards.</p> <p>NATSUKO Subtitles: I know a place.</p> <p>KENZO Subtitles: You spoke to your mother and grandmother?</p> <p>TAKI Subtitles: Yes.</p> <p>KENZO Subtitles: Did you say anything about...</p> <p>TAKI Subtitles: Did I tell them you were in a gun fight, and that you have Uncle Yuto locked in another woman's bedroom?</p> <p>TAKI (CONT'D) Subtitles: No. I didn't tell them.</p> <p>KENZO Subtitles: It's not the right time.</p>	
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	<p>Pause. KENZO looks at her.</p> <p>A beat.</p> <p>She looks out of the window and they carry on driving.</p> <p>CUT TO:</p> <p>INT. KENZO'S APARTMENT. TOKYO - NIGHT</p> <p>The doorbell rings. REI goes and answers it. NATSUKO watches from the table.</p> <p>A MAN in his 40s follows REI into the living room, this is OTO, the FUNERAL DIRECTOR. He looks around the empty flat.</p> <p>OTO looks surprised but says nothing. He nods to TWO PORTERS, who go to move HOTAKA'S BODY.</p>	<p>TAKI Subtitles: Good luck working out when that will be.</p> <p>KENZO Subtitles: Your grandfather wasn't in any pain, you know. It was very peaceful.</p> <p>TAKI Subtitles: I didn't get a chance to say goodbye to him.</p> <p>TAKI (CONT'D) Subtitles: It's supposed to be what we do. It's who we are.</p> <p>OTO (O.O.V) Subtitles: <i>Mrs. Mori, I am here to collect your father-in-law's body.</i></p> <p>OTO (CONT'D) Subtitles: The wake is finished? No more guests to come?</p> <p>NATSUKO Subtitles: There were no guests.</p> <p>NATSUKO (CONT'D) Subtitles: Wait. We have a trip to go on. I want my husband with us.</p>
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	<p>OTO Subtitles: Of course. You'll receive the ashes after the ceremony tomorrow. If you wish to spread them...</p> <p>NATSUKO Subtitles: We can't wait that long, you'll have to cremate him tonight.</p> <p>OTO Subtitles: Mrs. Mori, I'm afraid that's -</p> <p>NATSUKO Subtitles: Young man. My husband was born in a village, the fifth child of seven. Three didn't live past infancy, two more didn't live to see thirty.</p> <p>On REI. NATSUKO (CONT'D) (O.O.V) Subtitles: He fought poverty, then the bureaucrats...</p> <p>NATSUKO (CONT'D) Subtitles: ...then cancer. Only one beat him. He lived a thousand lives by the time you were born. So go and do your job. We've got things to do.</p> <p>OTO looks at REI, who gives him a small smile - better do what she says.</p> <p>CUT TO:</p> <p>INT. RECEPTION. POLICE STATION. LONDON - DAY</p> <p>TAKI and KENZO sit in the waiting area.</p> <p>On YUTO's mugshot.</p> <p>Out on KENZO and TAKI.</p> <p>CUT TO:</p>	
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<p><u>INT. ANGLING'S OFFICE. POLICE STATION. LONDON - DAY</u></p> <p>TAKI and KENZO sit opposite ANGLING.</p> <p>ANGLING shows KENZO the mug shot of YUTO and the series of CCTV stills of YUTO in the gun fight. In the back of the final photo is a shadowy figure with his back to the camera. ANGLING can't make it out but KENZO and TAKI, when they look at it, can make out that it is KENZO. ANGLING slides over another photo - the crime scene photos from SABURO's apartment.</p> <p>TAKI looks at the photo of SABURO, shocked. She is staring at the photo in horror.</p> <p>To ANGLING.</p>	<p>ANGLING (O.O.V) So.</p> <p>ANGLING (CONT'D) Our detective got shot in Tokyo, meanwhile we've got this guy...</p> <p>ANGLING (CONT'D) (O.O.V) ...at the gun fight in Soho. We believe...</p> <p>ANGLING (CONT'D) ...that he murdered this man - Saburo Endo.</p> <p>ANGLING (CONT'D) (O.O.V) A Japanese national, in London.</p> <p>KENZO Subtitles: You need to say something.</p> <p>TAKI Subtitles: It didn't look that bad in my imagination.</p> <p>KENZO Subtitles: Ask him if he's sent the photos to Interpol.</p> <p>TAKI He asks if you have sent them to Interpol.</p> <p>ANGLING (O.O.V) Yeah. We're waiting to hear back from them. The information we have on Saburo...</p> <p>ANGLING (CONT'D) ...is that he's a known relative of a... a known Yakuza boss in Tokyo called Shin Endo. Endo's a suspect in a number of violent incidents recently, possibly including the one that injured my detective in Japan.</p>
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	<p>TAKI Subtitles: I need to say the words... Saburo and Yakuza and Tokyo and Shin Endo... whoever that is, so he thinks I'm repeating him. Do you mind Uncle staying at Sarah's house?</p> <p>KENZO Subtitles: Don't use her name. Why would I mind that? Tell him that Shin Endo is a suspect in ongoing cases in Tokyo... but we don't believe they have anything to do with the murder of his nephew.</p> <p>To ANGLING.</p> <p>TAKI Shin Endo is just a suspect in those crimes, but they don't think it's because someone killed his nephew.</p> <p>ANGLING So, a Yakuza boss's nephew's murdered and the suspect turns up in a Soho turf war between Connor Abbot and the Albanians. Has to be some connection, wouldn't you agree?</p> <p>TAKI Subtitles: I just meant before that Uncle has done bad things. And your "friend" is a police officer. And I think that you care about her.</p> <p>TAKI (CONT'D) Subtitles: Yakuza, Abbot, Soho. Whatever. I'm translating.</p> <p>KENZO Subtitles: Tell him the Yakuza have no interest in London.</p> <p>TAKI The Yakuza have no interest in London.</p> <p>ANGLING Well, things change. How you enjoying the course?</p> <p>TAKI Subtitles: He's suspicious of you.</p>	
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	<p>KENZO Subtitles: Good.</p> <p>TAKI Subtitles: How is that good?</p> <p>KENZO Subtitles: No, tell him I'm finding the course good.</p> <p>TAKI He likes the course.</p> <p>ANGLING Thought it might be a bit basic for a detective...</p> <p>On KENZO and TAKI. KENZO (CONT'D) (O.O.V) ...of your rank. See we were....</p> <p>ANGLING (CONT'D) ...expecting a junior crime scene investigator.</p> <p>TAKI Subtitles: I'm a big stupid detective from England and I have stupid questions... about stupid police stuff because I'm too dumb to work it out myself.</p> <p>KENZO Subtitles: Tell him the man I replaced fell ill suddenly.</p> <p>TAKI He got ill suddenly.</p> <p>ANGLING Well it's good of you to sit through all the lectures.</p> <p>On TAKI and KENZO. TAKI thinks of something. ANGLING (CONT'D) (O.O.V) I mean. Y'know with your English being so bad.</p> <p>TAKI Subtitles: Did Granddad's illness get worse suddenly?</p>	
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	<p>KENZO Subtitles: Your grandfather was ill for a long time.</p> <p>TAKI Subtitles: Did you know he might die before we got back?</p> <p>ANGLING Do you ever deal with the Yakuza in Tokyo?</p> <p>TAKI Subtitles: You did know, didn't you?</p> <p>KENZO Yes.</p> <p>ANGLING (O.O.V) This must all seem...</p> <p>ANGLING (CONT'D) ...very close to home for you then. Hey?</p> <p>TAKI (O.O.V) Subtitles: What do you want me to say?</p> <p>KENZO Subtitles: Tell him I feel very far from home indeed.</p> <p>KENZO (CONT'D) (V.O) Your boss knows there's a connection...</p>	
KENZO looks at her. Sorry and ashamed.		
On KENZO.		

<p>KENZO lights a cigarette. He and SARAH stand in the garden.</p> <p>CUT TO:</p> <p><u>INT. LIVING ROOM,</u> <u>SARAH'S FLAT - DAY</u></p> <p>SARAH glances at TAKI through the window, who is sitting in the front room with headphones on.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN,</u> <u>SARAH'S FLAT - DAY</u></p> <p>On TAKI through the window.</p> <p>On TAKI.</p> <p>KENZO smiles, despite himself.</p>	<p>SARAH (CONT'D) ...find out who Yuto is, he'll find out he's your brother. You're running out of time, Kenzo.</p> <p>KENZO Japan is a death sentence for Yuto. The British police... they'll end up sending him back anyway. But just to let him go.</p> <p>SARAH He killed someone.</p> <p>KENZO It is my responsibility as a policeman to make him see justice. But my responsibility as a brother to keep him safe. I can't do both.</p> <p>SARAH Is she okay?</p> <p>KENZO (O.O.V) I'd never seen my dad hug anyone until my daughter was born.</p> <p>KENZO (CONT'D) I honestly didn't know he knew the words 'I love you' until he met her.</p> <p>KENZO (CONT'D) (O.O.V) They adored each other.</p> <p>KENZO (CONT'D) And she didn't get to say goodbye. That's my fault.</p> <p>KENZO (CONT'D) Maybe it's not too late.</p>	
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<p>KENZO goes inside. SARAH watches as he sits down next to TAKI on the sofa and starts to talk.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO - EVENING</u></p> <p>Establishing shots.</p> <p>CUT TO:</p> <p><u>INT. YAKUZA HOUSE.</u> <u>TOKYO - NIGHT / INT.</u> <u>BUDGET HOTEL</u> <u>ROOM. UK - DAY</u></p> <p>A few YAKUZA FOOT SOLDIERS sit at the table smoking. There are guns on a table. Some laptops open. At the head of the table is SHIN ENDO. He is on the phone to ABBOT. He speaks in Japanese. His conversation is relayed by a TRANSLATOR (male, late 20s).</p> <p>INTERCUT WITH:</p> <p>ABBOT on the phone.</p> <p>We hear the TRANSLATOR relay back to SHIN ENDO.</p> <p>INTERCUT WITH:</p> <p>SHIN ENDO and TRANSLATOR.</p>	<p>SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) <i>[JAPANESE DIALOGUE]</i></p> <p>TRANSLATOR (INTO MOBILE PHONE) We were worried about you, after hearing the news.</p> <p>ABBOT (THROUGH MOBILE PHONE) I lost most of my men. Police seized my bar, my house.</p> <p>ABBOT (CONT'D) (INTO MOBILE PHONE) My bank accounts have been frozen.</p> <p>TRANSLATOR (IN JAPANESE) (THROUGH MOBILE PHONE) <i>[JAPANESE DIALOGUE]</i></p> <p>TRANSLATOR (IN JAPANESE) (CONT'D) (INTO MOBILE PHONE) <i>[JAPANESE DIALOGUE]</i></p>	
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	<p>SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) [JAPANESE DIALOGUE]</p> <p>TRANSLATOR (INTO MOBILE PHONE) I'm sorry to hear that.</p> <p>INTERCUT WITH:</p> <p>ABBOT on the phone.</p> <p>ABBOT (INTO MOBILE PHONE) I've been in worse situations. Don't worry. Erm, I think we should talk about phase two.</p> <p>INTERCUT WITH:</p> <p>To SHIN ENDO in Japanese.</p> <p>TRANSLATOR (IN JAPANESE) [JAPANESE DIALOGUE]</p> <p>SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) [JAPANESE DIALOGUE]</p> <p>TRANSLATOR (INTO MOBILE PHONE) Phase two?</p> <p>ABBOT (THROUGH MOBILE PHONE) Yeah. With my help you've gained a stronghold in Tokyo. Erm, London's pretty much fucked right now. Err, it's time for me to come over there. As discussed.</p> <p>To SHIN ENDO in Japanese.</p> <p>TRANSLATOR (IN JAPANESE) [JAPANESE DIALOGUE]</p> <p>SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) [JAPANESE DIALOGUE]</p> <p>TRANSLATOR (INTO MOBILE PHONE) Oh yes.</p> <p>SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) [JAPANESE DIALOGUE]</p> <p>TRANSLATOR (INTO MOBILE PHONE) Mr. Abbot.</p> <p>SHIN ENDO (JAPANESE) (INTO MOBILE PHONE) [JAPANESE DIALOGUE]</p>	
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	TRANSLATOR (INTO MOBILE PHONE) What do you know of my culture?	
INTERCUT WITH: ABBOT on the phone.	ABBOT (INTO MOBILE PHONE) Oh I know it's an untapped market. A billion-dollar industry.	
INTERCUT WITH: SHIN ENDO speaks in Japanese.	SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) [JAPANESE DIALOGUE]	
	TRANSLATOR (INTO MOBILE PHONE) That's my <i>business</i> . What do you know of my <i>culture</i> ?	
INTERCUT WITH: ABBOT is stumped.	SHIN ENDO (IN JAPANESE) (THROUGH MOBILE PHONE) [JAPANESE DIALOGUE]	
INTERCUT WITH: SHIN ENDO and TRANSLATOR.	TRANSLATOR (INTO MOBILE PHONE) You know absolutely <i>nothing</i> of my culture.	
	SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) [JAPANESE DIALOGUE]	
INTERCUT WITH: ABBOT on the phone, listening.	TRANSLATOR (THROUGH MOBILE PHONE) You know absolutely nothing of my world.	
ABBOT moves the phone from his ear.	SHIN ENDO (IN JAPANESE) (THROUGH MOBILE PHONE) [JAPANESE DIALOGUE]	
INTERCUT WITH: SHIN ENDO and TRANSLATOR.	TRANSLATOR (THROUGH MOBILE PHONE) Your assistance is greatly appreciated...	
	TRANSLATOR (CONT'D) (INTO MOBILE PHONE) ...by all of us. But there was never a place for you...	
INTERCUT WITH:		

<p>ABBOT holds the phone.</p> <p>INTERCUT WITH:</p> <p>On SHIN ENDO.</p> <p>SHIN ENDO hangs up.</p> <p>INTERCUT WITH:</p> <p>On ABBOT. The line goes dead. ABBOT is left holding the phone.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - DAY</u></p> <p>RODNEY lies on the floor, where we left him. A car horn sounds outside. And another one. He opens his eyes and gets up.</p> <p>CUT TO:</p> <p><u>EXT. RODNEY'S BEDSIT. LONDON - DAY</u></p> <p>RODNEY looks out the window. SARAH's little five door hatchback is parked outside. TAKI, KENZO, SARAH and YUTO inside. TAKI leans out the window.</p>	<p>TRANSLATOR (CONT'D) (THROUGH MOBILE PHONE) ...here. Yuto Mori lied to you.</p> <p>ABBOT (INTO MOBILE PHONE) Now, you listen to me, you old bastard.</p> <p>ABBOT (CONT'D) (THROUGH MOBILE PHONE) We had a deal-</p> <p>SHIN ENDO Goodbye Mr. Abboto.</p>	
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RODNEY disappears back inside.	RODNEY Thank you. Very much no.	
CUT TO: <u>INT. RODNEY'S BEDSIT. LONDON - DAY</u>		
RODNEY flops onto the bed. The car horn blasts again. RODNEY covers his face with a cushion. Car horn blasts again. It's not going to stop.	RODNEY (CONT'D) FUCK OFF!	
CUT TO: <u>INT. SARAH'S CAR, LONDON - DAY</u>		
RODNEY gets into the back of the car wearing a woman's sun hat, sunglasses and carrying a straw bag.	RODNEY (CONT'D) What in God's name is happening?	
To YUTO.	KENZO Taki's grandfather passed away. We're going to the seaside to honour him. RODNEY Couldn't you have just honoured him in the pub?	
	TAKI He loved the sea. RODNEY Fine. Last time I saw you you'd just been blown up. How did that all pan out? YUTO I didn't die. RODNEY Fabulous. I have three questions about your car. Did you lose a bet? Can I drive? And does she have a radio?	

<p>She puts the radio on. Upbeat music blares out.</p> <p>CUT TO:</p> <p><u>EXT. RODNEY'S BEDSIT. LONDON - DAY</u></p> <p>SARAH pulls off.</p> <p>CUT TO:</p> <p><u>EXT. SOHO STREETS. LONDON - DAY</u></p> <p>SARAH's car drives, tunes blaring.</p> <p>The car screeches to a halt. RODNEY gets out of the car. TAKI follows.</p> <p>CUT TO:</p> <p><u>EXT. ANNIE'S FLAT. LONDON - DAY</u></p> <p>RODNEY buzzes on the intercom.</p> <p>TAKI suddenly looks panicked.</p> <p>The door buzzes and RODNEY enters pulling TAKI in.</p> <p>CUT TO:</p>	<p>SARAH No, no, and yes.</p> <p>RODNEY (O.S) STOP!</p> <p>RODNEY (CONT'D) Taki, I require you.</p> <p>TAKI Where are we?</p> <p>RODNEY Annie. Your future bride. The very girl of your dreams. Don't run away.</p> <p>ANNIE (THROUGH THE INTERCOM) Hello?</p> <p>RODNEY Buzz us in you slut.</p>	
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<p><u>INT. ANNIE'S FLAT.</u> <u>LONDON - DAY</u></p> <p>RODNEY and TAKI enter the small flat. ANNIE is there. She kisses RODNEY on the cheek, then she sees TAKI behind him.</p> <p>ANNIE looks at TAKI.</p> <p>He mutters a word. She rolls her eyes.</p> <p>ANNIE finds a tin and a small baggie of white powder.</p> <p>She hands it to RODNEY.</p> <p>RODNEY turns TAKI around and leads her out.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S CAR.</u> <u>LONDON - DAY</u></p> <p>TAKI and RODNEY get back in the car.</p>	<p>ANNIE Hi.</p> <p>RODNEY Hello. Erm we were just passing through and wondering if you want to go for a drink this week.</p> <p>ANNIE Can certainly make myself free.</p> <p>RODNEY She can <i>certainly</i> make herself free, that's what we like to hear. Also. Side note, do you have any-</p> <p>ANNIE Babe.</p> <p>RODNEY I have a one rule for leaving the city and that is to never do it with a clear head.</p> <p>ANNIE (O.O.V) That's your one rule...</p> <p>ANNIE (CONT'D) ...for everything, isn't it?</p> <p>ANNIE (CONT'D) You owe me.</p> <p>RODNEY Always and forever. Okay let's go. Bye.</p> <p>SARAH Are you ready now?</p>	
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	<p>CUT TO:</p> <p><u>EXT. SOHO STREETS.</u> <u>LONDON - DAY</u></p> <p>SARAH drives off.</p> <p>CUT TO:</p> <p><u>EXT. MOTORWAY. UK - DAY</u></p> <p>SARAH's car speeds down the motorway.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S CAR. UK - DAY</u></p> <p>They drive. KENZO rolls down the window. He looks at the countryside rolling past. He turns and looks at SARAH, who smiles at him.</p> <p>CUT TO:</p> <p><u>EXT. COUNTRY ROAD. UK - DAY</u></p> <p>SARAH's car drives on.</p> <p>CUT TO:</p> <p><u>EXT. BEACH CAR PARK. UK - DAY</u></p> <p>SARAH's car pulls into a car park by the beach.</p> <p>They all exit the car and head to the beach.</p> <p>CUT TO:</p>	
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<p><u>INT. CREMATORIUM ROOM. JAPAN - NIGHT</u></p> <p>In TOKYO: REI and NATSUKO stand in a nondescript room. A framed photo of HOTAKA is on the table. An ORDERLY respectfully brings in a tray. Placing it on the table we see it's filled with ash and bones.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>EXTREME CLOSE-UP on the sand.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>KENZO, TAKI, SARAH, YUTO and RODNEY stand in the sand. TAKI puts down two large stones. She writes HOTAKA's name in kanji on one of the stones.</p> <p>CUT TO:</p> <p><u>INT. CREMATORIUM ROOM. JAPAN - NIGHT</u></p> <p>REI and NATSUKO look at each other and then, working together, take pieces of bone from HOTAKA's ashes with chop sticks.</p> <p>CUT TO:</p>		
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<p><u>EXT. BEACH. UK - DAY</u></p> <p>TAKI places down the stone with HOTAKA's name on. KENZO pours bottled water into the plastic bucket. Then hands it to YUTO. YUTO gently pours water over the stones.</p> <p>CUT TO:</p> <p><u>INT. CREMATORIUM ROOM. JAPAN - NIGHT</u></p> <p>Together they lift a larger piece of bone up, both holding it with their chopsticks. They carefully place it into the urn. An ORDERLY, places a lid on the urn and puts it into a box.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>There are now flowers and incense sticks in the sand by the stones and a small bottle of whisky. KENZO, TAKI and YUTO are knelt down praying.</p> <p>KENZO looks at SARAH and RODNEY who come and join them in the makeshift ceremony.</p> <p>CUT TO:</p> <p><u>INT. CREMATORIUM ROOM. JAPAN - NIGHT / EXT. BEACH. UK - DAY</u></p>		
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<p>REI and NATSUO stand eyes closed hands together praying.</p> <p>JUMP CUT TO:</p> <p>On TAKI praying.</p> <p>CUT BACK TO:</p> <p>An ORDERLY ties the box in fabric.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>TIME LAPSE shot of the beach, sand blowing.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>The FIVE OF THEM walk along the sand.</p> <p>KENZO and YUTO find themselves next to one another. YUTO walks a little gingerly.</p> <p>YUTO puts his hands in his pockets.</p> <p>KENZO calls over to SARAH.</p> <p>SARAH walks over and gives the keys to YUTO.</p>	<p>KENZO</p> <p>Subtitles: Are you in pain?</p> <p>YUTO</p> <p>Subtitles: Some.</p> <p>YUTO (CONT'D)</p> <p>Subtitles: I left my cigarettes in the car.</p> <p>KENZO</p> <p>Subtitles: Sarah has the keys.</p> <p>KENZO (CONT'D)</p> <p>Yuto needs to get something from the car.</p> <p>SARAH</p> <p>Okay.</p> <p>YUTO</p> <p>Thank you.</p>	
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<p>KENZO watches YUTO walk away.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>YUTO walks alone, away from the others. He looks back. KENZO is still watching him.</p> <p>CUT TO:</p> <p><u>EXT. BEACH CAR PARK. UK - DAY</u></p> <p>YUTO walks towards SARAH's car.</p> <p>CUT TO:</p> <p><u>INT./EXT. SARAH'S CAR. BEACH. UK - DAY</u></p> <p>YUTO gets in and sits in the driver's seat. He closes the door and sits in the silence of the car for a few moments. He slots the key into the ignition. YUTO starts the engine. His foot pushes the pedal. He glances into the rear-view mirror, for a moment he can see EIKO, sitting in the back seat. Their eyes lock together.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>SARAH and TAKI are walking while RODNEY runs around them.</p>		
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<p>KENZO walks alone up ahead. YUTO catches up with him, holding his cigarette. They walk on.</p> <p>They walk on for a few moments.</p>	<p>YUTO Subtitles: Got them.</p> <p>KENZO Subtitles: I should have woken you when Dad called. I'm sorry.</p> <p>YUTO Subtitles: Well, it's done now.</p> <p>KENZO Subtitles: He thought he was talking to you when he was talking to me.</p> <p>YUTO Subtitles: What did you tell him?</p> <p>KENZO Subtitles: I told him he was a good father. And that you were coming home soon.</p> <p>YUTO Subtitles: So am I? Coming home soon?</p> <p>KENZO Subtitles: I'm not going to give you to the Yakuza... and I'm not going to hand you in to the British Police. I don't know what justice looks like for you any more... and I don't think I'm the man to decide.</p> <p>YUTO Subtitles: Thank you.</p> <p>KENZO Subtitles: Just try and live your life well, Yuto. Do that for me.</p>	
<p>YUTO nods.</p> <p>CUT TO:</p> <p>INT. COUNTRY PUB. UK - DAY</p> <p>KENZO, SARAH, RODNEY, TAKI and YUTO enter the pub.</p>	<p>KENZO (CONT'D) Who wants a drink?</p>	

<p>They get a few glances from the LOCALS.</p> <p>KENZO gives him a look.</p> <p>To KENZO.</p> <p>KENZO shakes his head.</p> <p>CUT TO:</p> <p><u>INT. COUNTRY PUB. UK - DAY</u></p> <p>KENZO waits while the BARMAN serves the drinks. YUTO comes over.</p> <p>YUTO lingers a moment.</p> <p>As KENZO heads back to the table.</p> <p>CUT TO:</p> <p><u>INT. TOILET. COUNTRY PUB. UK - DAY</u></p> <p>RODNEY keys in coke in the toilet stall.</p> <p>CUT TO:</p>	<p>SARAH I'm driving. Small red.</p> <p>YUTO Ah... pint of bitter. I like it.</p> <p>KENZO You've been here too long.</p> <p>TAKI Orange juice.</p> <p>RODNEY Get her a vodka and coke. And one for me too please. Just going for a poo.</p> <p>YUTO Subtitles: Shall I carry them?</p> <p>KENZO Subtitles: Thank you.</p> <p>YUTO Subtitles: It was a nice ceremony.</p> <p>BARMAN (O.O.V) There you are. Cheers.</p>	
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<p><u>INT. COUNTRY PUB. UK</u> <u>- DAY</u></p> <p>RODNEY returns from the bathroom.</p> <p>KENZO has returned to the table with the rest of the drinks.</p> <p>RODNEY sits down.</p> <p>KENZO raises his glass.</p> <p>EVERYONE raises their glasses and drinks.</p> <p>SARAH's phone is on the table. It buzzes.</p> <p>RODNEY glances at the screen.</p> <p>On KENZO</p> <p>To RODNEY.</p> <p>She caves in and hands the phone to TAKI.</p> <p>RODNEY takes the phone from her.</p>	<p>RODNEY Do you think they've ever seen this many Japanese people...</p> <p>RODNEY (CONT'D) (O.O.V) ...before? They probably think they're being invaded.</p> <p>RODNEY (CONT'D) Lucky you didn't bring your sword.</p> <p>KENZO To our father. Our grandfather. Hotaka Mori. We will remember you.</p> <p>RODNEY I'll just sort of imagine what he was like, but I know what you mean yeah.</p> <p>RODNEY You have one new dating match.</p> <p>SARAH (O.O.V) Jesus. I thought I'd cancelled that.</p> <p>RODNEY Yeah. Sure, you did. Let's see him then.</p> <p>SARAH It's probably no one.</p> <p>TAKI I want to see!</p> <p>RODNEY Show, show, show-</p> <p>SARAH Stop it!</p> <p>RODNEY (CONT'D) Hello salt and pepper daddy. DILF-surprise at the high school reunion. Stock....</p>	
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On KENZO.	RODNEY (CONT'D) (O.O.V) ...photo model of a sexually...	
On RODNEY.	RODNEY (CONT'D) ...unthreatening lawyer.	
TAKI is looking confused. RODNEY turns to her.	SARAH (O.O.V) Okay. RODNEY Leader and de facto father figure of a small but determined band of mid-western Chippendales.	
RODNEY hands TAKI the phone.	SARAH We get it. RODNEY Do you get that I would sit on his face and wouldn't charge for the privilege?	
On KENZO.	RODNEY (CONT'D) Subtitles: I'd sit on his face and wouldn't charge for the privilege.	
To SARAH.	TAKI Oh.	
He takes her phone.	TAKI (CONT'D) (O.O.V) He's handsome.	
	TAKI (CONT'D) Are you going to go on a date with him?	
	SARAH No, I don't think so.	
	RODNEY Oh my God. Carpe Diem Sarah. Seize the dick.	
	SARAH What are you writing?	
	RODNEY Just the, sitting on the face thing.	
	SARAH Rodney!	

	<p>He finishes typing and puts the phone down. RODNEY walks off.</p> <p>CUT TO:</p> <p><u>INT. TOILET. COUNTRY PUB. UK - DAY</u></p> <p>RODNEY comes out of the stall. SARAH is there.</p> <p>On SARAH.</p> <p>Her phone beeps. She checks it.</p>	<p>RODNEY I'm joking. I'm just asking him out for you. There you go. You may thank me when you can walk again.</p> <p>KENZO Where you going?</p> <p>RODNEY Toilet.</p> <p>RODNEY (CONT'D) (O.O.V) Well one of us is in the wrong place.</p> <p>SARAH Rodney. D'you think perhaps you're doing a bit too many Class A drugs for this time in the afternoon?</p> <p>RODNEY Erm... where would you draw the line on that?</p> <p>SARAH None?</p> <p>RODNEY (O.O.V) Interesting...</p> <p>RODNEY (CONT'D) ...interesting. No, erm. You and I don't know each other that well, but I'm fine.</p> <p>SARAH Well, maybe you should talk to someone about it.</p> <p>RODNEY Honestly. No need. Has that guy messaged you back already?</p> <p>SARAH M-hm.</p>
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	<p>RODNEY Someone's keen. Here you are, all single and with no complications.</p> <p>She gives him a look.</p> <p>SARAH Let's go.</p> <p>RODNEY Think we should leave five minutes apart, otherwise they'll think we've been shagging.</p> <p>SARAH Oh, be quiet.</p> <p>He follows her out.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>RODNEY runs across the sand.</p> <p>CUT TO:</p> <p><u>EXT. BEACH. UK - DAY</u></p> <p>The rest of the group are on the prom, YUTO catches up with TAKI.</p> <p>A beat.</p>	
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<p>YUTO nods.</p> <p>YUTO puts an arm round her. She lets him.</p> <p>They turn and look out to the beach. YUTO pats TAKI's head.</p> <p>CUT TO:</p> <p><u>EXT. BEACH, UK - DAY</u></p> <p>RODNEY stands on the shore shouting out to sea.</p> <p>CUT TO:</p>	<p>TAKI (CONT'D) Subtitles: Do you feel bad about it?</p> <p>YUTO Subtitles: Yes.</p> <p>TAKI Subtitles: Good.</p> <p>YUTO Subtitles: Do you feel better about your granddad now we've said goodbye?</p> <p>TAKI Subtitles: I don't know.</p> <p>YUTO Subtitles: It wasn't your fault you weren't there.</p> <p>TAKI Subtitles: Just because something isn't your fault, doesn't mean you can't feel guilty about it.</p> <p>YUTO Subtitles: You're so wise, like a little Buddha.</p> <p>TAKI Subtitles: Fuck off.</p> <p>YUTO Subtitles: You've been here too long.</p> <p>RODNEY (O.S) Subtitles: Fuuuuuuuuuuuuccccccckkkkkkk!</p> <p>RODNEY (CONT'D) Subtitles: I'M KATE FUCKING WINSLET!</p>
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<p><u>EXT. BEACH, UK - DAY</u></p> <p>KENZO and SARAH on the prom.</p> <p>They look at one another. We hear RODNEY shouting in the distance.</p> <p>CUT TO:</p> <p><u>EXT. BEACH, UK - DAY</u></p> <p>RODNEY stands on a wall out to sea.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S CAR. UK - AFTERNOON</u></p> <p>The car is quiet. EVERYONE lost in their own thoughts. SARAH drives. No music on.</p> <p>CUT TO:</p> <p><u>EXT. REI'S CAR, TOKYO - DAY</u></p> <p>REI drives along the motorway.</p> <p>CUT TO:</p> <p><u>INT. REI'S CAR, TOKYO - DAY</u></p> <p>REI drives, NATSUKO sits in the back holding an urn, staring out the window.</p> <p>CUT TO:</p>	<p>KENZO Yuto will be gone soon. When he's well enough to travel.</p> <p>SARAH So, I suppose you'll be leaving too then.</p> <p>RODNEY (O.S) Whaaaaooooo! FUCK....</p> <p>RODNEY (CONT'D) ...YOU ENGLAAAAAAND!</p>	
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<p><u>EXT. RODNEY'S BEDSIT. LONDON - EVENING</u></p> <p>SARAH's car pulls up. RODNEY gets out.</p> <p>SARAH sticks her head out of the window.</p> <p>On RODNEY.</p> <p>On SARAH.</p> <p>RODNEY heads into his flat. SARAH does up her window and drives off.</p>	<p>RODNEY (CONT'D) Thank you. Bye.</p> <p>SARAH Hey. Take it easy, okay. Maybe lay off the hard stuff...</p> <p>SARAH (CONT'D) (O.O.V) ...for a bit.</p> <p>RODNEY Narc.</p> <p>SARAH I literally am!</p> <p>RODNEY (O.O.V) Don't worry about me, Babe.</p>	
<p>CUT TO:</p> <p><u>INT. SARAH'S CAR. LONDON - EVENING</u></p> <p>They sit idle at traffic lights. YUTO and TAKI look out of the window in the back. We focus on SARAH and KENZO's hands. Her left hand and his right hand. Sort of close. Her hand on the gear stick. She reaches out her little finger and hooks it onto KENZO's little finger. They look at each other. TAKI looks up. Maybe she saw it, maybe she didn't. The traffic lights change.</p> <p>CUT TO:</p>		

<p><u>EXT. SARAH'S CAR.</u> <u>LONDON - EVENING</u></p> <p>SARAH pulls away from the traffic lights.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO - DAY</u></p> <p>Establishing shots.</p> <p>CUT TO:</p> <p><u>EXT. CARPARK.</u> <u>TOKYO - DAY</u></p> <p>Three YOUNG KIDS sit in a parked car playing on mobile phones. One of them looks over and sees something. She stares at it, not sure quite what she's seeing, just knowing something's wrong. We see what she's looking at. A car is parked nearby. There's a MAN at the wheel and two other MEN. The bonnet of the car is on fire. We notice that their hands are cable tied together. They're all trying to get free. The GIRL in the car screams. A crescendo of noise.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR.</u> <u>KARAOKE CLUB.</u> <u>TOKYO - NIGHT</u></p> <p>A WAITRESS carries a tray of drinks along the corridor.</p> <p>CUT TO:</p>	<p>CHIEF INSPECTOR HAYASHI (V.O) Subtitles: <i>Your enemies are taking advantage.</i></p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (V.O) Subtitles: <i>Capos from four organisations are dead.</i></p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (V.O) Subtitles: <i>Tanaka was burnt alive in his car.</i></p> <p>KARAOKE WAITRESS (IN JAPANESE) <i>[JAPANESE DIALOGUE]</i></p>	
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<p><u>INT. KARAOKE CLUB. TOKYO - NIGHT</u></p> <p>She gasps and drops the tray as she enters the room, smash.</p> <p>CUT TO:</p> <p><u>INT. OFFICE. TOKYO H.Q. - DAY</u></p> <p>CHIEF INSPECTOR HAYASHI's office. His wall is covered with crime scene photos of recent gangland murders. He adds photos of the Karaoke club to it. HAYASHI rubs his face. Tired.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM, APARTMENT, TOKYO - NIGHT</u></p> <p>A middle-class apartment. SIX PEOPLE are having a dinner party, sitting around the table. THREE MEN IN MASKS burst into the dining room, point silenced handguns and execute five of the DINERS. Finally, one of the MASKED MEN pulls HOST (IKUSHIMA) and cuts his throat with one of the dinner knives. Blood squirts as is head hits the table.</p> <p>CUT TO:</p>	<p>CHIEF INSPECTOR HAYASHI (V.O) Subtitles: <i>Saito was shot in a karaoke bar.</i></p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (V.O) Subtitles: <i>It's a war.</i></p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (V.O) Subtitles: <i>Ikushima was killed in his own home.</i></p>	
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<p><u>INT. CINEMA. TOKYO - NIGHT</u></p> <p>An almost empty screening in a small cinema. A MAN IN HIS FORTIES (SUGIMOTO) sits with his WIFE, watching a film. TWO MASKED MEN enter. One of them shoots a MAN in a suit - their BODYGUARD. The WIFE screams and tries to run away, clambering over the seats in front of her, but as she does so one of the MASKED MEN calmly executes her. The MASKED MEN tower over SUGIMOTO with a gun and a hammer. The MAN with the hammer brings it over SUGIMOTO's head.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL ROOM, TOKYO - DAY</u></p> <p>FUKUHARA sits in bed. HAYASHI stands opposite him.</p> <p>HAYASHI looks alarmed.</p>	<p>CHIEF INSPECTOR HAYASHI (CONT'D) (V.O) Subtitles: <i>Sugimoto was beaten to death with a hammer.</i></p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) Subtitles: <i>We're losing control.</i></p> <p>FUKUHARA Subtitles: <i>Any news from London?</i></p> <p>CHIEF INSPECTOR HAYASHI Subtitles: <i>Detective Mori is continuing his investigation.</i></p> <p>FUKUHARA Subtitles: <i>Sending him was a mistake. I'm ordering my own men to go to London to finish the job.</i></p> <p>CHIEF INSPECTOR HAYASHI Subtitles: <i>I don't think bringing Yuto Mori back is going to stop this war any more.</i></p>	
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<p>On HAYASHI.</p> <p>CUT TO:</p> <p><u>INT. HALLS OF RESIDENCE. LONDON - NIGHT</u></p> <p>TAKI lies in bed. She is holding a seashell, examining it. Her phone buzzes. She sits up and reads the text message:</p> <p>'Hi. It's Annie. Rodney gave me your number. What are you doing 2moro? x'</p> <p>She types back.</p> <p>CUT TO:</p> <p><u>EXT. HALLS OF RESIDENCE. LONDON - NIGHT</u></p> <p>KENZO stands on the steps, smoking a cigarette. He looks up at the night sky.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT, LONDON - NIGHT</u></p> <p>SARAH stands outside the flat on her phone looking at the dating app and the guy who messaged her.</p>	<p>FUKUHARA (O.O.V) Subtitles: Of course it's not going to stop it. We're not "losing control", we've already lost it.</p> <p>FUKUHARA (CONT'D) Subtitles: He brought shame to my family and it will not go unpunished. I only hope I live long enough to see it.</p>	
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<p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - NIGHT</u></p> <p>RODNEY lies on his bed. He stares up at the ceiling. Fidgeting. He sits up.</p> <p>CUT TO:</p> <p><u>INT. CLUB, LONDON - NIGHT</u></p> <p>RODNEY on the dance floor.</p> <p>CUT TO:</p> <p><u>INT. CLUB TOILETS. LONDON - NIGHT</u></p> <p>RODNEY storms into a cubicle, clearly off his face. He uses his driving licence to line up cocaine on a mirrored surface. He snorts it up.</p> <p>JUMP CUT TO:</p> <p><u>EXT. STREETS. LONDON - NIGHT</u></p> <p>RODNEY, drunk, high on drugs, making calls. We cut between a few different conversations he has:</p> <p>JUMP CUT TO:</p> <p><u>EXT. STREETS. LONDON - NIGHT</u></p>	<p>RODNEY Fuck it anyway.</p> <p>RODNEY (CONT'D) (INTO MOBILE PHONE) It's me, it's Rodney. I'm in Le- I'm in Le- I'm in Leicester square. Hey. It's me. Pick up, pick up, pick up. Pick up the phone.</p>	
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<p>RODNEY, wasted, tries to persuade some GIRLS to go with him. He pulls a GIRL's hand, but she laughs:</p> <p>JUMP CUT TO:</p> <p><u>EXT. STREETS.</u> <u>LONDON - NIGHT</u></p> <p>RODNEY makes another phone call.</p> <p>RODNEY heads off.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - NIGHT</u></p> <p>RODNEY stumbles in. He goes through his fridge, finishes a bottle of vodka. Searches through old pairs of jeans. Finally comes up trumps - some random pills. He swallows them.</p> <p>CUT TO:</p> <p><u>INT. RODNEY'S BEDSIT. LONDON - DAWN</u></p> <p>First hint of the morning breaking through the curtains. RODNEY sits on the floor smoking a cigarette.</p>	<p>RODNEY (CONT'D) Are you coming this way?</p> <p>GIRL No! Noooo! I can't!</p> <p>RODNEY (INTO MOBILE PHONE) Hey, it's me, you out? Are you out? Hello?</p> <p>RODNEY (CONT'D) (V.O) Hey, if you get this...</p> <p>RODNEY (CONT'D) (INTO MOBILE PHONE) ...please could you send me a text with the number of the guy that you use.</p>	
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<p>He holds his head, looks awful. He picks up TIFF's old sock, still full of drugs. He takes out a small bag. TIFF walks across the room. In full dress and make up. On RODNEY.</p> <p>On RODNEY.</p> <p>A beat.</p> <p>TIFF is in front of the mirror, starts taking off his dress.</p> <p>On RODNEY.</p> <p>TIFF picks up a pair of jeans and pulls them on under his dress.</p> <p>TIFF pulls on a drab T-shirt.</p>	<p>TIFF (O.O.V) Hmm... here she goes. So bloody predictable.</p> <p>RODNEY Shouldn't you be dancing on a bar somewhere?</p> <p>TIFF (O.O.V) They're all closed, babe.</p> <p>TIFF (CONT'D) So, where was everyone tonight?</p> <p>RODNEY Busy.</p> <p>TIFF (O.O.V) That's too bad.</p> <p>TIFF (CONT'D) Seems to be the way of it these days, though.</p> <p>TIFF (CONT'D) Sun's coming up. You always hated that.</p> <p>RODNEY Bird song. It's the worst sound in the world.</p> <p>TIFF I don't know, I always quite liked it.</p> <p>RODNEY What are you doing?</p> <p>TIFF I'm off, love.</p> <p>RODNEY Dressed like that?</p>	
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	<p>TIFF Yeah. No beautiful things where I'm going.</p> <p>On RODNEY. TIFF gets out a face wipe and begins to remove his make-up.</p> <p>RODNEY Don't go.</p> <p>On RODNEY crying.</p> <p>TIFF (O.O.V) I have to darling.</p> <p>RODNEY I loved you.</p> <p>TIFF finishes his deconstruction. He looks at himself in the mirror. TIFF walks to the door. He stops and looks at RODNEY.</p> <p>A beat.</p> <p>He walks out. RODNEY sits in the empty room, crying and alone.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - DAWN</u></p> <p>SARAH is asleep on the sofa. Her phone buzzes. She wakes up, picks up the phone.</p> <p>CUT TO:</p>	
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<p><u>EXT. RODNEYS FLAT. LONDON - DAWN</u></p> <p>SARAH sits in the car waiting for RODNEY. He gets into the passenger seat.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S CAR. LONDON - DAWN</u></p> <p>SARAH hands him a thermos flask.</p> <p>He gives her the sock.</p> <p>She puts it in her handbag.</p> <p>He rests his head on her shoulder. They sit like that in silence.</p> <p>CUT TO:</p> <p><u>INT. HALLS OF RESIDENCE. LONDON - DAY</u></p> <p>KENZO comes into the room holding his washbag. TAKI is dressed, ready to go out.</p>	<p>SARAH It's tea.</p> <p>RODNEY It's crack.</p> <p>SARAH Some trade off.</p> <p>RODNEY I need you to take it. Just take it away from me.</p> <p>SARAH Do you have any family? Someone you can call.</p> <p>RODNEY It's just me.</p> <p>SARAH It's not.</p> <p>KENZO Subtitles: What are you doing?</p> <p>TAKI Subtitles: I want to go out.</p>	
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	<p>KENZO Subtitles: Where?</p> <p>TAKI Subtitles: There's a girl. An English girl. I want to see her.</p> <p>KENZO Subtitles: You can go out with your friends when we go home.</p> <p>TAKI Subtitles: I don't have friends at home. I want to go out with this girl. Now.</p> <p>On TAKI.</p> <p>KENZO (O.O.V) Subtitles: It's not a good idea.</p> <p>TAKI Subtitles: I like her.</p> <p>KENZO Subtitles: I'm sure she's very nice, but the answer is still no.</p> <p>A pause.</p> <p>KENZO looks at her. Slowly realising.</p> <p>Neither says anything for a few moments.</p> <p>On KENZO.</p> <p>She just stares back at him, defiant. He sighs.</p> <p>A beat.</p>	
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	<p>He looks almost a little sad to hear her say that.</p> <p>On TAKI.</p> <p>TAKI exits.</p> <p>CUT TO:</p> <p><u>EXT. SAFE HOUSE, TOKYO - DAY</u></p> <p>REI and NATSUKO look out of the parked car at a doorway to a nondescript building across the street. A YAKUZA MAN, SHOJI is hanging around outside, smoking a cigarette.</p> <p>CUT TO:</p> <p><u>EXT. SAFE HOUSE, TOKYO - DAY</u></p> <p>SHOJI is guarding the house, on his phone. He looks up to see REI and NATSUKO dressed in plain clothes, aprons and carry cleaning equipment.</p>	
	<p>TAKI</p> <p>Subtitles: I like myself more when I'm here.</p> <p>KENZO</p> <p>Subtitles: I like you wherever you are.</p> <p>KENZO (CONT'D) (O.O.V)</p> <p>Subtitles: Be back by seven. Text me every two hours.</p> <p>TAKI</p> <p>Subtitles: Thank you.</p> <p>REI (O.O.V)</p> <p>Subtitles: I don't know how we're going to get in without them seeing us.</p> <p>NATSUKO (O.O.V)</p> <p>Subtitles: We're an old lady and a middle aged woman.</p> <p>REI (O.O.V)</p> <p>Subtitles: So?</p> <p>NATSUKO</p> <p>Subtitles: So... we're invisible to them already.</p> <p>REI</p> <p>Subtitles: We're here to clean the rooms.</p> <p>NATSUKO</p> <p>Subtitles: We don't have all day.</p>	

<p>SHOJI looks up from his mobile phone. Not really paying that much attention. SHOJI goes back to his phone and NATSUKO and REI go in through the open door.</p> <p>CUT TO:</p> <p><u>INT. SAFE HOUSE.</u> <u>TOKYO - DAY</u></p> <p>REI and NATSUKO enter. The place is quiet. They look around. They move forward cautiously. And then a sound - a BABY crying. NATSUKO freezes. Her grandson. Close. She moves forward through the house to the source of the noise.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM. SAFE HOUSE. TOKYO - DAY</u></p> <p>NATSUKO and REI enter a clean, bright, room. EIKO is there, hushing her BABY SON. The WOMEN all look at each other. No one says anything. They all understand instantly what's going on.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM. SAFE HOUSE. TOKYO - DAY</u></p> <p>EIKO quickly packs things into a bag. NATSUKO holds the baby.</p>	<p>SHOJI</p> <p>Subtitles: Make sure you do the cooker.</p> <p>EIKO</p> <p>Subtitles: Yuto sent a message saying someone was coming for me. He didn't say it would be his mother.</p>	
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	<p>NATSUKO Subtitles: This baby feels light. Are you feeding him properly?</p> <p>EIKO Subtitles: Yes. Of course.</p> <p>REI hands EIKO more stuff to pack.</p> <p>NATSUKO Subtitles: How much are you packing?</p> <p>EIKO Subtitles: Babies need a lot of stuff.</p> <p>NATSUKO Subtitles: A baby needs a warm blanket and a mother's breast.</p> <p>REI rolls her eyes.</p> <p>EIKO looks at REI.</p> <p>NATSUKO (CONT'D) Subtitles: Anything else is an indulgence.</p> <p>REI Subtitles: If you change your mind and want to stay here instead, I'd understand.</p> <p>EIKO Subtitles: Thanks but I need to get the hell out of this house.</p> <p>NATSUKO Subtitles: Do you want to teach him to talk like that?</p> <p>SHOJI walks into the room.</p> <p>On NATSUKO, REI and EIKO.</p> <p>He looks at REI and NATSUKO.</p> <p>On REI.</p> <p>On NATSUKO.</p>	
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	<p>SHOJI (CONT'D) Subtitles: put the baby down and get out. Before I get angry.</p> <p>NATSUKO Subtitles: Do you speak to your mother like that?</p> <p>SHOJI Subtitles: My mother does what she's told.</p> <p>NATSUKO Subtitles: Well, give us her address, we'll go and rescue her next.</p> <p>SHOJI (O.O.V) Subtitles: No one's rescuing anyone.</p> <p>NATSUKO Subtitles: Get off!</p> <p>REI Subtitles: I'm sorry!</p> <p>SHOJI Subtitles: You stabbed me!</p> <p>SHOJI (CONT'D) (O.S) Subtitles: Hiroshi!</p> <p>SHOJI (CONT'D) (O.S) Subtitles: She's making a run for it!</p>	
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<p>CUT TO: <u>EXT. SAFE HOUSE,</u> TOKYO - DAY</p> <p>SHOJI limps out of the safe house just in time to see the car turn the corner.</p> <p>CUT TO:</p> <p><u>INT. REI'S CAR. TOKYO - DAY</u></p> <p>NATSUKO in the back with the BABY while REI drives. REI laughs.</p> <p>CUT TO:</p> <p><u>EXT. REI'S CAR. TOKYO - DAY</u></p> <p>REI pulls onto the motorway.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL ROOM, TOKYO - NIGHT</u></p> <p>FUKUHARA has his phone to his ear, listening. He yanks it away in a fury.</p> <p>CUT TO:</p> <p><u>INT. REI'S CAR. TOKYO - EVENING</u></p> <p>REI drives.</p>	<p>NATSUKO</p> <p>Subtitles: Well, it's clear where Taki gets it from.</p> <p>EIKO</p> <p>Subtitles: We should swap cars. My father will try and track us. Also, Sora will need a baby seat...</p> <p>NATSUKO</p> <p>Subtitles: I'll hold him on my lap.</p>	
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	<p>EIKO Subtitles: He needs a proper car seat.</p> <p>NATSUKO Subtitles: There's no substitute for a grandmother's protection.</p> <p>EIKO Subtitles: Until you're going through a windscreen at eighty miles an hour, then a seat belt helps.</p> <p>NATSUKO Subtitles: You have no respect for elders.</p> <p>EIKO Subtitles: If your father had done what mine did, you wouldn't either.</p> <p>REI Subtitles: There's a rental place, half an hour's drive.</p> <p>CUT TO:</p> <p><u>EXT. BACK GARDEN.</u> <u>SARAH'S FLAT - DAY</u></p> <p>KENZO and YUTO sit in the back garden with mugs of coffee.</p> <p>YUTO pours something from a hip flask into his coffee and offers it to KENZO. KENZO shakes his head. YUTO pours some into his coffee anyway. KENZO rolls his eyes.</p> <p>YUTO (CONT'D) Subtitles: When will you go back?</p> <p>KENZO Subtitles: Soon.</p> <p>YUTO Subtitles: Whatever happens... Rei deserves to know what's going on in your head.</p>	
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<p>CUT TO:</p> <p><u>EXT. RENTAL CAR</u> <u>LOT. TOKYO - EVENING</u></p>		
<p>REI comes out of the car rental office with a set of keys and a baby seat.</p>		
<p>CUT TO:</p> <p><u>EXT. RENTAL CAR</u> <u>LOT. TOKYO - EVENING</u></p>		
<p>The WOMEN pack up their rental car.</p>	<p>EIKO Subtitles: Where are we going?</p>	
	<p>NATSUKO Subtitles: A house in the countryside. We'll be safe there for a while.</p>	
	<p>EIKO Subtitles: When's Yuto coming back?</p>	
<p>EIKO gets in and they drive away.</p>	<p>NATSUKO Subtitles: I'm not the one he talks to, Dear. How would I know?</p>	
<p>CUT TO:</p> <p><u>INT. CHURCH HALL.</u> <u>LONDON - DAY</u></p>		
<p>CLOSE-UP on box of custard crème biscuits. Then on a table full of cups, teapots, tea, coffee.</p>	<p>TERRY (O.O.V) And I had it all under control, you know? And the missus took me back and I could see the girls again. And...</p>	
<p>A man, TERRY, talks.</p>	<p>TERRY (CONT'D) ...it was alright. And there wasn't a trigger, y'know nothing happened. I just... started again.</p>	
<p>On GROUP of PEOPLE sitting around listening.</p>	<p>TERRY (CONT'D) (O.O.V) I woke up one morning and I didn't give it much thought, I just went out and I bought some gear and that was that.</p>	

	<p>TERRY (CONT'D) Like eleven months down the pan.</p>	
On the GROUP listening. We hear someone blow their nose very loudly. The GROUP turns to look. We hear RODNEY. RODNEY sits in a Narcotics Anonymous meeting.	<p>TERRY (CONT'D) (O.O.V) I don't know why.</p> <p>RODNEY (O.O.V) Because you hate yourself.</p> <p>RODNEY (CONT'D) You had a nice thing and you threw it...</p> <p>RODNEY (CONT'D) (O.O.V) ...away because oh, you hate yourself. And you think you're a worthless piece of shit...</p>	
On the GROUP.		
He wipes his nose.	<p>RODNEY (CONT'D) ...probably.</p>	
On RODNEY.	<p>NA MODERATOR (O.O.V) This is Terry's time to speak...</p> <p>NA MODERATOR (CONT'D) ...others will get their turn after.</p>	
On NA MODERATOR.	<p>TERRY (O.O.V) No, he's right.</p> <p>TERRY (CONT'D) I do. I... fucking despise myself sometimes.</p> <p>NA MODERATOR You have value, Terry, we all do.</p>	
On MODERATOR.	<p>RODNEY (O.O.V) Not a lot of fucking value, let's be...</p> <p>RODNEY (CONT'D) ...honest. I mean, no offence but Terry here chose drugs over his children so let's not gild the lily too much vis a vis St. Terry.</p> <p>NA MODERATOR There's no judgement in here.</p>	
EVERYONE in the GROUP looks at RODNEY.		

	<p>RODNEY Judgement isn't a solid object that you can close a window against. It's a pervasive fucking entity. Terry, love, you fucked up. We all did. Because we all have some fundamental flaw in us that refuses to be happy. Or satisfied. Someone comes along and tries to help us build a little world and we let them until the time comes, and the time always comes, when we shatter it into a million tiny pieces. Because it's what we do. It's our way. And that's why we hate ourselves, and that's why we do drugs. It's not, y'know, rocket science. Sorry. I'm Rodney by the way. And I'm a drug addict. Obviously.</p> <p>GROUP (TOGETHER) Hi, Rodney.</p> <p>CUT TO:</p> <p><u>EXT. UCL. LONDON - DAY</u></p> <p>SARAH exits the university. KENZO is waiting for her.</p> <p>CUT TO:</p> <p><u>EXT. BLOOMSBURY STREETS. LONDON - DAY</u></p> <p>KENZO and SARAH walk.</p> <p>He looks at her. Smiles. He's joking.</p>	
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SARAH steps in front of KANZO. They stand, looking at each other.	<p>SARAH I messaged that man back. He asked me for a drink.</p> <p>KENZO Oh.</p> <p>SARAH What do you think about that?</p> <p>KENZO About what?</p> <p>SARAH Me. Seeing this man. What do you think about that?</p> <p>KENZO You are free to do what you want to do.</p> <p>SARAH Yeah.</p> <p>SARAH (CONT'D) I don't want you to go home.</p> <p>KENZO I don't want you to see that man.</p> <p>SARAH We can put words on this. We're grownups, it won't disappear. I'm not afraid of it.</p> <p>KENZO I feel like I've been in a cage for a long time and you have a key. And maybe unlocks the door. I'm not an honourable man, Sarah. But I try to be.</p> <p>SARAH It's not a cage and it's not a key, Kenzo. It's your life, and it's mine, and it's your wife's and your daughter's. And it's all of us trying to work out the truth of it. And it's as messy and fucked up as anything but that's what it is.</p>	
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<p>SARAH walks off. KENZO follows.</p> <p>CUT TO:</p> <p><u>EXT. CHURCH HALL.</u> <u>LONDON - DAY</u></p> <p>RODNEY exits the NA meeting, lights a cigarette. Then he stops. KENZO and SARAH are waiting for him. He walks over to them putting on his sunglasses.</p> <p>They walk away together.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL.</u> <u>TOKYO - NIGHT</u></p> <p>Through the window we see CHIEF INSPECTOR HAYASHI standing in the hospital looking outside at the snow falling.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL.</u> <u>TOKYO - NIGHT</u></p>	<p>KENZO I don't know what to do now.</p> <p>SARAH I do.</p> <p>RODNEY Oh fuck.</p> <p>SARAH How was your first day, are you all fixed?</p> <p>RODNEY Please don't embarrass me in front of the other drug addicts.</p> <p>SARAH Are we allow to walk you home?</p> <p>RODNEY Yes, but I need to eat a pizza immediately</p>	
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<p>TOSHIO stands, snow lightly falling. HAYASHI comes out of the hospital and joins him. He looks around, scouting for danger. A car is parked across the road -</p> <p>SHADY FIGURES inside, watching the hospital.</p> <p>TOSHIO just looks at him.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>IAN is sat outside waiting for SARAH. She approaches her flat and stops.</p> <p>IAN hands her a bundle of printed photos. She glances at them: KENZO leaving SARAH's flat, YUTO smoking a cigarette outside etc.</p>	<p>CHIEF INSPECTOR HAYASHI</p> <p>Subtitles: Have you ever been to London?</p> <p>SARAH</p> <p>What are you doing here?</p> <p>IAN</p> <p>Came round looking for you the other day.</p> <p>SARAH</p> <p>I know.</p> <p>SARAH (CONT'D)</p> <p>What d'you want?</p> <p>IAN</p> <p>He's a murder suspect. He was in the Battle of Soho.</p> <p>SARAH</p> <p>No one's calling it the Battle of Soho for fuck's sake.</p> <p>IAN</p> <p>Whatever! I just thought I'd give you the courtesy of a head's up. You know before I report this.</p>	
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	<p>SARAH What do you want?</p> <p>IAN Just doing the right thing, Sarah. Isn't that what I'm supposed to do?</p> <p>IAN backs away.</p> <p>On IAN as he walks off into the night.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM.</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>YUTO stands at the window, he watches IAN walking away.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>We look up at YUTO watching from the window. Down below SARAH doesn't know what to do.</p> <p>CUT TO:</p> <p><u>INT. HALLS OF RESIDENCE. LONDON - NIGHT</u></p> <p>KENZO dials a number, on his phone.</p> <p>CUT TO:</p> <p><u>INT. ANNIE'S FLAT.</u> <u>LONDON - NIGHT</u></p>	
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TAKI and ANNIE come in. TAKI's phone buzzes - it's KENZO. She sends the call to voicemail just as ANNIE walks over and kisses her.

CUT TO:

INT. HALLS OF RESIDENCE. LONDON - NIGHT

KENZO frustrated that TAKI didn't answer. He lowers the phone.

DISSOLVE TO:

INT. RENTAL CAR, JAPAN - NIGHT

REI drives. EIKO sits in the passenger seat. In the back, the BABY sleeps in the car seat next to NATSUKO, who is also asleep.

DISSOLVE TO:

EXT. RENTAL CAR LOT. TOKYO - NIGHT

SHOJI heads inside the car rental office. HIROSHI standing next to REI's abandoned car talking on the phone, we don't hear what he's saying.

CUT TO:

INT. RODNEY'S BEDSIT. LONDON - NIGHT

RODNEY lies in bed, staring at the ceiling.

CUT TO:

INT. PLANE - NIGHT

We move down the aisle of an aeroplane. As we go, we pass JIRO, TOSHIO, TAKASHI and YO on their way to London.

CUT TO:

INT. BEDROOM.

SARAH'S FLAT.

LONDON - NIGHT

YUTO sits on SARAH's bed looking at a photo of his baby SORA. He leans back, contemplative.

DISSOLVE TO:

EXT. REI'S CAR.

TOKYO - NIGHT

REI drives along the motorway.

END CREDITS IN:

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

Taki	AOI OKUYAMA
Rei	YUKO NAKAMURA
Natsuko	MITSUKO OKA
Eiko	ANNA SAWAI

Fukuhara	MASAHIRO MOTOKI
Abbot	CHARLIE CREED-MILES
Ian	JAMIE DRAVEN
Toshio	KATSUYA

	Angling	TONY PITTS
	Chief Inspector Hayashi	KAZUYUKI TSUMURA
	Tiff	JOHN MCCREA
	Shin Endo	KATSUYA KOBAYASHI
	Director	BEN CHESSELL
	Writer & Creator	JOE BARTON
	Producer	SUSIE LIGGAT
	Executive Producers	JANE FEATHERSTONE CHRIS FRY
	Executive Producers	JOE BARTON JULIAN FARINO
	Neil	RICHARD PYROS
	Hotaka	TOGO IGAWA
	Oto	DAI TABUCHI
	Shin Endo's Translator	YUTA ITO
	Annie	ELLIE JAMES
	Karaoke Waitress	YURURU NAKA
	Shoji	NOBUSHIGE SUEMATSU
	Baby Sora	KAHOKO NAKAJIMA
	Hiroshi	HARUTO KAMIMURA
	Terry	YASUYUKI HAMAYA
	NA Moderator	ADAM BEST CARA KIRI
	Jiro	YOSHIKI MINATO
	Yo	KAZ COSTELLO
	Takashi	JOZEF AOKI
	Stunt Coordinators	ANDREAS PETRIDES TONY LUCKEN
	Stunt Performers UK	DAVID CHEUNG DONOVAN LOUIE CHRISTINA LOW RORY MULROE KAREN TEOH
	Stunt Performers Japan	WAKAKO IMAI KIYOE MIYAKATA MAKI YOYOGI
	Production Manager	JOEL STOKES
	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 DEBORAH NUTT 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 Pullers HEATHER CROMPTON EMMA FRIEND 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 IAN WARWICKER	
	Standby Props HARRY LARKIN JAMES DONOVAN	
	SFX Supervisor CHRIS REYNOLDS	
	Armourer 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	
	JAPAN UNIT		
	Set Decorators	SANGO NAKAMURA MAMI SAKATO	
	Set Dressers	AYAKA MUROI RISA IEMOTO YUKARI SUGITA AYUMI TOKUDA TAKEAKI HATANAKA	
	Prop Master	HARUKA SOU	
	Assistant Prop Master	KOMAKO NOTO	
	Standby Props	NOZOMI SHIBAHARA	
	Graphics Designers	YOHEI MUNEMITSU MANAMI INOSE	
	Steadicam Operator	KOJI NAOI	
	Camera Assistant	ASUMI SAKO	
	Video Assist	KYLE MCCLOSKEY	
	Key Grip	KOHSHI HAYAKAWA	
	Gaffer	TAKAYUKI KAWABE	
	Best Boy	TAKUMI HIRAI	
	Sound Assistant	SHIHO MIYAZAWA	
	Costume Supervisor	JUNKO NISHIO	
	JAPAN UNIT		
	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	HIDEMI 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	
	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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