



GIRI/HAJI

義理/恥

Episode 7 (第 7 話) “Leaving”

Final Shooting Script

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7/A1 **INT. ILLEGAL BOOKMAKERS, TOKYO - FB4**

7/A1

FLASHBACK BEGINS.

Super super fucking slow motion. We pick out details - a bead of sweat rolling down a face. A moth flapping its wings by a bare bulb. A spent cartridge spinning through the air. YUTO watching as SORA is felled by a bullet fired from the GANGSTER. Blood spraying out.

YUTO raises his own weapon and fires. The split second is drawn out and awful - the moment YUTO's life changes. His finger pulling the trigger, the barrel blooming yellow and white as the bullet slides out, travelling through the air towards the GANGSTER...

FLASHBACK ENDS.

7/A2 **EXT. LONDON STREETS - NIGHT 13**

7/A2

YUTO stands. Remembering. He shakes himself out of it, and crosses the road. A task to do...

7/A3 **INT. BEDSIT, LONDON - NIGHT 13**

7/A3

The little room YUTO had been hiding in, Eiko's name scratched into the wall in Kanji. YUTO enters quietly, looks around. He prises up a floorboard, and digs in. Moments later, he comes back up holding his passport and a gun.

7/A4 **INT. SARAH'S FLAT, LONDON - SUNRISE 14**

7/A4

YUTO comes into the house, quietly.

He stops - the light is on in the living room. He walks in. SARAH is sitting at the table, too worried to sleep. She looks up at him.

Titles

7/1 **EXT. CHILDREN'S PLAY AREA, TOKYO - DAY 14**

7/1

All dialogue in Japanese unless stated otherwise.

A group of YOUNG KIDS play on the swings and the slide.

One of them looks over and sees something. She stares at it, not sure quite what she's seeing, just knowing something's wrong...

We see what she's looking at. A car is parked on the road nearby. There's a MAN at the wheel and TWO MEN in the back.

The bonnet of the car is on fire.

The MAN is looking at the KIDS and yelling through a gag in his mouth.

We notice that his hands are handcuffed to the steering wheel. The TWO MEN in the back are also handcuffed.

They're all trying to scream for help. The KIDS start screaming too. A crescendo of noise...

HARD CUT TO:

7/2 **SCENE OMITTED**

7/2

7/3 **INT. OFFICE, TOKYO H.Q. - DAY 14**

7/3

All dialogue in Japanese unless stated otherwise.

HAYASHI's office. His wall is covered with crime scene photos of recent gangland murders. He adds photos of the burnt out car to it.

We see ROY at his desk, he looks at the grim photos through the glass.

HAYASHI rubs his face. Tired. His phone starts ringing. He looks at it, dreading who it could be.

He answers it.

HAYASHI

Yeah?

7/4

EXT. ALLEYWAY, TOKYO - DAY 14

7/4

All dialogue in Japanese unless stated otherwise.

HAYASHI walks down a tight alleyway, on both sides little restaurants and bars plying their trade. He gets to one bar.

A smartly dressed woman is sitting there, eating a meal, flanked by BODYGUARDS. This is SEKI. HAYASHI bows to her lightly.

HAYASHI

Seki.

SEKI

Captain Hayashi.

HAYASHI sits down next to her. He eyes the bulge of a pistol showing under one of the BODYGUARDS' jackets.

SEKI (CONT'D)

You smell like a bonfire. Do you want something to eat?

HAYASHI shakes his head.

SEKI (CONT'D)

You need to keep your strength up.

SEKI continues to concentrate on eating her meal, not looking at HAYASHI.

SEKI (CONT'D)

I've arranged a meeting.

HAYASHI

What kind of meeting?

SEKI

The historic kind.

(pause)

The heads of the other families have agreed to discuss possible peace terms.

HAYASHI

Shin Endo will attend?

SEKI

It was his idea.

HAYASHI

Fukuhara will be hard to convince.

SEKI
I heard his daughter was missing.

HAYASHI
Yes.

SEKI
So I'd start with that.

SEKI finishes her meal and wipes her mouth with a hot towel.

SEKI (CONT'D)
We're getting too old for war,
Captain. Get him to that meeting.
For all our sakes.

SEKI gets up and walks away with her BODYGUARDS, leaving
HAYASHI alone.

7/5

INT. BEDROOM, ANNIE'S FLAT, LONDON - EARLY MORNING 14

7/5

Early morning sunshine creeping through the curtains. TAKI
wakes up. ANNIE is already out of bed, over by the kitchen.

ANNIE
Morning.

ANNIE comes over with a cup of tea and gives it to TAKI and
kisses her. Then she sits cross-legged on the bed and lights
a joint.

ANNIE (CONT'D)
Have you ever done that before?

TAKI
What?

ANNIE
Slept with a girl.

TAKI
No.

ANNIE
Slept with anyone?

TAKI
No.

ANNIE
I couldn't tell.

ANNIE passes her the joint.

ANNIE (CONT'D)
How old are you?

TAKI
Sixteen.

ANNIE
You're a baby.

TAKI
I'm not a baby.

ANNIE smiles.

TAKI (CONT'D)
What?

ANNIE
Nothing. You're cute.

TAKI
I'm going back to Japan soon.

ANNIE
For like... the rest of your life,
or...?

TAKI
Probably.

ANNIE
I've always wanted to go to Japan.
Have you ever seen those monkeys
that sit in the hot pools? In the
snow?

TAKI shakes her head. ANNIE takes on the joint.

ANNIE (CONT'D)
If I lived in Japan I'd go see
those monkeys.

TAKI smiles. Her phone lights up. It's KENZO calling.

TAKI
My dad.

TAKI goes to answer it but ANNIE holds her hand.

ANNIE
You'll regret a lot of things you
didn't do in life. I promise not
answering that phone won't be one
of them.

ANNIE leans in and kisses TAKI.

7/6

INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - EARLY MORNING
14

KENZO is on the phone. It goes to TAKI's answerphone.

KENZO

(Japanese)

Taki, I cannot begin to describe
how sorry you're going to be if you
don't answer the phone soon. Where
are you? Call me back right now.
You're in a lot of trouble.

He hangs up. Stressed. Moments later the phone rings. He
grabs it - but it's not Taki ringing back, it's SARAH...

KENZO (CONT'D)

(answering)

Sarah.

SARAH

(V.O.)

We've got a problem.

7/7

INT. RENTAL CAR, JAPAN - DAY 14

7/7

All dialogue in Japanese unless stated otherwise.

EIKO wakes up with a start. She's in the passenger seat. REI
next to her, driving. NATSUKO and baby SORA in the back,
asleep.

REI

Bad dreams?

EIKO just shakes her head.

EIKO

Do you need to stop and rest?

REI

I'm okay.

(pause)

There was a car behind us for a
while. I thought maybe it was your
father's men.

EIKO

You should have woken me.

REI

When a woman with a six month old baby is having a nap, you don't wake her up. Unless the house is on fire. And even then...

EIKO smiles.

REI (CONT'D)

Your father kept you locked up in that house this whole time?

EIKO

No. Just since the violence began. Before that he kept me locked up in a much nicer house.

(dry)

Lucky me.

REI

Because of the baby?

EIKO gives her a knowing look.

EIKO

Because of the father.

REI smiles grimly and shakes her head. Of course.

In the back, the BABY gurgles.

REI

Baby Sora. Yuto had a friend called Sora.

EIKO

He died.

REI

Yes. He was killed. I remember. Kenzo had to go and pick Yuto up, he was so upset when he heard...

REI stops talking. Suddenly putting pieces of a jigsaw puzzle together in her mind. She shakes her head in disbelief, almost laughs at herself.

REI (CONT'D)

Oh my God. They were there, weren't they.

EIKO

Your husband helped Yuto. He sounds like a good man.

REI drives in silence for a few moments.

REI
Helped him how?

7/8

INT. KITCHEN/LIVING ROOM, SARAH'S FLAT - MORNING 14

7/8

SARAH, YUTO and KENZO stand together. They look at the photos that IAN gave SARAH.

SARAH
If you were planning on leaving,
now would be a good time. Both of
you.

A few beats while they all think it over.

YUTO
He hasn't gone to the police yet.

SARAH
How do you know?

YUTO looks at KENZO.

KENZO
We don't hear sirens.

SARAH
Kenzo. Get Taki, go to the
airport...

KENZO
And run away? So what happens to
you?

SARAH
I don't know. It's... obstruction
of justice, harbouring an
offender... It's a couple of years.
Maybe more.

KENZO
No.

SARAH
Well. It is. That's... that's what
it is.

KENZO
(re: photos)
We need to get the originals.

SARAH
He's not going to give them to you.

KENZO doesn't say anything, but he gives her a look.

SARAH (CONT'D)
Oh, what are you going to do? Stab
him in the back with a Samurai
sword?
(to Yuto)
No offence.

KENZO

He said he was staying at his
mother's house.

SARAH

I'm not going to give you the
address.

YUTO

What's his name?

SARAH

Ian.

YUTO

What's his surname?

SARAH

What am I, stupid?

KENZO

Sarah...

SARAH

I know you want to help, but what
this situation doesn't need is the
damn Mori brothers riding in.
They're still rebuilding Soho from
the last time you two got into a
fight, remember?

Unnoticed by them, YUTO has his phone out. We see him
googling (in Kanji - we translate into English):

London detective corruption sentencing.

Results come up about the case, including a photo of IAN. He
highlights the name **IAN SUMMERS**.

KENZO

If you just tell us where we can
find him, we can at least...

SARAH

I'm not telling you.

KENZO

We need to stop this!

We follow YUTO as he walks out and into the LIVING ROOM. We
can hear SARAH and KENZO from the kitchen.

SARAH (O.S.)

Yes, Kenzo! We do! We need to stop.
We need to stop the lying and the
violence and the... the *chaos* of
this whole fucking thing.

KENZO (O.S.)

So then you will go and rot in jail
for us while we go and hide back in
Tokyo?

SARAH (O.S.)

I will face the consequences of my
actions, which will not involve
sending you two off on some
cockamamy mission to hunt my ex-
boyfriend down just so I can save
my own skin.

YUTO rummages around on the shelves until he finds what he's
looking for - an old address book. He flicks through to "**S**"
and finds **CAROL SUMMERS** and a London address. He tears the
page out and folds it up.

YUTO picks up SARAH's car keys from the table. He heads back
to the KITCHEN.

SARAH (CONT'D)

This isn't you, Kenzo. It's not the
man I...

(Breaks off. Beat.)

I don't want anyone else to get
hurt. Please.

KENZO and SARAH are staring at each other. YUTO at the
doorway. KENZO looks over. YUTO holds up the address.

YUTO

(Japanese)

It's a fifteen minute drive.

KENZO looks back at SARAH.

KENZO

I don't want anyone else to get
hurt either.

The TWO BROTHERS march to the door.

SARAH follows them and grabs KENZO's arm.

SARAH

Kenzo. Don't do this.

KENZO

I'm going to fix it. I promise.

He and YUTO leave. The door slammed behind them.

7/9 **INT. LIVING ROOM, SARAH'S FLAT, LONDON - DAY 14**

7/9

SARAH paces the room. Then comes to a decision. She dials a number. It goes to machine.

SARAH

Ian, it's me. Please let me just speak to you. Just... talk. That's all. Just a chance to explain. Before this gets any worse. Please call me back.

7/9A **INT. INTERNATIONAL ARRIVALS GATE, HEATHROW - DAY 14**

7/9A

All dialogue in Japanese unless stated otherwise.

The four men walk to the exit. JIRO, TAKASHI and YO have their suitcases. TOSHIO does not.

JIRO

I'm sure your suitcase will turn up eventually, Detective. Maybe Yo will lend you one of his shirts.

The YAKUZA smirk. TOSHIO glances at YO, who is considerably smaller than him.

TOSHIO walks on, miserably.

7/10 **EXT. ROADSIDE DINER, JAPAN - DAY 14**

7/10

A little place set just off a road that winds through the countryside. The rental car pulls up and REI, NATSUKO, EIKO and the BABY get out.

7/11 **INT. ROADSIDE DINER, JAPAN - DAY 14**

7/11

All dialogue in Japanese unless stated otherwise.

The WOMEN enter. A WAITRESS smiles and greets them and guides them to a table.

They pass the open kitchen and we angle on a CHEF chopping vegetables.

People look at them - outsiders here.

The WAITRESS brings over tea and menus.

NATSUKO puts HOTAKA's urn on the table in front of her.

REI

So are you going to tell us where
we're going, Natsuko?

NATSUKO

On the run from gangsters at my
age. I can imagine what my husband
would say.

REI

Natsuko? Where are we going?

NATSUKO

It's an empty house in the
countryside, how much do you need
to know?

NATSUKO sips from her cup and pulls a face.

NATSUKO (CONT'D)

This tea is dreadful.

The BABY starts to squark. EIKO roots through her bag and
brings out formula.

NATSUKO (CONT'D)

What's that?

EIKO

He's hungry.

NATSUKO picks up the formula disdainfully.

NATSUKO

What's wrong with your milk?

REI

Let her do what she wants.

NATSUKO

How much does this cost? You're
buying something your body makes
for free. Where's the sense in
that?

EIKO

Do you have an opinion on
everything?

NATSUKO

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'?

EIKO

Give it a go, you might find some peace.

NATSUKO

Oh, it's peace you're looking for? Let me save you some time. From an old woman to a young one. You'll never find peace. Never. It doesn't exist.

EIKO just looks at her. NATSUKO turns her attention to the menu.

NATSUKO (CONT'D)

Where's the waitress? I'm ready to order.

REI

I forgot something in the car.

NATSUKO

Well, what do you want to eat?!

REI

Order me anything, I don't mind.

REI heads out of the restaurant. NATSUKO continues to scour the menu.

NATSUKO

She says order her anything but she doesn't mean it. Whatever I choose will be wrong.

7/12

EXT. ROADSIDE DINER, JAPAN - DAY 14

7/12

REI leans against the rental car and exhales. Glad to be away from her mother in law for a few moments.

She gets her phone out and finds the contact for KENZO. Her thumb hovers over the call button. She presses it. The phone rings.

7/13

INT. SARAH'S CAR, LONDON - DAY 14

7/13

All dialogue in Japanese unless stated otherwise.

KENZO drives with YUTO. When KENZO speaks, we get the sense he's trying to convince himself as much as anyone else.

KENZO

We're doing the right thing.

YUTO

Yeah.

KENZO

Sarah's worried, that's all. But we have to do something.

(pause)

You think?

YUTO

Yeah.

KENZO

Yeah.

(pause)

Thank you.

YUTO
For what?

KENZO
Staying to help.

YUTO
You all helped me.

KENZO's phone buzzes in his pocket - he checks it. **REI.**

KENZO
It's Rei.

YUTO looks a little guilty.

YUTO
(trying to be casual)
Maybe call her back.

KENZO
Yeah.

KENZO ends the call.

7/14 **INT. RENTAL CAR, JAPAN - DAY 14**

7/14

All dialogue in Japanese unless stated otherwise.

REI on the phone. It goes to answer phone. She sighs.

REI
Hello husband. Where are you I wonder? Right now I'm in a rental car. I'm on the run with the girl your brother fell in love with. I met your nephew, little Sora. Named after a boy who died. You'll remember him I think. 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. Do you remember when we first met? Can you imagine drawing a line from then to now? Would you go back in time and warn those two kids?

(pause)
Anyway.

(MORE)

REI (CONT'D)
I'm talking nonsense probably. I
hope you're safe, wherever you are.

She hangs up and rests her head on the seat rest. Takes a moment, then leaves the car.

7/15 **INT. BATHROOM, ROADSIDE DINER, JAPAN - DAY 14** 7/15

EIKO comes out of the stall and washes her hands. She turns her phone on - dozens of missed calls from her father pop up. She sighs and turns it back off again.

7/16 **INT. ROADSIDE DINER, JAPAN - DAY 14** 7/16

All dialogue in Japanese unless stated otherwise.

EIKO walks back towards the table. A man is in her way (KEIICHI). He's wearing motorcycle leathers and carrying a helmet. He looks at her.

KEIICHI
You're not from around here.

EIKO
How do you know?

KEIICHI
The girls around here don't look like you do.

EIKO
Like what? They've got two eyes and a nose, don't they?

KEIICHI
What's your name?

EIKO
Why do you care?

KEIICHI
I want to know what to whisper in your ear tomorrow morning.

NATSUKO (O.S)
Eiko, what are you doing talking to this man?

NATSUKO is bustling over. EIKO looks exasperated.

KEIICHI
Eiko.

NATSUKO

Who is this?

EIKO

I don't know. Where's Sora?

NATSUKO

The staff are looking after him.

EIKO looks over - a YOUNG WAITRESS is holding the baby, looking very unsure of what to do.

EIKO turns to go but KEIICHI takes hold of her arm. She stops.

KEIICHI

Come on, don't go, we were just getting to know each other.

NATSUKO

What is your name?

KEIICHI

Keiichi.

NATSUKO

(to Eiko)

You were right. You found something dull enough for me to have absolutely no opinion on whatsoever.

REI re-enters the diner and sees the man holding EIKO.

REI

Let go of her.

KEIICHI looks over at REI. EIKO breaks free of his grip and walks away. He smirks.

KEIICHI

Tokyo whore.

NATSUKO turns around.

NATSUKO

What?

EIKO

He was talking to me.

NATSUKO glares at KEIICHI but EIKO pulls her away.

EIKO (CONT'D)
Forget him. I already did.

7/17 **INT. ROADSIDE DINER, JAPAN - DAY 14**

7/17

All dialogue in Japanese unless stated otherwise.

REI and NATSUKO eat quietly. EIKO, still full of adrenaline from the confrontation with Keiichi, is angrily filing her nails with a sharpened metal nail file. KEIICHI sits nearby, his back to them. His motorcycle helmet sits upside down on the seat next to them.

NATSUKO shoots a look at the nail file, irritated at the noise it's making. EIKO registers the look and offers it to her.

EIKO
Do you want to do yours?

REI finishes her food.

REI
Let's go.

NATSUKO sniffs.

NATSUKO
The boy needs changing.

EIKO puts the nail file down near NATSUKO and picks SORA up.

EIKO
I'll do it.

REI
I'll go and pay.

7/18 **INT. ROADSIDE DINER, JAPAN - DAY 14**

7/18

The THREE WOMEN walk out, past KEIICHI. He looks up. SORA looks at him over EIKO's shoulder.

We stay with KEIICHI. He finishes his meal.

He stands up and puts his motorcycle helmet on. But senses something is wrong.

Pulls off the helmet. A dirty nappy is on his head. It slides off.

He yells out. The other DINERS look at him, some in revulsion, some laughing.

7/19 **EXT. ROADSIDE DINER, JAPAN - DAY 14**

7/19

KEIICHI runs out to his motorbike and stops - the CHEF'S KNIFE is stuck in his now-deflated back wheel.

He yells in rage.

7/20 **EXT. ANNIE'S FLAT, LONDON - MORNING 14 (INTERCUT)**

7/20

ANNIE and TAKI leave the apartment.

ANNIE

I've got to run Babe. You okay getting back from here?

TAKI nods. ANNIE kisses her on the cheek.

ANNIE (CONT'D)

Hey, you should call me before you fly away forever.

TAKI

Okay.

ANNIE smiles and heads off, already dialling a number and speaking to someone else - moving on. TAKI looks around as though seeing the world afresh. She gets out her phone --

7/21 **INT. SARAH'S CAR, LONDON - DAY 14 (INTERCUT)**

7/21

All dialogue in Japanese unless stated otherwise.

KENZO drives.

KENZO

When we get there we're not going to hurt anyone, okay?

YUTO

Right. We're going to ask him nicely for the photos.

KENZO

We can be firm with him.

YUTO

Okay.

KENZO
But not violent.

They drive a few moments in silence.

YUTO
This guy... he wants to destroy us.
(pause)
He's holding a gun to our heads.

KENZO looks at YUTO. Doesn't say anything. YUTO looks back.

KENZO's phone rings. He checks it - **TAKI**. He answers, puts it on speaker phone.

Cut between locations for phone call.

KENZO
Taki, where the hell are you?

TAKI
I'm sorry. I... I'm sorry. I should have called.

KENZO
We'll talk about this later. Right now I want you to go back to our room and stay there. Don't answer the door to anyone.

TAKI
What's the matter?

KENZO
Nothing. Just go to the room and wait for me there. Promise?

TAKI
I promise.

She hangs up the phone.

7/22 **SCENE OMITTED**

7/22

7/22A **INT. SARAH'S FLAT, LONDON - DAY 14**

7/22A

SARAH answers the door. TAKI and RODNEY are standing there.

RODNEY
Japanese Columbo here thinks something's wrong.

He looks at SARAH's face. She can't hide the worry.

RODNEY (CONT'D)
Jesus. What is it?

7/23 **EXT. IAN'S MUM'S FLAT, LONDON - DAY 14**

7/23

All dialogue in Japanese unless stated otherwise.

YUTO and KENZO get to the door. KENZO rings the bell.

KENZO
Just remember an old lady lives
here.

YUTO
Don't punch the old lady. Got it.

Pause. Silence. No answer. KENZO looks through the letter
box.

YUTO (CONT'D)
Can I have a look?

KENZO steps away from the door.

7/24 **INT. HALLWAY/SPARE ROOM, IAN'S MUM'S FLAT, LONDON - DAY 14/24**

All dialogue in Japanese unless stated otherwise.

A window in the door is smashed, a hand comes in and opens
the door.

YUTO
Oops.

KENZO shakes his head, frustrated. The two of them enter.

KENZO follows YUTO into the SPARE ROOM. It's clearly where
Ian has been staying. His stuff is there, the bed half-made.
YUTO starts to rifle through the things.

YUTO (CONT'D)
Maybe the photos are here.

Reluctantly, KENZO begins to look around. He picks up
something - a group photo of IAN and SARAH and ANGLING and
some other cops, in their uniforms, but relaxed.

YUTO glances at the photo.

KENZO

This is stupid. If he's going to go to the police, we should be staking out the station.

KENZO puts the photo away and heads out the room.

7/25 **SCENE MOVED TO 7/22A**

7/25

7/26 **INT. LIVING ROOM, SARAH'S FLAT, LONDON - DAY 14**

7/26

SARAH smokes a cigarette out of the back door. She's on the phone, calling Ian. No answer. She hangs up.

RODNEY brings her a coffee.

RODNEY

Milk and two sugars wasn't it?

SARAH

Black and none but close enough.

RODNEY leans next to her.

RODNEY

It's gonna be alright you know.

SARAH sips the tea and pulls a face. Gives him the mug.

SARAH

Yeah. Or it really fucking isn't.

RODNEY sighs in acknowledgement.

RODNEY

Yeah. Or it really fucking isn't.

SARAH thinks. Then comes to a decision.

SARAH

Screw it.

She heads into the house.

7/27 **SCENE MOVED TO 7/32A**

7/27

7/28 **SCENE MOVED TO 7/9A**

7/28

7/29

INT. SARAH'S CAR, LONDON - DAY 14

7/29

KENZO drives. He remembers something. He taps on his phone and plays the answerphone message from REI.

REI (V.O.)
Hello husband. Where are you I
wonder? Right now I'm in a rental
car. I'm on the run with the girl
your brother fell in love with...

The rest of the message plays. YUTO looks at KENZO as he
listens to REI telling him she's on the run with his wife and
mother.

The message ends. A few moments of silence. We can feel
KENZO's rage bubbling up.

KENZO
(furious)
You sent Rei and our mother to
kidnap your girlfriend from the
Yakuza?!

YUTO
I didn't send anyone, I asked them,
and they said yes.

KENZO
You had no right to ask that!

YUTO
So I should just leave my son and
the woman I love locked up?!

KENZO
Do you know how much danger you've
put them all in?

YUTO
They'll be fine.

KENZO
You don't know that.

YUTO
I had to do something. This was the
best chance I was going to get.
Maybe the only chance.

KENZO
Why do I keep helping you and
thinking you'll change? Christ!
Every time I get you out of a mess
you turn around and make things a
thousand times worse! This is
unforgivable! It's -

KENZO's phone rings - it's TOSHIO. He looks frustrated. But answers.

KENZO (CONT'D)

What?

7/30 **SCENE MOVED TO 7/A3**

7/30

7/31 **SCENE OMITTED: CONTENT MOVED TO 7/29** 7/31

7/32 **INT. TAXI, LONDON - DAY 14 (INTERCUT)** 7/32

All dialogue in Japanese unless stated otherwise.

TOSHIO sits squashed in the back between YO and TAKASHI. JIRO sits in the front as they drive through London. TOSHIO is on the phone.

TOSHIO
I'm in London.

That stops KENZO.

KENZO
Why?

TOSHIO
I was sent over. To help look for you.

KENZO
Help who look for me? Hayashi didn't say anything.

TOSHIO
Can I meet you today? I have your address at the university.

KENZO
I'm not there.

TOSHIO
Somewhere else suitable then?
Restaurant, bar -
(beat)
Above a fish market...

KENZO gets the inference. He sighs, stress levels rising. He checks his watch.

KENZO
Meet me at Euston station. The entrance to platform five.

TOSHIO
Platform five.

They both hang up.

YUTO looks at KENZO.

YUTO
What's going on?

KENZO
Just everything getting a hundred
times worse.
(English)
As fucking usual.

KENZO manoeuvres the car out into the road and they drive on.

7/32A **EXT. ROADSIDE DINER CAR PARK, JAPAN - DAY 14**

7/32A

SHOJI and HIROSHI pull into the car park. A mechanic's van is parked and a MECHANIC works on changing the motorbike's wheel.

A police car is parked in the car park as well. HIROSHI and SHOJI regard it all with interest...

7/33 **EXT. COUNTRY ROAD, JAPAN - EVENING 14**

7/33

The rental car drives.

7/34 **INT. RENTAL CAR, JAPAN - EVENING 14**

7/34

All dialogue in Japanese unless stated otherwise.

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. They pull over.

A POLICEWOMAN gets out and comes to the driver's window.

POLICEWOMAN
Good afternoon.

REI
(pointed)
Was she speeding?

POLICEWOMAN
No. Where are you all heading to?

NATSUKO
A village near Wakasa. We have a farm house there.

POLICEWOMAN
You're coming from Tokyo?

REI nods.

POLICEWOMAN (CONT'D)

Long way to go.

(beat)

We had a report of an incident this morning. A man was assaulted with a soiled diaper and his motorbike was vandalised.

NATSUKO

Does the report say why someone would have done that?

The POLICEWOMAN consults her notebook.

POLICEWOMAN

A witness overheard the victim calling one of his assailants a 'whore from Tokyo'.

NATSUKO merely raises an eyebrow.

POLICEWOMAN (CONT'D)

We have a description... Three women carrying a baby and driving a blue car.

The THREE WOMEN and the BABY sitting in the blue car don't say anything.

There's a tense pause.

POLICEWOMAN (CONT'D)

If you see anyone that looks like that, will you ask them to hand themselves into the nearest police station, or alternatively suggest that they stay out of trouble and carry on to where they were going as fast as possible?

REI

We'll be sure to do that.

The POLICEWOMAN gives them a knowing look, waggles her fingers at the BABY, and heads back to her car.

The WOMEN breathe a sigh of relief that turns into cathartic laughter as the police car does a U-turn and drives away.

7/35 **EXT. ROAD OUTSIDE EUSTON STATION, LONDON - DAY 14**

7/35

All dialogue in Japanese unless stated otherwise.

KENZO gets out of the car and YUTO moves to the driver's seat.

YUTO
You shouldn't go in there.

KENZO
Just go and sit outside the police station and wait. If he turns up, you call me.

YUTO
Okay.

KENZO goes to leave but stops. He turns back to YUTO.

KENZO
When this is done, so are we.
You're out of this family.

YUTO looks back at him.

YUTO
If that's what you want.

KENZO closes the car door and heads towards the station.

7/36 **INT. SARAH'S CAR, LONDON - DAY 14**

7/36

YUTO drives fast through the traffic. Emotional from his confrontation with KENZO.

7/37 **EXT. POLICE STATION, LONDON - DAY 14**

7/37

We look at the entrance to the police station, then see that IAN is standing nearby, still considering whether to go in. He sighs, coming to a decision.

He brings out his phone. Rings a number.

IAN
Okay. I'll hear you out. Meet you
at The Branch. Leaving now.

*

He hangs up, turns around and walks away from the police station.

A few moments later, Sarah's car pulls into the road and parks across from the police station. YUTO behind the wheel. He didn't see IAN.

7/38 **INT. SARAH'S FLAT, LONDON - DAY 14**

7/38

SARAH is looking for her keys, RODNEY following her around.

RODNEY

You're just going to meet him?

SARAH

I'm going to try and talk him out of it.

RODNEY

You put him in jail, he doesn't want to reason with you, he wants to destroy you.

SARAH

Well that's a risk we have to take.

SARAH looks at TAKI. To RODNEY -

SARAH (CONT'D)

Take Taki back to Kenzo's room and wait there. Don't do anything stupid.

SARAH picks her keys up and heads out of the door. RODNEY looks over at TAKI and frowns. (Note: Sarah doesn't take her bag).

7/39 **INT. EUSTON STATION, LONDON - DAY 14**

7/39

All dialogue in Japanese unless stated otherwise.

KENZO enters the station through a side entrance.

TOSHIO stands by the entrance to the platform and looks around. Checks his watch.

KENZO casts his eye over the rest of the station. That's when he notices them - JIRO, YO, and TAKASHI, all having taken positions in the station watching TOSHIO.

KENZO dials a number. TOSHIO answers his phone.

KENZO
How many of them are there?

TOSHIO
Three.

KENZO
Are you in danger?

TOSHIO
I'm fine.

KENZO
I can help get you out of this if you want.

TOSHIO
Don't worry about me.
(pause)
You found your brother?

KENZO
Yes.

TOSHIO
I wish you'd told me.

KENZO
I'm sorry.

TOSHIO
You're not going to bring him home.

KENZO
They'll kill him.

TOSHIO
Probably.

KENZO
Would you do it?

TOSHIO
No.

KENZO
Are you sure you don't want me to step in here?

TOSHIO
I can handle it. You go.

KENZO
Thank you.

TOSHIO looks around him.

TOSHIO
I always wanted to visit London.

KENZO
You're welcome.

TOSHIO grins.

TOSHIO
Thanks.

KENZO
Look after yourself.

TOSHIO
You too. Goodbye Mori-San.

KENZO
Goodbye Toshio.

KENZO hangs up the phone and slips out of the station. TOSHIO stands amongst the crowds, contemplating his predicament.

7/40 INT. SARAH'S CAR, LONDON - DAY 14/INT. RENTAL CAR, JAPAN 7/40
EVENING 14

All dialogue in Japanese unless stated otherwise.

YUTO sits in the car outside the police station.

He reaches for his phone and dials a number.

Intercut between locations for the phone call.

In the rental car, EIKO answers her phone.

EIKO
Yuto.

He smiles at the sound of her voice.

YUTO
I just wanted to hear your voice.
You got out of the house?

EIKO
Yes.

YUTO
So you're safe now.

EIKO
I'm not safe. My father's men will
be after us.

YUTO
I'm working on -

EIKO
And what's more, your sister-in-law
and mother are now both in danger
as well.

YUTO
Yes, but -

EIKO

Did you think before you sent your
family into danger?

YUTO
You needed rescuing, didn't you?

EIKO
Yes.

YUTO
Then no. I didn't think.

EIKO
Well you should have. Stupid boy.

YUTO
Do you have somewhere you can hide out?

EIKO
Yes.

YUTO
Then go there and wait for me. I have one more thing to sort out here then I'm coming back. I love you.

EIKO
Good. I love you too. Now you're finally going to man up and apologise to your mother for everything you've put her through.

YUTO
What? Eiko, no, it's not the right time -

EIKO has already handed the phone to NATSUKO.

NATSUKO
Yuto.

YUTO
Mum.

NATSUKO's face remains hard. But something in her has softened.

YUTO (CONT'D)
Mum, I'm sorry, I -

NATSUKO
Don't speak. Just come home. Come back to us. I love you.

YUTO, choked up, nods.

YUTO

Okay, Mum.

NATSUKO hangs up. Wipes a tear away. They drive on in silence for a few moments.

NATSUKO

I am going to beat that boy
senseless when I see him again.

EIKO and REI smile.

REI

Me too.

EIKO

Me too.

7/41 **EXT. STREET OUTSIDE POLICE STATION, LONDON - DAY 14** 7/41

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.

He gets to the door and goes to pull the handle. Then freezes.

YUTO is standing right behind him. And there is a gun in the small of his back.

7/42 **EXT. THE ROSEMARY BRANCH PUB, LONDON - DAY 14** 7/42 *

SARAH approaches the pub.

7/43 **INT. THE ROSEMARY BRANCH PUB, LONDON - DAY 14** 7/43 *

SARAH enters and looks around. IAN is sitting at a corner table. She goes over and sits down. He has an SD card and a folder of photos with him.

IAN

Back in the old local.

SARAH

It's still my local.

IAN

Might stay that way. It's not a million miles from Pentonville, assuming that's where they send you. Or the scrubs, or Wandsworth. Who knows.

SARAH

Don't gloat, Ian.

IAN

I'm not gloating. Believe me, this doesn't bring me any joy.

SARAH

Then why do it?

IAN looks away.

SARAH (CONT'D)

You're not a malicious man.

IAN

You don't know what kind of man I am.

SARAH

Yes I do.

IAN

No. You don't. I spent eighteen months locked in a cage with people who wanted to bounce me off the walls for fun. That kind of thing changes a man. Maybe I became something else in that time.

(pause)

Maybe you did too.

IAN shows her a photo of YUTO at the kitchen window.

IAN (CONT'D)

Half of London's looking for this guy and he's just hanging out in our... in your home.

SARAH

It's hard to explain.

IAN

I'd be fucking astonished if it wasn't.

SARAH

I got caught up in something. I thought you'd know what that felt like.

IAN

Yeah. I did a bad thing. And I was punished. But my intentions were pure. You - you've given shelter to a murderer.

SARAH

It's more complicated than that. If I could try and explain -

IAN

You never gave me a chance to explain. You never gave me a chance to ask for forgiveness.

SARAH

I know. And I'm sorry. And you're angry, 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.

IAN

You don't know anything about my demons.

SARAH

I know that I've just now let a tiny bit of fucking light back into my life, and I know I don't deserve to ask it of you, not after everything, I know that, but it's this one small bit of fucking happiness that I've got and so I *am* asking you, yes. Please. Please don't do this.

He looks away from her. Doesn't know what to do or say.

RODNEY is tearing around the flat. Opening drawers and cabinets.

TAKI

What are you doing?

RODNEY

Taking matters into my own hands.

She follows him as he goes.

He finds a handbag and rifles around and then emerges triumphantly with something - Tiff's sock, and the drugs within.

RODNEY (CONT'D)
Some things are too important to
leave to chance.
(beat, sighs)
God, I want to smoke this.

He turns to her.

RODNEY (CONT'D)
You need to help me.

TAKI
How?

7/44A **INT. EUSTON STATION, LONDON - DAY 14**

7/44A

All dialogue in Japanese unless stated otherwise.

JIRO stands with TOSHIO.

TOSHIO
He knew something was wrong.

JIRO
We'll get to him another way.

TOSHIO nods, miserable.

JIRO (CONT'D)
I need your phone.

TOSHIO
Why?

JIRO
I don't want you contacting him
again. We're doing things our way
now.

TOSHIO glances around. YO and TAKASHI have arrived on the scene as well. He's outnumbered. He digs into his pocket and gives his phone to JIRO.

JIRO (CONT'D)
Don't look so miserable, Detective.
This'll all be over soon.

7/45 **INT. THE ROSEMARY BRANCH PUB, LONDON - DAY 14**

7/45 *

IAN sits opposite SARAH.

IAN

Tell me the truth. Did you care about the corruption or did you just care that I'd cheated on you?

SARAH

Do you care that I've broken the law or do you just care that I put you in jail?

IAN

It's mainly the jail thing, I'm not gonna lie.

(pause - looks down at a photo of Sarah talking to Kenzo)

Who is this guy, then?

SARAH

His name's Kenzo. He came here to look for his brother.

IAN

The murderer.

SARAH

Yeah.

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.

TAKI takes a seat nearby, out of SARAH's eye line.

IAN

Why'd you do it, Sarah? I mean Jesus fucking Christ. You ruined me. You... you took everything from me.

She's almost crying.

SARAH

I'm sorry. I am. I truly am. I wish I hadn't. I wish so much... I wish you hadn't done what you'd done. And I wish... I wish you'd never met me. None of this would have happened.

(MORE)

SARAH (CONT'D)

(pause)

Do you want me to beg?

IAN's eyes are red too. He shakes his head.

SARAH (CONT'D)

I will. If that's what you -

IAN

I don't want you to -

(beat)

Fucksake Sarah. I loved you. The Joyce thing it was... I was just lonely, y'know, and I shouldn't have, not when we were together, but...

SARAH reaches across and takes his hand. He looks at it.

SARAH

I am so sorry. I really am.

IAN

I know. I know. So am I.

She wipes a tear away and sniffs.

SARAH

I heard Joyce stuck around.

IAN

Yeah. It turned into... something. I don't know. She visited me the whole time I was away.

SARAH

I still think she's a dickhead.

He gives her a sideways look. She shakes her head - a joke.

IAN

Yeah.

SARAH indicates the folder of photos.

SARAH

You've got a future, Ian. You can forget me. But not if you do this. Then you'll never be able to forget me. I'll be a voice in the back of your head forever. That's not a threat, I just know how this goes.

7/46 **SCENE OMITTED**

7/46

7/47 **EXT. POLICE STATION, LONDON - DAY 14**

7/47

KENZO gets out of the cab and looks around. No sign of YUTO...

7/48 **INT. SARAH'S CAR, LONDON - DAY 14 (INTERCUT)**

7/48

YUTO pulls into an empty car park and kills the engine. ANGLING is lying in the back of the car, blindfolded, hands tied.

ANGLING

You killed someone with a Samurai sword. You should be in jail.

YUTO

Wakizashi.

ANGLING

What?

YUTO

It was a Wakizashi sword.

ANGLING

Probably doesn't make that much difference to the guy you shish kebabs with it.

YUTO

The man I murdered was a corrupt piece of shit that was going to inherit a criminal empire. I did the world a favour.

ANGLING

That doesn't make any difference and you know it.

YUTO looks down at the gun in his hand. He looks back at ANGLING.

Tension rises.

YUTO's phone starts to buzz.

7/49 **EXT. POLICE STATION, LONDON - DAY 14 (INTERCUT)**

7/49

All dialogue in Japanese unless stated otherwise.

KENZO is on the phone.

Cut between locations for conversation.

KENZO
Where are you?

YUTO
That cop you went to meet
recognised me outside the station.

KENZO
What did you do?

YUTO
Nothing yet.

KENZO
Yuto...

YUTO
I've got him in the back of the
car.

KENZO
Tell me where you are.

YUTO hesitates, then gives in.

YUTO
Michael Street car park.

KENZO
I'm on my way. Don't do anything.

KENZO hangs up.

YUTO looks over at ANGLING. Exhales.

7/50 **EXT. STREET, LONDON - DAY 14**

7/50

RODNEY hurries along, pushing past people...

7/51 **INT. THE ROSEMARY BRANCH PUB, LONDON - DAY 14**

7/51 *

IAN puts down two glasses of vodka.

IAN
Remember when we used to come here?
Back when it was an old man's pub.

SARAH
I sort of preferred it then.

IAN
Yeah me too.

They drink some of their drinks.

IAN (CONT'D)
This guy Kenzo. He's the 'tiny bit
of light' that you've let in?

SARAH
Yes.

IAN
Do you love him?

SARAH sits with that for a few moments, as though it's not a
thing that's been rattling around in her subconscious this
whole time.

TAKI sits, frozen, listening. Realising...

IAN sighs heavily. Doesn't need an answer.

IAN (CONT'D)
It's not really my business, is it.

TAKI stands up quickly and hurries out of the pub.

7/52 **EXT. THE ROSEMARY BRANCH PUB, LONDON - DAY 14** 7/52 *

TAKI comes out. Flustered. She leans against the wall in
shock.

7/53 **INT. THE ROSEMARY BRANCH PUB, LONDON - DAY 14** 7/53 *

IAN and SARAH still talking. Didn't notice TAKI leave.

IAN knocks his drink back.

IAN
Part of my probation states I'm not
even allowed to see you. So Christ
knows what would happen if I turned
up with photos taken outside your
flat. You'd be doing me a favour
getting rid of these.

He slides the SD card and the photos over to SARAH. She nods -
gratitude and relief washing through her. They look at each
other for a few moments.

IAN (CONT'D)
You're a twat, you know that?

SARAH
You're a twat.

IAN
You're a fucking twat.
(pause)
I doubt we'll see each other again.
Look after yourself, Sarah
Weitzmann.

SARAH
Thank you.

He nods and gets up.

IAN
I really didn't put that snake in
your letter box. That's just...
weird.

He heads out of the pub.

SARAH sits, emotionally spent.

7/54 **EXT. THE ROSEMARY BRANCH PUB, LONDON - DAY 14**

7/54 *

IAN walks away from the pub. TAKI sees him.
She gets out her phone and sends a text to RODNEY.
(In Kanji. Subtitled:)

LEAVING

7/55 **EXT. STREET, LONDON - DAY 14**

7/55

IAN walks along. Someone walks half into him. It's RODNEY.

RODNEY
Sorry mate.

IAN
No worries.

IAN carries on. RODNEY watches him go. A few moments later,
he crosses over the road and gets his phone out. Dials a
number.

RODNEY
Hi, Police please.
(pause)
(MORE)

RODNEY (CONT'D)

Yeah, I've just seen a man on
Bradley Street, NW1. He's acting
really strangely and I think he's
carrying a knife. He's wearing a
green jacket and black jeans and
white trainers, he's heading North
towards the main road.

RODNEY hangs up.

7/56 **SCENE MOVED TO 7/44A**

7/56

7/57 **EXT. STREET, LONDON - DAY 14**

7/57

IAN is walking along when a police car pulls up in front of
him. TWO POLICEMEN get out.

POLICEMAN 1

Alright fella, I need you to put
your hands up where I can see them
for me. Nice and slow.

IAN

What?

POLICEMAN 1

Hands up now.

IAN

Alright, alright.

IAN puts his hands up and POLICEMAN 1 cuffs him.

POLICEMAN 1

We've got information that you may
be carrying a weapon. Got anything
sharp in here, anything I need to
know about?

IAN

No.

The POLICEMAN digs into IAN's pockets... and pulls out Tiff's
sock. Inside is the rock of crack.

POLICEMAN 1

Okay, I'm arresting you on
suspicion of possession of a Class
A-substance.

POLICEMAN 2

(into radio)

One arrest for possession of Class
A. Suspect apprehended. No knife.
Prisoner to Echo Delta.

IAN

Wait, I have no idea what that is,
someone's put that there... I
haven't done anything.

POLICEMAN 1

You do not have to say anything but
it may harm your defence...

IAN pulls away.

IAN

This is a mistake! I can't have...
speak to Steve Angling, speak to
Inspector Angling on the John
Street nick...

POLICEMAN 1

Sir, put your hands behind your
head -

IAN

I'm an ex-cop, I'm on probation,
you can't arrest me. Please - this
is a fuck up...

IAN is still backing away from the POLICEMAN.

POLICE MAN 1

Sir, put your hands on your head
and lie down on the floor right
now.

IAN is getting desperate.

IAN

Call Steve. Call the Inspector,
please, please -

IAN isn't looking where he's going. POLICEMAN 2 lunges for
him and 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 over the roof of the
car, lying in a bloody heap on the tarmac.

Across the street stands RODNEY, looking on in horror at what he has done.

CUT TO BLACK.

7/58 **INT. KENZO'S APARTMENT, TOKYO - NIGHT FB2A**

7/58

FLASHBACK BEGINS.

All dialogue in Japanese unless stated otherwise.

The place is chaotic. Moving boxes stacked up. The room that will become NATSUKO's and HOTAKA's tatami room/bedroom is in the middle of being converted from its previous use.

REI is working hard. A knock at the door. She answers. YUTO enters. REI is already walking back towards the chaos.

REI

Thank God you're here. Kenzo's on his way with your parents and I'm not even close to finishing the room.

YUTO

I thought we were going to turn this into my gym.

REI

You don't need a gym.

YUTO

Where's Taki?

REI

In bed sick.

YUTO raises an eyebrow.

REI (CONT'D)

I was suspicious but the thermometer almost melted when I put it in her mouth.

Together they begin to transfer the little room into a bedroom.

YUTO

You're a good person for doing this.

REI

When your in-laws get ill you're not a good person for moving them in, you're just a bad person if you don't.

YUTO grins.

They work in silence for a few moments.

REI pulls out a BIG UGLY ORNAMENT (think porcelain dog or something similar like your nan might have). She stares at it, her heart breaking slightly for what's happening to her home. YUTO watches her.

YUTO
It won't be forever.

REI
No.

REI puts the ornament on her table and looks at it and sighs.

YUTO
You know... That would look really good in my apartment. I'm serious... I think I have to have this.

She smiles as YUTO picks up the ornament.

YUTO (CONT'D)
With your permission, of course.

REI
If you really love it...

YUTO
As long as you don't mind me taking this and you never having to see it again ever in your life?

She laughs.

REI
I suppose... If it'll make you happy?

YUTO walks over and puts it by the front door.

YUTO
It will. I owe you.

They stand together, looking at each other, amongst the chaos.

REI
Well. If I ever need anything I'll call.

YUTO
Same.

One more beat. Then they get back to work.

FLASHBACK ENDS.

7/59 **EXT. COUNTRY ROAD, JAPAN - EVENING 14**

7/59

The rental car drives.

7/60 **INT. RENTAL CAR, JAPAN - EVENING 14**

7/60

EIKO drives. REI in the passenger seat. NATSUKO in the back with the BABY.

REI turns around. She plays with SORA's toes.

NATSUKO
You're bothering him.

REI looks at her, then turns back round. Silence for a few moments. REI plucks up the courage:

REI
(to Natsuko)
Why don't you like me?

NATSUKO just looks at her.

REI (CONT'D)
Did you hear me?

NATSUKO
What do you mean, 'like'?

REI
It's a feeling humans get when they have affection for something. I don't know if you're familiar with it.

NATSUKO
Don't be insolent.
(pause)
It's a stupid question.

REI
Why?

NATSUKO
I don't need to like you or not like you, you're my daughter-in-law.

REI

I'm a person! I've known you for over twenty years, you've lived with me for the last three!

Pause.

NATSUKO

You're too similar to me.

REI

What does that mean?

NATSUKO

I don't make people happy. I am who I am, I don't apologise for it. But I know... I know I'm not easy. I've caused pain. My own son ran away and let me think he was dead. My husband...

(pause)

I remember the first time I saw you, I knew straight away.

REI

That I'd cause pain too.

NATSUKO

Yes. You had that look. Like the world has been letting you down since before you were even here.

Silence for a few moments.

REI

You didn't think I was good enough for your son.

NATSUKO waves that away.

REI (CONT'D)

It's true, admit it.

NATSUKO

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. And you couldn't see it but the rest of us still had to watch it fall apart.

REI

We were happy for a while.

NATSUKO

Everyone's happy for a while.

They drive on in silence.

7/61 **EXT. LONDON STREET - DAY 14**

7/61

SARAH walks. She looks relieved. Is on the phone. It goes to answer machine.

SARAH

Kenzo, it's me. It's all sorted.
You can come back. Call me when you
get this.

She turns the corner and stops - RODNEY is waiting outside her front door, ashen faced.

7/62 **EXT. CAR PARK, LONDON - DAY 14**

7/62

All dialogue in Japanese unless stated otherwise.

YUTO sits in the car, keeping his eye on ANGLING.

KENZO approaches. YUTO gets out of the car and meets him. They stand a way away from the car. KENZO can see ANGLING in the back, still with the blindfold on.

KENZO

What have you done?

YUTO

I didn't have a choice.

KENZO

There's always a choice.

YUTO

Okay. So what's yours? Let him go,
or don't.

KENZO

We're not killing him.

YUTO

You don't want to go to jail.
Neither do I, neither does Sarah.

KENZO

Sarah spoke to Ian. He's not going
to the police.

YUTO

So this guy is the last loose end.

KENZO

Yuto...

YUTO
If you can't stomach it, just walk
away. I'll do it.

KENZO
This isn't you...

YUTO
Yes it is.

YUTO brings out his gun and opens the back door of the car.

KENZO
Yuto, don't -

YUTO points the gun at ANGLING.

YUTO
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...

YUTO goes to the pull the trigger.

KENZO
You didn't kill him! The gangster.
In the bookmakers. You didn't kill
him.

YUTO stares back at KENZO, emotionless.

KENZO (CONT'D)
I did. It was me.

YUTO pulls the trigger. KENZO flinches.

The gun goes **click**.

YUTO turns to KENZO. Brings out the magazine clip and puts it
back in the gun. KENZO gawks at him.

YUTO
Yeah I know.

KENZO stares at him - gobsmacked.

YUTO (CONT'D)
When I was working for Fukuhara, I
saw the crime report from that
night. The guy died from a second
gun shot to the heart.
(MORE)

YUTO (CONT'D)

I don't remember too much but I remember how many times I shot him. It's not the sort of thing you forget. I shot him once. Then I left... And asked you for your help.

KENZO

I thought it would have scared you into taking another path.

(Pause)

Why didn't you say anything?

YUTO

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?

KENZO

It wasn't my burden to carry.

YUTO

But you carried it anyway, didn't you.

KENZO

Yes.

YUTO

Do you think I'm a bad person?

KENZO

You're my brother.

YUTO

That's just a nice way of saying 'yes'.

YUTO puts the gun on the top of the car.

YUTO (CONT'D)

You know what I always liked about Rei... She's never had any secrets. She's unhappy but she's honest. You and me, we've got so much darkness around us we think we can hide in it. But we can't.

(pause)

I'm going home now. To my family.

(re: Angling)

Decide what to do about this guy. Kill him or don't. Whatever you choose, own it, this time.

KENZO doesn't say anything. YUTO goes to leave, then pauses.

YUTO (CONT'D)

What did he say? The gangster.
Before you shot him.

KENZO

He said, 'You don't have to do this.'

YUTO

And?

KENZO

And he was wrong.

YUTO nods and walks off. KENZO watches him go.

7/63 **EXT. CAR PARK, LONDON - DAY 14**

7/63

KENZO drags ANGLING out of the car and onto the floor of the car park.

ANGLING

Listen to me. Listen to me. You don't want to do this. Okay? You don't want to hurt me.

We stay on ANGLING, who's bracing himself for what might come next.

But no shot comes. The car engine starts and the car pulls away and screeches out of the car park.

ANGLING stays lying on the ground, terrified.

7/64 **INT. HOSPITAL CORRIDOR, LONDON - DAY 14**

7/64

SARAH hurries down a corridor and stops outside a room. Inside, IAN is lying on a bed. Attached to a machine. NURSES clearing up the room after his surgery.

JOYCE appears behind her.

JOYCE

He's not going to wake up.

SARAH turns and looks at her.

JOYCE (CONT'D)

The doctors did their best but it's... They said he had drugs on him. And he tried to run...

JOYCE can't hold back the tears.

JOYCE (CONT'D)

I don't understand.

She composes herself slightly. Wipes tears away. Realises something:

JOYCE (CONT'D)
What are you doing here?

SARAH thinks fast.

SARAH
I got a call. Someone at the hospital. I'm the last number on his call list.

JOYCE
Why are you the last number on his call list?

SARAH
I rang him. I wanted to apologise.

JOYCE
Did you get the chance?

Pause.

SARAH
Sort of. Is there anyone that can be here with you?

JOYCE
I tried calling Steve but I can't get hold of him. He's disappeared from work, they're trying to find him. I don't know what to do.

JOYCE tries to compose herself. She looks through the door at IAN.

JOYCE (CONT'D)
You ruined his life, you know? And he was just getting it back.

SARAH doesn't know what to say to that.

7/65 **EXT. HOSPITAL, LONDON - DAY 14**

7/65

RODNEY stands outside, smoking a stressed cigarette. SARAH leaves the hospital and walks past him, he hurries to keep up with her.

SARAH
He's not going to recover.

RODNEY closes his eyes.

RODNEY
Fuck.

SARAH
Yeah.

RODNEY
I was trying to help.

SARAH
Well you helped, Rodney. You killed him. Problem solved.

RODNEY
I didn't mean for this to happen.
I'm sorry.

SARAH
It's not good enough. You had no right.

RODNEY
I know.

SARAH
No, you don't know. You just...
Look at you. Look at what you did.
God, you're a fucking poison.

RODNEY
Sarah, I'm so -

SARAH
Just get out of my sight.

SARAH walks away, leaving RODNEY alone in the street. He puts his head in his hands.

RODNEY
Fuck. Fuck, fuck, fuck...

7/66 **INT. SARAH'S CAR, LONDON - DAY 14 (INTERCUT)**

7/66

KENZO has parked the car. He dials a contact on his phone.

7/67 **INT. RENTAL CAR, JAPAN - NIGHT 14 (INTERCUT)**

7/67

All dialogue in Japanese unless stated otherwise.

The phone rings. REI sees that it's **KENZO**.

REI
Can you pull over...

7/68 **EXT. ROAD SIDE, JAPAN - NIGHT 14 (INTERCUT)**

7/68

All dialogue in Japanese unless stated otherwise.

Cut between locations for conversation.

The rental car parks up.

REI gets out, answering the phone. She walks away from the car. The only light coming from the headlights, which cut through the darkness around her.

REI
Kenzo

KENZO
Rei. Where are you? Are you okay?

REI
I'm fine.

KENZO
I spoke to Yuto. He told me what he did.

REI
He didn't do anything. He asked me to help and I agreed.

KENZO
You're in danger.

REI
Yes. But we'll be okay.

KENZO
Do you need me to come back?

REI
I need you to not have to ask.

Pause.

KENZO
I'll come back.

REI
No.

KENZO

What?

REI

I said no.

He doesn't say anything for a few beats.

KENZO

Rei...

REI

I love you very much, Kenzo. But I
won't have a ghost in my house. Not
any more.

Tears are silently rolling down REI's cheeks. She hangs up
the phone.

KENZO is left sitting dumbly in the car.

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.

7/69 **EXT. COUNTRY ROAD, JAPAN - NIGHT 14**

7/69

The rental car pulls away and drives on.

7/69A **INT. SARAH'S CAR, LONDON - DAY 14 (INTERCUT)**

7/69A

KENZO sits in silence. He dials another number on his phone.

7/69B **EXT. CANAL SIDE, LONDON - DAY 14 (INTERCUT)**

7/69B

All dialogue in Japanese unless stated otherwise.

Cut between locations for conversation.

TAKI sits on a bench, staring at the water. Her phone rings
and she answers it.

KENZO

Taki. I'm coming back now, are you -

TAKI

(interrupting)

Do you love her?

(MORE)

TAKI (CONT'D)

(pause)

Do you love Sarah?

KENZO doesn't say anything for a few beats.

KENZO

I'm not prepared to talk about this
with you.

TAKI wipes a tear angrily away.

TAKI

I'm staying at Annie's tonight,
don't try and call me. I won't
answer.

KENZO

Taki -

She hangs up.

KENZO sits in the car in silence for a long time.

7/70

INT. SARAH'S FLAT, LONDON - EVENING 14

7/70

A knock at the door. SARAH answers. 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.

7/71

INT. BEDROOM, SARAH'S FLAT, LONDON - EVENING 14

7/71

SARAH goes into her bedroom. A few moments later, KENZO comes in. She's not facing him. Neither says anything for a few moments.

Then she turns and he goes to her and they hold each other for a long beat. And 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.

7/72 **INT. BEDROOM, SARAH'S FLAT, LONDON - EVENING 14** 7/72

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

7/73 **EXT. HAIRDRESSERS, SOHO, LONDON - NIGHT 14** 7/73

TAKI finds what she's looking for - ANNIE's work place - a trendy hairdressers. Inside, she can see ANNIE chatting with a group of intimidating-looking co-workers. TAKI takes a deep breath and enters.

7/74 **INT. HAIRDRESSERS, SOHO, LONDON - NIGHT 14** 7/74

ANNIE looks up, and looks surprised to see TAKI.

ANNIE

Hey.

TAKI

Hi.

ANNIE

Um... This is Taki. These are my friends.

Her FRIENDS smile and say 'hi'.

TAKI

Hi.

ANNIE

So, what's up? You want a beer?

She nods to a mini fridge full of beer. TAKI nods. ANNIE gets her one.

ANNIE (CONT'D)

How about a haircut?

ANNIE reaches out and sweeps TAKI's fringe lightly.

ANNIE (CONT'D)

Get that out of your eyes.

TAKI just nods. ANNIE shows her to the barber's chair and TAKI sits down. ANNIE puts a cover over her and turns on the tap.

ANNIE (CONT'D)

I'm a little surprised to see you.
Pleased, obviously.

She tests the temperature of the water then gently washes TAKI's hair. That done, she dries her hair. TAKI stares at herself in the mirror.

ANNIE gets scissors and begins to snip at TAKI's hair.

ANNIE (CONT'D)

Are you okay?

TAKI

I don't know.

ANNIE looks at her. She looks so sad. ANNIE takes the beer out of TAKI's hand, then goes to the cupboard and pours a vodka and gives that to her instead. She carries on cutting her hair.

TAKI (CONT'D)

Could I stay with you for a little bit?

ANNIE doesn't answer right away. Scissors chop into hair. Water runs down the sink. TAKI sees one of ANNIE'S FRIENDS glancing over.

ANNIE

I can't tonight, Babe. Sorry. It's not that I don't want to. Just... life, y'know?

TAKI nods. She finishes the vodka in one and gets up off the chair.

TAKI

Sorry, I should not have come here.

ANNIE

Well, let me finish your hair at least.

TAKI

It's okay.

ANNIE

Maybe you should go back to your dad. I'm sure he's worried about you.

TAKI shakes her head. She takes off the cover. She looks around. Everyone looking at her.

She walks out.

7/75

INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 14

7/75

KENZO gets dressed. SARAH sits on the edge of the bed.

SARAH

What are you going to do?

KENZO

I don't know.

He doesn't say anything for a few moments.

KENZO (CONT'D)

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, I met an English woman. Maybe that's all I know.

Pause. She puts a hand on his knee.

SARAH

I'm not English.

KENZO

Oh.

SARAH

I think you need to go and make sure your daughter is okay.

KENZO

And then what?

SARAH

I don't know. Perhaps it's time to go home.

He nods sadly.

SARAH (CONT'D)

I need time to think.

KENZO

I understand.

He goes to the door.

KENZO (CONT'D)

We're not bad people. We just did bad things.

SARAH
Really what's the difference?

7/76 **EXT. LONDON STREET - NIGHT 14**

7/76

KENZO walks away.

There's movement ahead of him.

The snake that Sarah scared from her letter box in Episode 1 slithers out of the undergrowth. It slides across the tarmac, pausing for a moment. KENZO stares at it as it disappears again.

7/77 **INT. FAST FOOD RESTAURANT, OUTSKIRTS OF LONDON - NIGHT 14/77**

All dialogue in Japanese unless stated otherwise.

TOSHIO, JIRO, YO and TAKASHI sit around a table eating burgers. JIRO has his phone out.

TOSHIO
What are you looking at?

JIRO shows them his phone. On screen is Taki's Instagram page.

JIRO scrolls through. There's a photo of TAKI, RODNEY and ANNIE.

TAKASHI
What is it?

JIRO clicks onto Annie's profile. Lots of photos, including several of her at work.

JIRO
Kids make themselves so easy to
find these days.

TOSHIO looks at the Instagram page miserably. He gets up and heads to the bathroom.

7/78 **INT. BATHROOM, FAST FOOD RESTAURANT - NIGHT 14**

7/78

All dialogue in Japanese unless stated otherwise.

TOSHIO stands at the urinal. JIRO enters.

JIRO

You know, it might not seem like it, but I do actually like you.

TOSHIO

Thanks for following me into the bathroom to tell me that.

JIRO rolls his eyes.

JIRO

I need to know I can count on you. We're on different teams but we're all here for a common goal.

TOSHIO

I'm here to arrest Yuto Mori and ensure that my partner isn't harmed. Is that what you're here to do?

JIRO

Sure.

TOSHIO zips up and goes to wash his hands.

TOSHIO

You've got guns on you, right?

JIRO

Yeah.

TOSHIO

If I think for a moment you're going to use one, I'll take you down.

TOSHIO stares hard at JIRO. A tense moment.

JIRO

You saved my boss's life. He was very insistent that you're not to be harmed.

TOSHIO nods and 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.

JIRO (CONT'D)
Unless we have no other choice.

We focus on JIRO, watching TOSHIO intently...

7/79 **INT. OUTSIDE BATHROOM, FAST FOOD RESTAURANT - NIGHT 14** 7/79

The muffled sound of the hand-dryer can be heard from the bathroom. And then it stops.

JIRO comes out.

TOSHIO doesn't.

JIRO walks over to YO and TAKASHI. He adjusts his tie, just like he did after the karaoke killings. He nods at the others. The three of them walk out. We linger in the restaurant for a few moments. No one is coming out of the bathroom.

7/79A **INT. SARAH'S FLAT, LONDON - NIGHT 14** 7/79A

SARAH, alone in the flat, goes to the record player and puts a song on. Something to match her mood. **Boy & Bear's** cover of **Fall at your Feet**, for example. She gets a beer out of the fridge and walks through the empty apartment. Digging through a tin on the shelf, she skins up and lights a joint. She stands in the middle of the room by herself and dances.

The music carries on over the following scenes:

7/80 **SCENE OMITTED** 7/80

7/81 **INT. FAST FOOD PLACE, LONDON - NIGHT 14** 7/81

TAKI sits in the window with an untouched milkshake, watching the London traffic pass by. Her eyes are wet.

7/82 **EXT. TRAIN PLATFORM, LONDON - NIGHT 14** 7/82

RODNEY sits on the platform.

7/83 **INT. TRAIN, OUTER LONDON - NIGHT 14** 7/83

RODNEY sits, looking out of the window, as the train pushes through London suburbs.

7/83A **EXT. LONDON STREET - NIGHT** 7/83A

KENZO walks alone.

7/84 **EXT. COUNTRY ROAD, JAPAN - NIGHT 14** 7/84

An empty police car is parked up on the side of the road, the driver's door open. Next to it is another car. We might recognise it as HIROSHI and SHOJI's.

Presently, HIROSHI and SHOJI emerge from the tree line. They get into their car. HIROSHI cleans his hands with antibacterial gel from the glove compartment.

SHOJI
Did you believe her?

HIROSHI
Yeah.

SHOJI
Me too.

HIROSHI
Wakasa.

SHOJI
Long way to go.

SHOJI starts the engine and they drive past the empty police car.

7/85

INT. HAIRDRESSERS, SOHO, LONDON - NIGHT 14

7/85

ANNIE is clearing up the shop when the door opens. She looks up. JIRO, YO and TAKASHI enter.

ANNIE
Hi. I'm afraid we're closing up.

YO closes the door and slips the sign over to say 'Closed.'

JIRO
No haircut.

ANNIE
We've already cashed up the till.

A MAN, one of ANNIE's friends, comes out of the back, unaware of what's going on.

MAN
God, that fucking bin stinks.

He looks up.

MAN (CONT'D)
We're closed guys, sorry.

TAKASHI raises a handgun and shoots him in the head. ANNIE screams.

HARD CUT TO:

7/86

INT. FAST FOOD PLACE, LONDON - NIGHT 14

7/86

Beep-beep!

TAKI's phone cheerfully announces a text message:

ANNIE: Hey. Come back and see me! :-)

TAKI slowly begins to smile.

END.