



GIRI/HAJI

義理/恥

Episode 6 (第 6 話)
“Until the Time Comes”

Final Shooting Script

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6/1

INT. COURTROOM, CROWN COURT, LONDON - DAY S16

6/1

We are with IAN as he sits in the dock. In the background, almost out of focus, SARAH is being interviewed as a witness. *Scene 4/81.*

SARAH

I saw the defendant handing an object to a mid-thirties white male that came to the door of a flat on the high street.

The sound drifts away. We just stay with IAN as his world slowly crumbles...

6/2

INT. PRISON, UK - DAY I1

6/2

IAN, wearing a prison uniform, follows a GUARD down a corridor. They come to a door and the GUARD pauses.

GUARD

There's a TV room and they watch the news. So they already know you were a cop.

(pause)

Don't let them see any weakness. And don't trust anyone that tries to be your best mate right away. Try and keep your head down. You won't be flavour of the month forever.

IAN nods. The GUARD looks at him, the way a zoo keeper might look at a goat that was about to be put into the tiger enclosure.

The cell door opens.

6/3

INT. CORRIDOR, PRISON, UK - DAY I2

6/3

We move along the corridor. The sound of a commotion ahead of us. We enter the shower room --

6/4

INT. SHOWER ROOM, PRISON, UK - DAY I2

6/4

We move along the floor. The showers are running. Water pools down the plug hole. A trail of blood swirls through it.

We finally reach IAN. He's on the ground, being beaten by THREE MEN. He stares ahead as the kicks and blows come in. Like he's in a trance.

FLASH - IAN's P.O.V: SARAH gives evidence in court. She finally looks at us, right down the barrel of the camera.

More kicks and punches rain down on IAN in the shower.

FLASH - IAN's P.O.V: SARAH looking at us over the table, eating a Chinese take-away and smiling.

Someone stamps on IAN's hand, breaking his fingers.

FLASH - We see from IAN's P.O.V - he's lying in bed and SARAH is staring back at him lovingly.

We're close on IAN's bloodied and bruised face, lying on the floor of the shower, as the men brutalise him. He stares ahead, blankly.

TITLES.

6/5

INT. BAR, LONDON - NIGHT 11

6/5

RODNEY sits next to a man in his 20s, this is NEIL.

RODNEY is pissed, slightly folding in on himself, eyes not focusing.

RODNEY

That's a nice watch.

NEIL

Thanks. My husband got it for me.

RODNEY

Wow, he must really like you.

NEIL

That's why he married me.

RODNEY

I'm not trying to hit on you.

NEIL

I know.

RODNEY

I'm really not.

NEIL

No, I know. It's insulting. You've tried to shag everyone else in here.

RODNEY

Ah we're friends. Another drink?

NEIL

I think they're closing.

RODNEY

Nonsense.

(to Barman)

Two more here.

The BARMAN ignores him, shakes his head as he counts the money in the till.

RODNEY (CONT'D)

Okay. There's a place round the corner that's open 'til six.

NEIL

Nah. I'm knocking it on the head.

RODNEY

Oh, don't do that.

NEIL gets off his stall.

NEIL

That's your problem, Rodney, you don't know how to go home.

RODNEY slumps against the bar.

RODNEY

You mean 'when'.

NEIL heads for the door, doesn't look back.

NEIL

Nope.

The door closes behind him.

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.

BARMAN

Hey!

RODNEY jumps off his stall with his glass, spilling drink as he runs out and into the night.

6/6 INT. CAR, LONDON - NIGHT 11 6/6
Thud! The passenger door slams shut as RODNEY gets in. The DRIVER unzips his fly and RODNEY lowers his head into the man's lap.

6/7 INT. CAR, LONDON - NIGHT 11, LATER 6/7
Later. The DRIVER hands RODNEY a small handful of twenty pound notes. He gets out and slams the door shut.

6/8 INT. DRUG DEALER'S CAR, LONDON - NIGHT 11 6/8
Thud! The passenger door slams shut as RODNEY gets in. RODNEY palms the DEALER the money.

6/9 INT. DRUG DEALER'S CAR, LONDON - NIGHT 11, MOMENTS LATER 6/9
The DEALER unzips a little wash bag, from which he gets a baggie of cocaine. RODNEY takes it and gets out, slamming the door shut.

6/10 EXT. LONDON STREETS/CLUB - NIGHT 11 6/10
RODNEY walks through Central London streets until he finds a late-night club. He enters.

6/11 EXT. CLUB, LONDON STREETS - SUNRISE 12 6/11
RODNEY comes out of the club, more wasted than when he went in.

6/12 INT. RODNEY'S BEDSIT, LONDON - MORNING 12 6/12
RODNEY comes in. He collapses on the bed. He brings out his little baggie of cocaine. There's enough for perhaps one more line, which he does.

6/13 INT. RODNEY'S BEDSIT, LONDON - MORNING 12, LATER 6/13
RODNEY tears open the baggie and rubs it together to try and get the very last residue of coke out.

6/14 **INT. RODNEY'S BEDSIT, LONDON - MORNING 12, LATER** 6/14

RODNEY searches around his room. He finds what he was looking for - the rock of crack that he stole from Tiff's bedroom, still hidden in Tiff's old sock. He gets the drugs out.

TIFF (O.S.)
That's a very bad idea.

RODNEY looks over. TIFF sits in the corner, full dress and make-up on.

RODNEY
So was killing yourself.

6/15 **INT. RODNEY'S BEDSIT, LONDON - MORNING 12** 6/15

RODNEY is smoking crack, using tin foil and a lighter and straw to inhale the smoke.

Farcically, he has googled 'how to smoke crack' on his phone.

It kicks in quickly and he lies back on the floor.

Outside, sunshine streams through the windows. Birds sing.

TIFF's hand reaches into his hand and squeezes it. He smiles.

We look at him from a wide angle and he is completely alone.

6/15A **INT. BEDROOM, SARAH'S FLAT, LONDON - MORNING 12** 6/15A

KENZO wakes in a chair. YUTO sleeps on the bed. KENZO sits for a few minutes, letting all of his many problems seep back into his consciousness.

6/16 **INT. HALLWAY, SARAH'S FLAT, LONDON - MORNING 12** 6/16

SARAH carries a towel to the bathroom. KENZO comes out of her room. He pushes two newly-installed bolts closed behind him, locking the bedroom from the outside.

SARAH
Are you sure that's necessary?

KENZO
Not really.

He sighs.

KENZO (CONT'D)
He's still asleep. I'm going to go
and collect Taki from my apartment.
I won't be long.

SARAH
Okay.

He smiles at her, apologetically. He goes to leave, then
stops.

KENZO
A man came here yesterday. He said
you thought he'd broken your
window.

SARAH pales slightly. He notices.

KENZO (CONT'D)
Is everything okay?

SARAH
Fine.

He nods and slips past and out of the flat. SARAH goes into
the bathroom.

6/17 INT. KITCHEN, SARAH'S FLAT, LONDON - MORNING 12 6/17

SARAH comes in, dressed but hair still drying from the
shower. She stands in the kitchen, thinking...

6/18 INT. LANDING/BEDROOM, SARAH'S FLAT, LONDON - MORNING 12 6/18

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.

6/19 INT. TAXI, LONDON - MORNING 12 6/19

All dialogue in Japanese unless otherwise stated.

TAKI and KENZO sit in the back.

KENZO
You spoke to your mother and
grandmother?

TAKI
Yes.

KENZO

Did you say anything about -

TAKI

Did I tell them you were in a gun fight and that you have Uncle Yuto locked in another woman's bedroom? No. I didn't tell them.

KENZO

It's not the right time.

TAKI

Good luck working out when that will be.

Pause. KENZO looks at her.

KENZO

Your grandfather wasn't in any pain, you know. It was very peaceful.

TAKI

I didn't get a chance to say goodbye to him. It's supposed to be what we do.

(beat)

It's who we are.

She looks out of the window and they carry on driving.

6/20

INT. SARAH'S FLAT, LONDON - MORNING 12

6/20

YUTO, still bearing the marks from the gun fight, sits at the table drinking coffee.

YUTO

This is excellent coffee.

SARAH

Thanks. It's from a place round the corner. They grind the beans for you. It's... y'know, it costs a little more but I think it's worth it.

He nods and they fall back into silence.

SARAH (CONT'D)

I'm sorry about your dad.

YUTO
He was a good man.

The doorbell rings.

YUTO (CONT'D)
Deserving of better sons, I think.

He smiles at her. SARAH gets up and shortly after returns with KENZO and TAKI.

KENZO stops when he sees YUTO.

SARAH
It's okay. I was watching him.

YUTO
I didn't try and run away.

KENZO
I don't care. If I'm not with you, you stay in your room, with the door locked.

YUTO raises his hands - 'Okay Boss'. KENZO sits down opposite him. YUTO pours coffee for everyone.

TAKI
(Japanese)
Do we have to say stuff that we feel guilty about again?

KENZO
(Japanese)
No, that was just the one time.

TAKI
Oh.

KENZO
(English, to Yuto)
The British Police want to see me today.

YUTO
(Japanese)
What about?

KENZO
(Japanese)
What do you think?

YUTO
(Japanese)
You should take Taki with you.

KENZO
(Japanese)
Why?

YUTO
(Japanese)
A man with his daughter is less
suspicious.

KENZO
(Japanese)
We don't know they're suspicious.

YUTO
(Japanese)
Of course they are.

KENZO looks at SARAH, who is watching the conversation,
curious.

KENZO
(English, to Sarah)
He is saying I should take Taki
with me.

SARAH
It's actually not a bad idea. I can
tell them your English is terrible.

YUTO
She can be your...
(Japanese)
What is it called?

TAKI
(English)
Translator.

YUTO
(Japanese)
See, she's doing it already.

KENZO looks at TAKI, considering it. YUTO gets back to his
breakfast.

YUTO (CONT'D)
(Japanese)
Or you could just hand me in. Your
choice.

TAKI and KENZO sit in the waiting area.

TAKI
Are we breaking the law?

Pause. He thinks.

KENZO
No. But, um -

TAKI
Maybe not the right time to tell
Mum?

He nods.

6/22 INT. POLICE STATION, LONDON - DAY 12

6/22

TAKI and KENZO are lead through the police station by BILL - past photos of the Soho shoot out. ANGLING greets them at his OFFICE.

ANGLING
Detective Mori. Welcome to our
nick.

6/23 INT. ANGLING'S OFFICE, POLICE STATION, LONDON - DAY 12 6/23

TAKI and KENZO sit opposite ANGLING.

ANGLING
So, our officer was shot in Tokyo,
meanwhile I've got this guy at the
gun fight in Soho.

ANGLING shows KENZO the mug shot of YUTO and the series of CCTV stills of YUTO in the gun fight. He lays them out one by one...

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. Both stare down at the photo.

ANGLING slides over another photo - the crime scene photos from Saburo's apartment. TAKI looks at the photo of SABURO, shocked.

ANGLING (CONT'D)
We believe he murdered this man -
Saburo Endo, a Japanese national,
in London.

TAKI is staring at the photo in horror.

KENZO
(Japanese)
You need to say something.

TAKI
(Japanese)
It didn't look that bad in my
imagination.
(beat)
It doesn't seem like they know who
Uncle is yet.

KENZO
(Japanese)

He gave them a fake name when he was arrested. But it's only a matter of time. Ask him if he's sent the photos to Interpol.

TAKI
(English, to Angling)
He asks if you've sent them to Interpol.

ANGLING
We're waiting on them. I also spoke to a Captain Hayashi in Tokyo. He said he didn't recognise him but he's going to run it through the system.

TAKI
(Japanese)
Captain Hayashi is your boss, isn't he?

KENZO
(Japanese)
Yes. The one who sent me here.

TAKI looks at the photo again.

TAKI
(Japanese)
The guy in the photo is a bad man, right? That's why Uncle killed him?

KENZO just looks at her with sympathy. This is a learning curve for her.

ANGLING
The information we have on Saburo is that he was related to a known Yakuza boss in Tokyo called Shin Endo. Endo is a suspect in a number of violent incidents recently, possibly including the one that injured my detective in Japan.

TAKI
(Japanese)
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?

KENZO

(Japanese)

Don't use her name. Why would I
mind that?

(beat)

Tell him that Shin Endo is one of a
few suspects in ongoing cases in
Tokyo but we don't believe they
have anything to do with the murder
of his nephew.

TAKI

(English, to Angling)

Shin Endo is just a suspect in
those crimes but they don't think
it's because someone killed his
nephew.

ANGLING nods. He leans back in his chair and thinks.

ANGLING

A Yakuza boss's nephew is murdered
and the suspect turns up in a Soho
turf war between Connor Abbot and
the Albanians. There has to be some
connection, wouldn't you agree?

TAKI

(Japanese)

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.

(pause)

Yakuza, Abbot, Soho. Whatever. I'm
translating.

KENZO

(Japanese)

'My friend' is fine. Tell him the
Yakuza have no interest in London.

TAKI

(English)

The Yakuza have no interest in
London.

ANGLING

Well, things change. How are you
finding the course?

TAKI

(Japanese)

He's suspicious of you.

KENZO
(Japanese)
Good.

TAKI
(Japanese)
How is that good?

KENZO
(Japanese)
No, tell him I'm finding the course
'good'.

TAKI
(English)
He likes the course.

ANGLING
I would have thought it was a bit
basic for a detective of your rank.
The guy we sent over to Tokyo, Roy,
well they've got him doing proper
police work. He's got shot in the
arse for it. You've just been
taking lectures. But then, I
checked, and we were expecting a
junior crime scene investigator.
You were a last minute replacement,
weren't you?

TAKI
(Japanese)
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.

KENZO looks at her.

TAKI (CONT'D)
(Japanese)
Sorry.

KENZO
(Japanese)
Tell him the man I replaced fell
ill suddenly.

TAKI
(English)
He got ill suddenly.

ANGLING
So you came all the way here
instead?

TAKI thinks of something.

TAKI
(Japanese)
Did Granddad's illness get worse
suddenly?

KENZO
(Japanese)
Tell him to have not sent anyone would have seemed impolite. Your grandfather was ill for a long time.

TAKI
(English)
To have not sent anyone would have seemed impolite.

ANGLING
Good of you to sit through the lectures. Seeing as your English is so bad.

TAKI
(Japanese)
I know granddad was ill for a long time but did you know he might die before we got back?

KENZO looks at her. ANGLING studies his face. TAKI realises the truth.

ANGLING
Do you deal with the Yakuza in Tokyo?

TAKI
(Japanese)
You did know, didn't you.

KENZO looks at her. Sorry and ashamed.

KENZO
(English)
Yes.

Her face falls.

ANGLING
So all this must seem very close to home for you then.

TAKI
(Japanese)
What do you want me to say?

KENZO thinks. He looks up to see ANGLING staring right at him. And on the desk, the photos of the corpses, of his brother, and of him...

KENZO
(Japanese)
Tell him I feel very far from home
indeed.

6/24 INT. DINING ROOM, APARTMENT, TOKYO - NIGHT 11 6/24

A middle class apartment, fairly large. SIX PEOPLE - three couples in their 40s - are having a dinner party, sitting around the table. There's a buzz at the front door. One of the men - the HOST - gets up and leaves the room to answer it. The rest continue to chat amongst themselves.

A commotion. THREE MEN IN MASKS burst into the dining room, roughly pushing the HOST in front of them. The HOST is pushed down face first onto the table. The three masked men then point silenced handguns and execute the FIVE OTHER DINERS. Finally, one of the masked men pulls the HOST up and cuts his throat with one of the dinner knives.

6/25 **SCENE OMITTED** 6/25

6/26 INT. CORRIDOR, KARAOKE CLUB, TOKYO - NIGHT 11 6/26

A WAITRESS carries a tray of drinks along the corridor. She passes JIRO coming the other way, tucking something into his jacket pocket and straightening his tie. He smiles and nods at her, checks her out after she's passed him.

She carries on, comes to a room from where loud music is blaring --

She enters, pushing the door open with her back.

WAITRESS
Hi, I have your drinks ready -

She screams and drops the tray when she looks into the room.

There are FOUR PEOPLE in there, all of them executed by bullets to the head. One of them still holds the microphone.

6/27

INT. CINEMA, TOKYO - NIGHT 11

6/27

An almost empty screening in a small cinema. A MAN IN HIS FORTIES sits with his WIFE, watching a film.

TWO MASKED MEN come in. One of them shoots a man in a suit sitting near to the couple - their BODYGUARD. The handful of other people in the screen run out screaming.

The TWO MASKED MEN reach the MIDDLE-AGED COUPLE. The wife screams and tries to run away, clambering over the seats in front of her. One of the masked men calmly executes her. The middle aged man stays sitting. He looks up at the two men, helpless rage in his eyes. One of the masked men brings out a hammer. He brings it down on the middle-aged man's head.

On screen, the film carries on playing as the man is beaten to death...

6/28

EXT. GARDEN, SARAH'S FLAT - DAY 12

6/28

KENZO lights a cigarette. He and SARAH stand in the garden.

KENZO
Your boss knows there's a connection but he hasn't got there yet.

SARAH
But he will. He'll find out who Yuto is, he'll find out he's your brother... You're running out of time, Kenzo.

KENZO
Japan is a death sentence for Yuto. The British Police... they'll end up sending him back anyway. But to just let him go...

SARAH
He killed someone.

KENZO

And 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.

He glances at TAKI, who is sitting in the front room staring grumpily at the TV.

SARAH

Is she okay?

KENZO

Well. Her uncle is a murderer, her father is a corrupt cop and her granddad is dead so... Not really.

SARAH

Was she close to your father?

KENZO

I'd never seen my dad hug anyone until my daughter was born. I honestly didn't know he knew the words 'I love you' until he met her. They adored each other. And she didn't get to say goodbye. And that's my fault.

SARAH

We're really knocking it out the fucking park, aren't we.

KENZO smiles, despite himself.

KENZO

Maybe it's not too late.

KENZO goes inside. SARAH watches as he sits down next to TAKI on the sofa and starts to talk.

We stay with SARAH outside but we see the subtitles from the Japanese that KENZO is speaking to TAKI through the window:

It's what we do. It's who we are.

6/28A

INT. KENZO'S APARTMENT, TOKYO - DAY 12

6/28A

HOTAKA's body lies in the empty room. His wheel chair and oxygen nearby. His cigarettes still on the side. Ash tray not empty yet.

6/28B **INT. BEDROOM, KENZO'S APARTMENT, TOKYO - DAY 12** 6/28B

REI lies on her side of the bed, staring up at the ceiling. She wears a black dress. A big space next to her where KENZO used to lie.

6/29 **INT. KENZO'S APARTMENT, TOKYO - DAY 12** 6/29

All dialogue in Japanese unless otherwise stated.

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

He was an old man. He lived as long as any person is supposed to.

NATSUKO looks up at REI with tear-stained eyes.

NATSUKO

So why doesn't it feel like enough?

REI

Birth is agony, life is hard, death is cruel. Don't ask me to explain it.

NATSUKO just shakes her head. Continues to lie there silently.

REI (CONT'D)

You're feeling sorry for yourself. It doesn't suit you.

NATSUKO

I'm mourning.

REI

You don't have the luxury.

NATSUKO

Why not?

REI

Because you have a grandson. Yuto's little boy. Six months old. And he needs rescuing. Your husband's dead, mine's on the other side of the world. So who else is going to do it?

6/30 **INT. HOSPITAL ROOM, TOKYO - DAY 12**

6/30

All dialogue in Japanese unless otherwise stated.

FUKUHARA sits in bed. HAYASHI stands opposite him.

HAYASHI

Capos from three different organisations are dead. Ikushima was killed in his own home. Sugimoto was beaten to death with a hammer. We're losing control.

FUKUHARA

Any news from London?

HAYASHI shifts uncomfortably.

HAYASHI

Detective Mori is continuing his investigation.

FUKUHARA gives him a long look.

FUKUHARA

Sending him was a mistake. I'm ordering my own men to go to London to finish the job.

HAYASHI looks alarmed.

HAYASHI

I don't think bringing Yuto Mori back is going to stop this war any more.

FUKUHARA

Of course it's not going to stop the war now. We're not losing control, we've already lost it. But he betrayed me. He disgraced himself. He brought shame to my family and it will not go unpunished. I only hope I live long enough to see it.

6/31 INT. RODNEY'S BEDSIT, LONDON - DAY 12

6/31

RODNEY lies on the floor, where we left him. A car horn sounds outside. And another one. He opens his eyes and looks out the window. SARAH's little five door hatchback is parked outside - TAKI, KENZO, SARAH and YUTO inside. TAKI leans out the window.

TAKI

We're going to the sea!

RODNEY

Thank you. Very much no.

RODNEY flops onto the bed and lies down. The car horn blasts again. It's not going to stop...

6/32 INT. SARAH'S CAR, LONDON - DAY 12

6/32

RODNEY gets into the back. The arrival of his woman's sun hat forces YUTO to duck slightly.

RODNEY

What in God's name is happening?

KENZO

Taki's grandfather passed away.
We're going to the seaside to honour him.

RODNEY

Couldn't you just honour him in the pub?

TAKI

He loved the sea.

RODNEY

Fine.

(to Yuto)

Last time I saw you you'd just been blown up. How did that all pan out?

YUTO

I didn't die.

RODNEY

Fabulous.

(to Sarah)

I have three questions about your car. Did you lose a bet? Can I drive? Does she have a radio?

SARAH
No, no, and yes.

She puts the radio on. Upbeat music blares out.

RODNEY
Well let's go to the fucking
seaside then.

6/33 EXT. SOHO STREETS, LONDON - DAY 12

6/33

SARAH's car drives, tunes blaring.

RODNEY (O.C.)
Wait wait! Stop here.

The car screeches to a stop.

RODNEY (O.C.) (CONT'D)
I'll be one minute. Taki, I require
you.

RODNEY and TAKI run out of the car.

6/34 INT./EXT. ANNIE'S FLAT, LONDON - DAY 12

6/34

RODNEY buzzes on the intercom.

TAKI
Where are we?

RODNEY
Annie. Your future bride. The very
girl of your dreams.

TAKI suddenly looks panicked.

RODNEY (CONT'D)
Oh, don't run away.

ANNIE
Hello?

RODNEY
Buzz us in you slut.

The door buzzes and RODNEY leads TAKI up the stairs.

6/35 **INT. ANNIE'S FLAT, LONDON - DAY 12**

6/35

RODNEY and TAKI enter the small flat. ANNIE is there. She kisses RODNEY on the cheek, then she sees TAKI behind him. She grins broadly.

ANNIE

Hi.

RODNEY

Hello. We were just passing and we were wondering if you wanted to come for a drink this week.

ANNIE looks at TAKI.

ANNIE

I can certainly make myself free.

RODNEY

She can certainly make herself free, well that's what we like to hear. Also. Side note: Do you have any...

He gives her a look. She rolls her eyes.

ANNIE

Babe...

RODNEY

I have one rule for leaving the city and that is to never do it with a clear head.

ANNIE

That's your one rule for everything, isn't it?

ANNIE goes to a drawer and rifles through. Finds a tin and a small baggie of white powder.

ANNIE (CONT'D)

You owe me.

RODNEY

Always and forever.

RODNEY grabs TAKI's hand and drags her out.

6/36 **INT. SARAH'S CAR, LONDON - DAY 12**

6/36

TAKI and RODNEY get in.

SARAH
Are you ready now?

RODNEY
Yes. Onward. Let us bring light to
the provinces.

They get moving. YUTO glances at TAKI, who avoids his gaze.

6/37 EXT. MOTORWAY, UK - DAY 12 6/37

SARAH's car speeds down the slow lane, music playing.

6/38 EXT. COUNTRY ROAD, UK - DAY 12 6/38

SARAH's car drives on.

6/39 INT. SARAH'S CAR, UK - DAY 12 6/39

They drive. KENZO has the window rolled down. He looks at the countryside rolling past. He turns and looks at SARAH, who smiles at him.

6/39A EXT. BEACH CAR PARK, UK - DAY 12 6/39A

SARAH's car pulls into a car park by the beach.

6/40 **SCENE OMITTED** 6/40

6/41 **SCENE MOVED TO 6/48A** 6/41

6/42 EXT. HOSPITAL, TOKYO - NIGHT 12 6/42

All dialogue in Japanese unless otherwise stated.

TOSHIO stands, snow lightly falling.

He looks around, scouting for danger. A car is parked across the road - SHADOWY FIGURES inside, watching the hospital. In the distance, a police siren wails.

HAYASHI comes out of the hospital and joins him. They stand, shivering, in the cold.

HAYASHI
Have you ever been to London?

TOSHIO just looks at him.

6/43 **SCENE OMITTED**

6/43

6/44 **SCENE OMITTED**

6/44

6/45

INT. KENZO'S APARTMENT, TOKYO - NIGHT 12

6/45

All dialogue in Japanese unless otherwise stated.

REI and NATSUKO sit on the laptop. REI is looking up an address on Google Maps.

REI

Yuto said this was the address.

NATSUKO

How did he sound?

REI

Same as always. Like he'd just heard a joke only he understands.

Pause. REI gets back to her task.

NATSUKO

The girl is called Eiko?

REI

She's the daughter of a Yakuza boss that Yuto was working for.

NATSUKO

My son wasn't -

REI

Your son was a gangster, Natsuko. Deny it if you want. But you know it's true.

NATSUKO doesn't say anything at first.

NATSUKO
Eiko, then. And baby Sora.

REI
We'll need a place to take them
afterwards.

NATSUKO
I know a place.

There's a knock at the door. REI goes and answers it. A man in his 40s is there, this is the FUNERAL DIRECTOR.

FUNERAL DIRECTOR
Mrs. Mori. I am here to collect
your father-in-law's body.

REI
Oh. Yes...

A sense that REI had forgotten the man was coming. She allows him in.

He looks around the empty flat.

FUNERAL DIRECTOR
The wake is finished? No more
guests to come?

NATSUKO
There were no guests.

The FUNERAL DIRECTOR looks surprised but says nothing.

He nods to TWO PORTERS, who go to move HOTAKA'S BODY.

NATSUKO (CONT'D)
Wait.
(beat)
We have a trip to go on. I want my
husband with us.

FUNERAL DIRECTOR
Of course. You'll receive the ashes
after the ceremony tomorrow if you
wish to spread them -

NATSUKO
We can't wait that long, you'll
have to cremate him tonight.

FUNERAL DIRECTOR

Mrs. Mori, I'm afraid that's simply not possible, I -

NATSUKO

Listen to me, 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. He worked every day of his life. He fought poverty, then the Yakuza, then cancer. None of them scared him and only one beat him. He lived a thousand lives by the time you were born. He was a giant. Now I've said all I need to say to him and I've said all I need to say to you so go and do your job. We've got things to do.

The OWNER looks at REI, who gives him a small smile - better do what she says.

| | | |
|-------|--|-------|
| 6/46 | SCENE OMITTED | 6/46 |
| 6/47 | SCENE OMITTED AND CONTENT MOVED TO 6/45 | 6/47 |
| 6/48 | SCENE OMITTED | 6/48 |
| 6/48A | SCENE OMITTED | 6/48A |
| 6/48B | SCENE OMITTED AND CONTENT MOVED TO 6/48C1 | 6/48B |

6/48C **EXT. BEACH, UK - DAY 12 (INTERCUT)**

6/48C

In the UK: KENZO, TAKI, SARAH, YUTO and RODNEY stand by the water's edge.

TAKI puts down two large stones, onto which she has finished writing HOTAKA's name in kanji.

KENZO pours bottled water into the plastic bucket. YUTO gently pours water over the stones.

TAKI pushes flowers into the sand either side of the stones on the beach.

KENZO puts the thin white birthday candles into the sand and lights them (giving a sideways look at TAKI as he does so - it's a makeshift ceremony, wrong candles, but the intention is right).

TAKI lights incense sticks and puts them into the sand.

YUTO puts down a small bottle of whisky.

KENZO pours from the water bottle into a small hole dug in front of the makeshift headstone that they've made.

They all stand in silence for a few minutes.

KENZO looks up at the water.

6/48C1 **INT. CREMATORIUM ROOM, JAPAN - NIGHT 12 (INTERCUT)**

6/48C1

We intercut two funeral practices:

In TOKYO: REI and NATSUKO stand in a nondescript room.

An ORDERLY wheels in a table with a cloth covering it. He respectfully removes the cloth, revealing a tray. Filled with ash and bones. He bows to them and then leaves.

REI and NATSUKO look at each other and then, working together, take pieces of bone from HOTAKA's ashes and place them into an urn with metal chop sticks.

Together they lift a larger piece of bone up, both holding it with their chopsticks. They carefully place it into the urn, glancing up and looking at each other as they do.

6/48D **EXT. BEACH, JAPAN - DAY Y22**

6/48D

FLASHBACK BEGINS.

Yuto's bullet-riddled car sits half-in and half-out of the surf.

FLASHBACK ENDS.

6/49 EXT. BEACH, UK - DAY 12

6/49

The FIVE OF THEM walk along the sand.

KENZO and YUTO find themselves next to one another. YUTO walks a little gingerly.

KENZO
(Japanese)
Are you in pain?

YUTO
(Japanese)
Some.

YUTO pats his pockets.

YUTO (CONT'D)
(Japanese)
I left my cigarettes in the car.

KENZO stops and pats his pockets. Nothing. He looks back the way they've come. He looks at his brother.

KENZO
(Japanese)
Sarah has the keys.

YUTO, unsure, turns to SARAH, who is catching up with them.

KENZO (CONT'D)
Yuto needs to get something from
the car.

SARAH glances from KENZO to YUTO.

SARAH
Okay.

She brings the car keys out and gives them to YUTO who, after a moment of hesitation, nods and heads back along the beach towards the car.

6/50 **EXT. BEACH, UK - DAY 12**

6/50

YUTO walks alone, away from the others. He looks back. KENZO is watching him.

6/51 **INT. SARAH'S CAR, BEACH, UK - DAY 12**

6/51

YUTO gets into the back and finds his cigarettes. He closes the door and sits in the silence of the car for a few moments.

Then he moves to the front of the car and sits in the driver's seat.

He slots the key into the ignition.

He sits there for a little while. His hand on the keys.

He glances into the rear view mirror, for a moment he can see EIKO, sitting in the back seat. Their eyes lock together.

His foot pushes the pedal. Like it did when he was on the cliff top in Japan. He could just drive away...

6/52 **EXT. BEACH, UK - DAY 12**

6/52

All dialogue in Japanese unless otherwise stated.

KENZO is walking. YUTO catches up with him, a cigarette in his mouth.

YUTO

Got them.

YUTO turns and throws the car keys back to SARAH, who catches them.

He and KENZO walk on a few moments.

KENZO

I should have woken you when our father called. I'm sorry.

YUTO

Well, it's done now.

KENZO

He thought he was talking to you when he was talking to me.

YUTO

What did you tell him?

KENZO

I told him he was a good father. And that I... that you were coming home soon.

They walk on for a few moments.

YUTO

So am I? Coming home soon?

KENZO

I'm not going to give you to the Yakuza and I'm not going to hand you in to the British Police.

(MORE)

KENZO (CONT'D)
I don't know what justice looks
like for you any more and I don't
think I'm the man to decide.

YUTO looks at him.

YUTO

Thank you.

KENZO

Just try and live your life well,
Yuto. Do that for me.

YUTO nods.

KENZO (CONT'D)

How are you going to get your son?

YUTO looks at him, guiltily.

YUTO

I'm working on that.

6/53 SCENE OMITTED 6/53

6/54 SCENE MOVED TO 6/48D 6/54

6/55 CONTENT MOVED TO 6/48B AND 6/48C 6/55

6/56 INT. COUNTRY PUB, UK - DAY 12 6/56

KENZO, SARAH, RODNEY, TAKI and YUTO enter the pub. They get a few glances from the LOCALS.

They take a table.

KENZO

Who wants a drink?

SARAH

Just a small red wine, I'm driving.

YUTO

A pint of bitter.

KENZO gives him a look. YUTO shrugs.

YUTO (CONT'D)

I like it.

KENZO

You've been here too long.

TAKI

Orange juice.

RODNEY
 Get her a vodka and coke. Get me
 one too. I'm going for a poo.

6/57 **INT. COUNTRY PUB, UK - DAY 12**

6/57

Dialogue in Japanese unless otherwise stated.

KENZO waits while the BARMAN pours out the drinks, looks over at SARAH and TAKI talking at the table with YUTO.

YUTO comes over.

YUTO
 Do you need help carrying them
 back?

KENZO
 Thank you.

KENZO passes him two of the drinks. YUTO lingers a moment.

YUTO
 It was a nice ceremony.

He heads back to the table.

6/58 **INT. COUNTRY PUB, UK - DAY 12**

6/58

KENZO returns to the table with the rest of the drinks. RODNEY also returns from the bathroom. Sits down, eyes a bit red, sniffing.

RODNEY
 Do you think they've ever seen this
 many Japanese people here before?
 They probably think they're being
 invaded.
 (to Yuto)
 Good thing you didn't bring your
 sword.

KENZO clears his throat. He raises his glass.

KENZO
 To our father.
 (to Taki)
 Our grandfather. Hotaka Mori. We
 will remember you.

Everyone raises their glasses and drinks. RODNEY strokes TAKI's hair and smiles at her.

SARAH's phone is on the table. It buzzes. RODNEY glances at the screen.

RODNEY
(reading)
You have one new dating match!

SARAH

Oh Jesus, I meant to cancel that.

RODNEY

Yeah. Sure you did. Let's see him.

SARAH

It's probably no one.

TAKI

I want to see!

RODNEY

Show, show, show!

SARAH glances at KENZO, who looks a bit awkward. She caves in and opens the app. They all look at the guy's profile - a handsome-looking man in his late 30s.

RODNEY (CONT'D)

Well hello salt and pepper Daddy.
DILF-surprise at the high school
reunion. Stock photo model of
sexually unthreatening lawyer.

SARAH

Okay.

RODNEY

Leader and de facto father figure
to a small but determined band of
mid-western chippendales...

SARAH

We get it.

RODNEY

Do you get that I would sit on his
face and wouldn't charge for the
privilege?

TAKI is looking confused. RODNEY turns to her.

RODNEY (CONT'D)

(Japanese)

I'd sit on his face and wouldn't
charge him for the privilege.

TAKI

Oh.

(to Sarah)

He's very handsome. Are you going
to go on a date with him?

SARAH
No, I don't think so.

RODNEY
Oh my God. Carpe Diem. Seize the
dick.

He takes her phone.

SARAH
What are you writing?

RODNEY
The sitting on my face thing.

SARAH
Rodney!

RODNEY
Kidding. I'm asking him out for
you.

He finishes typing and puts the phone down.

RODNEY (CONT'D)
There. You may thank me when you
can walk again.

SARAH looks awkwardly at KENZO, who looks embarrassed.
RODNEY stands up.

KENZO
Where are you going?

RODNEY
Toilet.

6/59 **INT. TOILET, COUNTRY PUB, UK - DAY 12**

6/59

RODNEY keys in coke in the toilet stall. He comes out. SARAH is there. He looks around.

RODNEY
One of us is in the wrong place.

SARAH
Rodney. Do you think perhaps you're
doing a bit too much Class A drugs
for this time in the afternoon?

RODNEY
Where would you draw the line on
that?

SARAH

None?

RODNEY

Interesting, interesting. I'm fine.
You and I don't know each other
that well, but I'm fine.

SARAH

Maybe you should talk to someone
about it.

RODNEY

Honestly. No need.

Her phone buzzes. She checks it.

RODNEY (CONT'D)

Did that guy message you back?

She nods.

RODNEY (CONT'D)

Someone's keen.
(pointed)
And here you are, all single and
with no complications.

She gives him a look. He raises an eyebrow.

SARAH

Let's go.

RODNEY

We should leave five minutes apart,
else they'll think we've been
shagging.

SARAH

Oh be quiet.

He grins and follows her out.

6/60

EXT. ICE CREAM VAN, BEACH, UK - DAY 12

6/60

RODNEY and TAKI lean on an ice cream van counter. The ICE CREAM MAN (30s, a bit basic) looks at them.

RODNEY

I can't decide between strawberry
and chocolate.

ICE CREAM MAN
If it's any help, I always go for
the chocolate.

RODNEY considers him.

RODNEY
One scoop of strawberry, please.

6/61 EXT. BEACH, UK - DAY 12

6/61

All dialogue in Japanese unless otherwise stated.

The group walk along the prom, eating ice creams. YUTO catches up with TAKI.

YUTO
Hey.

TAKI
Hey.

YUTO
What's the matter? You've been avoiding me.

TAKI
I saw a photo of what you did to that man with the sword.

They walk for a few moments.

TAKI (CONT'D)
It made me feel sick.
(pause)
Don't you think you should be punished for it?

YUTO
That's not for me to decide.
(pause)
But yes. Probably.

TAKI
So why don't you hand yourself in?

YUTO
I have too many things still to do.

TAKI
So did the man you killed.

YUTO looks at her sadly.

TAKI (CONT'D)
Do you feel bad about it?

YUTO
Yes.

TAKI
Good.

Pause.

YUTO
Do you feel better about your
granddad now we've said goodbye?

TAKI
I don't know.

YUTO
It wasn't your fault you weren't
there.

TAKI
Just because something isn't your
fault doesn't mean you can't feel
guilty about it.

YUTO puts an arm round her. She lets him.

YUTO
You're so wise.
(beat)
Like a little Buddha.

TAKI
(English)
Fuck off.

YUTO
(English)
You've been here too long.

6/62 **EXT. BEACH, UK - DAY 12**

6/62

KENZO and SARAH walk a little way behind the others. Ahead of
them, YUTO and TAKI are talking, arm in arm.

KENZO
He'll be gone soon. When he's well
enough to travel.

SARAH nods.

SARAH

So, I suppose you'll be leaving too then.

KENZO

Yes. I suppose so.

6/63

INT. SARAH'S CAR, UK - AFTERNOON 12

6/63

SARAH drives. No music on. The car is quiet. Everyone lost in their own thoughts.

6/64

EXT. RODNEY'S BEDSIT, LONDON - EVENING 12

6/64

SARAH's car pulls up. RODNEY gets out. SARAH sticks her head out of the window.

SARAH

Hey. Take it easy, okay. Maybe lay off the hard stuff for a bit.

RODNEY

Narc.

SARAH

I literally am.

RODNEY

Don't worry about me, Babe.

RODNEY kisses his palm and holds it out to the inhabitants of the car, and heads into his flat.

6/65

INT. SARAH'S CAR, LONDON - EVENING 12

6/65

SARAH drives through London traffic. In the back, YUTO and TAKI look out of the window.

We focus on SARAH and KENZO's hands. Her left hand and his right hand. Sort of close. She changes gear, keeps her hand on the gear stick. They idle in traffic. She reaches out and holds KENZO's hand. They look at each other. The traffic gets moving and she changes gear and they drive off. Moment over. TAKI looks up. Maybe she saw it, maybe she didn't.

6/66

INT. HALLS OF RESIDENCE, LONDON - NIGHT 12

6/66

TAKI lies in bed. She is holding a sea shell, examining it. Her phone buzzes.

Unknown number: **Hi. It's Annie. Rodney gave me your number. How about that drink 2moro? x**

She types back.

6/67 **EXT. HALLS OF RESIDENCE, LONDON - NIGHT 12** 6/67

KENZO sits on the steps, smoking a cigarette. He looks up at the night sky.

6/68 **SCENE OMITTED** 6/68

6/69 **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 12** 6/69

YUTO lies in bed, his wounds still wrapped with blood-spotted bandages. He looks at his photo of SORA.

He gets out his phone and writes a message to REI in Japanese. We translate into English:

Let me know when you get them.

But instead of sending it, he deletes it and replaces it with:

Let me know that you are safe.

6/70 **EXT. SARAH'S FLAT, LONDON - NIGHT 12** 6/70

SARAH stands outside the flat.

After a few moments, she gets her phone out and looks at the dating app and the guy who messaged her.

6/71 **INT. RODNEY'S BEDSIT, LONDON - NIGHT 12** 6/71

RODNEY lies on his bed. He stares up at the ceiling. Fidgeting.

He sits up.

RODNEY
Well fuck it anyway.

6/72 **INT. CLUB, LONDON - NIGHT 12** 6/72

RODNEY on the dance floor.

6/73 INT. CLUB TOILETS, LONDON - NIGHT 12 6/73

RODNEY does more drugs.

6/74 EXT. STREETS, LONDON - NIGHT 12 6/74

RODNEY, drunk, tries to persuade some people to stay out. He pulls a GIRL's hand but she laughs:

GIRL

Noooo! I can't!

RODNEY staggers off in the other direction.

6/75 EXT. STREETS, LONDON - NIGHT 12 (INTERCUT) 6/75

RODNEY leans against a wall, making calls. We cut between a few different conversations he has:

RODNEY

(into phone)

Hey it's me, are you up?

6/76 EXT. STREETS, LONDON - NIGHT 12 (INTERCUT) 6/76

RODNEY

(into phone)

Hey, are you out?

6/77 EXT. STREETS, LONDON - NIGHT 12 (INTERCUT) 6/77

RODNEY

(into phone)

Hey. It's me. Pick up so I can pick up. Pick up pick up pick up.

6/78 EXT. STREETS, LONDON - NIGHT 12 (INTERCUT) 6/78

RODNEY

(into phone)

Hey, it's me, if you get this could you text me the number of that guy you use, none of mine are coming through for me.

6/79 **INT. RODNEY'S BEDSIT, LONDON - NIGHT 12**

6/79

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.

6/80 **INT. RODNEY'S BEDSIT, LONDON - DAWN 13**

6/80

First hint of the morning breaking through the curtains. RODNEY sitting at his desk smoking a cigarette, full of pent up energy, gurning lightly. Music on in the background. He runs a hand through his hair, damp with sweat. Exhales. He pulls open a drawer. TIFF's old sock, still full of drugs.

TIFF

Oh, here she goes. So bloody predictable.

TIFF walks across the room. In full dress and make up.

RODNEY

Shouldn't you be dancing on a bar somewhere?

TIFF

They're all closed, Babe.

TIFF goes to a mirror and takes off his earrings.

TIFF (CONT'D)

So, where was everyone tonight?

RODNEY

Busy.

TIFF takes off his rings and bracelets.

TIFF

Too bad. Seems to be the way of it these days, though.

He's removed all his jewellery. Now he pulls off his dress.

TIFF (CONT'D)

Sun's coming up. You always hated that.

RODNEY
Bird song. Worst sound in the world.

TIFF
I don't know, I always quite liked it.

TIFF pulls on a drab T-shirt and jeans.

RODNEY
What are you doing?

TIFF
I'm off, love.

RODNEY
Dressed like that?

TIFF
Oh, yes. No beautiful things where I'm going. No jewels and dresses I'm afraid. Party's over.

TIFF gets out a face wipe and begins to remove his make up.

RODNEY
Don't go.

TIFF
I have to darling.

RODNEY
I loved you.

TIFF finishes his deconstruction. He looks at himself in the mirror.

TIFF
Well ain't that just the fucking tragedy of it all.

TIFF walks to the door. He stops and looks at RODNEY.

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

RODNEY
Yes.

TIFF
Hey, what about that? Me too.

He walks out. The door closes behind him.

RODNEY sits in the empty room. Just the sound of the dawn chorus outside. Birdsong, and nothing else.

6/81 **INT. SARAH'S FLAT, LONDON - DAWN 13** 6/81

SARAH is asleep on the sofa. Her phone rings. She wakes up - caller ID is RODNEY.

6/82 **INT. SARAH'S CAR, LONDON - DAWN 13** 6/82

RODNEY gets into the passenger seat of SARAH's car, which is parked outside his apartment.

She hands him a thermos flask.

SARAH

It's tea.

He gives her the sock.

RODNEY

It's crack.

SARAH

Some trade off.

RODNEY

I need you to take it. Just take it away from me.

She nods. Puts it in her handbag. He stares ahead. Slumps. Rubs his face.

SARAH

Do you have any family? Someone you can call?

RODNEY

It's just me.

SARAH

It's not.

He rests his head on her shoulder. She puts a hand on his cheek. They sit like that in silence.

6/83 **INT. REI'S CAR, TOKYO - DAY 13** 6/83

REI drives, NATSUKO sits in the back holding an urn and staring out of the window.

6/84 **EXT. SAFE HOUSE, TOKYO - DAY 13**

6/84

All dialogue in Japanese unless otherwise stated.

REI and NATSUKO look out of the parked car at a doorway to a nondescript building across the street. NATSUKO is wearing sunglasses, perhaps because she thinks they make her look more undercover.

A man is hanging around outside, smoking a cigarette. He wears a suit - a Yakuza we met with Fukuhara in Episode 1, SHOJI.

REI

I don't know how we're going to get in without them seeing us.

NATSUKO

We're an old lady and a middle aged woman.

REI

So?

NATSUKO

So we're invisible to them already.

6/85 **SCENE OMITTED**

6/85

6/86 **EXT. SAFE HOUSE, TOKYO - DAY 13**

6/86

All dialogue in Japanese unless otherwise stated.

REI and NATSUKO approach the safe house. They are dressed in plain dresses and aprons and carry cleaning equipment. Guarding the front door, SHOJI glances at them.

REI
(nervous)
We're here to clean the apartment.

SHOJI studies them. For a moment, it looks like he might stop them.

NATSUKO
We don't have all day.

NATSUKO runs a finger over the door.

NATSUKO (CONT'D)
And it's not a small job.

He shrugs and opens the front door.

SHOJI
Make sure you do the cooker.

NATSUKO glares at him but REI ushers her in.

6/87 **INT. SAFE HOUSE, TOKYO - DAY 13**

6/87

REI and NATSUKO enter. The place is quiet. They look around - what now? 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...

6/88

INT. BEDROOM, SAFE HOUSE, TOKYO - DAY 13

6/88

A clean, bright, room. EIKO is there, hushing her baby son. Footsteps approach. She turns. NATSUKO and REI enter the room. The women all look at each other. No one says anything. They all understand instantly what's going on. EIKO bounces the baby gently in her arms. Time to go.

6/89

INT. BEDROOM, SAFE HOUSE, TOKYO - DAY 13

6/89

All dialogue in Japanese unless otherwise stated.

EIKO quickly packs things into a bag. NATSUKO holds the baby.

EIKO

Yuto sent a message saying someone was coming for me. He didn't say it would be his mother.

NATSUKO

This baby feels light. Are you feeding him properly?

EIKO

Yes. Of course.

EIKO finishes packing the bag. She grabs another two large bags from the floor.

NATSUKO

How much are you packing?

EIKO

Babies need a lot of stuff.

NATSUKO

A baby needs a warm blanket and a mother's breast. Anything else is an indulgence.

EIKO looks at REI.

REI

If you change your mind and want to stay here instead, I'd understand.

EIKO

Thanks but I need to get the hell
out of this house.

NATSUKO puts her hands over the baby's ears.

NATSUKO

Do you want to teach him to talk
like that?

SHOJI walks into the room.

SHOJI

Hey. What's going on?

EIKO

Go away, Shoji.

He looks at REI and NATSUKO.

SHOJI

Wait... We don't employ cleaners
here. Are you trying to escape?

NATSUKO

Sharp as a tack, this one.

SHOJI

Hey, Old Woman, put the baby down
and get out before I get angry.

NATSUKO

Do you speak to your mother like
that?

SHOJI

My mother does what she's told.

NATSUKO

Well, give us her address, we'll go
and rescue her next.

SHOJI

No one's rescuing anyone!

SHOJI goes to grab the baby.

EIKO

Hey!

NATSUKO

Get off!

REI suddenly moves quickly. She grabs something from the table next to her and lunges at SHOJI. He yells out and falls to the floor with a pair of scissors stuck in his leg.

SHOJI
You stabbed me!

REI
I'm sorry!

EIKO
Go! Go!

They grab the bags and the BABY and run.

SHOJI
Hiroshi! She's making a run for it!

6/90 **EXT. SAFE HOUSE, TOKYO - DAY 13**

6/90

NATSUKO (holding SORA), REI and EIKO run to the car and get in. REI guns the engine and pulls away just as another Yakuza man (HIROSHI) comes hurtling out of the house.

6/91 **INT. REI'S CAR, TOKYO - DAY 13**

6/91

All dialogue in Japanese unless otherwise stated.

REI drives. EIKO and BABY in the passenger seat, NATSUKO in the back.

NATSUKO
Well, it's clear where Taki gets it from.

REI laughs. Can't help it. They all do. Adrenaline still coursing through them.

6/92 **INT. REI'S CAR, TOKYO - EVENING 13**

6/92

All dialogue in Japanese unless otherwise stated.

REI drives.

EIKO
We should swap cars. My father will try and track us. Also, Sora will need a baby seat.

NATSUKO
I'll hold him on my lap.

EIKO

He needs a proper car seat.

NATSUKO

There's no substitute for a grandmother's protection.

EIKO

Until you're going through a windscreen at eighty miles an hour, then a seat belt helps.

NATSUKO

You have no respect for your elders.

EIKO

If your father had done what mine did, you wouldn't either.

REI

There's a rental place, half an hour's drive.

NATSUKO

So you're in love with my son.

EIKO

Yes.

NATSUKO

You're not what I imagined for him.

EIKO

What did you imagine?

NATSUKO

Less showy.

EIKO

Showy?

NATSUKO

You're very pretty.

EIKO

Thank you.

NATSUKO

Anyone can be pretty. It's not a talent.

EIKO and REI glance at each other. REI turns the radio on.

6/93 **EXT. RENTAL CAR LOT, TOKYO - EVENING 13**

6/93

EIKO and NATSUKO wait in the lot. EIKO is changing the BABY's nappy on the backseat of REI's car. REI comes out of the office with a set of keys and a baby seat.

6/94 **EXT. RENTAL CAR LOT, TOKYO - EVENING 13**

6/94

All dialogue in Japanese unless otherwise stated.

The women wait by their rental car.

EIKO

Where are we going?

NATSUKO

A house in the countryside. We'll be safe there for a while.

EIKO

When's Yuto coming back?

NATSUKO

I'm not the one he talks to, Dear, how would I know?

They get into the car and drive away.

6/95 **INT. YAKUZA HOUSE, TOKYO - NIGHT 13 (INTERCUT)**

6/95

We pan across a space that's been turned into a bit of a war room. A few YAKUZA FOOT SOLDIERS lounge about smoking, others walk past in a hurry. There are guns on a table. Some laptops open.

In the midst of this is SHIN ENDO. He is on the phone.

Note - SHIN ENDO speaks in Japanese. His conversation with ABBOT is relayed by a TRANSLATOR (male, late 20s).

SHIN ENDO

(Japanese)

We were worried about you, after hearing the news.

TRANSLATOR

We were worried about you, after hearing the news.

6/96 **INT. BUDGET HOTEL ROOM, UK - DAY 13 (INTERCUT)**

6/96

ABBOT on the phone.

Intercut between locations for phone call.

ABBOT
(English)
I lost most of my men. The police seized my bar, my home. My bank accounts have been frozen.

SHIN ENDO
(Japanese)
I'm sorry to hear that.

ABBOT
(English)
I've been in worse situations. Don't worry.

A pause. Almost awkward.

ABBOT
(English)
I think we should talk about phase two.

SHIN ENDO
(Japanese)
Phase two?

ABBOT
(English)
Yeah. With my help you've gained a stronghold in Tokyo. London's pretty much fucked right now. It's time for me to come over there. As discussed.

SHIN ENDO
(Japanese)
Ah yes.
(pause)
Mr. Abbot. What do you know of my culture?

ABBOT
(English)
I know it's an untapped market. A billion dollar industry...

SHIN ENDO
(Japanese, interrupting)
That's my business. What do you know of my culture?

TRANSLATOR
(Japanese)
I lost most of my men. The police seized my bar, my home. My bank accounts have been frozen.

TRANSLATOR (CONT'D)
(English)
I'm sorry to hear that.

TRANSLATOR (CONT'D)
(Japanese)
I've been in worse situations. Don't worry.

TRANSLATOR (CONT'D)
(Japanese)
I think we should talk about phase two.

TRANSLATOR (CONT'D)
(English)
Phase two?

TRANSLATOR (CONT'D)
(Japanese)
Yeah. With my help you've gained a stronghold in Tokyo. London's pretty much fucked right now. It's time for me to come over there. As discussed.

TRANSLATOR (CONT'D)
(English)
Ah yes.
(pause)
Mr. Abbot. What do you know of my culture?

TRANSLATOR (CONT'D)
(Japanese)
I know it's an untapped market. A billion dollar industry...

TRANSLATOR (CONT'D)
(English)
That's my business. What do you know of my culture?

ABBOT is stumped.

SHIN ENDO
(Japanese)
You know absolutely nothing
of my culture. You know
absolutely nothing of my
world. Your assistance is
greatly appreciated by all of
us. But there was never a
place for you here.

ABBOT
(English)
Now, you listen to me, you
old bastard. We had a deal...

TRANSLATOR (CONT'D)
(English)
You know absolutely nothing
of my culture. You know
absolutely nothing of my
world. Your assistance is
greatly appreciated by all of
us. But there was never a
place for you here.

TRANSLATOR (CONT'D)
(Japanese)
Now, you listen to me, you -
(he hesitates)
... Mr. Abbot seems very
upset. He says you had a
deal...

SHIN ENDO
(English)
Goodbye Mr. Abbot.

The phone line goes dead. ABBOT is left holding the phone.

ABBOT
Hello? He... Fuck!

6/97

INT. HALLS OF RESIDENCE, LONDON - DAY 13

6/97

Dialogue in Japanese unless otherwise stated.

KENZO comes into the room holding his wash-bag, hair wet from the shower. TAKI is dressed, with her shoes and jacket on.

KENZO

What are you doing?

TAKI

I want to go out.

KENZO

Where?

TAKI

There's a girl. An English girl. I want to see her.

KENZO

You can go out with your friends when we go home.

TAKI

I don't have friends at home. I want to go out with this girl. Now.

KENZO
It's not a good idea.

TAKI
I like her.

KENZO
I'm sure she's very nice, but the
answer is still no.

Pause.

TAKI
(more firmly)
I like her, Dad.

KENZO looks at her. Slowly realising.

KENZO
Oh.

Neither says anything for a few moments.

KENZO (CONT'D)
That's new.

TAKI
Not really.

He doesn't say anything.

TAKI (CONT'D)
You can't stop me.

KENZO
I can. I'm bigger than you and I
can tie you to something.

She just stares back at him, defiant. He sighs.

KENZO (CONT'D)
I miss a lot of things, don't I?

She nods.

KENZO (CONT'D)
You like it here.

TAKI
I like myself more when I'm here.

He looks almost a little sad to hear her say that.

KENZO
I like you wherever you are.

She rolls her eyes but can't hide that she looks pleased.

KENZO (CONT'D)
Be back by seven. Text me every two hours.

TAKI
Thank you.

6/98 INT. CHURCH HALL, LONDON - DAY 13

6/98

RODNEY sits in a Narcotics Anonymous meeting. A man, TERRY, talks.

TERRY
I had it all under control, you know? And the missus had taken me back and I could see the kids again. And it was alright. And there wasn't a trigger, nothing happened. I just... started again. 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. Eleven months down the pan. I don't know why.

There's a pause.

RODNEY
Because you hate yourself.

They all look at him.

RODNEY (CONT'D)
You had a nice thing and you threw it away because you fucking hate yourself. Because you think you're a worthless piece of shit.

MODERATOR
This is Terry's time to speak, others will get their turn after.

TERRY
No, he's right. I do. I despise myself sometimes.

MODERATOR
You have value, Terry, we all do.

RODNEY

Not a lot of value, let's be honest. I mean, no offence but he chose drugs over his kids so let's not gild the lily too much vis a vis Terry.

MODERATOR

There's no judgement in here.

RODNEY

Judgement isn't a solid object 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 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.

GROUP AS ONE

Hi, Rodney.

6/99 INT. LECTURE HALL, UCL, LONDON - DAY 13

6/99

SARAH gives a lecture to her STUDENTS. Her heart really not in it.

6/100 EXT. BACK GARDEN, SARAH'S FLAT - DAY 13

6/100

All dialogue in Japanese unless otherwise stated.

KENZO and YUTO sit in the back garden with mugs of coffee. YUTO pours something from a hip flask into his.

KENZO

Tomorrow?

YUTO

Yes. It's time.

YUTO offers KENZO the hip flask and he shakes his head.

YUTO (CONT'D)
What about you? When will you go back?

KENZO
Soon.

YUTO pours some whisky in KENZO's coffee anyway.

YUTO
Whatever happens, Rei deserves to know what's going on in your head.

KENZO
What if I don't know what's going on in my head?

YUTO
I think you do.

6/101 EXT. UCL, LONDON - DAY 13

6/101

SARAH comes out of the university. KENZO is waiting for her.

6/102 EXT. BLOOMSBURY STREETS, LONDON - DAY 13

6/102

KENZO and SARAH walk.

KENZO
Taki is on a date. With a girl.

SARAH
Wow. And how do you feel about that?

KENZO
She has bought shame onto our family. I have no daughter.

He looks at her. Smiles. He's joking.

KENZO (CONT'D)
I don't know. Let her be happy.

SARAH
I messaged that man back. He asked me for a drink.

KENZO
Oh. Yes.

Pause.

SARAH

What do you think about that?

KENZO

About what?

SARAH

Me. Seeing this man. What do you think about that?

KENZO

You're free to do what you want to do.

SARAH

Yeah.

Pause.

SARAH (CONT'D)

I don't want you to go home.

KENZO

I don't want you to see that man.

They stand, looking at each other.

SARAH

We can put words on this. We're grown ups, it won't disappear. I'm not afraid of it.

KENZO

I wasn't supposed to meet you. Not now. Not here. I'm not an honourable man, Sarah. But I try to be.

SARAH

What do you feel?

KENZO

I feel... I feel like I have been in a cage for a very long time and you have a key. And maybe it unlocks the door. And perhaps I feel ashamed to think like this.

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.

(MORE)

SARAH (CONT'D)
And it's as messy and fucked up as anything but that's what it is.

KENZO
I don't know what to do now.

SARAH
I do.

6/103 EXT. CHURCH HALL, LONDON - DAY 13

6/103

RODNEY comes out. Lights a cigarette and puts on his sunglasses. Then he stops.

KENZO and SARAH are waiting for him. He walks over to them.

SARAH
How was your first day, honey?

RODNEY
Please don't embarrass me in front of the other drug addicts.

SARAH puts an arm around him.

SARAH
Come on. Let's get you home.

They walk away together.

6/104 EXT. COUNCIL ESTATE, LONDON - DAY 13

6/104

A little old woman, NORA, returns to her flat in a high-rise. She wears black - still mourning.

6/105 INT. NORA'S FLAT, LONDON - DAY 13

6/105

NORA enters. She freezes. Someone is sitting in her living room. It's ABBOT. He stands when she enters,

We see that next to NORA, on the wall, is a photo of DONNA.

ABBOT
Mrs. Clark. I'm sorry to startle you like this. I was a friend of your granddaughter's.

NORA
You're the man she went to work for.

ABBOT

Yeah.

NORA

I recognise your type.

ABBOT

Can we sit down?

NORA

We may.

They both sit.

ABBOT

It was just you and her here, that right?

NORA

Yes. Her mother died when she was young.

ABBOT

Aah. My mum died young, too. It was just me and Dad. He was a villain. 'Til he got nicked. He grassed up all his mates for immunity and we had to go into police protection. Move across the country, new identity, new names, the lot. I was only little. I can't even remember my old name. Not sure it really matters now...

(pause)

Your Donna did something quite unforgivable I think. 'Cos I've been going over it all in my head... What happened that night... How it all came to pass. And it don't make sense. Unless it was that I was betrayed.

(pause)

Do you believe in order?

NORA

Yes.

ABBOT

I'm not talking about the cutlery drawer, I'm talking order of the universe. For every action a reaction, an overriding pattern to things, an answer to the...

He waves a hand through the air, frustrated.

ABBOT (CONT'D)
I'm not explaining it well. I
can't... Your Donna, she did
something to me and it's not been
resolved.

NORA
She's gone. What more punishment do
you want?

ABBOT
It's not punishment, I told you.
It's order. When I was fifteen, my
dad's old mates, they caught up
with us. They told me I could save
myself, if I was willing to
rebalance the scales.

(pause)
Well the universe re-righted itself
that night. And now... Now it's all
out of whack again. *She did that.*

ABBOT stands up and goes to the window and looks out. For the first time, we see out of the window of the flat and the spectacular view of London in the distance.

NORA
You're trying to put order into an
unordered world.

ABBOT
Well what else is there, really. At
the end.

He turns and looks at NORA who is sitting still in her chair, staring forward, too scared or too proud to look at him. Knowing what's coming.

They stand like that for a long time.

6/106 **EXT. HALLS OF RESIDENCE, LONDON - DAY 13**

6/106

SARAH and KENZO walk. They get to the entrance and stop.

KENZO
Do you think he'll be okay?

SARAH
I don't know. I hope so.

KENZO nods. He looks up at the halls of residence.

KENZO

Taki should be back by now.

SARAH

Yeah.

(pause)

You'll come round tomorrow, to say
goodbye to Yuto?

KENZO

Yes.

SARAH

Maybe afterwards we can talk.

KENZO

Put words on it.

SARAH

Yeah.

She smiles and walks away.

6/107

EXT. SARAH'S FLAT, LONDON - NIGHT 13

6/107

SARAH approaches her building and stops. IAN is waiting for
her.

SARAH

What are you doing here?

IAN

Came round looking for you the
other day.

SARAH

I know.

IAN

The brick wasn't me.

SARAH

Okay.

IAN

Nor was the snake. Lots of people
don't like you, but I didn't ask
anyone to do that.

SARAH

Fine. Ian. Let's just leave it.

IAN hands her a small bundle of printed photos. She glances at them: KENZO leaving SARAH's flat, YUTO smoking a cigarette outside etc...

SARAH (CONT'D)
What do you want?

IAN
He's a murder suspect. He was in the Battle of Soho.

SARAH
No one's calling it the Battle of Soho for fuck's sake.

IAN
Whatever. He's dangerous.

SARAH
He's not dangerous.

IAN
If anyone finds out you've got him in your flat, you're going to jail for harbouring a fugitive. I'd call that dangerous.

SARAH
What do you want?

IAN
I don't want anything. I just thought I'd give you the courtesy of a head's up.

She looks at him.

IAN (CONT'D)
I'm going to do the right thing, Sarah. Isn't that what I'm supposed to do?

SARAH
Ian...

He walks off into the night. We stay on SARAH, watching him go.

6/109 INT. RODNEY'S BEDSIT, LONDON - NIGHT 13 6/109
RODNEY lies in bed, staring at the ceiling.

6/110 INT. ANNIE'S FLAT, LONDON - NIGHT 13 6/110
TAKI and ANNIE come in. TAKI stands alone, looking around the flat. Nervous, but taking it all in.
Her phone buzzes - it's KENZO. She's going to answer it but then she sees ANNIE, who is taking off her coat and beginning to unbutton her shirt.
The phone is forgotten. ANNIE walks over to her and leans in to kiss her.

6/111 INT. HALLS OF RESIDENCE, LONDON - NIGHT 13 6/111
KENZO stands, on the phone. It's ringing. TAKI. It goes to answerphone.

6/112 INT. RENTAL CAR, JAPAN - NIGHT 13 6/112
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, her hand in the baby's.

6/113 EXT. RENTAL CAR LOT, TOKYO - NIGHT 13 6/113
The Yakuza who were guarding Eiko - SHOJI and HIROSHI - are standing next to Rei's abandoned car. SHOJI spots that the office is still open and he heads towards it. HIROSHI is talking on the phone, though we don't hear what he's saying.

6/114 INT. HOSPITAL ROOM, TOKYO - NIGHT 13 6/114
FUKUHARA has a phone to his ear, listening. His fist clenches in fury.

6/115 EXT. LONDON SUBURB - NIGHT 13 6/115
ABBOT walks down a street. In the distance, we can see the looming high towers of London, lit up in the night sky.

6/116 EXT. STREETS, LONDON - NIGHT 13 6/116
IAN walks with a look of determination.

6/117 INT. POLICE STATION, LONDON - NIGHT 13 6/117

A white board sits in the office with YUTO's photo stuck to it.

6/118 INT. PLANE - NIGHT 13 6/118

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

END.