



GIRI / HAJI

EPISODE 8

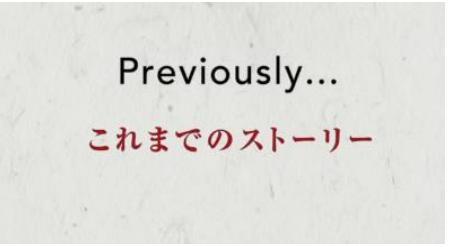
POST PRODUCTION SCRIPT

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<p>OPEN TO 'PREVIOUSLY...' CAPTION:</p>		
<p>CUT TO BLACK:</p>	<p>NARRATOR (V.O) And so, we come to the end.</p>	
<p><u>RECAP MONTAGE WITH VOICE OVER:</u></p>	<p>NARRATOR (CONT'D) (V.O) As one brother decides to flee, another weighs up whether to stay. Whilst in Japan a meeting is called to put things to rest. A boy is sent away into the unknown. A girl walks into a trap. And a journey that began with a split-second decision on a fateful night, finally draws to a close.</p>	
<p>CUT TO CAPTION:</p>		
<p>CUT TO:</p> <p><u>EXT. BOOKMAKERS / INT. CAR. TOKYO - NIGHT</u></p> <p>YUTO and SORA sit in a car. The night is hot and stuffy. Moments from a storm. They look at the bookmakers. Nervous.</p>	<p>YUTO Subtitles: That it?</p> <p>SORA Subtitles: Yeah.</p> <p>YUTO Subtitles: You OK?</p> <p>SORA Subtitles: Of course. You?</p> <p>YUTO Subtitles: I'm fine.</p>	

	<p>YUTO (CONT'D) Subtitles: Katsuo's having a party tonight.</p> <p>YUTO (CONT'D) Subtitles: He rented a bar out for his birthday. We could go.</p> <p>SORA looks at him.</p> <p>SORA Subtitles: Yeah?</p> <p>YUTO Subtitles: If you wanted. We could just drive over there.</p> <p>SORA Subtitles: We could do that.</p> <p>Pause. They both watch the bookmakers.</p> <p>YUTO looks at him. Nods. Pulls a gun from the glove compartment. They pause for a moment more. Then they get out, and head into the bookmakers.</p> <p>We stay outside. A moment later, there are gunshots from inside and muzzle flashes. And then silence. Nothing moves. No one makes a sound. We stay like this for several beats. And then the heavens open. Like someone upturned a bucket in the sky. Rain hammering down, drenching the whole world.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p>	
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<p><u>INT. HAIRDRESSERS. LONDON - NIGHT</u></p> <p>TAKI approaches ANNIE's hairdressers. Inside looks gloomy. She enters. There's no-one there. She walks further into the hairdressers. She notices the blood smear on the wall. JIRO and TAKASHI step out from the back room. YO steps out behind her. From TAKI, scared.</p> <p>CUT TO TITLES:</p>	<p>TAKI Hello?</p> <p>JIRO Subtitles: Hello Taki.</p>	
<p>CUT TO:</p>		
<p><u>INT. CAR. LONDON - NIGHT</u></p> <p>TAKI sits in the back of the car next to JIRO. TAKASHI and YO up front. They drive. On TAKI.</p>	<p>JIRO Subtitles: I told you to tell your dad to hurry up. But here we are. In London.</p> <p>JIRO (CONT'D) (O.O.V) Subtitles: Cleaning up his mess.</p> <p>TAKI Subtitles: Where's Annie?</p> <p>JIRO (O.O.V) Subtitles: The girl? She's fine.</p> <p>JIRO (CONT'D) (O.O.V) Subtitles: Why? Are you queer for her?</p> <p>TAKI Subtitles: Moron.</p> <p>JIRO (O.O.V) Subtitles: You've got no manners.</p>	
<p>On TAKI.</p>		
<p>On TAKI.</p>		

	<p>JIRO (CONT'D) Subtitles: Didn't your parents ever smack you?</p> <p>On JIRO.</p> <p>He glares at her.</p> <p>She winds down the window and drops it out onto the street.</p> <p>The car screeches to a halt. JIRO jumps out. They wait a few moments before he gets back in with the phone.</p> <p>He hits TAKI round the face. To TAKASHI. They start up again. TAKI is glaring at him, defiantly.</p> <p>He hands TAKI her phone. On TAKI.</p> <p>JIRO snatches it back. From TAKI.</p> <p>CUT TO:</p> <p>INT. HEATHROW AIRPORT - NIGHT</p> <p>YUTO SITS in the departure lounge. He holds an airline ticket and his passport. YUTO looks up in surprise. EIKO sits in the seats opposite him. Everyone else has disappeared.</p> <p>EIKO (O.S) Subtitles: Nice hat.</p> <p>YUTO Subtitles: Thanks. I stole it.</p>	
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<p>SORA is in the pram next to her.</p> <p>On YUTO.</p> <p>On YUTO.</p> <p>YUTO smiles. He looks over at the BABY, all wrapped up. Face still hidden. YUTO's phone starts to buzz. He looks down at it, and when he looks up, EIKO and SORA are no longer there. He sighs.</p> <p>Daydream over. He sees the caller ID is TAKI. He answers.</p> <p>CUT TO:</p> <p><u>INT. HALLS OF RESIDENCE / INT. BEDROOM, SARAH'S FLAT LONDON - NIGHT</u></p> <p>KENZO sits on his bed. His phone rings - it's SARAH. He answers.</p> <p>INTERCUT WITH:</p>	<p>EIKO</p> <p>Subtitles: You did someone a favour then.</p> <p>EIKO (CONT'D) (O.O.V)</p> <p>Subtitles: What have you got there?</p> <p>YUTO</p> <p>Subtitles: Plane ticket.</p> <p>EIKO (O.O.V)</p> <p>Subtitles: Ah. You're coming home then.</p> <p>YUTO</p> <p>Subtitles: That's the plan.</p> <p>EIKO</p> <p>Subtitles: It's a good one. Took you long enough.</p> <p>YUTO (INTO MOBILE PHONE)</p> <p>Subtitles: Taki.</p> <p>KENZO (INTO MOBILE PHONE)</p> <p>Hi.</p> <p>SARAH (THROUGH MOBILE PHONE)</p> <p>Hi.</p>	
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SARAH lies on her bed.	SARAH (CONT'D) (INTO MOBILE PHONE) I didn't really have a plan of what to say to you, I just thought I'd ring. KENZO (THROUGH MOBILE PHONE) Okay. SARAH (INTO MOBILE PHONE) Okay.	
INTERCUT WITH: KENZO on the phone.	SARAH (CONT'D) (THROUGH MOBILE PHONE) I don't know what to do. KENZO (INTO MOBILE PHONE) Neither do I. SARAH (THROUGH MOBILE PHONE) Everything's pretty fucked, isn't it.	
INTERCUT WITH: SARAH on the bed.	SARAH (CONT'D) (INTO MOBILE PHONE) Is there a Japanese expression for that? For everything being fucked?	
INTERCUT WITH: KENZO stands.	KENZO (INTO MOBILE PHONE) (IN JAPANESE) Nani mo ka mo mechakucha da. SARAH (THROUGH MOBILE PHONE) What does that mean? KENZO (INTO MOBILE PHONE) It translates as, 'everything is messed up.'	
INTERCUT WITH: SARAH still on bed.	SARAH (THROUGH MOBILE PHONE) Nani mo ka mo...? KENZO (THROUGH MOBILE PHONE) Mechakucha da. SARAH (INTO MOBILE PHONE) Well that about covers it. KENZO (THROUGH MOBILE PHONE) I prefer, 'everything is fucked.'	

SARAH smiles.	SARAH (INTO MOBILE PHONE) I sent Rodney away.	
INTERCUT WITH:		
KENZO on phone.	KENZO (INTO MOBILE PHONE) You were angry.	
	SARAH (THROUGH MOBILE PHONE) I'm still angry. But I'm just worried now too.	
	KENZO (INTO MOBILE PHONE) So, call him.	
	SARAH (THROUGH MOBILE PHONE) Yeah.	
INTERCUT WITH:		
SARAH on bed.	SARAH (CONT'D) (INTO MOBILE PHONE) Kenzo, I need to know...It would be helpful to know... If this meant something. If it was important.	
INTERCUT WITH:		
KENZO is very still.	SARAH (CONT'D) (THROUGH MOBILE PHONE) I suppose what I want to know is if there's scope for things to become...	
INTERCUT WITH:		
SARAH as before.	SARAH (CONT'D) (INTO MOBILE PHONE) ...un-fucked. Some day. Maybe.	
INTERCUT WITH:		
KENZO's phone starts to beep at him. He checks the screen.	KENZO (INTO MOBILE PHONE) Yuto's calling me.	
INTERCUT WITH:		
SARAH sighs and sits up.	SARAH (INTO MOBILE PHONE) Saved by the bell. You'd better answer. Erm, I'll speak to you later?	
	KENZO (THROUGH MOBILE PHONE) Yes.	
INTERCUT WITH:		
KENZO.	KENZO (CONT'D) (INTO MOBILE PHONE) It's all meant something to me.	

<p>INTERCUT WITH:</p> <p>On SARAH sitting up.</p> <p>A pause.</p> <p>INTERCUT WITH:</p> <p>KENZO switches the call.</p> <p>CUT TO:</p> <p><u>INT. HEATHROW</u> <u>AIRPORT / INT.</u> <u>KENZO'S ROOM,</u> <u>HALLS OF RESIDENCE</u> <u>- NIGHT</u></p> <p>YUTO is on the phone.</p> <p>INTERCUT WITH:</p> <p>On KENZO.</p> <p>INTERCUT WITH:</p> <p>YUTO hurries out of the airport.</p> <p>INTERCUT WITH:</p> <p>On KENZO.</p> <p>INTERCUT WITH:</p> <p>YUTO hangs up and texts the address.</p> <p>INTERCUT WITH:</p>	<p>KENZO (CONT'D) (THROUGH MOBILE PHONE) It was important.</p> <p>YUTO (INTO MOBILE PHONE) Subtitles: They've got Taki.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: What?</p> <p>YUTO (THROUGH MOBILE PHONE) Subtitles: Fukuhara's men. She's alive but they've got her and -</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Where are they?</p> <p>YUTO (INTO MOBILE PHONE) Subtitles: I'm sending you the address. You'll get there before me.</p> <p>KENZO (INTO MOBILE PHONE) Subtitles: Yuto, you know what it is they want, don't you?</p> <p>YUTO Subtitles: I'll see you there.</p>	
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<p>KENZO's phone buzzes - YUTO has sent the address. He gets the gun that YUTO left him from the drawer.</p> <p>CUT BACK TO:</p> <p>YUTO running out of the airport.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM.</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT</u></p> <p>SARAH puts down her phone and gets up.</p> <p>CUT TO:</p> <p><u>EXT. HEATHROW</u> <u>AIRPORT - NIGHT</u></p> <p>A dropping-off bay. A MINICAB DRIVER is helping a COUPLE get the last of their suitcases onto a trolley. The driver's door is still open. YUTO slips round and into the driver's seat. He guns the engine and drives quickly away.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR. HALLS OF RESIDENCE.</u> <u>LONDON - NIGHT</u></p> <p>KENZO hurriedly leaves his room. Turns. ABBOT is standing there.</p>	<p>DRIVER (O.O.V) Oii!</p>	<p>ABBOT Now if I was a man, like you, and I'd fucked off a man like me, to the extent that you have, there's no way I'd still be living at my registered address.</p>
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	<p>On KENZO.</p> <p>ABBOT (CONT'D) (O.O.V) I'm strangely disappointed...</p> <p>ABBOT (CONT'D) ...in you Kenzo.</p>	
	<p>KENZO</p> <p>Please. I cannot do this now.</p> <p>ABBOT</p> <p>Oh, well let me know when's a more convenient time for you...</p>	
	<p>ABBOT raises his gun.</p> <p>On KENZO, he doesn't say anything. Weighing up his options.</p> <p>ABBOT (CONT'D) (O.O.V) ...and I'll come back. Where's Yuto? Huh?</p>	
	<p>ABBOT (CONT'D) I will fucking shoot ya'.</p> <p>KENZO</p> <p>Fukuhara sent men to find him. They kidnapped my daughter. Yuto is on his way to confront them.</p>	
	<p>ABBOT</p> <p>They kidnapped your daughter?</p> <p>KENZO</p> <p>Yes.</p>	
	<p>ABBOT</p> <p>What you doing here then? Why aren't you going to get her back?</p> <p>KENZO</p> <p>You're pointing a gun at me.</p>	
	<p>ABBOT</p> <p>Right well we're all going to the same place lead the way maestro. Go on.</p> <p>KENZO and ABBOT exit.</p> <p>RODNEY (V.O) (VOICEMAIL) You've tried to reach Rodney but he's unavailable.</p>	
	<p>CUT TO:</p> <p><u>INT. SARAH'S CAR.</u> <u>LONDON - NIGHT</u></p>	

<p>SARAH drives. Phone on loudspeaker. RODNEY's voicemail. It beeps.</p> <p>A beat. SARAH turns the corner.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREET - NIGHT</u></p> <p>RODNEY walks along. Sensing something. He looks up at the sky. A full moon.</p> <p>CUT TO:</p> <p><u>EXT. HALLS OF RESIDENCE. LONDON - NIGHT</u></p> <p>ABBOT ushers KENZO into the driver's side of a car. We see that, behind them, SARAH had just pulled in. She watches KENZO and ABBOT get in the car and drive off. She recognises ABBOT. She puts her car into gear and follows them.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION. LONDON - NIGHT</u></p> <p>The nightshift. Smaller crew. ANGLING comes in.</p>	<p>RODNEY (CONT'D) (THROUGH MOBILE PHONE)</p> <p>The tragedy! You may leave a message.</p> <p>SARAH (INTO HANDS FREE)</p> <p>Rodney it's me. I'm just calling to... I don't know. Talk to you. Make sure you're safe... If you're feeling okay. I know you're not, but... Call me back. It's not as bad as you think. Or it is but...you should call me anyway.</p>	
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BILL looks up. On BILL. ANGLING working it out in his head. Another Japanese man. BILL plucks up courage. ANGLING stops and stares at him for several beats. On BILL. On ANGLING.	BILL (CONT'D) ...you been? We've had half the station looking for you. ANGLING Yeah. I got fucking kidnapped. BILL You what? ANGLING Chika Tani. They blindfolded me. BILL He wasn't alone? ANGLING (O.O.V) No. There's another one... BILL Sir... Ian's dead. BILL (CONT'D) Some uniforms were bringing him in on a possession charge. He ran out in the road. Got rolled over a bonnet. ANGLING Possession of what? BILL Crack cocaine. ANGLING (O.O.V) Crack cocaine? What the fucking hell. ANGLING (CONT'D) It- it was stop and search? BILL (O.O.V) There was a call about a man acting suspiciously. BILL (CONT'D) A possible knife.	
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<p>On ANGLING.</p> <p>A DETECTIVE enters (one of the guys we've seen around the office).</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION.</u> <u>LONDON - NIGHT</u></p> <p>ANGLING, BILL and the DETECTIVE stand around a computer as the DETECTIVE brings up information.</p> <p>CLOSE-UP on SCREEN a list of numbers.</p> <p>CLOSE-UP on SCREEN.</p> <p>CLOSE-UP on SCREEN.</p> <p>He clicks through again and the screen shows us: Outgoing call - Mori, Kenzo. ANGLING to BILL.</p> <p>CUT TO:</p> <p><u>EXT. ABBOT'S CAR.</u> <u>LONDON - NIGHT</u></p> <p>KENZO is driving fast, he runs a red light, causing cars to emergency break and blare their horns.</p> <p>CUT TO:</p>	<p>BILL (CONT'D) (O.O.V) He fit the description.</p> <p>ANGLING He rang me earlier, said he wanted to talk to me about something. I was gonna call back.</p> <p>DETECTIVE Guvnor. There's something you need to see.</p> <p>DETECTIVE (CONT'D) A double murder in the Sylvana Hotel, night of the Battle of Soho. Ellis Vickers and Donna Clark, both known associates of Connor Abbot. Clark's phone had bullet damage, but the lab managed to get this off the sim card... The last numbers...</p> <p>DETECTIVE (CONT'D) (O.O.V) ...she called.</p> <p>ANGLING (O.O.V) What is it?</p> <p>DETECTIVE (O.O.V) It's a foreign mobile. Kenzo Mori.</p> <p>ANGLING Where's Sarah?</p>	
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<p><u>INT. ABBOT'S CAR. LONDON - NIGHT</u></p> <p>KENZO drives. ABBOT sits in the passenger seat, gun still drawn.</p> <p>On KENZO.</p> <p>KENZO takes a turn sharply.</p> <p>ABBOT sighs.</p> <p>CUT TO:</p> <p><u>EXT. ABBOT'S CAR. LONDON - NIGHT</u></p> <p>They drive on in silence.</p> <p>CUT TO:</p> <p><u>INT. STOLEN TAXI. LONDON - NIGHT</u></p> <p>YUTO drives as fast as he can. He's reached London now. He glances in the mirror. EIKO is sitting on the back seat.</p>	<p>ABBOT Oi slow down.</p> <p>KENZO My daughter needs me.</p> <p>ABBOT (O.O.V) Yeah and I'm sympathetic...</p> <p>ABBOT (CONT'D) ...to that but let's please be mindful of the paint work shall we.</p> <p>ABBOT (CONT'D) Oi! You ain't gonna be no use to your daughter if you crash my fucking car.</p> <p>KENZO I'm a trained police driver.</p> <p>ABBOT Yeah so?</p> <p>KENZO So, I'm not gonna crash the fucking car.</p> <p>YUTO Subtitles: I was almost there.</p> <p>EIKO Subtitles: Yeah. Pretty close.</p>	
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	<p>YUTO Subtitles: I'm still coming back.</p> <p>On YUTO.</p> <p>EIKO (O.O.V) Subtitles: You don't sound sure.</p> <p>YUTO Subtitles: I'm sure. Might just take a bit more time.</p> <p>EIKO Subtitles: I've waited a year, had your baby, been kept in a safe house by my father.</p> <p>YUTO Subtitles: What's your point?</p> <p>EIKO Subtitles: My patience is a finite resource.</p> <p>YUTO Subtitles: I'll be as quick as I can.</p> <p>On YUTO.</p> <p>The car hits traffic. YUTO has to stop. EIKO puts her foot up on the back of YUTO's seat. He looks back at EIKO.</p> <p>They smile at each other. He gets lost in the moment.</p> <p>A car horn sounds.</p> <p>YUTO turns round. The traffic has moved on ahead of him. The back seat of the car is empty. He's alone. He drives on. Remembering.</p> <p>CUT TO:</p>	
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**INT. YUTO'S
APARTMENT. TOKYO -
DAY / FLASHBACK**

FLASHBACK: YUTO and EIKO laughing and drinking in his apartment.

**EXT. YUTO'S
APARTMENT. TOKYO -
DAY / FLASHBACK**

FLASHBACK: YUTO and EIKO on his balcony. They kiss.

CUT TO:

**INT. STOLEN TAXI.
LONDON - NIGHT**

YUTO drives.

CUT TO:

**EXT. RODNEY'S
CHILDHOOD HOME,
LONDON - NIGHT**

A leafy South London suburb lined with terraced Victorian houses. RODNEY walks along until he gets to one. The lights are on inside. It looks warm and inviting. He digs his phone and keys out of his pocket. An answer phone message and missed call from SARAH on screen. He decides not to listen. He lets himself into the house.

CUT TO:

<p><u>INT. RODNEY'S CHILDHOOD HOME, LONDON - NIGHT</u></p> <p>RODNEY enters. At the end of the corridor is the KITCHEN. RODNEY enters the kitchen. A woman (JANE) is there. RODNEY's mum. She's late middle aged. An 80's socialist hippy that's done alright for herself. JANE gives him a hug.</p> <p>On RODNEY.</p> <p>RODNEY nods.</p> <p>On RODNEY.</p> <p>JANE hands him a big glass of wine. And she inspects him. RODNEY just gives her look.</p> <p>On RODNEY.</p>	<p>JANE O sweetheart! Oh! What a lovely surprise! You're lucky I was in. Wednesday's usually my Spanish lesson...</p> <p>JANE (CONT'D) (O.O.V) ...but it got cancelled.</p> <p>JANE (CONT'D) Sit yourself down. I'm making a stew. Need to use the veggies up before they turn. D'you want wine?</p> <p>JANE (CONT'D) (O.O.V) So, what brings his Majesty to the outskirts?</p> <p>RODNEY I don't know.</p> <p>JANE You look pale, love. You getting enough sleep?</p> <p>JANE (CONT'D) So, what happened?</p> <p>RODNEY What?</p> <p>JANE Who is he? It's always the same, isn't it?</p> <p>JANE (CONT'D) (O.O.V) I used to be away for weeks on end until...</p> <p>JANE (CONT'D) ...some man broke my heart and then I'd come running back home to Granny, floods of tears. She used to call it my heartbreak tour.</p>	
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<p>A moment. A chance to air grievances or say things that need to be said. It passes, like they always do.</p> <p>On RODNEY.</p> <p>He's getting choked up. JANE puts her hands on his face.</p> <p>RODNEY forces a smile.</p> <p>RODNEY loses the smile.</p> <p>He walks out. JANE watches RODNEY walk away and head upstairs.</p> <p>CUT TO:</p> <p><u>INT. BATHROOM.</u> <u>RODNEY'S</u> <u>CHILDHOOD HOME -</u> <u>NIGHT</u></p>	<p>RODNEY I haven't seen you for six months, Mum.</p> <p>JANE So, how is the city?</p> <p>JANE (CONT'D) (O.O.V) How is my London? I don't get in hardly as much as I should.</p> <p>JANE (CONT'D) You're enjoying it, yeah? Still in Soho? I hear everyone's moving East these days. Follow the artists. That's what used to get me into trouble anyway.</p> <p>RODNEY Isn't so great actually at the moment. It's all gone a bit wrong, Mum. Don't... don't really know what I'm doing.</p> <p>JANE Oh no, don't say that. I like thinking of you out there having fun. That's what life's about, Rodney. It's about having fun. If you're sad, I'm sad. I don't wanna be sad.</p> <p>JANE (CONT'D) That's better. There's my handsome boy.</p> <p>RODNEY Is it alright if I have a bath?</p> <p>JANE Yeah course. You know where everything is.</p> <p>RODNEY (O.O.V) Yeah.</p>	
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RODNEY sets the taps running and bursts into tears.		
CUT TO: <u>EXT. LONDON - NIGHT</u>		
Establishing Shot. CUT TO: <u>EXT. ROOFTOP.</u> <u>LONDON - NIGHT</u>	JIRO (V.O) Subtitles: They're cutting it close to the deadline.	
TAKI stands there with JIRO, YO and TAKASHI. JIRO checks his watch.	JIRO (CONT'D) Subtitles: Maybe they don't care about you that much after all. Perhaps we should have kidnapped someone more important.	
TAKI glowers at him.	TAKI Subtitles: They'll be here.	
On TAKI.	JIRO Subtitles: I worked with your uncle, you know.	
On TAKI.	JIRO (CONT'D) (O.O.V) Subtitles: In Tokyo. He was one of our best men. Ruthless.	
On TAKI.	JIRO (CONT'D) Subtitles: I once gave him a sword and told him to kill a man... and he did it, no questions asked. I liked that.	
On TAKI.	TAKI Subtitles: He'll kill you.	
On TAKI.	JIRO (O.O.V) Subtitles: Oh, it's not him I'm worried about.	
On JIRO.	JIRO (CONT'D) Subtitles: It's your dad that's got me nervous. I've heard stories about him. Not much scares a Yakuza except a cop without a conscience.	
	TAKI (O.O.V) Subtitles: You're lying.	

	<p>JIRO</p> <p>Subtitles: How many other Tokyo detectives' daughters are standing on a rooftop...</p>	
On TAKI.	<p>JIRO (CONT'D) (O.O.V)</p> <p>Subtitles: ...with a gun to their heads right now, do you think? I think it might just be you.</p>	
From TAKI.	<p>JIRO (CONT'D)</p> <p>Subtitles: If you live through the night, you should sit down and ask Daddy about all the things he's done. It could be a real eye-opener.</p>	
CUT TO:		
<u>INT. BEDROOM.</u> <u>COUNTRY HOUSE.</u> <u>JAPAN - MORNING</u>		
REI is asleep. The sound of SORA crying somewhere in the house. She opens her eyes.		
CUT TO:		
<u>EXT. COUNTRY</u> <u>HOUSE. JAPAN -</u> <u>MORNING</u>		
REI steps outside. EIKO is already out there, holding the baby.	<p>EIKO</p> <p>Subtitles: Looks nicer in the day time. How did you sleep?</p>	
EIKO smiles.	<p>REI</p> <p>Subtitles: Badly.</p>	
NATSUKO is also outside.	<p>EIKO</p> <p>Subtitles: Us too.</p>	
	<p>EIKO (CONT'D) (O.O.V)</p> <p>Subtitles: Where are we?</p>	
	<p>NATSUKO</p> <p>Subtitles: It was my family home. My parents were wealthy.</p>	

	<p>REI Subtitles: I had no idea.</p> <p>NATSUKO Subtitles: When I was a girl...</p>	
On REI.	<p>NATSUKO (CONT'D) (O.O.V) Subtitles: ...they arranged a marriage for me to a well-to-do boy.</p> <p>EIKO Subtitles: What happened?</p> <p>NATSUKO Subtitles: I met a less well-to-do boy. And my family never spoke to me again.</p>	
On EIKO.	<p>NATSUKO (CONT'D) (O.O.V) Subtitles: I was banished from here.</p> <p>EIKO Subtitles: You followed your heart.</p> <p>NATSUKO Subtitles: There are a lot of different ways to follow your heart. And there were plenty of times over the years... I might have swapped the husband for the house if I could have.</p>	
To EIKO.	<p>REI Subtitles: This has been in the family the whole time... and you didn't think to tell us?</p> <p>NATSUKO Subtitles: It came in useful eventually, didn't it?</p> <p>REI Subtitles: Do you think your father's men will be able to track us here?</p> <p>EIKO Subtitles: Probably.</p> <p>REI Subtitles: What do we do if they turn up?</p> <p>NATSUKO Subtitles: Fight.</p>	

<p>NATSUKO walks back inside. EIKO to REI.</p>	<p>EIKO Subtitles: How?</p>	
<p>CUT TO:</p>		
<p>INT. FUKUHARA'S RESIDENCE, TOKYO - DAY</p>		
<p>FUKUHARA walks around his home. He stops for a moment outside EIKO and SORA's room.</p>		
<p>CUT TO:</p>		
<p>EXT. FUKUHARA'S RESIDENCE, TOKYO - DAY</p>		
<p>CHIEF INSPECTOR HAYASHI waits as the gates to FUKUHARA's house swing open. He's met with TWO ARMED HEAVIES. FUKUHARA having clearly upped security.</p>	<p>CHIEF INSPECTOR HAYASHI (V.O) Subtitles: There've been no updates on your daughter.</p>	
<p>CUT TO:</p>		
<p>INT. FUKUHARA'S RESIDENCE. TOKYO - DAY</p>		
<p>HAYASHI and FUKUHARA talk.</p>	<p>CHIEF INSPECTOR HAYASHI (CONT'D) Subtitles: Endo is willing to talk.</p>	
<p>On FUKUHARA.</p>	<p>CHIEF INSPECTOR HAYASHI (CONT'D)</p>	
	<p>(O.O.V) Subtitles: And the other families want you to listen to what he has to say.</p>	
	<p>FUKUHARA</p>	
	<p>Subtitles: I won't have terms dictated by him.</p>	
	<p>He started this war.</p>	

	<p>CHIEF INSPECTOR HAYASHI Subtitles: Yes, and he's winning it.</p> <p>FUKUHARA Subtitles: I won't beg him for peace!</p> <p>On FUKUHARA.</p> <p>CHIEF INSPECTOR HAYASHI (O.O.V) Subtitles: Then how much more are you willing to lose?</p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) Subtitles: Fukuhara. People are dying. People we care about. I'll be there. There'll be no violence. No weapons.</p> <p>On FUKUHARA.</p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (O.O.V) Subtitles: It will be a negotiation.</p> <p>FUKUHARA Subtitles: I don't know who I can trust.</p> <p>CHIEF INSPECTOR HAYASHI Subtitles: Let's try and end this. Once and for all.</p>	
<p>CUT TO:</p> <p><u>EXT. STREET. LONDON</u> <u>- NIGHT</u></p> <p>KENZO drives fast.</p> <p>CUT TO:</p> <p><u>INT. ABBOT'S CAR,</u> <u>LONDON - NIGHT</u></p> <p>KENZO drives.</p> <p>ABBOT next to him.</p>	<p>ABBOT (O.O.V) Vickers is dead. Him and Donna, huh.</p> <p>ABBOT (CONT'D) They made it out, apparently but then what... I dunno. Makes ya' think though don't it. If there ain't an easier way to make a living.</p> <p>KENZO You were working with Shin Endo.</p>	

	<p>ABBOT Well yeah, I was...</p>	
On KENZO.	<p>ABBOT (CONT'D) (O.O.V) ...supporting him with money, guns and that so. I was gonna go out there when the war was won. It was Yuto's idea. 'Til he fucked me over.</p>	
	<p>KENZO Why did you want to get involved in Japan?</p>	
On ABBOT.	<p>KENZO (CONT'D) (O.O.V) Did you really think the Yakuza were gonna accept you?</p>	
	<p>ABBOT No not really but then again no one in London ever did.</p>	
On KENZO.	<p>ABBOT (CONT'D) (O.O.V) Opening doors isn't always about...</p>	
	<p>ABBOT (CONT'D) ...knocking politely. Sometimes you just gotta fucking kick 'em down d'you know what I mean.</p>	
CUT TO:		
<u>INT. SARAH'S CAR, LONDON - NIGHT</u>		
SARAH drives. She's following ABBOT's car, which is ahead of her.		
CUT TO:		
<u>INT. BATHROOM. RODNEY'S CHILDHOOD HOME. LONDON - NIGHT</u>		
RODNEY lies in the bath. Under water. Bubbles rising from his nose and mouth. He sits up.		
JUMP CUT TO:		

<p><u>INT. BEDROOM.</u> <u>RODNEY'S</u> <u>CHILDHOOD HOME.</u> <u>LONDON - NIGHT</u></p> <p>RODNEY stands in his bedroom. All of the things from his younger life, all the signs of who he wanted to become.</p> <p>CUT TO:</p> <p><u>EXT. ROOFTOP</u> <u>BUILDING. LONDON -</u> <u>NIGHT</u></p> <p>ABBOT's car pulls up and he and KENZO get out.</p> <p>ABBOT nods, weighing it all up.</p> <p>On ABBOT and KENZO.</p> <p>Suddenly, SARAH appears out of nowhere. ABBOT is distracted long enough for KENZO to grab his gun. ABBOT calmly brings out a second firearm from his jacket and points it at him.</p>	<p>ABBOT (CONT'D) Yeah this is it. How many can we expect up there?</p> <p>KENZO There's three of them.</p> <p>ABBOT Right well what we need to do-</p> <p>SARAH (O.O.V) Police!</p> <p>SARAH (CONT'D) Don't move.</p> <p>ABBOT Don't be daft.</p> <p>SARAH (O.O.V) Put that down...</p> <p>SARAH (CONT'D) ...you're under arrest!</p> <p>KENZO Sarah, what are you doing here?</p> <p>SARAH What are <i>you</i> doing here?</p>	
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	<p>KENZO They got Taki.</p> <p>SARAH Who's got Taki?</p> <p>KENZO The Yakuza. They will kill her if we don't hurry. What?</p> <p>ABBOT Nothing, I'm weighing up my options. How old's your daughter?</p> <p>KENZO Sixteen.</p> <p>ABBOT Right well let's deal with that first. And then we'll address the Yuto situation.</p> <p>On KENZO and ABBOT.</p> <p>SARAH (O.O.V) Did I not...</p> <p>SARAH (CONT'D) ...just say you're under arrest?</p> <p>ABBOT Yeah, but I'm willing to put that behind us.</p> <p>KENZO Sarah you don't have to come up if you don't want to.</p> <p>SARAH You go, I go.</p> <p>KENZO digs into his coat pocket and brings out YUTO's gun. He hands it to SARAH.</p> <p>CUT TO:</p> <p><u>EXT. ROOFTOP.</u> <u>LONDON - NIGHT</u></p> <p>JIRO checks his watch.</p>	
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On TAKI. ABBOT crashes through the door, closely followed by KENZO and SARAH. JIRO, TAKASHI and YO all raise their guns. KENZO, ABBOT and SARAH point theirs. On JIRO as he grabs TAKI by the hair. On SARAH, ABBOT and KENZO. On JIRO and TAKI. He holds his gun to her neck. On JIRO and TAKI. To TAKI. JIRO glances at YO. ABBOT points his gun at YO.	JIRO (O.O.V) Subtitles: Time's up. ABBOT Konnichiwa, dickheads. JIRO Subtitles: Drop the gun. KENZO (O.O.V) Subtitles: Taki, are you OK? JIRO (O.O.V) Subtitles: Drop the guns! ABBOT Put her down! JIRO Subtitles: Where's your brother? KENZO (O.O.V) Subtitles: He'll be here. KENZO (CONT'D) Subtitles: Taki, are you OK? Are you hurt? ABBOT Oi! I know that look. I've given that look, it means 'Shoot that fucker.' JIRO Subtitles: What's he saying? KENZO Subtitles: He said you were giving him a look. JIRO Subtitles: So what if I was? KENZO Subtitles: So he's going to shoot him. JIRO Subtitles: If he shoots him, I'll shoot the girl.	
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On JIRO and TAKI. JIRO glances up. A pause. Everyone looks at him. KENZO nods for ABBOT and SARAH to lower their guns.	<p>KENZO Subtitles: Do that and I'll beat you to death with my bare hands.</p> <p>ABBOT (O.O.V) Kenzo! What did he say?</p> <p>KENZO He said he was giving him a look.</p> <p>ABBOT Yeah! I knew it!</p> <p>SARAH <i>Just hold on. Yuto isn't here yet. What are we gonna do? Kill each other?</i></p> <p>JIRO Subtitles: What did she say?</p> <p>TAKI Subtitles: She said there are trained police snipers on all of the rooftops pointing guns at you... so you'd better let me go.</p> <p>TAKASHI Subtitles: She didn't say that.</p> <p>TAKASHI (CONT'D) Subtitles: I speak a bit of English.</p> <p>KENZO Subtitles: She said calm down and lower your weapons. And wait for Yuto to get here.</p> <p>JIRO Subtitles: Fine. But don't try anything.</p> <p>KENZO Subtitles: Where's my partner?</p> <p>JIRO Subtitles: Fat cop? We sent him home. We only want your brother. That's all. No one else has to get hurt.</p>	
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<p>TAKASHI and YO do the same.</p> <p>CUT TO:</p> <p><u>INT. BATHROOM, FAST FOOD PLACE, LONDON - NIGHT</u></p> <p>TOSHIO leans on the toilet in one of the cubicles. Dried blood on his forehead. He doesn't move. Then his eyes open. He groans.</p> <p>CUT TO:</p> <p><u>INT. FAST FOOD PLACE. LONDON - NIGHT</u></p> <p>TOSHIO staggers out of the bathroom, looking like hell. They're closing up. A TEENAGER (JOEL) is cleaning the floor.</p> <p>TOSHIO makes a 'telephone' gesture with his hand.</p>	<p>ABOTT Easy! Easy!</p> <p>JOEL Oh my God.</p> <p>TOSHIO Subtitles: I need your phone.</p> <p>JOEL Err you what?</p> <p>TOSHIO Subtitles: I need your phone.</p> <p>JOEL What?</p> <p>TOSHIO Subtitles: Phone! Phone!</p> <p>JOEL Phone?</p> <p>TOSHIO So phone!</p>	
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	<p>JOEL You ain't getting my phone.</p> <p>TOSHIO grabs JOEL by the collar.</p> <p>He hands over his phone.</p> <p>CUT TO:</p> <p><u>INT. TOKYO POLICE</u> <u>H.Q - DAY</u></p> <p>A DESK CLERK sits, his phone ringing. He answers.</p> <p>The DESK CLERK looks across the office.</p> <p>CUT TO:</p> <p><u>INT. FAST FOOD</u> <u>PLACE. LONDON -</u> <u>NIGHT</u></p> <p>TOSHIO talks on the phone.</p> <p>CUT TO:</p> <p><u>INT. TOKYO POLICE</u> <u>H.Q - DAY</u></p> <p>TOSHIO's voice comes down the line so loudly the DESK CLERK has to pull the phone away from his ear.</p> <p>CUT TO:</p>	
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<p><u>INT. SOCIAL CLUB, TOKYO - DAY</u></p> <p>FUKUHARA arrives at the club. He walks in with CHIEF INSPECTOR HAYASHI and TWO BODYGUARDS. SEKI (the Yakuza leader) and some of her MEN are waiting for them. She steps forward.</p> <p>SEKI looks at FUKUHARA's BODYGUARDS.</p> <p>FUKUHARA nods at the BODYGUARDS, who give up their guns. They head into the meeting room.</p> <p>CUT TO:</p> <p><u>EXT. COUNTRY HOUSE. JAPAN - MORNING</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. COUNTRY HOUSE. JAPAN - MORNING</u></p> <p>The WOMEN are looking around the house. In the corner is an old piano. REI goes over to it. She sits down and plays a few notes - an old, simple song. EIKO and NATSUKO watch her. EIKO is holding a sickle. NATSUKO looks at her. NATSUKO goes outside.</p>	<p>SEKI</p> <p>Subtitles: Fukuhara, Chief Inspector Hayashi. Thank you for coming. Endo is with the others in the meeting room.</p> <p>SEKI (CONT'D)</p> <p>Subtitles: We will look after your weapons.</p>	
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<p>CUT TO:</p> <p><u>EXT. COUNTRY HOUSE. JAPAN - MORNING</u></p> <p>NATSUKO sees a car approaching.</p> <p>CUT TO:</p> <p><u>INT. COUNTRY HOUSE. JAPAN - MORNING</u></p> <p>NATSUKO calls out.</p> <p>REI stops playing. Closing the piano lid she picks up a frying pan. EIKO grips the sickle in her hand.</p> <p>CUT TO:</p> <p><u>INT. MEETING ROOM. SOCIAL CLUB. TOKYO - DAY</u></p> <p>A large room. All of the HEADS OF THE YAKUZA FAMILIES and their entourages are sat in a circle. There's about THIRTY PEOPLE all in all. SHIN ENDO sits with the HEAVY that we've met before. HAYASHI stands in the outer circle. His phone buzzes. He answers it discreetly. His brow furrowing.</p> <p>SEKI bows slightly and SHIN ENDO stands and walks into the middle of the room.</p>	<p>NATSUKO (CONT'D) (O.S) Subtitles: They're here.</p> <p>SEKI Subtitles: Friends. Violence has long been a way of life for us. But too much blood has been spilt. We must bring an end to this.</p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE) Toshio?</p> <p>SEKI Subtitles: Endo has come to us with his terms.</p>	
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	<p>SHIN ENDO Subtitles: After much thought, I have decided...</p> <p>On CHIEF INSPECTOR HAYASHI.</p> <p>SHIN ENDO's HEAVY hands him a short sword. SHIN ENDO holds out the sword.</p> <p>On FUKUHARA, staring at the blade.</p> <p>CUT TO:</p> <p><u>EXT. COUNTRY HOUSE. JAPAN - MORNING</u></p> <p>A car pulls up to the house. SHOJI and HIROSHI get out.</p> <p>CUT TO:</p> <p><u>INT. COUNTRY HOUSE. JAPAN - MORNING</u></p> <p>Waiting behind a wall are EIKO, holding the sickle, and REI, a large frying pan. SHOJI and HIROSHI creep through the house. Guns drawn. They methodically check every room. SHOJI looks down - a baby's toy is on the floor. They know they're in the right place. They work their way to the back of the house.</p>	
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<p>The YAKUZA get closer to their hiding place.</p> <p>BANG! BANG! EIKO and REI scream as blood is splattered against the partition. EIKO and REI peer out of their hiding place to see who has saved them. The TWO BODIES (SHOJI and HIROSHI) are lying face down surrounded by their own blood. The camera pans up to reveal ROY standing over the BODIES of the dead Yakuza. He looks down at them, shocked at what he's done.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p>INT. KODAWARI BAR. LONDON - NIGHT / FLASHBACK</p> <p>FLASHBACK: We see a nervous ROY.</p> <p>DONNA and ABBOT sit opposite him.</p> <p>ABBOT sighs.</p>	<p>EIKO / REI (AT THE SAME TIME) Arrrrrgggghhhh!!</p> <p>ROY Oh Jesus.</p>  <p>ABBOT (V.O) Twenty grand on blackjack?</p> <p>ABBOT (CONT'D) (O.O.V) You do realise you're allowed to stick, don't ya'?</p> <p>ROY It got away from me.</p> <p>ABBOT Oh really. Do you think so Roy?</p> <p>ABBOT (CONT'D) Right she's gonna break one of your arms now.</p>	
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	<p>ROY No! Please, I- I can get the money-</p> <p>ABBOT No but you can't though can you Roy. Not on your salary you can't.</p> <p>ROY Listen, just-</p> <p>DONNA grabs his arm.</p> <p>ROY (CONT'D) Argh! Argh!</p> <p>ABBOT Look. No one <i>wants</i> to do this, Roy, but I don't see that you've left me much choice.</p> <p>ROY I'll sell my car! Argh!</p> <p>DONNA What do you drive?</p> <p>ROY Nissan Micra.</p> <p>On ABBOT. He rolls his eyes. Over on DONNA.</p> <p>ROY (CONT'D) (O.O.V) Argh! My wife, she's got jewellery!</p> <p>ROY (CONT'D) She's got all sorts, it's worth a fortune.</p> <p>On ROY.</p> <p>ABBOT (O.O.V) If it was worth...</p> <p>ABBOT (CONT'D) ...fortunes, you'd have already stuck it in the fixies up Ladbrokes, you <i> fucking </i> reprobate.</p> <p>ROY No, no please. It's silver and, uh, and this weird green stuff, ah what's it... He'll know.</p> <p>On ROY and DONNA holding his arm behind his back.</p> <p>ABBOT (O.O.V) And why would he know anything about your wife's jewellery?</p>	
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<p>YUTO walks towards them.</p> <p>On ABBOT.</p> <p>YUTO smirks.</p> <p>CUT TO:</p> <p>INT. TOKYO POLICE H.Q. - DAY / FLASHBACK</p> <p>FLASHBACK: ROY picks up his phone and finds a quiet corner.</p> <p>TOSHIO walks past and ROY quickly hangs up the phone.</p> <p>CUT TO:</p>	<p>ROY Well it's Japanese stuff. Traditional. You know, that green twirly necklace thing they have. What's it called?</p> <p>DONNA Jade.</p> <p>ROY Jade! That's it. Jade! Jade.</p> <p>ABBOT Is your wife Japanese?</p> <p>ROY Yeah.</p> <p>YUTO Subtitles: Do you understand what I'm saying?</p> <p>ROY (O.O.V) A little.</p> <p>ROY (CONT'D) Subtitles: A little.</p> <p>ABBOT Roy... There might be a way we could let that twenty Gs slide.</p> <p>ROY (INTO MOBILE PHONE) He's being picked up by an Eiji Watari. I can send him your number. Yeah, okay... okay.</p>	
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<p><u>INT. TOKYO POLICE</u> <u>H.Q.- DAY /</u> <u>FLASHBACK</u></p>		
<p>FLASHBACK: TOSHIO is on the phone to KENZO in London. ROY sits at a desk close by eating. TOSHIO gives ROY a wave. ROY has to pretend not to understand and gives him a wave back.</p>	<p>TOSHIO (INTO MOBILE PHONE) Subtitles: I'll look into it. You know they sent a British detective here on the exchange programme with you? His name's "Roy".</p> <p>TOSHIO (CONT'D) Hi.</p>	
<p>We see ROY hiding the fact that he is stung by the insult.</p>	<p>TOSHIO (CONT'D) Subtitles: He looks like a fucking sex tourist.</p>	
<p>CUT TO:</p>		
<p><u>INT. BUDGET HOTEL.</u> <u>TOKYO - NIGHT /</u> <u>FLASHBACK</u></p>		
<p>FLASHBACK: ROY sits on the end of his bed, looking out at the city. His phone to his ear. A knock at the door. ROY ends the call and answers the door. SHIN ENDO and his HEAVY are outside. He lets them in.</p>	<p>ABBOT (THROUGH PHONE) You can come back when Fukuhara's been dealt with. Alright? Now get on with it!</p>	
<p>CUT TO:</p>		
<p><u>INT. FUKUHARA'S</u> <u>HOUSE, TOKYO -</u> <u>MORNING /</u> <u>FLASHBACK</u></p>		
<p>FLASHBACK: ROY cowers in the middle of the gun battle. He has a clear shot of Fukuhara. He nervously lifts his gun and aims at him.</p>		

<p>But just then, the screen he hides behind is ripped open by gun fire and he falls to the floor.</p> <p>CUT TO:</p> <p><u>INT. AMBULANCE</u> <u>TOKYO - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: ROY lies in the back of the ambulance in agony. A bullet being pulled out of his buttocks by the PARAMEDIC.</p> <p>CUT TO:</p> <p><u>INT. TOKYO POLICE</u> <u>H.Q. - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: ROY enters the office. The other OFFICERS stand and clap him. He smiles and raises a hand.</p> <p>CUT TO:</p> <p><u>INT. TOKYO POLICE</u> <u>H.Q. - DAY /</u></p> <p>ROY walks past CHIEF INSPECTOR HAYASHI office just as HAYASHI enters, on the phone.</p> <p>On ROY listening.</p> <p>HAYASHI writes something down on a piece of paper.</p>	<p>ROY</p> <p>Argh! Arghhh! Argh!</p> <p>CHIEF INSPECTOR HAYASHI (INTO MOBILE PHONE)</p> <p>Subtitles: Fukuhara, please calm down. Tell me slowly...</p> <p>CHIEF INSPECTOR HAYASHI (CONT'D) (O.O.V) (INTO MOBILE PHONE)</p> <p>Subtitles: Your daughter's been taken? Why would Detective Mori's wife and mother have - You've got a location?</p>	
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<p>CUT TO:</p> <p><u>INT. HAYASHI'S OFFICE. TOKYO</u> <u>POLICE H.Q. - DAY / FLASHBACK</u></p> <p>FLASHBACK: ROY sneaks in when no one is looking. He goes to the desk and finds the piece of paper that HAYASHI wrote on earlier. He takes a picture of it on his phone. We translate it:</p> <p>DISSOLVE TO:</p> <p><u>INT. POLICE CAR. JAPAN - DAY / FLASHBACK</u></p> <p>FLASHBACK: ROY drives up to the country house. He stops outside. Sighs deeply.</p> <p>CUT TO:</p> <p><u>INT. COUNTRY HOUSE. JAPAN - DAY</u></p> <p>EIKO and REI emerge from their hiding place. ROY looks at them.</p> <p>On EIKO and REI.</p>	<p>Subtitles: (RUST COLOURED CAR. HEADING NORTH, NATIONAL HIGHWAY 139)</p> <p>ROY It's okay.</p> <p>REI Subtitles: Who are you?</p> <p>ROY I, I don't speak Japanese. I'm, I'm, sorry. Erm -</p> <p>EIKO I speak a little English.</p> <p>ROY (O.O.V) OK! Great. Err, there was a call?</p>	
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<p>ROY fumbles in his pocket, he brings out a Tokyo Police I.D.</p> <p>On REI, she recognises the name and nods. REI and EIKO slowly come out from their hiding places. NATSUKO appears in the doorway, holding SORA.</p>	<p>ROY (CONT'D) I was, I was sent by my boss.</p> <p>ROY (CONT'D) (O.O.V) Captain Hayashi?</p> <p>ROY (CONT'D) (O.O.V) I need to take you all home.</p> <p>ROY (CONT'D) And I, I promise you, you'll be safe.</p> <p>EIKO Safe?</p>	
<p>EIKO looks to REI.</p> <p>CUT TO:</p> <p><u>EXT. ROOFTOP BUILDING, LONDON - NIGHT</u></p> <p>The stolen taxi pulls in. YUTO gets out and sprints into the building.</p> <p>CUT TO:</p> <p><u>EXT. ROOFTOP, LONDON - NIGHT</u></p> <p>KENZO's phone buzzes. He looks at the message on his mobile phone. YUTO bursts out onto the rooftop. Everyone raises their guns again.</p> <p>On YUTO.</p>	<p>TEXT MESSAGE (IN JAPANESE) Subtitles: Chief Inspector If Fukuhara agrees peace he will call off his dogs.</p> <p>JIRO Subtitles: Yuto Mori.</p> <p>JIRO (CONT'D) (O.O.V) Subtitles: Back from the dead.</p> <p>YUTO Subtitles: Let the girl go.</p>	

On YUTO.	<p>JIRO (O.O.V) Subtitles: Happy to.</p> <p>JIRO (CONT'D) Subtitles: As soon as you surrender.</p> <p>On JIRO.</p> <p>ABBOT (O.O.V) Right can I get some...</p> <p>ABBOT (CONT'D) ...translation, please? Otherwise I'm just a prick waving a gun about.</p> <p>To ABBOT.</p> <p>YUTO Why are you here?</p> <p>ABBOT Cos me and you have got unfinished business right. But until we've rescued your niece from this fucking <i>boy band</i> I've agreed to put a temporary halt to proceedings.</p> <p>To ABBOT.</p> <p>YUTO Fine.</p> <p>To JIRO.</p> <p>YUTO (CONT'D) Subtitles: Let her go. I'll come quietly.</p> <p>JIRO Subtitles: Hard to take that seriously when your brother's pointing a gun at me.</p> <p>On JIRO.</p> <p>ABBOT (O.O.V) Please someone, what did he say?</p> <p>KENZO He wants us to put our guns down.</p> <p>ABBOT Well that's a stupid <i> fucking </i> idea.</p> <p>YUTO No. Do it.</p> <p>YUTO puts up his hands.</p> <p>YUTO (CONT'D) Subtitles: I'm here. You can have me. You win. Let my family go.</p>	
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	<p>KENZO Subtitles: No.</p> <p>EVERYONE turns to look at KENZO.</p> <p>JIRO Subtitles: What do you mean “no”?</p> <p>KENZO Subtitles: If you try and take my brother, I’ll kill you. Take my daughter, I’ll kill you.</p> <p>On TAKI.</p> <p>KENZO (CONT’D) (O.O.V) Subtitles: I promise you. <i>I promise you...</i></p> <p>KENZO (CONT’D) Subtitles: ...none of you will see home again.</p> <p>JIRO, TAKASHI and YO all glance at each other.</p> <p>ABBOT glares at TAKASHI, having taken a particular dislike to him for some reason.</p> <p>SARAH notices that TAKI has stepped away from JIRO and has climbed onto the lip of the roof, right on the edge.</p> <p>YUTO steps forward.</p> <p>On TAKI looking over the edge. She’s crying.</p> <p>CUT TO:</p> <p><u>EXT. COUNTRY ROAD,</u> <u>JAPAN - DAY</u></p> <p>ROY drives.</p> <p>CUT TO:</p> <p><u>INT. POLICE CAR / EXT.</u> <u>COUNTRY ROAD,</u> <u>JAPAN - DAY</u></p>	
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ROY drives. REI is in the passenger seat. EIKO, NATSUKO and SORA in the back. REI turns around to EIKO.	REI Subtitles: Are you OK?	
REI nods. She fixes EIKO with a look.	EIKO Subtitles: I'm OK.	
EIKO looks at ROY's sat nav, all in kanji.	REI (O.O.V) Subtitles: We're lucky this man arrived when he did.	
On ROY's PHONE.	REI (CONT'D) Subtitles: To save us. Given how unlikely it is...	
EIKO understands what REI is saying. She slowly gets her phone out and starts to dial for the police. NATSUKO takes the bay from EIKO. ROY looks at EIKO in the mirror. On REI.	REI (CONT'D) (O.O.V) Subtitles: That he'd find us out here.	
ROY suddenly leans back, trying to grab the phone from EIKO. REI tries to stop him. The car swerves violently, clipping the road side and flipping over onto its back. It lands with a CRASH!	REI (CONT'D) (O.O.V) Subtitles: Without speaking any Japanese at all.	
ROY Hey! No phones.	NATSUKO Subtitles: Very lucky.	
ROY (CONT'D) Subtitles: Put your phone down.	EIKO (INTO MOBILE PHONE) Subtitles: Police...	
REI / NATSUKO (AT SAME TIME) Arrrrghhhhhh!!!		
CUT TO:		

<p><u>INT. MEETING ROOM, SOCIAL CLUB. TOKYO - DAY</u></p> <p>FUKUHARA steps into the centre of the circle. SHIN ENDO steps up to him. SHIN ENDO hands FUKUHARA the sword. FUKUHARA takes it. He knows he has lost. He puts his little finger on the board and places the blade over it. He pauses for a second, and then cuts his little finger off at the knuckle. He hands the finger to SHIN ENDO.</p> <p>A tense moment. Everybody realises that SHIN ENDO wants more blood. This isn't going to be easy. FUKUHARA closes his eyes and cuts his ring finger off on the same hand. His wedding ring falls to the floor.</p> <p>CUT TO:</p> <p><u>EXT. ROOFTOP, LONDON - NIGHT</u></p> <p>TAKI stands on the ledge.</p> <p>On KENZO.</p>	<p>SHIN ENDO</p> <p>Subtitles: Almost there.</p> <p>TAKI</p> <p>Subtitles: Did you think you could fix this with violence?</p> <p>KENZO</p> <p>Subtitles: Taki.</p> <p>TAKI</p> <p>Subtitles: Well you can't. You're liars. Or killers.</p> <p>TAKI (CONT'D) (O.O.V)</p> <p>Subtitles: Or cheaters.</p>	
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TAKI is in tears. She looks at KENZO. All her bravado gone now.	TAKI (CONT'D) Subtitles: I wasn't running away from home.	
On KENZO.	TAKI (CONT'D) (O.O.V) Subtitles: I was coming to find you, TAKI (CONT'D) Subtitles: but you're never there. I'm broken, Dad.	
On KENZO.	TAKI (CONT'D) (O.O.V) Subtitles: I'm broken. TAKI (CONT'D) Subtitles: Some days I wake up... and I feel like there's something in me that's missing. Tell me you don't feel that too.	
On KENZO.	TAKI (CONT'D) (O.O.V) Subtitles: Answer me. Talk to me! KENZO Subtitles: Yes. I feel it too.	
He doesn't know what to say. She turns around. Facing out. She looks down at the street below.	TAKI Subtitles: So it doesn't go away. KENZO Subtitles: I think it does.	
She turns again but her foot slips. She falls backwards... KENZO lunges forward.	TAKI Subtitles: Did it go away for you because you left us? You left us all. And now you're not coming home. What about me? Where do I get to go?	
CUT TO:		

INT. CAR. JAPAN - DAY

NATSUKO, REI, EIKO, SORA and ROY. The car spinning through the air. We're in super slow motion. A split second taking a lifetime.

CUT TO:

**INT. MEETING ROOM.
SOCIAL CLUB. TOKYO
- DAY**

SHIN ENDO stabs FUKUHARA in the neck with the knife. FUKUHARA falls to his knees, blood rushing out onto the floor. FUKUHARA'S TWO BODYGUARDS are shot point-blank by SHIN ENDO's HEAVY. Blood sprays out from KUKUHARA's mouth as he clutches his neck.

CUT TO:

**EXT. ROOFTOP,
LONDON - NIGHT**

TAKI's falling backwards.

CUT TO:

**EXT. RODNEY'S
CHILDHOOD HOME,
LONDON - NIGHT**

RODNEY looks up to the moon.

CUT TO:

INT. MEETING ROOM.
SOCIAL CLUB. TOKYO
- DAY

FUKUHARA falls to the floor.

CUT TO:

EXT. CAR. JAPAN -
DAY

The car flips over and rolls into a ditch.

CUT TO:

EXT. ROOFTOP,
LONDON - NIGHT

KENZO grabs TAKI's hand. They all run to help her.

CUT TO BLACK:

Hold on black screen for a few seconds.

**FADE UP TO BLACK
AND WHITE DANCE
SEQUENCE:**

EXT. ROOFTOP,
LONDON - NIGHT

KENZO and SARAH help TAKI down from the ledge:

This is a story about characters with needs - un-met and unspoken, whether by circumstance, character flaw, social convention or something else.

<p>Here is a moment for them to express something to one another, that they probably can't or won't with words. It's contemporary, interpretive, modern. Beautiful, not pretentious</p>		
<p>Eventually the people who shouldn't be there peel off. And the important people come back: HOTAKA, REI, RODNEY, TIFF, EIKO.</p>		
<p>Through the choreography, they find themselves back in the exact positions where they were when this started. TAKI hanging over the edge, held tight by her father, with everyone else holding them up.</p>		
<p>DISSOLVE TO:</p>		
<p><u>INT. MEETING ROOM, SOCIAL CLUB. TOKYO - DAY</u></p>		
<p>FUKUHARA lays on the floor. The life drained out of him. You could hear a pin drop in the room. SHIN ENDO faces the others.</p>	<p>SHIN ENDO Subtitles: Let this be the end of the damn business. I'll take the majority of Fukuhara's territories, those who have supported me will get a share. We'll discuss terms on -</p>	
<p>On SHIN ENDO. SHIN ENDO looks at her sharply.</p>	<p>SEKI (O.O.V) Subtitles: No.</p>	

	<p>SEKI (CONT'D) Subtitles: Endo.</p> <p>On SEKI.</p> <p>SHIN ENDO (O.O.V) Subtitles: What?</p> <p>SEKI Subtitles: No. We have had only blood... No atonement.</p> <p>SHIN ENDO Subtitles: We have had a war. Now you have a victor.</p> <p>One of the YAKUZA steps up behind SHIN ENDO'S HEAVY and cuts his throat. SHIN ENDO looks on in horror as his man falls. TWO YAKUZA MEN step forward and grab SHIN ENDO. They drag him, protesting, from the room.</p> <p>On CHIEF INSPECTOR HAYASHI as he leaves the room.</p> <p>On SEKI.</p> <p>On SHIN ENDO being dragged out.</p> <p>CUT TO:</p> <p><u>INT. SOCIAL CLUB.</u> <u>TOKYO - DAY</u></p> <p>HAYASHI is on his phone.</p> <p>CUT TO:</p> <p><u>EXT. ROOFTOP,</u> <u>LONDON - NIGHT</u></p>	
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<p>JIRO hangs up his phone. EVERYONE helps TAKI off the ledge. KENZO holds TAKI. The others stand, almost awkwardly. JIRO and YUTO look at each other. JIRO says nothing.</p>		
<p>On SARAH, KENZO and TAKI.</p>	<p>YUTO Subtitles: You could just go home.</p>	
<p>No one moves. A few tense moments pass. JIRO stares at YUTO. JIRO stares back at him. A young man on the precipice of a huge decision. Suddenly he feels very young and unsure. But he makes his mind up. JIRO lifts his gun. But YUTO does first. YUTO fires. One shot through JIRO's heart. TAKASHI and YO go for their weapons but ABBOT puts them both down with two shots. KENZO shields TAKI from the violence. A few moments of silence. KENZO goes to JIRO's body. KENZO walks over to YUTO. KENZO takes the gun from YUTO's hand.</p>	<p>YUTO (CONT'D) (O.O.V) Subtitles: You could just get out of here.</p>	
<p>YUTO looks at him.</p>	<p>TAKI Arrrgghh!</p>	
	<p>KENZO (CONT'D) Subtitles: It's OK.</p> <p>KENZO (CONT'D) Subtitles: You never had this gun. You were never on this roof.</p> <p>YUTO Subtitles: Brother...</p> <p>KENZO Subtitles: A long time ago you came to me for help. I'm helping you now.</p>	

A beat.	KENZO (CONT'D) Subtitles: This is goodbye.	
KENZO hugs him. The TWO BROTHERS stand together for several moments. Gripping each other. They finally part.	YUTO Subtitles: I'm sorry.	
YUTO turns. ABBOT is looking at him.	KENZO Subtitles: I'm sorry.	
ABBOT grins.	ABBOT Ah! That's a nice moment.	
YUTO heads for the door. He pauses and looks back. And then... he's gone. ABBOT goes to the edge of the roof.	ABBOT (CONT'D) Maybe we file this one under unfinished business. Alright. I can give you a couple of hours head start.	
They head for the door. On KENZO.	YUTO The pursuit of perfection.	
The three of them leave the roof. ABBOT stands alone amongst the bodies.	ABBOT Don't flatter yourself.	
CUT TO BLACK.	ABBOT (CONT'D) Oh hark, I hear the sirens sing. You three might wanna be getting off. The rozzers could show up any minute.	
	ABBOT (CONT'D) (O.O.V) Oi!	
	ABBOT (CONT'D) You're still in my town, remember. Act accordingly.	
	ABBOT (CONT'D) Fucking amateurs.	

<p><u>EXT. ROAD. JAPAN - DAY</u></p> <p>Steam rises from the bonnet of the car. ROY crawls out. Dazed. He stands, shaky on his feet. From the other side, the door scrapes open with a tinkle of broken glass. REI staggers out. She has ROY's gun. She points it at him. TO EIKO and NATSUKO. EIKO climbs out. NATSUKO climbs out with SORA in her arms. ROY goes to help her, but she bats him away. The THREE WOMEN stand together as the police cars approach from the distance. One by one they link hands, framed by the smoking wreckage. ROY sits down on the ground, beaten.</p> <p>On REI, NATSUKO, EIKO and SORA. They laugh and scream and smile from relief.</p> <p>CUT TO:</p> <p><u>INT. LIVING ROOM, RODNEY'S CHILDHOOD HOME - NIGHT</u></p> <p>RODNEY comes downstairs. JANE is asleep on the sofa, empty bottle of red on the table. He watches her, then lies down next to her, like a child.</p> <p>CUT TO:</p>	<p>REI</p> <p>Subtitles: Are you alive in there?</p> <p>NATSUKO</p> <p>Subtitles: Don't touch me! Idiot.</p> <p>ROY</p> <p>Sorry.</p> <p>ROY (CONT'D) (O.O.V) I'm so sorry.</p>	
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<p><u>INT. CAFÉ. LONDON - NIGHT</u></p> <p>Small local café. KENZO, TAKI and SARAH enter. The only customers. They take a table. Outside, the night is lit up by the blue flashing lights of the nearby police cars. The THREE OF THEM sit in exhausted silence. TAKI looks at her dad. Tears in her eyes.</p> <p>TAKI nods. She stands up before the tears can come. There's a juke box in the corner. She goes over and puts a song on. KENZO and SARAH remain seated. They look at each other. Twenty more seconds of silence perhaps. Who knows. It's both sad and happy. It could have been the beginning, but really, they know, it's the end.</p> <p>CUT TO:</p> <p><u>EXT. BLOOMSBURY STREET. LONDON - NIGHT</u></p> <p>KENZO, SARAH and TAKI walk along. They turn a corner and stop - the road ahead is closed: Police cars with lights flashing are outside the halls of residence. They stare at them for a few moments. ANGLING stands by the police cars.</p> <p>CUT TO:</p>	<p>KENZO</p> <p>Subtitles: It'll be OK, little monkey.</p> <p>SARAH</p> <p>So, what happens now?</p>	
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<p><u>INT. CAFÉ. LONDON - NIGHT</u></p> <p>SARAH and KENZO.</p> <p>CUT TO:</p> <p><u>EXT. TRAIN STATION. PARIS - DAY</u></p> <p>YUTO moves through the crowds. We probably can't tell exactly where he is yet, or even that he's in a new country.</p> <p>CUT TO:</p> <p><u>EXT. STREET. PARIS - DAY</u></p> <p>YUTO walks with purpose. He turns a corner and looks at something ahead of him, unseen by us... He looks at it like a man in the desert might look at a glass of water.</p> <p>CUT TO:</p> <p><u>INT. CAFÉ. LONDON - NIGHT</u></p> <p>KENZO and SARAH still sat at the table.</p> <p>TAKI turns and says something in Japanese.</p> <p>CUT TO:</p>	<p>KENZO (CONT'D) I hope he runs.</p> <p>KENZO (CONT'D) (V.O) I hope he gets away.</p> <p>KENZO (CONT'D) (V.O) I hope he misses us. Not too much, not for too long.</p> <p>KENZO (CONT'D) I hope he finds what he's looking for.</p> <p>SARAH And what about us?</p> <p>TAKI Subtitles: It's finished.</p> <p>SARAH What did she say?</p>	
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EXT. STREET. PARIS - DAY

We see what YUTO is looking at - EIKO and SORA, standing outside of a café. She looks up and sees him. They look at each other. He walks towards them smiling.

CUT TO:

EXT. CAFÉ. LONDON - NIGHT

We move backwards away from the café, KENZO, TAKI and SARAH illuminated through the windows.

Inside, KENZO is telling SARAH what TAKI said, but we don't hear it.

And then the heavens open. Like someone upturned a bucket in the sky. Rain hammering down, drenching the whole world.

CUT TO BLACK:

END CREDITS IN:

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Yuto YOSUKE KUBOZUKA
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	Takashi	JOZEF AOKI
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	Jane	KATE MARAVAN
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	Prop Storeman	ROB FENNER	
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For BBC



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