



# **GIRI / HAJI**

## **EPISODE 7**

### **POST PRODUCTION SCRIPT**

**Writer & Creator**  
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<p><b>OPEN TO 'PREVIOUSLY...' CAPTION:</b></p> <p><b>CUT TO:</b></p> <p><b><u>RECAP MONTAGE WITH VOICE OVER:</u></b></p> <p><b>CUT TO BLACK:</b></p> <p><b><u>INT. BEDROOM. SARAH'S FLAT. LONDON - NIGHT</u></b></p> <p>From SARAH's bedroom window we see IAN walking away.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BEDROOM. SARAH'S FLAT. LONDON - NIGHT</u></b></p> <p>YUTO at the window, watching IAN walking away.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREETS. LONDON - NIGHT</u></b></p> <p>IAN walks with a look of determination.</p>	<div data-bbox="678 264 1129 506"><p>Previously...</p><p>これまでのストーリー</p></div> <p>NARRATOR (V.O) A family in mourning as the life of a good man is remembered. A mother and child are set free, with their captors close behind. The detective lets his brother choose his own fate, and hidden feelings begin to reveal themselves. Watched on by his ghosts, a boy starts to unravel. As unlikely families form, others begin to crack. And outside dangers move ever closer...</p>	
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**CUT TO:**

**INT. SARAH'S FLAT.**  
**LONDON - NIGHT**

SARAH sits at the table in her dressing gown smoking and drinking wine. The photos IAN gave her lay on the table. SARAH looks up. YUTO stands in the doorway. They look at each other for a moment then YUTO leaves.

**CUT TO:**

**INT. BEDSIT. LONDON - NIGHT**

We're in the little room YUTO had been hiding in, EIKO's name scratched into the bedside table in Kanji. YUTO enters quietly, looks around. He prises up a floorboard and pulls out a gun. He puts it in his pocket and replaces the floorboard.

**CUT TO TITLES:**

**CUT TO:**

**INT. BEDROOM.**  
**ANNIE'S FLAT.**  
**LONDON - EARLY MORNING**

Early morning sunshine creeping through the curtains. TAKI wakes up.



<p>ANNIE is already out of bed, over by the kitchen. She takes TAKI a cup of tea in bed and kisses her. Then she sits cross-legged on the bed and lights a joint.</p> <p>A beat. ANNIE smiles.</p> <p>ANNIE passes her the joint.</p> <p>TAKI shakes her head.</p> <p>TAKI's phone buzzes. It's KENZO calling.</p> <p>TAKI goes to answer it, but ANNIE takes it from her, climbs on top of her and kisses her.</p>	<p>ANNIE Have you ever done that before?</p> <p>TAKI What?</p> <p>ANNIE Slept with a girl.</p> <p>TAKI No.</p> <p>ANNIE I couldn't tell.</p> <p>TAKI What?</p> <p>ANNIE Nothing. You're cute.</p> <p>TAKI I'm going back to Japan soon.</p> <p>ANNIE Like... the rest of your life, or?</p> <p>TAKI Probably.</p> <p>ANNIE I always wanted to go to Japan. You ever seen those monkeys that sit in the hot pools? Y'know in the snow?</p> <p>ANNIE (CONT'D) If I went to Japan, I'd go see those monkeys.</p> <p>TAKI My dad.</p>	
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<p><b>CUT TO:</b></p> <p><b><u>INT. KENZO'S ROOM.</u></b> <b><u>HALLS OF RESIDENCE.</u></b> <b><u>LONDON - EARLY</u></b> <b><u>MORNING</u></b></p> <p>KENZO is on the phone. We hear TAKI's voicemail kick in.</p> <p>The phone beeps.</p> <p>He hangs up. Stressed. Moments later the phone rings. He grabs it - but it's not TAKI ringing back, it's SARAH.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN/LIVING</u></b> <b><u>ROOM. SARAH'S FLAT</u></b> <b><u>- MORNING</u></b></p> <p>KENZO looks at the photos that IAN gave SARAH.</p>	<p>TAKI (VOICEMAIL MESSAGE) <b>Subtitles:</b> <i>This is Taki. I can't get to the phone right now.</i></p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Taki.</p> <p>KENZO (CONT'D) (INTO MOBILE PHONE) <b>Subtitles:</b> I can't tell you how sorry you'll be if you don't answer your phone soon. Where are you? Call me back straight away. You're in a lot of trouble.</p> <p>KENZO (CONT'D) (INTO MOBILE PHONE) Sarah?</p> <p>SARAH If you were planning on leaving, now would be a good time. Both of you.</p> <p>YUTO He hasn't gone to the police yet.</p> <p>SARAH How do you know?</p> <p>KENZO We don't hear sirens.</p> <p>SARAH Kenzo. Get Taki, go to the airport-</p>	
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On SARAH.	<p>KENZO (O.O.V) And we run away?</p> <p>KENZO (CONT'D) What happens to you?</p> <p>SARAH I don't know. It's... obstruction...</p>	
On KENZO.	<p>SARAH (CONT'D) (O.O.V) ...of justice, harbouring an offender... It's a couple of...</p> <p>SARAH (CONT'D) ...years. Maybe more.</p> <p>KENZO No.</p>	
On KENZO.	<p>SARAH (O.O.V) Well it is.</p> <p>SARAH (CONT'D) That's... that's what it is.</p>	
On SARAH.	<p>KENZO He said he was staying at his mother's house.</p> <p>SARAH I'm not giving you the address.</p> <p>YUTO What's his name?</p>	
On YUTO.	<p>SARAH (O.O.V) Ian.</p> <p>YUTO What's his surname?</p> <p>SARAH (CONT'D) Oh, what are you gonna do? Stab him in the back with a Samurai sword? No offence.</p> <p>KENZO Sarah!</p>	
On KENZO.	<p>SARAH (O.O.V) Look. I know you want to help...</p>	

<p>On KENZO and YUTO. We follow YUTO as he walks out and into the LIVING ROOM. We can hear SARAH and KENZO from the kitchen. YUTO has his phone out and is searching for IAN. Results come up about the case, including a photo of IAN:</p> <p>Corrupt Detective, Ian Summers jailed for six years</p> <p>YUTO focuses on his name: IAN SUMMERS.</p> <p><b>JUMP BACK TO:</b></p> <p>SARAH and KENZO in the kitchen.</p> <p><b>JUMP CUT TO:</b></p> <p>YUTO rummages around on the shelves until he finds what he's looking for - an old address book. He flicks through, rips a page out and picks up SARAH's car keys from the shelf. He heads back to the KITCHEN.</p> <p><b>JUMP BACK TO:</b></p> <p>KENZO and SARAH are staring at each other.</p>	<p>SARAH (CONT'D)          ...but the last thing this situation needs is the damn Mori...</p> <p>SARAH (CONT'D) (O.O.V)          ...brothers riding in. They're still rebuilding Soho after the last time you two got in a fight, remember?</p> <p>KENZO (O.S)          If you just tell us where we can find him, we can at least...</p> <p>SARAH (O.S)          I'm not telling you.</p> <p>KENZO (O.S)          We need to stop this!</p> <p>SARAH (O.S)          Yes, Kenzo! We do! We need to stop the lying and the violence and...</p> <p>SARAH (CONT'D)          ...the... the chaos of this whole <i>fucking</i> thing.</p> <p>KENZO          So then you go and rot in jail for us while we go and hide back in Tokyo?</p> <p>SARAH (O.S)          I'll face the consequences of my actions, which will not involve sending the two of you off on some cockamamy mission to hunt my ex-boyfriend down.</p> <p>SARAH (CONT'D)          This isn't you, Kenzo. This isn't...</p>	
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<p>YUTO arrives in the doorway. A beat.</p> <p>On SARAH.</p> <p>KENZO looks over then back at SARAH.</p> <p>The TWO BROTHERS march to the door. SARAH follows them and grabs KENZO's arm.</p> <p>He and YUTO leave. The door slams behind them.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S CAR.</u></b> <b><u>LONDON - DAY</u></b></p> <p>KENZO drives with YUTO. When KENZO speaks, we get the sense he's trying to convince himself as much as anyone else.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROAD.</u></b> <b><u>COUNTRYSIDE. JAPAN</u></b> <b><u>- DAY</u></b></p>	<p>SARAH (CONT'D) (O.O.V) ...the man I...</p> <p>SARAH (CONT'D) I don't want anyone else to get hurt. Please.</p> <p>YUTO (O.O.V) <b>Subtitles:</b> I've found the mother's address.</p> <p>YUTO (CONT'D) <b>Subtitles:</b> It's a 15 minute drive.</p> <p>KENZO I don't want anyone else to get hurt either.</p> <p>SARAH Kenzo. Don't do this.</p> <p>KENZO I'm going to fix this. I promise.</p> <p>KENZO (CONT'D) <b>Subtitles:</b> We're doing the right thing.</p> <p>YUTO <b>Subtitles:</b> Yeah.</p> <p>KENZO <b>Subtitles:</b> Sarah's worried, that's all. But we have to do something. Don't you think?</p> <p>YUTO <b>Subtitles:</b> Yeah.</p> <p>KENZO <b>Subtitles:</b> Yeah.</p>	
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<p>The rental car drives along a road that winds through the countryside.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROADSIDE DINER.</u></b> <b><u>JAPAN - DAY</u></b></p> <p>The rental car pulls up at a little place set just off a road. REI, NATSUKO, EIKO and the BABY get out of the car and head inside.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ROADSIDE DINER.</u></b> <b><u>JAPAN - DAY</u></b></p> <p>The WOMEN enter. They pass the open kitchen and we angle on a CHEF chopping vegetables. They look like outsiders here. The WAITRESS brings over tea and menus. On EIKO. NATSUKO has HOTAKA's urn on the table in front of her.</p> <p>The BABY starts to squirm. EIKO roots through her bag and brings out formula. NATSUKO sips from her cup and pulls a face.</p> <p>NATSUKO picks up the formula disdainfully.</p>	<p>NATSUKO <b>Subtitles:</b> On the run from gangsters at my age. I can imagine what my husband would say.</p> <p>REI <b>Subtitles:</b> Where are we going?</p> <p>NATSUKO <b>Subtitles:</b> It's an empty house in the countryside. How much more do you need to know?</p> <p>NATSUKO (CONT'D) <b>Subtitles:</b> This tea is dreadful.</p> <p>NATSUKO (CONT'D) <b>Subtitles:</b> What's that?</p> <p>EIKO <b>Subtitles:</b> He's hungry.</p>	
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<p>REI heads out of the restaurant. NATSUKO continues to scour the menu.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROADSIDE DINER.</u></b> <b><u>JAPAN - DAY</u></b></p> <p>REI walks away from the diner. She has her phone out and finds the contact for KENZO. Her finger hovers over the call button. She presses it. The phone rings.</p>	<p>NATSUKO <b>Subtitles:</b> What's wrong with your milk?</p> <p>REI <b>Subtitles:</b> Let her do what she wants.</p> <p>NATSUKO <b>Subtitles:</b> How much does this cost? You're buying something your body makes for free.</p> <p>EIKO <b>Subtitles:</b> Do you have an opinion on everything?</p> <p>NATSUKO <b>Subtitles:</b> Why would I not? What kind of life would that be? Do you see something and think, "Oh, I have absolutely no opinion on that"?</p> <p>EIKO <b>Subtitles:</b> Why not give it a go? You might find some peace.</p> <p>NATSUKO <b>Subtitles:</b> From an old woman to a young one... you'll never find peace. Never. It doesn't exist. Where's the waitress? I'm ready to order.</p> <p>REI <b>Subtitles:</b> I forgot something in the car. Order me anything, I don't mind.</p> <p>NATSUKO <b>Subtitles:</b> She says order her anything, but she doesn't mean it. Whatever I choose will be wrong.</p>	
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<p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S CAR.</u></b> <b><u>LONDON - DAY</u></b></p> <p>KENZO drives with YUTO. KENZO's phone buzzes in his pocket - he checks it. REI. YUTO looks a little guilty.</p> <p>KENZO puts the phone down and continues driving.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROADSIDE DINER.</u></b> <b><u>JAPAN - DAY</u></b></p> <p>REI on the phone. It goes to voicemail. She sighs.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. BATHROOM.</u></b> <b><u>ROADSIDE DINER.</u></b> <b><u>JAPAN - DAY</u></b></p> <p>EIKO scrolls through dozens of messages from her father. She sighs.</p> <p><b>JUMP CUT TO:</b></p>	<p>KENZO <b>Subtitles:</b> It's Rei.</p> <p>YUTO <b>Subtitles:</b> Maybe call her back later?</p> <p>KENZO <b>Subtitles:</b> Yeah.</p> <p>KENZO (VOICEMAIL MESSAGE) <b>Subtitles:</b> <i>This is Mori. Please leave a message.</i></p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> Hello husband. Where are you I wonder? I've hired a car. I'm on the run with the girl your brother fell in love with. Your father's ashes are in an urn on a table in a roadside diner, being guarded by your mother. I'm miles away from home, just like you. And I didn't know who else to call. And I don't know if I'm sad you didn't answer, or not.</p> <p>EIKO'S MESSAGES <b>Subtitles:</b> Dad Missed call, missed call, missed call, missed call</p>	
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<p><b><u>INT. ROADSIDE DINER,</u></b> <b><u>JAPAN - DAY</u></b></p> <p>EIKO steps out the bathroom. A MAN is in her way (KEIICHI). He's wearing motorcycle leathers.</p> <p>On NATSUKO looking over. She stands up. EIKO goes to leave but KEIICHI puts his arm across the doorway blocking her.</p> <p>NATSUKO is bustling over. EIKO looks exasperated.</p> <p>EIKO looks over - a YOUNG WAITRESS is holding the BABY. EIKO turns to go but KEIICHI takes hold of her arm. She stops.</p>	<p>KEIICHI <b>Subtitles:</b> You're not from around here.</p> <p>EIKO <b>Subtitles:</b> How do you know?</p> <p>KEIICHI <b>Subtitles:</b> The girls around here don't look like you do.</p> <p>EIKO <b>Subtitles:</b> Like what? They've got two eyes and a nose, don't they?</p> <p>KEIICHI <b>Subtitles:</b> What's your name?</p> <p>EIKO <b>Subtitles:</b> Why do you care?</p> <p>KEIICHI <b>Subtitles:</b> I want to know what to whisper in your ear tomorrow morning.</p> <p>NATSUKO <b>Subtitles:</b> Eiko, what are you doing talking to this man?</p> <p>KEIICHI <b>Subtitles:</b> Eiko, is it.</p> <p>NATSUKO <b>Subtitles:</b> Who is this?</p> <p>EIKO <b>Subtitles:</b> I don't know. Where's Sora?</p> <p>NATSUKO <b>Subtitles:</b> The staff are looking after him.</p> <p>KEIICHI <b>Subtitles:</b> Come on, don't go, we were just getting to know each other.</p>	
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<p>To EIKO.</p> <p>REI re-enters the diner and sees the man holding EIKO. KEIICHI looks at REI. EIKO breaks free of his grip and walks away. He smirks.</p> <p>NATSUKO turns around.</p> <p>NATSUKO glares at KEIICHI but EIKO pulls her away.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROADSIDE DINER, JAPAN - DAY</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ROADSIDE DINER, JAPAN - DAY</u></b></p> <p>The THREE WOMEN walk out, past KEIICHI. He looks up. SORA looks at him over EIKO's shoulder. We stay with KEIICHI. He stands up and puts his motorcycle helmet on but senses something is wrong. As he pulls off the helmet there's a dirty nappy stuck to his head.</p>	<p>NATSUKO <b>Subtitles:</b> What's your name?</p> <p>KEIICHI <b>Subtitles:</b> Keiichi.</p> <p>NATSUKO <b>Subtitles:</b> Eiko, you were right. You found something dull enough for me to have... absolutely no opinion on whatsoever.</p> <p>REI <b>Subtitles:</b> Let go of her.</p> <p>KEIICHI <b>Subtitles:</b> Tokyo whore.</p> <p>NATSUKO <b>Subtitles:</b> What?</p> <p>EIKO <b>Subtitles:</b> He was talking to me. Forget him. I already did.</p>	
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<p>The other DINERS look at him, some in revulsion, some laughing. He pulls it off and yelps. He throws it on the table and runs out of diner.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROADSIDE DINER.</u></b> <b><u>JAPAN - DAY</u></b></p> <p>KEIICHI runs out to his motorbike and stops - the CHEF'S KNIFE is stuck in his now-deflated back wheel.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. INTERNATIONAL ARRIVALS GATE.</u></b> <b><u>HEATHROW - DAY</u></b></p> <p>TOSHIO, JIRO, TAKASHI and YO exit into Arrivals. They all have their suitcases except TOSHIO. JIRO turns to him.</p> <p>The YAKUMA MEN smirk. TOSHIO walks on, miserably.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ANNIE'S FLAT.</u></b> <b><u>LONDON - MORNING</u></b></p> <p>ANNIE and TAKI leave the apartment. TAKI nods. ANNIE kisses her on the cheek.</p>	<p>KEIICHI Ffff-</p> <p>JIRO <b>Subtitles:</b> I'm sure your suitcase will turn up eventually, Detective. Maybe Takashi will lend you one of his shirts.</p> <p>ANNIE You okay getting back from here?</p> <p>ANNIE (CONT'D) Hey, you should call me before you fly away forever.</p>	
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<p>TAKI nods. ANNIE smiles and heads off, already dialling a number and speaking to someone else - moving on.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S CAR, LONDON - DAY</u></b></p> <p>KENZO drives.</p> <p>KENZO's phone rings - it's TOSHIO. He looks frustrated. But answers.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TAXI. LONDON - DAY</u></b></p> <p>JIRO sits in the back of the taxi.</p>	<p>KENZO <b>Subtitles:</b> When we get there we're not going to hurt anyone, OK?</p> <p>YUTO <b>Subtitles:</b> Right. We're going to ask him nicely for the photos.</p> <p>KENZO <b>Subtitles:</b> We can be firm with him.</p> <p>YUTO <b>Subtitles:</b> OK.</p> <p>KENZO <b>Subtitles:</b> But not violent.</p> <p>YUTO <b>Subtitles:</b> He's holding a gun to our heads.</p> <p>KENZO (INTO MOIBLE PHONE) <b>Subtitles:</b> What?</p> <p>TOSHIO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>I'm in London.</i></p> <p>KENZO (INTO MOIBLE PHONE) <b>Subtitles:</b> Why?</p> <p>TOSHIO (INTO MOIBLE PHONE) (O.O.V) <b>Subtitles:</b> I was sent over. To help look for you.</p>	
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<p>TOSHIO sits opposite, squashed between YO and TAKASHI as they drive through London. TOSHIO is on the phone.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S CAR, LONDON - DAY</u></b></p> <p>KENZO drives while talking on the phone.</p> <p>That stops KENZO. Realising.</p> <p>KENZO hangs up. YUTO looks at KENZO.</p> <p>KENZO dials a number on his mobile.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET. LONDON / INT. SARAH'S CAR, LONDON - DAY</u></b></p> <p>TAKI walking her phone rings. She answers.</p>	<p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Help who look for me? Hayashi didn't say anything.</i></p> <p>TOSHIO (INTO MOBILE PHONE) <b>Subtitles:</b> Can I meet you today? I have your address at the university.</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>No. I'm not there anymore.</i></p> <p>TOSHIO (INTO MOBILE PHONE) <b>Subtitles:</b> Somewhere else suitable then? Restaurant, bar...</p> <p>TOSHIO (CONT'D) (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Above a fish market?</i></p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Meet me at Euston station. The entrance to platform eleven. Be there in an hour.</p> <p>YUTO <b>Subtitles:</b> What's going on?</p> <p>KENZO <b>Subtitles:</b> Fukuhara.</p> <p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> Hello.</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Taki, where the hell are you?</i></p>	
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<p><b>INTERCUT WITH:</b></p> <p>KENZO driving.</p> <p><b>INTERCUT WITH:</b></p> <p>TAKI on her phone.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO driving.</p> <p><b>INTERCUT WITH:</b></p> <p>TAKI on her phone.</p> <p>She hangs up the phone.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. RODNEY'S BEDSIT. LONDON - DAY</u></b></p> <p>RODNEY asleep on a chair in his bedsit. TAKI taps him lightly but nothing. Then she hits him harder making him jump.</p> <p>TAKI throws a shirt at him.</p> <p><b>CUT TO:</b></p>	<p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> I'm sorry. I should have called.</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> Right now I want you to go back to our room and stay there.</p> <p>KENZO (CONT'D) (INTO MOBILE PHONE) <b>Subtitles:</b> Don't answer the door to anyone.</p> <p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> What's the matter?</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Just go to the room and wait for me there.</i></p> <p>KENZO (CONT'D) (INTO MOBILE PHONE) <b>Subtitles:</b> Promise?</p> <p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> I promise.</p> <p>RODNEY Argh! Oh my God!</p> <p>TAKI <b>Subtitles:</b> Get up!</p>	
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<p><b><u>INT./EXT. IAN'S MUM'S FLAT. LONDON - DAY</u></b></p> <p>KENZO rings the bell.</p> <p>KENZO looks through the letter box.</p> <p>KENZO steps away from the door. YUTO comes to the door with a brick and smashes the window. He turns to KENZO.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY/LIVING ROOM. IAN'S MUM'S FLAT. LONDON - DAY</u></b></p> <p>The TWO OF THEM enter. KENZO follows YUTO into the LIVING ROOM. It's clearly where IAN has been staying. His stuff is there, the duvet on the sofa. YUTO starts to rifle through the things.</p> <p>Reluctantly, KENZO begins to look around. YUTO glances at a photo. A group photo of IAN and SARAH and ANGLING and some other COPS, in their uniforms, but relaxed. He shows it to KENZO.</p> <p>KENZO wipes their fingerprints off the picture with his coat.</p>	<p>KENZO <b>Subtitles:</b> Just remember an old lady lives here.</p> <p>YUTO <b>Subtitles:</b> Don't punch the old lady. Got it.</p> <p>YUTO (CONT'D) <b>Subtitles:</b> Let me see.</p> <p>YUTO (CONT'D) Oops.</p> <p>KENZO <b>Subtitles:</b> He's not here.</p> <p>YUTO <b>Subtitles:</b> Maybe the photos are here.</p> <p>KENZO <b>Subtitles:</b> This is stupid. If he's going to report this, we should stake out the police station.</p>	
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<p>He drops the photo on the sofa and heads out. Exit on the photo.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. POLICE STATION, LONDON - DAY</u></b></p> <p>IAN is standing looking at the police station, considering whether to go in.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LIVING ROOM. SARAH'S FLAT, LONDON - DAY</u></b></p> <p>SARAH is on the phone, calling IAN. He answers.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. POLICE STATION, LONDON - DAY</u></b></p> <p>IAN outside police station on his mobile phone.</p> <p>He sighs, coming to a decision. He turns around and walks away from the police station.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT, LONDON - DAY</u></b></p> <p>SARAH hangs up. A knock at the door.</p> <p><b>CUT TO:</b></p>	<p>IAN (THROUGH MOBILE PHONE) Hello?</p> <p>SARAH (INTO MOBILE PHONE) Ian it's me.</p> <p>SARAH (CONT'D) (THROUGH MOBILE PHONE) Please. Can we meet?</p> <p>IAN (INTO MOBILE PHONE) Okay. I'll hear you out. Usual place.</p>	
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<p><b><u>EXT. SARAH'S FLAT.</u></b> <b><u>LONDON - DAY</u></b></p> <p>SARAH answers the door. TAKI and RODNEY are standing there.</p> <p>SARAH's face. She can't hide the worry.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT.</u></b> <b><u>LONDON - DAY</u></b></p> <p>SARAH runs down the stairs pulling on her coat. RODNEY is at the bottom of the steps.</p> <p>On SARAH.</p> <p>SARAH looks at TAKI. To RODNEY.</p> <p>SARAH exits. RODNEY looks over at TAKI and frowns.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROADSIDE DINER</u></b> <b><u>CAR PARK. JAPAN - DAY</u></b></p> <p>SHOJI and HIROSHI pull into the car park. A MECHANIC works on changing KEIICHI's wheel.</p>	<p>RODNEY Japanese Columbo here thinks something's wrong.</p> <p>RODNEY (CONT'D) (O.O.V) Jesus. What is it?</p> <p>RODNEY (CONT'D) What, you're just gonna go and meet him?</p> <p>SARAH Well I'm gonna try and talk him out of it.</p> <p>RODNEY You put him in jail, he doesn't wanna reason with you, he wants to...</p> <p>RODNEY (CONT'D) (O.O.V) ...destroy you.</p> <p>SARAH Well that's a risk we're gonna have to take. Take Taki to Kenzo's room and wait there. Don't do anything stupid.</p>	
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<p>A police car is parked in the car park as well. HIROSHI and SHOJI regard it all with interest.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. RENTAL CAR, JAPAN - EVENING</u></b></p> <p>NATSUKO drives, REI in the passenger seat, EIKO in the back with the BABY. Suddenly, a noise behind them - a police car sounding its siren and whirling its lights. On police car.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT./INT. RENTAL CAR, JAPAN - EVENING</u></b></p> <p>They have pulled over. A POLICEWOMAN comes to the driver's window. She takes off her sunglasses. EIKO and SORA are very still in the back.</p> <p>On NATSUKO and REI. They both nod.</p>	<p>REI <b>Subtitles:</b> Was she speeding?</p> <p>POLICEWOMAN <b>Subtitles:</b> No. Where are you all heading to?</p> <p>NATSUKO <b>Subtitles:</b> A village near Wakasa. We have a farm house there.</p> <p>POLICEWOMAN (CONT'D) (O.O.V) <b>Subtitles:</b> Long way to go.</p> <p>POLICEWOMAN (CONT'D) <b>Subtitles:</b> We had a report of an incident this morning. A man was assaulted with a soiled diaper and his motorbike was vandalised.</p>	
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<p>The POLICEWOMAN consults her notebook.</p> <p>On NATSUKO.</p> <p>A beat.</p> <p>The THREE WOMEN and the BABY sitting in the rust-coloured car don't say anything. There's a tense pause.</p> <p>The POLICEWOMAN gives them a knowing look and heads back to her car. The WOMEN breathe a sigh of relief that turns into cathartic laughter.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE ROSEMARY BRANCH PUB.</u></b> <b><u>LONDON - DAY</u></b></p> <p>SARAH enters and looks around. IAN is sitting at a corner table. She goes over and sits down.</p>	<p>POLICEWOMAN (CONT'D) <b>Subtitles:</b> A witness overheard the victim calling one of his assailants...</p> <p>POLICEWOMAN (CONT'D) (O.O.V) ...a "Tokyo whore".</p> <p>POLICEWOMAN (CONT'D) <b>Subtitles:</b> We have a description of three women carrying a baby... driving a rust-coloured car.</p> <p>POLICEWOMAN (CONT'D) <b>Subtitles:</b> So if you see anyone that matches that description, will you ask them to hand themselves in to the nearest police station, or alternatively carry on to where they were going as fast as possible?</p> <p>REI <b>Subtitles:</b> We'll be sure to do that.</p> <p>IAN Back in the old local.</p> <p>SARAH It's still my local.</p>	
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<p>A beat.</p> <p>IAN pushes a folder across the table.</p>	<p>IAN Yeah well it might stay that way. It's not a million miles from Pentonville.</p> <p>SARAH Don't gloat, Ian.</p> <p>IAN I'm not gloating. Believe me, this don't bring me any joy.</p> <p>SARAH Then why do it? You're not a malicious man.</p> <p>IAN You don't know what kind of man I am.</p> <p>SARAH Yes, I do.</p> <p>IAN No. You don't. I spent eighteen months locked in a cage with people bouncing my head off the walls for <i>fun</i>. That sort of thing changes a man. Maybe I became something else in that time... Maybe you did too. Half of London's looking for this guy and he's, he's what, just hanging out in our... in your home.</p> <p>SARAH It's hard to explain.</p> <p>IAN Yeah well, I'd be fucking astonished if it wasn't.</p> <p>SARAH I got caught up in something. I think you know what that feels like.</p> <p>IAN Yeah. I do. I did a bad thing. And I was punished. But my intentions were pure. I mean, you're given shelter to a murderer.</p> <p>SARAH It's more complicated than that. Will you let me try and explain-</p>	
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<p>IAN looks away from her. Doesn't know what to do or say.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT,</u></b> <b><u>LONDON - DAY</u></b></p> <p>RODNEY is tearing around the flat. Opening drawers and cabinets.</p> <p>RODNEY sighs. On TAKI as he exits the room. TAKI looks around the door.</p>	<p>IAN I never got a chance to explain.</p> <p>SARAH I know.</p> <p>IAN Never gave me a chance to ask for forgiveness.</p> <p>SARAH And I'm sorry. And you're angry, and you've every right to be. But doing this won't bring back the time I took from you. It won't silence your demons.</p> <p>IAN You have no idea about my demons.</p> <p>SARAH I know that I've just now let a tiny bit of <i>fucking</i> light back into my life, and I know I don't deserve to ask it of you, I know that, not after everything, but it's this one small bit of happiness I've got and so I am asking you. <i>Please. Please don't do this.</i></p> <p>TAKI What are you doing?</p> <p>RODNEY Doing the right thing for once.</p> <p>RODNEY (CONT'D) (O.O.V) Where the fuck did she put it? Yes! Oh God...</p>	
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<p>He emerges triumphantly with something - TIFF's sock, and the drugs within. He takes out a bag.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET. LONDON</u></b> <b><u>- DAY</u></b></p> <p>RODNEY walks along with purpose.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE ROSEMARY BRANCH PUB,</u></b> <b><u>LONDON - DAY</u></b></p> <p>TAKI enters the pub, nervously. She has a hoodie on, trying to be inconspicuous. She spies SARAH sitting at the far end of the pub with her back to her.</p> <p>TAKI takes a seat behind them, out of SARAH's eye line.</p> <p>SARAH reaches across and takes his hand. He looks at it.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S CAR,</u></b> <b><u>LONDON - DAY</u></b></p> <p>KENZO drives. He taps on his phone and plays the answerphone message from REI.</p>	<p>RODNEY (CONT'D) ...I wanna smoke this.</p> <p>RODNEY (CONT'D) Okay you need to help me.</p> <p>TAKI How?</p> <p>IAN (O.O.V) Why'd you do it, Sarah?</p> <p>IAN (CONT'D) I mean Jesus fucking Christ. You've ruined me... you took everything from me.</p> <p>SARAH I'm sorry.</p> <p>IAN Fuck sake. I loved you.</p> <p>SARAH I'm so sorry. I really am.</p> <p>KENZO'S VOICEMAIL <b>Subtitles:</b> <i>You have one new message and eight saved messages. First new message:</i></p>	
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<p>The rest of the message plays. KENZO looks at YUTO as he listens to REI telling him she's on the run with his mother.</p> <p>From KENZO, furious. YUTO stares out the window. He knows he's done wrong.</p> <p><b>CUT TO:</b></p>	<p>REI (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Hello husband. Where are you I wonder? I've hired a car. I'm on the run with the girl your brother fell in love with. Your father's ashes are in an urn on a table in a roadside diner, being guarded by your mother.</i></p> <p>KENZO <b>Subtitles:</b> You sent Rei and our mother to kidnap your girlfriend from the Yakuza?</p> <p>YUTO <b>Subtitles:</b> I didn't send anyone. I asked them and they said yes.</p> <p>KENZO <b>Subtitles:</b> You had no right to ask that.</p> <p>YUTO <b>Subtitles:</b> So I should just leave my son and the woman I love locked up?</p> <p>KENZO <b>Subtitles:</b> Do you know how much danger you've put them all in?</p> <p>YUTO <b>Subtitles:</b> They'll be fine.</p> <p>KENZO <b>Subtitles:</b> You don't know that!</p> <p>YUTO <b>Subtitles:</b> I had to do something. This was the best chance I had. Maybe the only chance.</p> <p>KENZO <b>Subtitles:</b> Why do I keep helping you, thinking you'll change? Christ! Every time I get you out of a mess... you turn around and make things a thousand times worse. You've gone too far this time.</p>	
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<p><b><u>INT. EUSTON STATION, LONDON - DAY</u></b></p> <p>TOSHIO stands by the entrance to the platform and looks around. FUKUHARA wonder around the station. TOSHIO checks his watch.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROAD OUTSIDE EUSTON STATION. LONDON - DAY</u></b></p> <p>KENZO gets out of the car and YUTO moves to the driver's seat. On YUTO.</p> <p>KENZO heads towards the station. YUTO talks to himself, slams the car door.</p> <p><b>CUT TO:</b></p> <p><b><u>INT./EXT. SARAH'S CAR. LONDON - DAY</u></b></p> <p>YUTO drives fast through the traffic. Emotional from his confrontation with KENZO.</p> <p>SPLIT SCREEN of the car driving through London.</p>	<p>YUTO <b>Subtitles:</b> You shouldn't go in there.</p> <p>KENZO (O.O.V) <b>Subtitles:</b> Wait for me at the police station. If you see him, call me straight away.</p> <p>YUTO <b>Subtitles:</b> OK.</p> <p>KENZO <b>Subtitles:</b> When this is done, so are we. You're out of this family.</p> <p>YUTO <b>Subtitles:</b> If that's what you want.</p>	
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**CUT TO:**

**EXT. SARAH'S CAR.**  
**LONDON - DAY**

YUTO drives fast around  
London, through a  
puddle.

**CUT TO:**

**EXT. COUNTRY ROAD.**  
**JAPAN - DAY**

The rental car drives.

SPLIT SCREEN to  
CLOSE-UP's of all  
THREE WOMEN.

**CUT TO:**

**INT. EUSTON STATION.**  
**LONDON - DAY**

TOSHIO in the station  
looking at his watch.

SPLIT SCREEN of JIRO  
in the crowd at the  
station, TAKASHI amid  
the crowd and TOSHIO  
checking his mobile  
phone.

**CUT TO:**

**EXT. EUSTON**  
**STATION. LONDON -**  
**DAY**

KENZO enters the station  
through a side entrance.

**CUT TO:**

**INT. EUSTON STATION.**  
**LONDON - DAY**

<p>KENZO casts his eye around the station. That's when he notices JIRO. KENZO heads upstairs and dials a number. Down below we see/hear TOSHIO's phone ring. He answers it.</p> <p><b>JUMP CUT TO:</b></p> <p>KENZO up on the next level.</p> <p>On TOSHIO down below.</p> <p>On TAKASHI.</p> <p><b>JUMP CUT TO:</b></p> <p>On KENZO.</p> <p>On KENZO.</p> <p>On YO.</p>	<p>KENZO (INTO MOBILE PHONE)  <b>Subtitles:</b> How many of them are there?</p> <p>TOSHIO (INTO MOBILE PHONE)  <b>Subtitles:</b> Three.</p> <p>KENZO (THROUGH MOBILE PHONE)  <b>Subtitles:</b> <i>Are you in danger?</i></p> <p>TOSHIO (O.O.V) (INTO MOBILE PHONE)  <b>Subtitles:</b> I'm fine.</p> <p>KENZO (O.O.V) (THROUGH MOBILE PHONE)  <b>Subtitles:</b> <i>I can help you get out of this if you want.</i></p> <p>TOSHIO (INTO MOBILE PHONE)  <b>Subtitles:</b> Don't worry about me.</p> <p>TOSHIO (CONT'D) (THROUGH MOBILE PHONE)  <b>Subtitles:</b> <i>You found your brother.</i></p> <p>KENZO (INTO MOBILE PHONE)  <b>Subtitles:</b> Yes.</p> <p>TOSHIO (THROUGH MOBILE PHONE)  <b>Subtitles:</b> <i>I wish you'd told me.</i></p> <p>KENZO (INTO MOBILE PHONE)  <b>Subtitles:</b> I'm sorry.</p> <p>TOSHIO (O.O.V) (THROUGH MOBILE PHONE)  <b>Subtitles:</b> <i>You're not going to bring him home?</i></p>	
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On YO.  <b>JUMP CUT TO:</b>  On KENZO walking around the station.          On TOSHIO down below.   On KENZO looking down at him.    TOSHIO laughs.       KENZO hangs up the phone and slips out of the station.  <b>CUT TO:</b>  <b><u>INT. EUSTON STATION.</u></b> <b><u>LONDON - DAY</u></b>  TOSHIO stands amongst the crowds. JIRO approaches.	KENZO (O.O.V) (INTO MOBILE PHONE) <b>Subtitles:</b> They'll kill him.  TOSHIO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Probably.</i>  KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Would you do it?  TOSHIO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>No.</i>  KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Are you sure you don't want me to step in here?  TOSHIO (INTO MOBILE PHONE) <b>Subtitles:</b> I can handle it.  TOSHIO (CONT'D) (O.O.V) (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>You go. I always wanted to visit London.</i>  KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> You're welcome.  KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Look after yourself.  TOSHIO (INTO MOBILE PHONE) <b>Subtitles:</b> You too. Goodbye, Boss.  KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Goodbye, Toshio.          TOSHIO <b>Subtitles:</b> He knew something was wrong.	
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<p>YO and TAKASHI have arrived on the scene as well. He's outnumbered. He gives his phone to JIRO.</p> <p>From TOSHIO.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE ROSEMARY BRANCH PUB. LONDON - DAY</u></b></p> <p>TAKI sits listening to SARAH and IAN's conversation.</p> <p>IAN's eyes are red. He shakes his head.</p> <p>On TAKI.</p> <p>From IAN, emotional.</p> <p><b>CUT TO:</b></p>	<p>JIRO <b>Subtitles:</b> I need your phone.</p> <p>TOSHIO <b>Subtitles:</b> Why?</p> <p>JIRO <b>Subtitles:</b> I don't want you contacting him again. We're doing things our way now.</p> <p>JIRO (CONT'D) <b>Subtitles:</b> Don't look so miserable, Detective. This'll all be over soon. We'll get to him another way.</p> <p>IAN (O.O.V) Tell me the truth. Did you even care about the corruption...</p> <p>IAN (CONT'D) ...or is it just... that I'd cheated on ya'?</p> <p>SARAH Do you care that I've broken the law, or do you just care that I put you in jail?</p> <p>IAN It's mainly the jail thing, I'm not gonna lie.</p> <p>SARAH (O.O.V) I heard that Joyce stuck around.</p> <p>IAN Yeah. Yeah it turned into... something. I don't know. She came and visited me while I was away.</p>	
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<p><b><u>EXT. STREET OUTSIDE POLICE STATION, LONDON - DAY</u></b></p> <p>YUTO pulls up in SARAH's car.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S CAR, LONDON - DAY / INT. RENTAL CAR, JAPAN - EVENING</u></b></p> <p>YUTO sits in the car outside the police station. He reaches for his phone and dials a number.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROAD. JAPAN - EVENING</u></b></p> <p>The rental car crosses a bridge.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. RENTAL CAR, JAPAN – EVENING / INT. SARAH'S CAR. LONDON - DAY</u></b></p> <p>In the rental car, EIKO answers her phone.</p> <p><b>INTERCUT WITH:</b></p> <p>YUTO on the phone to REI in SARAH's car.</p> <p><b>INTERCUT WITH:</b></p>	<p>EIKO (INTO MOBILE PHONE) <b>Subtitles:</b> Yuto.</p> <p>YUTO (INTO MOBILE PHONE) <b>Subtitles:</b> I just wanted to hear your voice. You got out of the house?</p> <p>EIKO (INTO MOBILE PHONE) <b>Subtitles:</b> Yes.</p> <p>YUTO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>So you're safe now.</i></p>	
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<p><b><u>EXT. JAPAN - EVENING</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SARAH'S CAR, LONDON - DAY</u></b></p> <p>Through the wing mirror we can see YUTO crying.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET OUTSIDE POLICE STATION, LONDON - DAY</u></b></p> <p>ANGLING walks along, back to the office. He suddenly freezes - he's approaching SARAH's car and can see YUTO sitting in the driver's seat. ANGLING stares at YUTO, who looks up. The two MEN making eye contact. ANGLING tries to pretend he hasn't recognised YUTO. He walks on, past the car, towards the entrance to the building. Suddenly YUTO is standing right behind him. And there is a gun in the small of his back.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE ROSEMARY BRANCH PUB, LONDON - DAY</u></b></p> <p>IAN and SARAH sitting together.</p> <p>On SARAH, she smiles.</p>	<p>YUTO Don't!</p> <p>IAN (CONT'D) So this guy Kenzo. He's the 'tiny bit of light' that you let in?</p>	
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<p>On TAKI, she sits frozen, listening. Realising.</p> <p>SARAH sits with that for a few moments. TAKI stands up quickly and hurries out of the pub before she hears the answer.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. THE ROSEMARY BRANCH PUB, LONDON - DAY</u></b></p> <p>TAKI comes out. Flustered. She leans against the wall in shock.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE ROSEMARY BRANCH PUB, LONDON - DAY</u></b></p> <p>IAN and SARAH still talking. A beat.</p> <p>He slides the SD card and the photos over to SARAH - gratitude and relief washing through her. They look at each other for a few moments.</p>	<p>SARAH Yes.</p> <p>IAN (O.O.V) Do you love him?</p> <p>IAN (CONT'D) It's really none of my business, is it. Part of my probation states I'm not allowed anywhere near you. So, Christ knows what'd happen if I turned up with pictures taken outside your flat.</p> <p>IAN (CONT'D) (O.O.V) You'd be doing me a favour getting rid of these.</p> <p>IAN (CONT'D) You're a twat, you know that?</p> <p>SARAH You're a twat.</p>	
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<p>SARAH laughs.</p> <p>He gets up. On SARAH.</p> <p>He heads out of the pub. SARAH sits, emotional.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. THE ROSEMARY BRANCH PUB, LONDON - DAY</u></b></p> <p>IAN walks away from the pub. TAKI sees him. She gets out her phone and sends a text to RODNEY.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET. LONDON - DAY</u></b></p> <p>IAN walks along. Someone bumps into him. It's RODNEY.</p> <p>IAN carries on. RODNEY watches him go. And then dials a number.</p> <p>A pause.</p> <p><b>CUT TO:</b></p>	<p>IAN Nah. You're a fucking twat.</p> <p>IAN (CONT'D) Look after yourself, Sarah Weitzmann.</p> <p>SARAH Thank you.</p> <p>IAN (O.O.V) And I really didn't put a snake in your letter box.</p> <p>IAN (CONT'D) That's just... weird.</p> <p>TEXT MESSAGE <b>Subtitles:</b> He's leaving now.</p> <p>RODNEY Sorry! Sorry mate. Sorry.</p> <p>RODNEY (INTO MOBILE PHONE) Police please.</p> <p>RODNEY (CONT'D) (INTO MOBILE PHONE) Yeah, I've just seen a man on the canal in NW1. He's behaving very strangely, and I think he's carrying a knife.</p>	
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<p><b><u>INT. POLICE CAR.</u></b> <b><u>LONDON - DAY</u></b></p> <p>From inside the police car we see IAN is walking along the street.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET. LONDON</u></b> <b><u>- DAY</u></b></p> <p>The police car pulls up beside IAN. TWO POLICEMEN get out.</p> <p>IAN puts his hands up and the POLICEMAN push him onto the bonnet of the car. The POLICEMEN start to search IAN.</p> <p>The POLICEMAN digs into IAN's pockets and pulls out the rock of crack.</p>	<p>POLICEMAN Alright fella. I'm gonna need you to put your hands up where I can see them, nice and slow.</p> <p>IAN What?</p> <p>POLICEMAN Hands up.</p> <p>IAN Alright. Whoa, whoa, whoa. Alright, alright, alright. Alright.</p> <p>POLICEMAN We have information that you might be carrying a weapon. Have you got anything sharp in here, anything we should know about?</p> <p>IAN No. Can yell me what the problem is boys?</p> <p>IAN (CONT'D) No, no that's a mistake.</p> <p>POLICEMAN I'm arresting you on suspicion of possession of a Class A-substance. You don't have to say anything but anything you do say may harm your defence.</p> <p>IAN Alright listen to me. My name's Ian Summers I'm an ex-cop alright. Please I'm on probation mate. Don't! <i>Don't do it!</i></p>	
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<p>IAN is getting desperate. He pulls away. IAN isn't looking where he's going. He twists and turns and stumbles back... Back into the road and into the path of an oncoming car. IAN shatters the windscreen and tumbles off the bonnet of the car, lying in a heap on the tarmac. Across the street stands RODNEY, looking on in horror at what he has done. He turns and runs.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SARAH'S FLAT. STREET - DAY</u></b></p> <p>SARAH walks. She looks relieved. Is on the phone.</p> <p>She gets to her flat and stops - RODNEY is waiting outside her front door, ashen faced.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. POLICE STATION. LONDON / INT. CAR PACK. LONDON - DAY</u></b></p> <p>KENZO gets out of the taxi and looks around. No sign of YUTO. His phone starts to ring. He answers it.</p> <p><b>INTERCUT WITH:</b></p>	<p>POLICEMAN Sir!</p> <p>IAN Please! Please!</p> <p>POLICEMAN Sir! Sir!</p> <p>POLICEMAN TWO (O.O.V) (INTO RADIO) Zero this is three, two, four requesting medical assistance.</p> <p>SARAH (INTO MOBILE PHONE) Kenzo, it's me. It's all sorted. You can come back. Call me when you get this.</p> <p>YUTO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Brother.</i></p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Where are you?</p> <p>YUTO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Sarah's boss recognised me.</i></p>	
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<p>YUTO sat in SARAH's car in a car park on his mobile.</p> <p>YUTO looks behind him.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO on his phone.</p> <p><b>INTERCUT WITH:</b></p> <p>YUTO hesitates, then gives in.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO on his phone.</p> <p>KENZO hangs up and runs in the direction of the car park.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S CAR.</u></b> <b><u>LONDON - DAY</u></b></p> <p>ANGLING is lying in the back of SARAH's car, blindfolded, hands tied.</p> <p>On YUTO.</p>	<p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>What did you do?</i></p> <p>YUTO (INTO MOBILE PHONE) <b>Subtitles:</b> He's sitting in the back seat.</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Tell me where you are.</p> <p>YUTO (INTO MOBILE PHONE) <b>Subtitles:</b> Michael Street car park.</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Don't do anything. I'm on my way.</p> <p>ANGLING You killed someone with a Samurai sword. You should be in jail.</p> <p>YUTO Wakizashi.</p> <p>ANGLING (O.O.V) What?</p> <p>YUTO It was a Wakizashi sword.</p> <p>ANGLING Yeah well it probably don't make any difference to the guy that you shish kebab'd with it.</p> <p>YUTO The man I murdered was a corrupt piece of shit. I did the world a favour.</p>	
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<p>YUTO looks down at the gun in his hand.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. BOOKMAKERS /</u></b> <b><u>EXT. BRIDGE. TOKYO -</u></b> <b><u>NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: YUTO fires a gun.</p> <p><b>JUMP CUT TO:</b></p> <p>FLASHBACK: An urban walkway. KENZO standing under umbrella with YUTO.</p> <p><b>CUT BACK TO:</b></p> <p>FLASHBACK: The bullet hits the GANGSTER in the chest. Blood sprays over the TV.</p> <p><b>JUMP CUT TO:</b></p> <p>FLASHBACK: Heavy rain pours. KANZO hugs YUTO.</p> <p><b>CUT BACK TO:</b></p> <p>FLASHBACK: Water drips in a saucepan.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. SARAH'S CAR.</u></b> <b><u>LONDON - DAY</u></b></p>	<p>ANGLING It don't make any difference.</p> <p>ANGLING (CONT'D) (O.O.V) Murder is murder. And you know it.</p> <p>YUTO (V.O) <b>Subtitles:</b> <i>Something bad's happened.</i></p> <p>KENZO <b>Subtitles:</b> <i>What did you do?</i></p> <p>YUTO <b>Subtitles:</b> <i>I'm sorry.</i></p>	
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<p>YUTO looks from the gun to ANGLING in the back.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ALLEYWAY.</u></b> <b><u>TOKYO - DAY</u></b></p> <p>HAYASHI walks down a tight alleyway, little restaurants and bars on both sides. He stops.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. BAR. TOKYO - DAY</u></b></p> <p>A smartly dressed woman is sitting at the bar, eating a meal. This is SEKI. HAYASHI enters the bar.</p> <p>On HAYASHI, he bows lightly and sits down next to her.</p>	<p>CHIEF INSPECTOR HAYASHI <b>Subtitles:</b> Seki.</p> <p>SEKI (O.O.V) <b>Subtitles:</b> Chief Inspector Hayashi.</p> <p>SEKI (CONT'D) <b>Subtitles:</b> Do you want something to eat?</p> <p>CHIEF INSPECTOR HAYASHI <b>Subtitles:</b> No.</p> <p>SEKI <b>Subtitles:</b> You need to keep your strength up. I have arranged a meeting.</p> <p>CHIEF INSPECTOR HAYASHI <b>Subtitles:</b> What kind of meeting?</p> <p>SEKI <b>Subtitles:</b> The historic kind. The heads of the families have agreed to discuss possible peace terms.</p> <p>CHIEF INSPECTOR HAYASHI <b>Subtitles:</b> Shin Endo approved this?</p> <p>SEKI <b>Subtitles:</b> It was his idea.</p>	
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<p>SEKI finishes her meal and wipes her mouth with a towel. SEKI gets up.</p> <p>SEKI walks away, leaving HAYASHI alone.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CAR PARK,</u></b> <b><u>LONDON - DAY</u></b></p> <p>YUTO sits in the car, keeping his eye on ANGLING. KENZO arrives. YUTO gets out of the car.</p> <p>YUTO stops KENZO from going to the car.</p> <p>On KENZO.</p> <p>They stand a way away from the car. KENZO can see ANGLING in the back, still with the blindfold on.</p>	<p>CHIEF INSPECTOR HAYASHI <b>Subtitles:</b> Fukuhara will be hard to convince.</p> <p>SEKI <b>Subtitles:</b> We're getting too old for war. Get him to that meeting, Chief Inspector. For all our sakes.</p> <p>KENZO (O.O.V) <b>Subtitles:</b> What have you done?</p> <p>YUTO <b>Subtitles:</b> I didn't have a choice.</p> <p>KENZO <b>Subtitles:</b> There's always a choice.</p> <p>YUTO <b>Subtitles:</b> OK.</p> <p>YUTO (CONT'D) (O.O.V) <b>Subtitles:</b> So what's yours?</p> <p>YUTO (CONT'D) <b>Subtitles:</b> Let him go, or don't?</p> <p>KENZO <b>Subtitles:</b> We're not killing him.</p> <p>YUTO <b>Subtitles:</b> You don't want to go to jail. Neither do I, neither does Sarah.</p> <p>KENZO <b>Subtitles:</b> Yuto...</p>	
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<p>YUTO turns and walks back to the car.</p> <p>He takes out his gun and opens the back door of the car. YUTO points the gun at ANGLING.</p> <p>YUTO goes to the pull the trigger. KENZO has to stop him.</p> <p>YUTO stares at ANGLING, emotionless.</p> <p>YUTO pulls the trigger. The gun clicks. It wasn't loaded. KENZO flinches, relieved. He turns and walks away.</p> <p>KENZO stares at him - gobsmacked.</p>	<p>YUTO <b>Subtitles:</b> If you can't stomach it, walk away. I'll do it.</p> <p>KENZO <b>Subtitles:</b> This isn't you.</p> <p>YUTO <b>Subtitles:</b> Yes it is.</p> <p>KENZO <b>Subtitles:</b> Yuto. Don't!</p> <p>YUTO <b>Subtitles:</b> You were right. Every time you try to help me, you think I'm going to change. But I never do. You should have given up on me after that night in the bookmakers. So let me help you this time.</p> <p>KENZO <b>Subtitles:</b> You didn't kill him. The gangster. In the bookmakers. You didn't kill him.</p> <p>KENZO (CONT'D) <b>Subtitles:</b> It was me.</p> <p>YUTO <b>Subtitles:</b> Yeah. I know. When I was working for Fukuhara, I saw the crime report from that night. I don't remember too much... but I remember how many times I shot him.</p> <p>KENZO <b>Subtitles:</b> Why didn't you say anything?</p> <p>YUTO <b>Subtitles:</b> I was waiting for you to tell me. After a while, I realised that you were never going to. Why'd you lie to me?</p> <p>KENZO <b>Subtitles:</b> It was your burden to carry.</p>	
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<p>On YUTO.</p> <p>A beat.</p> <p>A beat. YUTO laughs.</p> <p>YUTO marches back to the car. KENZO follows.</p> <p>YUTO puts the gun on top of the car. ANGLING jumps. He slams the cartridge down as well.</p> <p>A beat.</p> <p>YUTO walks away.</p> <p>On KENZO.</p> <p>YUTO leaves. KENZO watches him go. We hear ANGLING whimpering.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAR PARK.</u></b> <b><u>LONDON - DAY</u></b></p> <p>ANGLING, still blindfolded and handcuffed, lays on the ground, terrified. The car pulls away, screeches it way out of the car park.</p>	<p>KENZO (O.O.V) <b>Subtitles:</b> Not mine.</p> <p>YUTO <b>Subtitles:</b> Do you think I am a bad person?</p> <p>KENZO <b>Subtitles:</b> You're my brother.</p> <p>YUTO <b>Subtitles:</b> That's just a nice way of saying yes.</p> <p>KENZO <b>Subtitles:</b> Yuto. Don't!</p> <p>YUTO <b>Subtitles:</b> You know what I always liked about Rei? She's never had any secrets. You and me, we've got so much darkness around us. We think we can hide in it. But we can't.</p> <p>YUTO (CONT'D) <b>Subtitles:</b> I'm going home now. To my family.</p> <p>YUTO (CONT'D) <b>Subtitles:</b> You decide what to do about this guy. Kill him or don't.</p> <p>YUTO (CONT'D) (O.O.V) <b>Subtitles:</b> Whatever you choose, own it this time.</p>	
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<p><b>CUT TO:</b></p> <p><b><u>INT. HOSPITAL</u></b> <b><u>CORRIDOR. LONDON -</u></b> <b><u>DAY</u></b></p> <p>SARAH walks down the corridor and stops outside IAN's room. JOYCE is already there. Inside, IAN is lying on a bed. Attached to a machines and drips. SARAH glances at JOYCE. JOYCE can't hold back the tears.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. HOSPITAL.</u></b> <b><u>LONDON - DAY</u></b></p> <p>RODNEY stands outside. SARAH marches past him; he hurries to keep up with her.</p>	<p>SARAH He's not gonna recover.</p> <p>RODNEY I was just trying to help.</p> <p>SARAH Well you helped, Rodney. You killed him. Problem solved.</p> <p>RODNEY I didn't mean for this to happen. I'm sorry-</p> <p>SARAH It's not good enough. You had no right.</p> <p>RODNEY I know that.</p> <p>SARAH No, you don't know. You just... Look at you. Look at what you did. God, you're a fucking poison.</p> <p>RODNEY Sarah, I'm so-</p>	
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<p>SARAH walks away, leaving RODNEY alone in the street.</p> <p>From RODNEY, he puts his head in his hands.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CANAL SIDE.</u></b> <b><u>LONDON / INT.</u></b> <b><u>SARAH'S CAR.</u></b> <b><u>LONDON - DAY</u></b></p> <p>TAKI stands, staring at the water. Her phone rings. She answers it.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO sits in SARAH's car. He doesn't say anything.</p> <p><b>INTERCUT WITH:</b></p> <p><b>INTERCUT WITH:</b></p> <p>KENZO on mobile phone.</p>	<p>SARAH Just leave me alone.</p> <p>RODNEY Fuck!</p> <p>SARAH Just leave me alone.</p> <p>RODNEY Fuck!</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Taki. I'm coming back now, are you</i> -</p> <p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> Do you love her?</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>What?</i></p> <p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> Do you love Sarah?</p> <p>TAKI (INTO MOBILE PHONE) <b>Subtitles:</b> I'm staying at Annie's tonight. Don't call me. I won't answer.</p> <p>KENZO (INTO MOBILE PHONE) Taki!</p>	
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<p><b>INTERCUT WITH:</b></p> <p>She hangs up on him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. FAST FOOD RESTAURANT, OUTSKIRTS OF LONDON - NIGHT</u></b></p> <p>CLOSE-UP on a mobile phone screen, scrolling through pictures. It stops on a photo of TAKI and ANNIE. PULL-OUT to TOSHIO, JIRO, YO and TAKASHI sitting around a table eating burgers. JIRO has his phone out.</p> <p>JIRO shows them his phone. On screen is a map of TAKI's location. TOSHIO fumes. He gets up and heads to the bathroom. After a moment JIRO gets up.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. BATHROOM. FAST FOOD RESTAURANT - NIGHT</u></b></p> <p>TOSHIO stands at the urinal. JIRO enters.</p>	<p>KENZO (CONT'D) (THROUGH MOBILE PHONE) Tak-</p> <p>TOSHIO <b>Subtitles:</b> What are you looking at?</p> <p>JIRO <b>Subtitles:</b> Kids make themselves so easy to find these days.</p> <p>JIRO (CONT'D) <b>Subtitles:</b> You know, it might not seem like it but I do actually like you.</p> <p>TOSHIO <b>Subtitles:</b> Thanks for following me into the bathroom to tell me that.</p> <p>JIRO <b>Subtitles:</b> I need to know I can count on you. We're on different teams but we're all here for a common goal.</p>	
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<p>TOSHIO zips up and goes to wash his hands.</p> <p>TOSHIO goes to the hand dryer and puts his hands under it. The sound of the dryer drowns out all other sound in the bathroom. JIRO carries on speaking. But TOSHIO can't hear him over the sound of the hand dryer. We only know what he's saying because we can read the subtitles. We focus on JIRO, watching TOSHIO intently.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. OUTSIDE BATHROOM. FAST FOOD RESTAURANT - NIGHT</u></b></p> <p>The door opens. JIRO comes out. TOSHIO doesn't. He walks over to YO and TAKASHI.</p>	<p>TOSHIO <b>Subtitles:</b> I'm here to arrest Yuto Mori... and ensure that my partner isn't harmed. Is that what you're here to do?</p> <p>JIRO <b>Subtitles:</b> Sure.</p> <p>TOSHIO <b>Subtitles:</b> You've got guns on you, right?</p> <p>JIRO <b>Subtitles:</b> Yeah.</p> <p>TOSHIO <b>Subtitles:</b> If I think for a moment you're going to use one, I'll take you down.</p> <p>JIRO <b>Subtitles:</b> You saved my boss' life. He was very insistent that you're not to be harmed.</p> <p>JIRO (CONT'D) (MUTE) <b>Subtitles:</b> Unless we have no other choice...</p>	
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<p>We linger on the bathroom door for a few moments. No one is coming out of the bathroom.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. COUNTRY ROAD.</u></b> <b><u>JAPAN - EVENING</u></b></p> <p>The rental car drives.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. RENTAL CAR.</u></b> <b><u>JAPAN - EVENING</u></b></p> <p>EIKO drives. REI in the passenger seat. NATSUKO in the back with the BABY. REI turns around. She plays with SORA.</p> <p>REI looks at her, then turns back round. Silence for a few moments. REI plucks up the courage: To NATSUKO.</p> <p>A beat.</p> <p>On NATSUKO.</p>	<p>NATSUKO <b>Subtitles:</b> You're bothering him.</p> <p>REI <b>Subtitles:</b> Why don't you like me?</p> <p>REI (CONT'D) <b>Subtitles:</b> Did you hear me?</p> <p>NATSUKO <b>Subtitles:</b> What do you mean, "like"?</p> <p>REI (O.O.V) <b>Subtitles:</b> It's a feeling humans get when they have affection for something.</p> <p>REI (CONT'D) <b>Subtitles:</b> I don't know if you're familiar with it.</p> <p>NATSUKO <b>Subtitles:</b> Don't be insolent. It's a stupid question.</p>	
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On NATSUKO.	REI (O.O.V) <b>Subtitles:</b> Why?	
	NATSUKO <b>Subtitles:</b> I don't need to like you or not like you. You're my daughter-in-law.	
	REI <b>Subtitles:</b> I'm a person! I've known you for over twenty years.	
	NATSUKO <b>Subtitles:</b> You're too similar to me.	
	REI <b>Subtitles:</b> What does that mean?	
	NATSUKO <b>Subtitles:</b> I am who I am, I don't apologise for it. But I know I'm not easy. I've caused pain. I remember the first time I saw you. I knew straight away.	
	REI <b>Subtitles:</b> That I'd cause pain too.	
Silence for a few moments.	NATSUKO <b>Subtitles:</b> Yes, you had that look. Like the world has been letting you down since before you were even here.	
	REI <b>Subtitles:</b> You didn't think I was good enough for your son.	
A beat.	REI (CONT'D) <b>Subtitles:</b> It's true, admit it.	
	NATSUKO <b>Subtitles:</b> Oh, for heaven's sake. Of course you were good enough for him. You just weren't right for him. And he wasn't right for you. You couldn't see it. But the rest of us still had to watch it fall apart.	
	REI <b>Subtitles:</b> We were happy for a while.	

<p>They drive on in silence.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. COUNTRY ROAD.</u></b> <b><u>JAPAN - NIGHT</u></b></p> <p>An empty police car is parked up on the side of the road, the driver's door open. Next to it is HIROSHI and SHOJI's car. HIROSHI and SHOJI emerge from the tree line.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAR. COUNTRY ROAD. JAPAN - NIGHT</u></b></p> <p>They get into their car. HIROSHI cleans his hands with antibacterial gel from the glove compartment.</p> <p>SHOJI starts the engine, they drive off.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. COUNTRY ROAD.</u></b> <b><u>JAPAN - NIGHT</u></b></p> <p>They drive past the empty police car.</p>	<p>NATSUKO <b>Subtitles:</b> Everyone's happy for a while.</p> <p>SHOJI <b>Subtitles:</b> Did you believe her?</p> <p>HIROSHI <b>Subtitles:</b> Yeah.</p> <p>SHOJI <b>Subtitles:</b> Me too.</p> <p>HIROSHI <b>Subtitles:</b> Wakasa.</p> <p>SHOJI <b>Subtitles:</b> Long way to go.</p> <p>REI (VOICEMAIL MESSAGE) (V.O) <b>Subtitles:</b> <i>I'm on the run with the girl your brother fell in love with.</i></p>	
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<p><b>CUT TO:</b></p> <p><b><u>EXT./INT. SARAH'S CAR. LONDON - DAY</u></b></p> <p>KENZO sits in the parked car listening to REI's voicemail. It's raining hard outside.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. RENTAL CAR. JAPAN - NIGHT</u></b></p> <p>The phone rings. REI sees that it's KENZO.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROAD SIDE. JAPAN - NIGHT / INT. SARAH'S CAR. LONDON - DAY</u></b></p> <p>The rental car parks up. REI walks away from the car. The only light coming from the headlights, which cut through the darkness around her.</p> <p><b>SPLIT SCREEN:</b></p> <p>TOP SCREEN: KENZO in SARAH's car talking on the phone.</p> <p>BOTTOM SCREEN: REI standing in front of the car.</p>	<p>REI (VOICEMAIL MESSAGE) (THOROUGH MOBILE PHONE) (CONT'D)</p> <p><b>Subtitles:</b> <i>Your father's ashes are in an urn on a table in a roadside diner, being guarded by your mother. I'm miles away from home, just like you. And I didn't know who else to call. And I don't know if I'm sad you didn't answer, or not. I hope you're safe, wherever you are.</i></p> <p>REI</p> <p><b>Subtitles:</b> Can you pull over?</p> <p>REI (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> Kenzo?</p> <p>KENZO (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> Where are you? Are you OK?</p> <p>REI (INTO MOBILE PHONE)</p> <p><b>Subtitles:</b> I'm fine.</p>	
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<p><b>CUT TO:</b></p> <p>KENZO in the car on the phone.</p> <p><b>INTERCUT WITH:</b></p> <p><b>INTERCUT WITH:</b></p> <p><b>INTERCUT WITH:</b></p> <p><b>INTERCUT WITH:</b></p> <p>KENZO is silent.</p> <p><b>INTERCUT WITH:</b></p> <p>Tears are silently rolling down REI's cheeks.</p> <p>She hangs up the phone.</p> <p><b>INTERCUT WITH:</b></p> <p>KENZO looks at his phone.</p>	<p>KENZO <b>Subtitles:</b> I spoke to Yuto. He told me what he did.</p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> He didn't do anything. He asked me to help and I agreed.</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> You're in danger.</p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> Yes. But we'll be OK.</p> <p>KENZO (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>Do you need me to come back?</i></p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> I need you to not have to ask.</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> I'll come back.</p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> No.</p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> What?</p> <p>REI (THROUGH MOBILE PHONE) <b>Subtitles:</b> <i>I said no.</i></p> <p>KENZO (INTO MOBILE PHONE) <b>Subtitles:</b> Rei...</p> <p>REI (INTO MOBILE PHONE) <b>Subtitles:</b> I... I love you very much, Kenzo. But I won't have a ghost in my house. Not anymore.</p>	
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**INTERCUT WITH:**

REI stands alone crying  
for a moment.

**INTERCUT WITH:**

KENZO is sitting numbly  
in the car.

**CUT BACK TO:**

REI walks back to the  
other two WOMEN. EIKO  
looks at her and hands  
her the BABY. REI kisses  
the baby's cheeks and  
neck and holds it close.  
The THREE OF THEM  
stand there. NATSUKO  
reaches out and puts a  
hand on REI's back. A  
huge gesture for her.

**CUT TO:**

**INT. SARAH'S FLAT,  
LONDON - EVENING**

SARAH answers her front  
door. It's KENZO. They  
look at each other. Both  
numb. She turns around  
and goes into the flat. He  
follows her. She goes up  
the stairs. He follows her.

**CUT TO:**

**EXT. SARAH'S FLAT.  
LONDON - EVENING**

Through the window we  
see SARAH go into her  
bedroom. A few moments  
later, KENZO enters. She  
has her back to him.  
Neither says anything.

KENO takes her hand.  
She turns to face him.

**CUT TO:**

**INT. BEDROOM,**  
**SARAH'S FLAT,**  
**LONDON - EVENING**

They look at one another  
for a moment, then,  
finally, they kiss. It's  
something more like a  
release than anything for  
them. At their lowest  
points, their defences  
down, needing one  
another in this moment.

**CUT TO:**

**INT. RENTAL CAR.**  
**JAPAN - EVENING**

REI sits in the passenger  
seat, contemplative.

**CUT TO:**

**INT. BEDROOM.**  
**SARAH'S FLAT.**  
**LONDON - EVENING**

SARAH and KENZO  
make love. Two broken  
people finding comfort in  
one another.

**CUT TO:**

**EXT. HAIRDRESSERS,**  
**SOHO, LONDON -**  
**NIGHT**

TAKI finds what she's  
looking for - ANNIE's  
work place - a trendy  
hairdressers.



<p>Inside, she can see ANNIE chatting with a group of intimidating-looking co-workers. TAKI takes a deep breath and enters.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HAIRDRESSERS, SOHO, LONDON - NIGHT</u></b></p> <p>ANNIE looks up and looks surprised to see TAKI.</p> <p>ANNIE gets her one. ANNIE reaches out and sweeps TAKI's fringe lightly.</p> <p>ANNIE gently washes TAKI's hair. That done, she dries it with a towel. ANNIE begins to snip at TAKI's hair.</p> <p>ANNIE doesn't answer right away. Scissors chop into hair.</p>	<p>TAKI Hi.</p> <p>ANNIE Hey.</p> <p>ANNIE Um... This, this is Taki.</p> <p>ANNIE'S FRIEND Hi.</p> <p>TAKI Hi.</p> <p>ANNIE Err, these are my friends. What's up? You wanna beer?</p> <p>ANNIE (CONT'D) How about a haircut? On the house.</p> <p>TAKI Could I stay with you for a little bit?</p> <p>ANNIE I can't tonight, babe. Sorry.</p>	
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<p>TAKI sees one of ANNIE'S FRIENDS glancing over.</p> <p>TAKI nods. She finishes her vodka in one and gets up off the chair. She grabs her bag. ANNIE takes her by the arm.</p> <p>TAKI walks out. From ANNIE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. BEDROOM.</u></b> <b><u>SARAH'S FLAT.</u></b> <b><u>LONDON - NIGHT</u></b></p> <p>KENZO gets dressed. SARAH sits on the edge of the bed.</p>	<p>ANNIE (CONT'D) (O.O.V) It's not that I don't want to.</p> <p>ANNIE (CONT'D) Just... life, y'know?</p> <p>TAKI Sorry, I shouldn't have come here.</p> <p>ANNIE Let me finish your hair at least.</p> <p>TAKI It's okay.</p> <p>ANNIE Maybe you should go back to your dad. I'm sure he's worried about you.</p> <p>SARAH What are you gonna do?</p> <p>KENZO I don't know. Last month I was in Japan. My brother was dead. I was a faithful husband. Now I look around and I don't know what's real and what's not. I came to London, and I met an English woman. Maybe that's all I know.</p> <p>SARAH I'm not English.</p> <p>KENZO Oh.</p> <p>SARAH I think you need to go and make sure your daughter is okay.</p>	
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<p>A beat.</p> <p>He goes to the door.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></b></p> <p>SARAH, alone in the flat, goes to the record player and puts a song on, joint in hand. Something to match her mood.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SARAH'S FLAT, LONDON - NIGHT</u></b></p> <p>Through the window we see SARAH dancing by herself.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LONDON STREET - NIGHT</u></b></p> <p>KENZO walks away. There's movement ahead of him. The snake that SARAH scared from her letter box slithers across the tarmac.</p>	<p>KENZO Then do what?</p> <p>SARAH I don't know.</p> <p>SARAH (CONT'D) I need to think.</p> <p>KENZO I understand.</p> <p>KENZO (CONT'D) We are not bad people. We just did bad things.</p> <p>SARAH Really what's the difference?</p>	
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<p>KENZO stares at it and walks on.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SARAH'S FLAT, LONDON - NIGHT</u></b></p> <p>SARAH, alone in the flat, pours herself a vodka, joint still in hand.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. TRAIN PLATFORM. LONDON - NIGHT</u></b></p> <p>RODNEY waits on the platform.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TRAIN. OUTER LONDON - NIGHT</u></b></p> <p>RODNEY sits, looking out of the window as the train pushes through London suburbs.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. FAST FOOD PLACE. LONDON - NIGHT</u></b></p> <p>TAKI sits in the window with an untouched milkshake, watching the London traffic pass by. Her eyes are wet.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HEATHROW AIRPORT - NIGHT</u></b></p>		
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<p>YUTO sits in an almost empty departure lounge.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. POLICE STATION, LONDON - NIGHT</u></b></p> <p>YUTO's mugshot on the incident wall.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LONDON STREET - NIGHT</u></b></p> <p>KENZO walks alone.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HAIRDRESSERS. SOHO. LONDON - NIGHT</u></b></p> <p>JIRO, YO and TAKASHI enter ANNIE's shop. ANNIE is clearing up. She stops. Just then ANNIE'S FRIEND comes up the stairs. TAKASHI raises a handgun and shoots him in the head. ANNIE screams.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT./INT. FAST FOOD PLACE. LONDON - NIGHT</u></b></p> <p>TAKI sits alone as before. Her phone cheerfully announces a text message from ANNIE:</p> <p>'Hey. It's Annie. I'm sorry. Come back and see me xxx'</p>	<p>ANNIE Arrrrrrrrrgggggggggghhhhhh!!!!</p>	
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TAKI smiles as she types a reply.	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
	Ian	JAMIE DRAVEN
	Toshio	KATSUYA
	Angling	TONY PITTS
	Chief Inspector Hayashi	KAZUYUKI TSUMURA
	Director	BEN CHESSELL
	Writer & Creator	JOE BARTON
Producer	SUSIE LIGGAT	
Executive Producers	JANE FEATHERSTONE CHRIS FRY	
Executive Producers	JOE BARTON JULIAN FARINO	
Annie	ELLIE JAMES	
Baby Sora	KAHOKO NAKAJIMA	
	HARUTO KAMIMURA	
Keiichi	TATETO SERIZAWA	
Jiro	YOSHIKI MINATO	
Yo	KAZ COSTELLO	
Takashi	JOZEF AOKI	
Shoji	NOBUSHIGE SUEMATSU	
Hiroshi	YASUYUKI HAMAYA	
Highway Policewoman	SADAKO SAIDA	
Policeman	TAYLA KOVACEVIC-EBONG	
Seki	CHIGUSA NAGAYO	
Joyce	ANNA KOVAL	
Annie's Friend	DORON DAVIDSON	
Stunt Coordinator	ANDREAS PETRIDES	
Stunt Performers	PETER GUINEY CHRIS POLLARD KIYOE MIYAKATA	

	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	
		DEBORAH NUTT	
	Unit Manager	ROB DEACON	
	Location Assistants	JOE KIRBY	
		MUSONDA CHOLA	
	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	

	<p>Gaffer PAUL PARKER          Best Boy IAN JEWELS          Electricians FABIEN PEULVAST          ROBERT RABSON          SAM VITRUE          Standby Rigger ROY CARTER</p>	
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	<p>Make Up &amp; Hair Supervisor AMY HAIDA          Make Up &amp; Hair Artist ALICE HOLLINGUM          Make Up &amp; Hair Junior RONA SKUODAS          Make Up &amp; Hair Trainee THALIA SPARROW</p>	
	<p>Japan Assistant Casting Director KAZUHITO TSUTSUMI          UK Assistant Casting Director GABBY KING</p>	
	<p>Japanese Script Consultant JO ALLAN          Interpreters SUSY HINGLEY          HARUKA KURODA          YURIRI NAKA</p>	
	<p>Unit Drivers AIDAN KEATING          ALAN TRIBE          IAN TUIE          Unit Medic MATT JACKSON</p>	



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Sound Recordist	RUDI BUCKLE AMPS
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Hair & Make Up Designer	VICKIE LANG
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For BBC



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