



# GIRI/HAJI

義理/恥

**Episode 8 (第 8 話)**

**“Never Go Home”**

Final Shooting Script

*08.04.19*

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8/1

**EXT. BOOKMAKERS, TOKYO - NIGHT FB4**

8/1

*All dialogue in Japanese unless otherwise stated.*

A car pulls up. Inside are YUTO and SORA. The night is hot and stuffy. Moments from a storm. Sweat on both of their faces. Windows of the car rolled down. Thunder in the distance. They look at the bookmakers. Nervous.

YUTO  
That it?

SORA  
Yeah.

Pause.

YUTO  
You okay?

SORA  
Of course. You?

YUTO  
I'm fine.

Pause.

YUTO (CONT'D)  
Katsuo's having a party tonight.

SORA looks at him.

YUTO (CONT'D)  
He rented a bar out for his birthday. We could go.

SORA  
Yeah?

YUTO  
If you wanted. We could just drive over there.

Pause. They both watch the bookmakers.

SORA  
We could do that.

Long pause.

SORA (CONT'D)  
Fuck it. Come on.

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.

We stay outside.

A moment later, there's a gunshot from inside and a muzzle flash, shortly followed by another one (from a different gun).

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.

**TITLES.**

8/2      **EXT. HAIRDRESSERS, LONDON - NIGHT 14**

8/2

TAKI approaches the hairdressers. Inside looks gloomy. She enters.

8/3      **INT. HAIRDRESSERS, LONDON - NIGHT 14**

8/3

*Dialogue in Japanese unless otherwise stated.*

TAKI comes in.

TAKI  
(English)  
Hello?

JIRO is sitting in one of the barbers chairs. TAKI sees him and jumps. At the same time, she notices the blood spray on the wall.

JIRO  
Hello Taki.

TAKASHI and YO step out of the shadows.

8/4      **INT. CAR, LONDON - NIGHT 14**

8/4

*Dialogue in Japanese unless otherwise stated.*

TAKI sits in the back, next to JIRO. TAKASHI and YO up front.  
They drive.

JIRO  
I told you to tell your father to  
hurry up. But here we are. In  
London. Cleaning up his mess.

TAKI  
Where's Annie?

JIRO  
The girl? She's fine. Why? Are you  
queer for her?

TAKI  
Fuck you.

JIRO  
You've got no manners. Didn't your  
parents ever smack you?

TAKI  
No, my parents like me. Why? Did  
yours?

He glares at her.

JIRO  
Give me your phone.

TAKI  
Okay.

She gets her phone out of her pocket, winds down the window  
and drops it out onto the street.

JIRO  
Damn it! Stop!

The car screeches to a halt. JIRO jumps out. They wait a few  
moments before he gets back in with the phone. He hits TAKI  
round the face.

JIRO (CONT'D)  
Brat.  
(to Takashi)  
Go.

They start up again. TAKI is glaring at him, defiantly.

JIRO (CONT'D)  
I'm calling your uncle. And I'm  
going to tell him that he has one  
hour to surrender himself to me or  
I'm going to throw you off a  
fucking roof.

He looks at TAKI's phone. Pause. Hands it to her.

JIRO (CONT'D)  
I need you to unlock it.

She does so. He goes through it, squinting at the screen.

JIRO (CONT'D)  
(muttered)  
The screen's smashed.

He eventually finds the contact and starts the call.

8/5      **SCENE MOVED TO 8/6C**      8/5

8/6      **SCENE OMITTED**      8/6

8/6A      **SCENE OMITTED**      8/6A

8/6B      **SCENE OMITTED**      8/6B

8/6C      **INT. HEATHROW AIRPORT - NIGHT 14**      8/6C

*All dialogue in Japanese unless otherwise stated.*

YUTO sits on a row of seats, watching the departure boards.  
He holds an airline ticket in his hand.

EIKO (O.S.)  
Nice hat.

YUTO looks around.

Someone is sitting next to him. We see her - it's EIKO. Next  
to her is the pram. We can hear the baby inside but not see  
it.

YUTO  
Thanks. I stole it.

EIKO

You did someone a favour then.

(beat)

What have you got there?

YUTO

Plane ticket.

EIKO

Ah. You're coming home then.

YUTO  
That's the plan.

EIKO  
It's a good one.  
(beat)  
Took you long enough.

YUTO smiles. He looks 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. Daydream over. He sees the caller ID is TAKI. He answers.

YUTO  
Taki?

8/7     **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 14 (INTERCUT)**     8/7

*Cut between locations for the phone conversation.*

SARAH lies in bed. She picks up her phone and dials a number.

8/7A     **INT. HALLS OF RESIDENCE, LONDON - NIGHT 14 (INTERCUT)**     8/7A

KENZO on his bed. His phone rings - it's Sarah. He answers.

KENZO  
Hi.

SARAH  
I didn't really have a plan of what  
to say to you, I just thought I'd  
ring.

KENZO  
Okay.

SARAH  
Okay.

A few moments while neither speak.

SARAH (CONT'D)  
I don't know what to do.

KENZO  
Neither do I.

SARAH

Everything's pretty fucked, isn't it. Is there a Japanese expression for that? For everything being fucked?

KENZO thinks.

KENZO

Nani mo ka mo mechakucha da.

SARAH

What does that mean?

KENZO

It translates as 'Everything is messed up.'

SARAH

Nani mo ka mo...?

KENZO

Mechakucha da.

SARAH

Mechakucha da. Well that about covers it.

KENZO

I prefer 'Everything's fucked.'

She smiles.

SARAH

I sent Rodney away.

KENZO

You were angry.

SARAH

I'm still angry. I'm just also worried now.

KENZO

So call him.

SARAH

Yeah.

(pause)

Yuto's gone?

KENZO

Yes.



SARAH  
Taki come home yet?

KENZO  
No. I think she's still with that girl.

SARAH  
Okay.

Pause. She rubs her face, tired.

SARAH (CONT'D)  
Kenzo, I need to know...  
(beat)  
It would be *helpful* to know... If this meant something. If it was important. I suppose what I want to know is if there is scope for things to become unfucked. Some day. Perhaps.

KENZO's phone starts to beep at him. He checks the screen.

KENZO  
Yuto is ringing me.

SARAH  
Saved by the bell.  
(pause)  
You'd better answer. I'll speak to you later?

KENZO  
Yes.  
(beat)  
It's all meant something. To me.  
It's meant something.

Pause.

SARAH  
Okay.

KENZO switches the call.

SARAH lies still for a few moments before coming to a decision.

SARAH (CONT'D)  
Okay.

She gets out of bed and grabs her shoes.

8/8      **INT. KENZO'S ROOM, HALLS OF RESIDENCE - NIGHT 14 (INTERCUT)** 8

KENZO switches the call from SARAH to YUTO.

KENZO

Yuto...

8/9      **INT. HEATHROW AIRPORT - NIGHT 14 (INTERCUT)** 8/9

*Dialogue in Japanese unless otherwise stated.*

YUTO is on the phone.

YUTO

They've got Taki.

KENZO

What?

YUTO

Fukuhara's men. She's alive but they've got her and -

KENZO

Where are they?

YUTO

I'm sending you the address. You'll get there before me.

KENZO

Yuto... You know what it is they'll want, don't you...

Pause.

YUTO

I'll see you there.

YUTO hangs up. He gives one last glance at the departure board - a flight to Tokyo is boarding. He hurries out of the airport.

8/10      **INT. KENZO'S ROOM, HALLS OF RESIDENCE - NIGHT 14** 8/10

KENZO gets the gun that YUTO left him out of a drawer.

His phone buzzes - YUTO sending the address.

8/11 **EXT. HEATHROW AIRPORT - NIGHT 14**

8/11

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.

8/12 **INT. CORRIDOR, HALLS OF RESIDENCE, LONDON - NIGHT 14**

8/12

KENZO hurriedly leaves his room. Locks the door and turns - ABBOT is standing there, pointing a gun at him.

ABBOT

If I was a man like you, and I'd fucked off a man like me, to the extent that you fucking did, there is no way I'd still be living at my registered fucking address. That's number one in a catastrophically long list of stupid bastard mistakes, you stupid bastard.

KENZO

Abbot, I can't do this now...

ABBOT raises the gun.

ABBOT

(sarcastic)

Oh, well let me know when's a more convenient time for you and I can come back. *Where's Yuto?*

KENZO doesn't say anything. Weighing up his options...

ABBOT (CONT'D)

I will shoot you. I will shoot you fully in the face.

KENZO

Fukuhara sent men to find him. They kidnapped my daughter. Yuto is on his way to confront them.

ABBOT

They kidnapped your daughter?

KENZO

Yes.

ABBOT

Well what are you doing here? Why aren't you going to get her back?

KENZO

You're pointing a gun at me.

Pause. ABBOT grins.

ABBOT

Yuto's on his way to your daughter?

KENZO nods.

ABBOT (CONT'D)

Well then we're all going to the same place then.

8/12A **INT. SARAH'S CAR, LONDON - NIGHT 14**

8/12A

SARAH drives. Phone on speaker. Ringing.

RODNEY (V.O.)

You've tried to reach Rodney but he's unavailable. The tragedy! You may leave a message.

It beeps.

SARAH

Rodney it's me. I'm just calling to ... I don't know. Talk to you. Make sure you're safe... If you were feeling okay. I know you're not, but... Call me back.

(beat)

It's not as bad as you think. Or it is. But you should call me anyway.

8/13 **EXT. HALLS OF RESIDENCE, LONDON - NIGHT 14**

8/13

KENZO leaves, ABBOT just behind him. ABBOT ushers him into the driver's side of a car and they head off.

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...

8/14     **INT. BEDROOM, COUNTRY HOUSE, JAPAN - MORNING 15**

8/14

The sound of a baby crying somewhere in the house.

REI is lying on a futon. She opens her eyes. Sunlight is coming through a window.

She gets out of bed and looks out of the window: countryside as far as she can see.

In the room are signs that the other women slept here too.

8/15     **EXT. COUNTRY HOUSE, JAPAN - MORNING 15**

8/15

*Dialogue in Japanese unless otherwise stated.*

REI comes outside. The rental car is parked on a driveway. It's a secluded little house out in the countryside. Peaceful and beautiful.

EIKO is already out there, holding the baby.

EIKO  
Looks nicer in the day time. How  
did you sleep?

REI  
Badly.

EIKO smiles.

EIKO  
Us too.  
(pause)  
Where are we?

NATSUKO (O.S.)  
It was my family home.

They turn. NATSUKO is coming out of the house.

NATSUKO (CONT'D)  
My parents were wealthy.

REI  
I had no idea.

NATSUKO  
When I was a girl they arranged a  
marriage for me to a well-to-do  
boy.

EIKO  
What happened?

NATSUKO  
I met a less well-to-do boy.

NATSUKO raises an eyebrow at EIKO, who smiles.

NATSUKO (CONT'D)  
And my family never spoke to me  
again. I was banished from here.

EIKO  
You followed your heart.

NATSUKO looks at REI.

NATSUKO  
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.

REI  
This has been in the family the  
whole time and you didn't think to  
tell us?

NATSUKO  
It came in useful eventually,  
didn't it?

REI  
(to Eiko)  
Do you think your father's men will  
be able to track us here?

EIKO  
Maybe.

REI  
What do we do if they turn up?

NATSUKO  
Fight.

NATSUKO walks back inside.

EIKO  
With what?

REI shakes her head - no idea.

8/16     **EXT. FUKUHARA'S RESIDENCE, TOKYO - DAY 15**

8/16

*All dialogue in Japanese unless stated otherwise.*

HAYASHI waits as the gates to FUKUHARA's house swing open. He's met with TWO ARMED HEAVIES. FUKUHARA having clearly upped security.

8/17     **INT. FUKUHARA'S RESIDENCE, TOKYO - DAY 15**

8/17

*Dialogue in Japanese unless otherwise stated.*

A sense of a well-guarded compound. ARMED MEN patrolling. HAYASHI and FUKUHARA talk.

HAYASHI

There's been no updates on your daughter.

FUKUHARA

If your men don't find her, mine will. It's just a matter of time.

HAYASHI nods. He hesitates before bringing the next thing up...

HAYASHI

Endo is willing to talk. And the other families want you to listen to what he has to say.

FUKUHARA

I won't have terms dictated by him. He started this war.

HAYASHI

Yes, and he's winning it.

FUKUHARA

I won't beg him for peace!

HAYASHI

Then how much more are you willing to lose? Your allies are leaving you. Your daughter is missing. My men haven't found her, your men haven't found her... What if someone else does? People are dying, Fukuhara. People we care about.

FUKUHARA

How do I know it's not a trap?

HAYASHI

I'll be there. There'll be no violence. No weapons. It will be a negotiation. Let's try and end this. For God's sake.

8/18

**INT. ABBOT'S CAR, LONDON - NIGHT 14**

8/18

KENZO drives. ABBOT sits in the passenger seat, gun still drawn. KENZO is driving fast, he runs a red light, causing cars to emergency break and blare their horns.

ABBOT

Slow down.

KENZO

My daughter needs me.

ABBOT

I'm sympathetic to that but let's still be mindful of the paint work shall we.

(pause)

So how'd you rate your trip to London overall?

KENZO

It's had its ups and downs.

ABBOT

I'll bet.

KENZO takes a turn sharply.

ABBOT (CONT'D)

*Christ.* You're not gonna be much use to your kid if you crash the car.

KENZO

I'm a trained police driver.

ABBOT

So?

KENZO

So I'm not going to crash the fucking car.

Beat.



ABBOT  
I didn't see too much of you in the  
gun fight. Officer.  
(beat)  
You kill anyone?

KENZO doesn't answer. Safe to take his silence as a 'yes'.

ABBOT (CONT'D)  
One of my boys?

KENZO  
No.

ABBOT nods.

ABBOT  
Vickers is dead. Him and Donna.  
Read about it in the news. Made it  
out, but they...

He breaks off. Shrugs sadly. KENZO doesn't say anything.

ABBOT (CONT'D)  
You've gotta ask yourself, don't  
you. If there ain't an easier way  
to make a living.

They drive on in silence.

8/19 **INT. STOLEN TAXI, LONDON - NIGHT 14**

8/19

*Dialogue in Japanese unless otherwise stated.*

YUTO drives as fast as he can. He's reached London now, tall  
buildings either side of him.

He glances in the mirror. EIKO is sitting on the back seat.

YUTO  
I was almost there.

EIKO  
Yeah. Pretty close.

YUTO  
I'm still coming back.

EIKO  
You don't sound sure.

YUTO

I'm sure. Might just take a bit more time.

EIKO

I've waited a year, had your baby, been locked up in a safe house by my father.

YUTO

What's your point?

EIKO

My patience is a finite resource.

YUTO

I'll be as quick as I can.

EIKO

That'd be wise on your part.

The car hits traffic. YUTO has to stop. He honks the horn, frustrated.

EIKO leans back in the car and puts her foot up on the back of YUTO's seat.

EIKO (CONT'D)

Remember this?

YUTO nods. He looks back at EIKO. They smile at each other. He gets lost in the moment.

YUTO

You know I might not be coming back, don't you?

EIKO

The light's green, dummy.

A car horn sounds and 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, quickly.

8/19A **EXT. LONDON STREETS - NIGHT 14**

8/19A

KENZO and ABBOT drive fast through traffic on their way towards the confrontation.

We pull up and away from them, taking in the vastness of the city around them.

Meanwhile, in a further corner...

8/20      **EXT. RODNEY'S CHILDHOOD HOME, LONDON - NIGHT 14**

8/20

A leafy South London suburb. Terraced Victorian houses that are probably worth a small fortune now. 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, instead opening the door.

8/21      **INT. RODNEY'S CHILDHOOD HOME, LONDON - NIGHT 14**

8/21

RODNEY enters. At the end of the corridor is the KITCHEN. Music is coming from there. Pots are steaming on a stove. A woman (JANE) is in there. RODNEY's mum. She's late middle-aged. An 80s socialist hippy that's done alright for herself.

RODNEY enters the kitchen. JANE looks up.

JANE  
Oh! Sweetheart.

She comes over and gives him a hug.

JANE (CONT'D)  
What a lovely surprise! You're lucky I was in. Wednesday's usually my pottery class but it got cancelled. Take your coat off!

RODNEY does so.

JANE (CONT'D)  
I'm making a stew. Need to use up the veggies before they turn. Wine?

RODNEY nods. She pours him a big glass of wine.

RODNEY goes to the fridge. There's an ashtray on top, with a half-smoked joint. He takes it and lights it with his lighter.

JANE (CONT'D)  
So what brings his Majesty to the outskirts?

RODNEY  
I don't know.

JANE  
You look pale, love. And skinny.

She inspects him.

JANE (CONT'D)  
Are you getting enough sleep?

RODNEY just gives her look.

JANE (CONT'D)  
So what happened? Who is he?

RODNEY  
What?

JANE  
The boy. It's always the same,  
isn't it? I used to be away for  
weeks on end until some man broke  
my heart and I'd come running back  
home to Granny in floods of tears.  
She used to call it my heartbreak  
tour.

RODNEY  
I haven't seen you in six months,  
Mum.

JANE  
No. God, it can't have been that  
long.

RODNEY  
Yeah.

JANE  
It *can't* have been.

RODNEY drinks half his wine and tokes on the joint.

RODNEY  
It is.

A moment. A chance to air grievances or say things that need  
to be said. It passes, like they always do.

JANE  
So how's the city? How's my London?  
Does she gleam and glisten? Does  
she sing to you? I don't get in  
nearly as often as I should. But  
you're enjoying it, yes? Still in  
Soho? I hear everyone's moving East  
these days. Follow the artists,  
that's my advice.  
(MORE)

JANE (CONT'D)

Always follow the artists. That's what used to get me into trouble anyway.

RODNEY

It isn't... It isn't so great at the moment actually. It's all gone a bit wrong, Mum. I don't... I don't really know what I'm doing...

He's getting choked up. JANE puts a hand on his face.

JANE

Oh, don't say that. I like thinking of you out there having fun. That's what life's about, Rodney. Having fun. Don't get dragged down in all the other nonsense, honey. Give me a smile. I can't bear to see you looking so glum. If you're sad, I'm sad. And I don't want to be sad.

RODNEY forces a smile.

JANE (CONT'D)

That's better. There's my handsome boy.

RODNEY loses the smile and kills the joint.

RODNEY

Is it alright if I have a bath?

JANE

Of course. You know where everything is.

He walks out.

8/22     **INT. BATHROOM, RODNEY'S CHILDHOOD HOME - NIGHT 14**     8/22

RODNEY comes in and locks the door. He sets the taps running and bursts into tears.

8/23     **INT. COUNTRY HOUSE, JAPAN - MORNING 15**     8/23

*Dialogue in Japanese unless otherwise stated.*

The women are looking around the house.

EIKO finds a room full of old nik-naks. Amongst them, old bits of antique armour and an ancient, blunt, sword.

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 SORA watch her.

EIKO unsheathes the old sword and gazes at it.

NATSUKO watches.

NATSUKO

Are you going to fight them off  
with that?

EIKO shrugs.

NATSUKO goes and stands at the window.

NATSUKO (CONT'D)

They're here.

REI stops playing and they all go to the window. In the distance, a car is approaching.

8/24

**EXT. ROOFTOP, LONDON - NIGHT 14**

8/24

*Dialogue in Japanese unless otherwise stated.*

TAKI stands there with JIRO, YO and TAKASHI. JIRO checks his watch.

JIRO

They're cutting it close to the  
deadline. Maybe they don't care  
about you that much after all.  
Perhaps we should have kidnapped  
someone more important.

TAKI glowers at him.

TAKI

They'll be here.

JIRO

I worked with your uncle, you know.  
In Tokyo. He was one of our best  
men. Ruthless. I once gave him a  
sword and told him to kill a man  
and he did it, no questions asked.  
I liked that.

TAKI

He'll kill you.

JIRO

Oh, it's not him I'm worried about.  
It's your dad that's got me  
nervous. I've heard stories about  
him.

TAKI stares back at him, wanting to challenge the accusation  
but not wanting to hear more.

JIRO (CONT'D)

Not much scares a Yakuza except a  
cop without a conscience.

TAKI

You're lying.

JIRO

How many other Tokyo detectives'  
daughters are standing on a rooftop  
with a gun to their heads right  
now, do you think? I think it might  
just be you. 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.

JIRO checks his watch. Impatient and nervous.

8/25

**INT. POLICE STATION, LONDON - NIGHT 14**

8/25

The night shift. Smaller crew. ANGLING comes in. BILL looks  
up.

BILL

Sarge. Where've you been? We've had  
half the station out looking for  
you.

ANGLING

I got fucking kidnapped.

BILL

You got what?

ANGLING

Chika Tani. The suspect from the  
Saburo case. He grabbed me as I was  
coming in.

BILL

Bloody hell. Did you see his face?

ANGLING

They put a blindfold on me.

BILL

He wasn't alone?

ANGLING

No. There was another one...

ANGLING working it out in his head. Another Japanese man...

BILL plucks up courage. Doesn't know how to say the next bit.

BILL

Sir... Ian's dead.

ANGLING stops and stares at him for several beats.

ANGLING

What?

BILL

Some uniforms were bringing him in on a possession charge and he ran out into the road. Got rolled over a bonnet.

ANGLING

Possession of what?

BILL

Crack cocaine.

ANGLING

Crack co... *Crack cocaine?* What the hell is going on?

ANGLING sits down. Puts his head in his hands.

ANGLING (CONT'D)

Jesus.

(pause)

It was a stop and search?

BILL

There was a call about a man acting suspiciously. Possible knife. He fit the description.

ANGLING

He rang me earlier, wanted to talk to me about something. I was going to call back...

He breaks off.



A DETECTIVE enters (one of the guys we've seen around the office).

DETECTIVE  
Guvnor. There's something you need  
to see...

8/26     **INT. POLICE STATION, LONDON - NIGHT 14**

8/26

ANGLING, BILL and the DETECTIVE stand around a computer as the DETECTIVE brings up information.

DETECTIVE  
Double murder in the Sylvana Hotel,  
night of the Battle of Soho. Donna  
Clark and Ellis Vickers, both known  
associates of Connor Abbot. Clark's  
phone had bullet damage but the lab  
managed to get this off the sim  
card.

On screen a list of numbers.

DETECTIVE (CONT'D)  
The last numbers she called.

He clicks on one and information comes up.

ANGLING  
What is it?

DETECTIVE  
It's a foreign mobile.

He clicks through again and the screen shows us:

**Registered to - Kenzo Mori.**

ANGLING stares at the information.

ANGLING  
Where's Sarah?

8/27     **INT. SARAH'S CAR, LONDON - NIGHT 14**

8/27

SARAH drives. She's following ABBOT's car, which is ahead of her.

8/28     **INT. ABBOT'S CAR, LONDON - NIGHT 14**

8/28

KENZO drives. ABBOT next to him.

ABBOT

I get it, you know. Why you're  
doing all this.

KENZO

Do you have a brother?

ABBOT

No.

KENZO

Do you have a daughter?

ABBOT

No.

KENZO

Then you don't get it.

(pause)

You were working with Shin Endo.

ABBOT

I was supporting him. Money and  
guns and that. Thought I was gonna  
go over there when the war was won.  
It was Yuto's idea.

KENZO

I bet it was. Why did you want to  
get involved in Japan?

ABBOT

'Cause I saw the breadth of my  
domain and I fucking wept. Know  
what I mean?

KENZO

Did you really think the Yakuza  
were going to accept you?

ABBOT

The London firms never did. But  
then opening doors ain't always  
about knocking politely. It's about  
kicking them down.

KENZO

Tokyo isn't London.

ABBOT

No. It isn't.

8/29      **EXT. COUNTRY HOUSE, JAPAN - MORNING 15**      8/29

A car pulls up to the house and SHOJI and HIROSHI get out.

8/30      **INT. COUNTRY HOUSE, JAPAN - MORNING 15**      8/30

SHOJI and HIROSHI enter. Guns drawn.

They creep through the house. Methodically checking 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.

Waiting behind a wall are EIKO, with the rusty old sword, and REI, holding a large frying pan.

The YAKUZA get closer to their hiding place...

BANG! BANG! BANG! BANG!

Bullets are fired erratically at the two men. SHOJI is shot twice. The first shot hitting him in the back, the second taking off the top of his head. HIROSHI is hit in the back and collapses.

EIKO and REI peer out of their hiding place to see who has saved them...

As the gun smoke clears, they see a MAN standing in the corridor --

8/31      **INT. KODAWARI BAR, LONDON - NIGHT FB8A**      8/31

FLASHBACK BEGINS.

A hand nervously tears at a beer bottle label.

We see that the hand belongs to ROY.

DONNA and ABBOT sit opposite him.

ABBOT

Twenty grand on blackjack?

ROY

Yeah.

ABBOT  
You know you're allowed to stick,  
right?

ROY  
It got away from me.

ABBOT  
I'll say.

ABBOT glances at DONNA and nods. She stands up and walks over to ROY.

ABBOT (CONT'D)  
She's going to break one of your  
arms now.

ROY  
No! Please, I can get the money.

ABBOT  
Not on your salary, you can't.

ROY  
Listen, just -

DONNA backhands him and he falls to the floor. She grabs his arm.

ROY (CONT'D)  
Wait! Wait. Just *stop it!*

ABBOT  
No one wants to do this, Detective,  
but I don't see you've left us much  
choice.

ROY  
I'll sell my car!

DONNA  
What do you drive?

ROY  
Nissan Micra.

DONNA rolls her eyes and pulls his arm up behind him, ready to snap it -

ROY (CONT'D)  
My wife's got jewellery! She's got  
all sorts, it's worth a fortune.

ABBOT

If it was worth anything, you'd have fed it into the fixies at Ladbrokes, you fucking reprobate.

ROY

No, I promised I wouldn't. Not ever. Please! It's silver and, uh, this weird green stuff, what is it... *He'll* know.

ROY nods at someone off-camera. DONNA and ABBOT look to where he's nodded - YUTO sits at the bar.

ABBOT

Why would he know anything about your wife's jewellery?

ROY

It's Jap stuff. Traditional. You know, the green... twirly necklace thing they have. What's it called?

DONNA

Jade.

ROY

Jade! That's it.

ABBOT

Your wife's Japanese?

ABBOT looks at YUTO, who hops off the bar stall and walks towards them.

YUTO

(Japanese)

Do you understand what I'm saying?

ROY

A little.

YUTO stares back at him. ABBOT looks at YUTO. ROY nervously looks at ABBOT.

ROY (CONT'D)

(Japanese)

A little.

DONNA hauls ROY to his feet.

ABBOT

There might be a way we let the twenty Gs slide.

ROY swallows nervously.

8/32      **CONTENT MOVED 8/34A**      8/32

8/32A      **INT. TOKYO POLICE H.Q. - DAY 4 FB**      8/32A

ROY finds a quiet corner to speak on the phone.

ROY  
He's being picked up by an Eiji  
Watari. I can send him your number.  
Yeah, okay... okay...

TOSHIO walks past and ROY quickly hangs up the phone.

8/33      **INT. BUDGET HOTEL, TOKYO - NIGHT 5 FB**      8/33

ROY sits on the end of his bed, looking out at the city. His  
phone to his ear.

ABBOT (OVER PHONE)  
You can come home when the war is  
over.

A knock at the door. ROY answers it. SHIN ENDO and his HEAVY  
are outside. He lets them in, miserably.

8/34      **CONTENT MOVED TO 8/32A**      8/34

8/34A      **INT. TOKYO POLICE H.Q.- DAY 5 FB**      8/34A

*All dialogue in Japanese unless stated otherwise.*

TOSHIO is on the phone to Kenzo in London, as seen in 1/53.  
ROY sits opposite him.

TOSHIO  
(into phone)  
You know they sent a British  
detective here on the exchange  
programme with you? His name's  
'Roy'.

TOSHIO gives ROY a thumbs up. ROY has to pretend not to  
understand and gives him a thumbs up back.

TOSHIO (CONT'D)  
He looks like a fucking sex  
tourist.

We see ROY hiding the fact that he is stung by the insult.

8/35     **INT. FUKUHARA'S HOUSE, TOKYO - MORNING 10 FB**     8/35

ROY cowers in the middle of the gun battle (4/113). He has a clear shot of Fukuhara. He nervously lifts his gun and aims at him - but just then, the screen he hides behind is ripped open by gun fire and he falls to the floor, screaming.

8/36     **INT. AMBULANCE, TOKYO - DAY 10 FB**     8/36

ROY lies in the back of the ambulance in agony. A bullet being pulled out of his buttocks by the PARAMEDIC.

8/37     **INT. TOKYO POLICE H.Q. - DAY 12 FB**     8/37

ROY comes in. The other OFFICERS stand and clap him. He smiles and raises a hand.

8/38     **INT. TOKYO POLICE H.Q. - DAY 14 FB**     8/38

*All dialogue in Japanese unless otherwise stated.*

ROY is at his desk. He looks at a photo of his wife on his phone, longingly.

HAYASHI is near him, on the phone.

HAYASHI

Fukuhara-San, please calm down.  
Tell me slowly... Your daughter has  
been taken. Why would Detective  
Mori's mother have...

On the other end of the line FUKUHARA is clearly yelling down the phone. HAYASHI writes something down on a piece of paper.

8/39     **INT. HAYASHI'S OFFICE, TOKYO POLICE H.Q. - DAY 14 FB**     8/39

ROY sneaks in when no one is looking. He goes to the desk and finds the piece of paper that HAYASHI wrote on earlier. We translate it - it's the make and model of a car and the number plate. Underneath it, he has scribbled: **spotted on National Highway 139 (349-1 Shimosawa, Fujisumidagun, Yamanashi Prefecture).**

8/40      **INT. POLICE CAR, JAPAN - DAY 14 FB**

8/40

ROY drives the car with a determined look on his face. He approaches the country house.

ABBOT (V.O.)  
You can come home when the war is over.

FLASHBACK ENDS.

8/41      **INT. COUNTRY HOUSE, JAPAN - DAY 15**

8/41

EIKO and REI look at the man standing in the corridor - ROY.

ROY  
(English)  
Hi. It's okay. You're okay now.

He smiles at them. Reassuringly.

ROY (CONT'D)  
(English)  
It's over.

8/42      **EXT. ROOFTOP BUILDING, LONDON - NIGHT 14**

8/42

ABBOT's car pulls up and he and KENZO get out.

ABBOT  
This is it.

They find the fire exit door to the building; it's been propped open with a brick.

ABBOT (CONT'D)  
How many can we expect up there?

KENZO  
There's three of them.

ABBOT nods, weighing it all up.

ABBOT  
Well, let's -

Suddenly, SARAH appears out of nowhere.

SARAH  
Police! Don't move.

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.

ABBOT  
Don't be daft.

SARAH  
Put that down, you're under arrest!

KENZO  
Sarah, what are you doing here?

SARAH  
What are you doing here?

KENZO  
They have Taki.

ABBOT  
He wants his daughter back, I want his brother. All roads lead here. Like fucking Damascus.

KENZO  
It's Rome.

ABBOT  
I know that.

SARAH  
Who's got Taki?

KENZO  
The Yakuza. They'll kill her if we don't hurry.

Pause. ABBOT is looking at KENZO.

KENZO (CONT'D)  
What?

ABBOT  
Nothing, I'm weighing up my options.  
(pause)  
How old's your daughter?

KENZO  
Sixteen.

ABBOT thinks. He sighs and lowers his gun.

ABBOT

Christ sake. Okay. We'll deal with that first. Then we address the Yuto situation.

SARAH

Didn't I just say you were under arrest?

ABBOT

Yes but I'm willing to put that behind us.

ABBOT turns back to KENZO who stares at him - can he trust him? Finally he relents and lowers the gun.

He turns to SARAH.

KENZO

Okay. You don't have to come up here if you don't want to.

SARAH

You go, I go.

KENZO digs into his coat pocket and brings out Yuto's gun and hands it to her.

ABBOT

You've had that the whole time?!  
Bloody hell.

ABBOT shakes his head and moves towards the building.

8/44     **EXT. ROOFTOP, LONDON - NIGHT 14**

8/44

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.

ABBOT  
Konnichiwa, dickheads.

JIRO  
(Japanese)  
Drop your guns!

KENZO  
(Japanese)  
Taki. Are you okay?

JIRO grabs TAKI.

JIRO  
(Japanese)  
Drop the guns!

ABBOT  
Put her down!

JIRO  
(Japanese)  
Where's your brother?

KENZO  
(Japanese)  
He'll be here.  
(to Taki)  
Taki, are you okay? Are you hurt?

JIRO glances at YO. ABBOT points his gun at YO.

ABBOT  
I know that look. I've given that  
look, it means 'Shoot that fucker.'

JIRO  
(Japanese)  
What did he say?

KENZO  
(Japanese)  
He said you were giving him a look.

JIRO  
(Japanese)  
So what if I was?

KENZO  
(Japanese)  
So he's going to shoot him.

JIRO  
(Japanese)  
If he shoots him, I'll shoot the girl.

KENZO  
(Japanese)  
If you shoot the girl, I'll beat you to death with my bare hands.

TAKI stares at her dad, taking in his violence.

ABBOT  
Kenzo! What did he say?

KENZO  
He said he was giving him a look.

ABBOT  
I knew it!

SARAH  
Can everyone just calm down for two fucking minutes!

They all look at her.

SARAH (CONT'D)  
Just hold on. Yuto isn't here yet. What are we going to do? Kill each other? What's that going to achieve?

JIRO  
(Japanese)  
What did she say?

TAKI

(Japanese)

She said there are trained police snipers on all of the rooftops pointing guns at you, so you'd better let me go.

TAKASHI

(Japanese)

She didn't say that.

(pause. Everyone looks at him. He shrugs)

I speak a bit of English.

TAKI rolls her eyes.

KENZO

(Japanese)

She said to calm down and lower your weapons. And wait for Yuto to get here.

They all look around, nervously.

JIRO

(Japanese)

Fine. But don't try anything.

KENZO

(Japanese)

Where's my partner?

JIRO

(Japanese)

Fat cop? We sent him home.

KENZO stares back at him. JIRO grins.

JIRO (CONT'D)

We only want your brother. That's all. No one else has to get hurt.

8/44A    **INT. BATHROOM, FAST FOOD PLACE, LONDON - NIGHT 14**

8/44A

TOSHIO lies on the floor of the bathroom stall. Dried blood on his forehead. He doesn't move... Then his eyes open. He groans. Pulls himself up.

8/44B **INT. FAST FOOD PLACE, LONDON - NIGHT 14 (INTERCUT)**

8/44B

They're closing up. A teenager is cleaning down the racks and throwing out the uneaten chicken. TOSHIO staggers out of the bathroom, looking like hell.

TEENAGER

Oh my God.

TOSHIO

(Japanese)

I need your phone.

TEENAGER

You what?

TOSHIO

(Japanese)

I need your phone!

TEENAGER

What?

TOSHIO makes a 'telephone' gesture with his hand.

TOSHIO

(Japanese)

Phone! Phone!

TEENAGER

Phone?

TOSHIO

Phone!

TEENAGER

I ain't giving you my phone.

TOSHIO grabs the TEENAGER, who puts his hands up.

TOSHIO

Phone! Phone!

TEENAGER

Alright! Chill out. Fuckin' Chinese  
E.T. You get one call.

He hands over his phone.

8/44C **INT. TOKYO POLICE H.Q - DAY 15 (INTERCUT)**

8/44C

*All dialogue in Japanese unless otherwise stated.*

A DESK CLERK sits, his phone ringing. He answers.

DESK CLERK

Yes?

TOSHIO (V.O.)

This is Detective Ito. I need to be put through to Captain Hayashi right away.

DESK CLERK

He's away from his desk.

TOSHIO's voice comes down the line so loudly the DESK CLERK has to pull the phone away from his ear.

TOSHIO

I KNOW HE'S AWAY FROM HIS DESK YOU MORON I NEED YOU TO PUT ME THROUGH RIGHT NOW!

8/45 **INT. SOCIAL CLUB, TOKYO - DAY 15**

8/45

*All dialogue in Japanese unless otherwise stated.*

FUKUHARA arrives at the club. He walks in with HAYASHI and TWO BODYGUARDS. SEKI (the Yakuza leader from Episode 7) and some of her MEN are waiting for them.

SEKI

Fukuhara, Captain Hayashi. Thank you for coming.

FUKUHARA

Is he here?

SEKI

Endo is with the others in the meeting room.

SEKI looks at FUKUHARA'S BODYGUARDS.

SEKI (CONT'D)

No weapons.

FUKUHARA nods at the BODYGUARDS, who give up their guns.

They follow the men through a door and into --

8/46 **INT. MEETING ROOM, SOCIAL CLUB, TOKYO - DAY 15**

8/46

*All dialogue in Japanese unless otherwise stated.*



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.

FUKUHARA and SHIN ENDO look at each other with dislike.

FUKUHARA takes his place in the circle.

HAYASHI stands in the outer circle. His phone buzzes in his pocket. He answers it discreetly. We see him listen to the voice on the other end of the line. His brow furrowing.

SEKI

Brothers and sisters. Violence has long been a way of life for us. But too much blood has been spilt. We must bring an end to this.

There is nodding around the circle.

SEKI (CONT'D)

Endo has suffered a great tragedy, with the murder of his nephew. He has sought vengeance and we have recognised his right to do so. But there must be peace again. Endo has come to us with his terms.

SEKI bows slightly and SHIN ENDO stands and walks into the middle of the room.

SHIN ENDO

After much thought, I have decided that my family's blood being spilled by Fukuhara's blade can be atoned for only when his blood has been spilled with mine.

SHIN ENDO produces a short sword from his robe.

SHIN ENDO (CONT'D)

A declaration of guilt and of atonement. In front of everyone. And the matter can be closed.

FUKUHARA stares at the blade.

ROY stands over the BODIES of the dead Yakuza. He looks down at them, shocked at what he's done.

ROY  
(quietly)  
Oh Jesus.

EIKO and REI emerge from their hiding place. ROY looks at them.

ROY (CONT'D)  
(English)  
It's okay. I'm with the police.

REI  
(Japanese)  
Who are you?

ROY  
(English)  
I don't speak Japanese. Sorry, I...  
I'm with the police?

EIKO  
(English)  
I speak a little English.

ROY  
(English)  
Oh! Great. There was a call? That a baby had been kidnapped? They sent us out looking for a rental car and there was a tip off that someone had seen it. There's loads of us driving around the area, I just got lucky! You're not really following any of this, are you? No understand?

EIKO shakes her head.

ROY fumbles in his pocket, he brings out a Tokyo Police I.D.

ROY (CONT'D)  
I was sent by my boss. Captain Ham-  
ashy?

REI recognises the name and nods. NATSUKO appears in the doorway, holding SORA.

ROY (CONT'D)  
(English)  
I need to take you all home. I  
promise you, you'll be safe.

The women all look at each other. EIKO turns back to him.

EIKO  
(English)  
Safe?

ROY  
(English)  
Safe.

8/48     **INT. BATHROOM, RODNEY'S CHILDHOOD HOME, LONDON - NIGHT 14** 8/48

RODNEY lies in the bath. Under water. Bubbles rising from his nose and mouth.

He comes out of the water and sits up.

8/49     **INT. BEDROOM, RODNEY'S CHILDHOOD HOME, LONDON - NIGHT 14** 8/49

RODNEY stands in his bedroom. All of the things from his younger life, all the signs of who he wanted to become.

On the side is a photo of him as a boy with his parents.

He digs into his back pocket and finds something - Tiff's old sock. Empty of drugs now, of course.

He folds it up and puts it under his pillow.

He remembers something. Checks his phone - a missed call from Sarah.

He looks at the phone. Thumb hovering over the button to dial his answerphone. But in the end he doesn't.

8/50     **INT. LIVING ROOM, RODNEY'S CHILDHOOD HOME - NIGHT 14**     8/50

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.

8/51     **INT. MEETING ROOM, SOCIAL CLUB, TOKYO - DAY 15**     8/51

*All dialogue in Japanese unless otherwise stated.*

FUKUHARA looks around at the many faces watching him. He glances at HAYASHI.

He steps into the centre of the circle. SHIN ENDO steps up to him.

SHIN ENDO  
This can all be over.

FUKUHARA  
Why would I do this for you? A man  
without honour.

SHIN ENDO  
And you? Who has driven his own  
daughter away. The two men you sent  
looking for her are dead by the  
way. Your daughter and grandson are  
heading back to Tokyo under my  
protection now. What will they find  
on their return? A city at war? Or  
a peaceful future?

*HAYASHI quietly gets his phone out and sends a text.*

SHIN ENDO hands FUKUHARA the knife.

SHIN ENDO (CONT'D)  
It won't sting for long.

FUKUHARA takes the blade.

An internal battle going on inside his head. His pride versus  
his pragmatism. Eventually he relents. He knows he has lost.

He puts his hand on the table 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.

SHIN ENDO (CONT'D)  
Almost there.

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.

The stolen taxi pulls in. YUTO gets out and sprints into the  
building.

8/53      **INT. STAIRWELL, ROOFTOP BUILDING, LONDON - NIGHT 14**      8/53

YUTO runs up the stairs.

8/54      **EXT. ROOFTOP, LONDON - NIGHT 14**      8/54

YUTO bursts out onto the rooftop. Everyone raises their guns again.

JIRO  
(Japanese)  
Yuto Mori. Back from the dead.

YUTO  
(Japanese)  
Let my niece go.

JIRO  
(Japanese)  
Happy to. As soon as you surrender.

ABBOT  
Can I get some translation, please?  
Otherwise I'm just a prick waving a  
gun about.

YUTO  
(to Abbot)  
Why are you here?

ABBOT  
You and me have got unfinished  
business but until we rescue your  
niece from this fucking boy band  
I've agreed to put a temporary halt  
to proceedings.

YUTO  
Fine.  
(Japanese, to Jiro)  
Let her go. I'll come quietly.

JIRO  
(Japanese)  
Hard to take that seriously when  
your brother's pointing a gun at  
me.

ABBOT  
Someone, please tell me what he's  
saying.

KENZO

He wants us to put our guns down.

ABBOT

Well that's a stupid fucking idea.

YUTO

No. Do it.

YUTO looks at KENZO.

YUTO (CONT'D)

(Japanese)

I'm here. You can have me. You win.  
Let my family go.

YUTO steps forward but suddenly KENZO stops him.

KENZO

(Japanese)

No.

JIRO

(Japanese)

What do you mean 'no'?

KENZO

(Japanese)

I mean you're not taking him.  
You're taking me instead.

ABBOT

What's he saying?

KENZO

I'm telling them to take me  
instead.

ABBOT

That's also a stupid fucking idea.

SARAH

It *is* a stupid fucking idea. Kenzo?

KENZO

(Japanese)

You will take me. If you try and  
take my brother, I'll kill you. If  
you try and take my daughter, I'll  
kill you. The only way we step off  
this roof without bloodshed is if I  
go with you. Because if you don't.  
I promise you. I *promise* you. None  
of you will see home again.

JIRO, TAKASHI and YO all glance at each other.

TAKI doesn't take her eyes off her dad.

JIRO  
(Japanese)  
We're here for your brother, not  
you.

*Note - KENZO speaks the next section in English with TAKASHI translating into Japanese for JIRO's sake.*

KENZO  
If you want someone to take  
responsibility for  
everything's that happened,  
then you take me. I have  
killed. I have lied. I have  
cheated. I have betrayed. I  
took every life my brother  
has taken.

TAKASHI  
(Japanese)  
If you want someone to take  
responsibility for  
everything's that happened,  
then you take me. I have  
killed. I have lied. I have  
cheated. I have betrayed. I  
took every life my brother  
has taken.

KENZO's phone buzzes in his pocket. He looks at it -

**CAPTAIN HAYASHI: Detective Ito attacked by Fukuhara's men.  
You are in danger. Stay away.**

KENZO looks at YUTO.

KENZO  
This is my burden to carry.

TAKASHI  
(Japanese, muttered to  
Jiro)  
We could just shoot all of them.

ABBOT glares at TAKASHI, having taken a particular dislike to him for some reason.

Unnoticed by the others, TAKI has stepped back and now she steps up onto the lip of the roof, right on the edge. SARAH sees her.

SARAH  
Taki...

KENZO  
Taki!

JIRO turns.

JIRO  
(Japanese)  
What are you doing?

TAKI  
(Japanese)  
That's it then? You're going to  
sacrifice yourself to make yourself  
feel better?

KENZO  
(Japanese)  
Taki, come down.

ABBOT  
Come on down from there sweetheart,  
you don't want to do anything  
silly.

SARAH  
Taki, honey, come down.

TAKI  
(Japanese)  
No! You were supposed to be the  
ones that made everything okay. But  
you're not. You're liars, or  
killers.  
(English, to Kenzo and  
Sarah)  
Or cheaters.

TAKI is in tears. She looks at KENZO. All her bravado gone  
now.

TAKI (CONT'D)  
(Japanese)  
I wasn't running away from home, I  
was coming to find you. Because I  
need you. But you're never there.  
I'm broken, Dad. I'm broken. 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.

KENZO  
(Japanese)  
Taki -

TAKI  
(Japanese)  
Talk to me! Tell me.



KENZO  
(Japanese)  
Yes. I feel it too.

TAKI  
(Japanese)  
So it doesn't go away.

KENZO  
(Japanese)  
I think it does.

TAKI  
(Japanese)  
Did it go away for you because you  
left us? You left us all and now  
you're not coming home.

He doesn't know what to say.

TAKI (CONT'D)  
(Japanese)  
What about me? Where do I get to  
go? *Where do I get to go?*

She turns around. Facing out. She looks down at the street  
below.

8/54A **SCENE OMITTED**

8/54A

8/54B **SCENE OMITTED**

8/54B

8/55 **INT. POLICE CAR, JAPAN - DAY 15**

8/55

*All dialogue in Japanese unless otherwise stated.*

ROY drives. REI is in the passenger seat. EIKO, NATSUKO and  
SORA in the back.

They drive in silence.

ROY looks up and takes a turning, heading onto a new road.

REI turns around.

REI  
(to Eiko)  
Are you okay?

EIKO  
I'm okay.

REI nods. She fixes EIKO with a look.

REI  
We're lucky this man arrived when  
he did. To save us.  
(pause)  
After all, it seems so unlikely,  
doesn't it. That he'd find us like  
that. Out here.  
(pause)  
Without speaking any Japanese at  
all.

NATSUKO  
(very suspicious)  
Very lucky.

ROY carries on driving. We can see that he's listening to  
them. He hits the indicator and the car makes another turn.

EIKO looks - the road signs he's following, and his sat nav,  
are all in kanji.

EIKO understands what REI is saying. She slowly gets her  
phone out and starts to dial for the police.

NATSUKO's hand creeps across and holds onto baby SORA in  
EIKO's lap.

ROY looks at EIKO in the mirror.

ROY  
(Japanese)  
Put your phone down.

EIKO puts the phone to her ear.

EIKO  
Police...

ROY suddenly leans back, trying to grab the phone from EIKO.  
NATSUKO tries to stop him...

The car swerves violently, clipping the road side and  
flipping over onto its back, sending the inhabitants  
screaming into the air...

8/55A **INT. MEETING ROOM, SOCIAL CLUB, TOKYO - DAY 15**

8/55A

FUKUHARA's wedding ring spins on the floor, before finally  
coming to a stop.

FUKUHARA stares down at it.

SHIN ENDO takes the blade.

SHIN ENDO

Good.

*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.

HAYASHI closes his eyes as FUKUHARA dies.

8/56 **EXT. ROOFTOP, LONDON - NIGHT 14**

8/56

KENZO moves towards TAKI.

KENZO

(Japanese)

Taki. I love you. It'll be alright.  
I promise.

8/56A **INT. LIVING ROOM, RODNEY'S CHILDHOOD HOME - NIGHT 14**

8/56A

RODNEY lies on the sofa with his mum.

TAKI (V.O.)

(Japanese)

You can't promise me that  
everything will be alright. There's  
been too much damage done.

KENZO (V.O.)

(Japanese)

Please...

TAKI (V.O.)

(Japanese)

No. You ruined everything. At least  
I used to have you to look up to.  
Now that's gone.

8/56B **EXT. ROOFTOP, LONDON - NIGHT 14**

8/56B

The **subtitles** of her words slowly descend away from us down  
towards the street, getting smaller and smaller.

TAKI  
(Japanese)  
Now I don't have anything at all.

She turns again but her foot slips. She falls backwards...

KENZO lunges forward. With an outstretched hand, he grabs her wrist. Her feet are on the ledge but her body is stretched over the drop. He is at full stretch to catch her.

Behind him, SARAH grabs his trailing hand. YUTO catches her hand, JIRO grabs someone, ABBOT, TAKASHI, YO, they all grab someone. Everyone drops their guns and leaps forward to grab someone, anyone.

They all stand together, the group of them, holding KENZO who holds TAKI - her body arched, like a dancer, over the abyss.

They all stay like that. Connected. Humans saving one another. Moments pass.

And then. Music begins. (Suggestion: **By Night - Sophie Hutchings**. Emotional, slow piano music)

What happens next is a dance sequence. This is a story about characters with needs - un-met and unspoken, whether by circumstance, character flaw, social convention or something else. 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. I like the work of Emma Portner (see her work with wife Ellen Page - 'Slack Jaw', 'Lucky', 'As Long As You Love Me', 'You Don't Live Here Anymore' etc.) and Jeremy-Lepine Yetsirah. With the acknowledgement that we'd be working with non-professional dancers and the limitations that would bring...

Think of the moment in MAGNOLIA when the characters break into song, or the LOST David LaChapelle dancing on the beach promo. A moment of magic realism within the narrative.

Note: there's an opportunity for animation here as well.

It starts with KENZO pulling back onto the roof, bringing TAKI with him. The others all step back from them.

For a moment, TAKI is in her father's arms. The sky big and dark behind them.

TAKI leaves her father's arms and finds herself with YUTO.

KENZO turns, his hands finding SARAH's.

8/57      **INT. CAR, JAPAN - DAY 15**

8/57

At some point we re-join the car with NATSUKO, REI, EIKO, SORA and ROY. It's spinning through the air. We're in super slow motion. A split second taking a lifetime...

8/58      **EXT. ROOFTOP, LONDON - NIGHT 14**

8/58

Back on the rooftop, the dance continues. EIKO, NATSUKO and REI are now there too.

TAKI leaves YUTO. He turns - EIKO is there. The woman he loves. He goes to her.

TAKI finds herself suddenly in the arms of her mother. Perhaps the moment she realises just how deeply she misses home. She and REI dance together.

RODNEY appears on the roof. He takes TAKI's hands. REI turns. She sees KENZO. They look at each other, maybe almost touching, before moving on, a dying love.

RODNEY and TAKI spin around until he lets her go. He sees the one person he wants to see - TIFF. They take each others' hands.

Meanwhile, other couples form. Take your pick from NATSUKO, HOTAKA, YUTO, EIKO, FUKUHARA... A litany of tragic loves, loved ones gone, loved ones missed...

Above them all the stars spinning and below them, London alive with movement.

Eventually the people who shouldn't be there peel off. Until we are left with KENZO, ABBOT, SARAH, YUTO, TAKASHI, YO, JIRO and TAKI.

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.

The music ends.

A few moments of stillness and quiet to let us slip back into reality and then -

KENZO pulls TAKI back from the edge and onto the roof top. He holds her tight. Out of breath. She is shaking.

8/59      **SCENE OMITTED**

8/59

8/60      **CONTENT MOVED TO 8/58**

8/60

8/61      **EXT. ROAD, JAPAN - DAY 15**

8/61

Roy's car HITS the ground, spinning again and finally coming to a standstill. Steam rising from its battered engine.

*FLASH* - For a brief second, we see Yuto's car, sitting in the water at the bottom of a cliff.

FADE TO BLACK.

8/62      **INT. MEETING ROOM, SOCIAL CLUB, TOKYO - DAY 15**

8/62

*All dialogue in Japanese unless otherwise stated.*

FUKUHARA slumps to the floor. The life drained out of him.

You could hear a pin drop in the room.

SHIN ENDO faces the others.

SHIN ENDO

It's done. 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

-

SEKI

No, Endo.

SHIN ENDO looks at her sharply.

SHIN ENDO

What?

SEKI

No. We have had only blood... No atonement.

SHIN ENDO

We have had a war. Now you have a victor.

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.

SHIN ENDO (CONT'D)

What is this?!

SHIN ENDO turns to HAYASHI, as though he can help him.

SEKI

Let this be the end of it.

SEVERAL YAKUZA MEN step forward and grab SHIN ENDO. They drag him, protesting, from the room.

SEKI turns to HAYASHI. The two of them nod at each other and HAYASHI leaves the room.

8/63

**EXT. ROOFTOP, LONDON - NIGHT 14 (INTERCUT)**

8/63

*All dialogue in Japanese unless otherwise stated.*

KENZO holds TAKI. The others stand, almost awkwardly.

JIRO and YUTO look at each other. Almost like JIRO is remembering why he's here...

Sensing danger, KENZO grabs TAKI and moves her behind him. SARAH steps protectively in front of them both.

No one moves. A few tense moments pass. JIRO stares at YUTO.

YUTO

You could just go home.

JIRO says nothing.

YUTO (CONT'D)

You could. If you wanted. You could just get out of here.

JIRO stares back at him. A young man on the precipice of a huge decision.

In his pocket his phone begins to ring. He doesn't know whether to answer it, whether to shoot YUTO, whether to turn and run from this rooftop. Suddenly he feels very young and unsure.

But he makes his mind up.

JIRO goes for his gun. But YUTO gets to his 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.

SARAH just stares, helpless to stop it.



A few moments of silence.

KENZO goes to JIRO's body and takes the ringing phone from his pocket. He answers it.

8/63A    **INT. SOCIAL CLUB, TOKYO - DAY 15 (INTERCUT)**

8/63A

HAYASHI is on his phone.

HAYASHI  
(Japanese)  
This is Captain Hayashi. Your boss  
is dead. The mission is aborted.

8/63B    **EXT. ROOFTOP, LONDON - NIGHT 14 (INTERCUT)**

8/63B

KENZO stands with the phone to his ear.

HAYASHI (V.O.)  
(Japanese)  
Do you hear me?

KENZO  
(Japanese)  
Jiro's dead.

HAYASHI  
(Japanese)  
Kenzo?

KENZO  
(Japanese)  
I killed him.

KENZO hangs up the phone and looks at YUTO, who is standing in shock. KENZO moves TAKI towards SARAH, who puts her arm around her. KENZO walks over to YUTO and puts his hand out. YUTO looks at him, doesn't move.

KENZO (CONT'D)  
(Japanese)  
It's okay.

YUTO looks a broken man.

KENZO gently takes the gun from YUTO's hand.

KENZO (CONT'D)  
You never had this gun. You were  
never on this roof.

YUTO looks at him.

YUTO  
Kenzo -

KENZO  
(Japanese)  
A long time ago you came to me for  
help. I'm helping you now.

YUTO, choked up, nods.

KENZO hugs him. The two brothers stand together for several moments. Gripping each other. They speak softly to one another.

KENZO (CONT'D)  
(Japanese)  
This is goodbye.

YUTO  
(Japanese)  
I'm sorry.

KENZO  
(Japanese)  
I'm sorry.

They finally part.

ABBOT  
Well that's a nice moment.

YUTO turns. ABBOT is looking at him.

ABBOT (CONT'D)  
Don't know where it leaves us  
though.

ABBOT looks around the rooftop.

ABBOT (CONT'D)  
Perhaps we file this one under  
unfinished business. I can give you  
a couple hours head start.

YUTO nods.

YUTO  
The pursuit of perfection.

ABBOT grins.

ABBOT  
Don't flatter yourself.

YUTO walks past TAKI, puts an arm around her and kisses the top of her head. Then heads for the door. He pauses and looks back. And then... he's gone.

ABBOT lights a cigarette and goes to the edge of the roof. Looks out over London.

ABBOT (CONT'D)  
You all might want to be going as well.  
(pointed, to Sarah)  
The rozzers could show up any minute.

SARAH nods. They head for the door.

ABBOT (CONT'D)  
You're still in my town, remember.  
Act accordingly.

The three of them leave the roof. ABBOT stands alone amongst the bodies.

CUT TO BLACK.

8/64      **SCENE OMITTED**      8/64

8/65      **SCENE OMITTED**      8/65

8/66      **SCENE OMITTED**      8/66

8/67      **EXT. ROAD, JAPAN - DAY 15**      8/67

*All dialogue in Japanese unless otherwise stated.*

Steam rises from the bonnet of the turned-over 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.

REI  
(towards the car)  
Are you alive in there?

EIKO climbs out.

NATSUKO crawls out the other side, SORA in her arms. ROY goes to help her but she bats him away.

NATSUKO (O.S.)  
Don't touch me, idiot!

She stands, triumphantly, with the baby.

NATSUKO (CONT'D)  
No substitute for a grandmother's  
love.

EIKO and REI glance at each other. Typical Natsuko...

From down the road, blue lights appear - POLICE CARS approaching. REI looks at ROY, who crumples slightly. Tears in his eyes.

ROY  
I'm sorry. I'm so sorry.

She sighs, suddenly very tired. She nods. They're all sorry.

ROY sits down on the ground, beaten.

The three women stand together as the police cars approach from the distance. One by one they link hands, framed by the smoking wreckage.

8/67A     **INT. RODNEY'S CHILDHOOD HOME, LONDON - NIGHT 14**     8/67A

JANE wakes up on the sofa and sits up. She looks around - no sign of RODNEY anywhere.

8/67B     **INT. HALLWAY, RODNEY'S CHILDHOOD HOME - NIGHT 14**     8/67B

JANE comes out into the hallway. RODNEY is gone. She stands alone in the empty house.

8/67C     **EXT. RODNEY'S CHILDHOOD HOME, LONDON - NIGHT 14**     8/67C

We move away from the house. The street is quiet and deserted. RODNEY is gone and no one, not even us, knows where.

8/68     **EXT. BLOOMSBURY STREET, LONDON - NIGHT 14**     8/68

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.

8/69     **INT. CAFÉ, LONDON - NIGHT 14**     8/69

Small local café.

KENZO, TAKI and SARAH enter. The only customers. KENZO puts three fingers up at the WAITER, indicating that he wants three drinks. 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.

KENZO  
It'll be okay little one.

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. Background music, jazz or blues.

Maybe the jaunty number that was playing in Eda Goro's restaurant in Episode 1. Life is a circle, and all that...

KENZO and SARAH remain sitting. 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.

SARAH

So what happens now?

8/69A    **EXT. LONDON STREET - NIGHT 14**

8/69A

YUTO walks, head down...

KENZO (V.O.)

I hope that he runs. I hope that he gets away.

8/69B    **INT. TRAIN - DAY 15**

8/69B

We're close on YUTO sitting on a train. The train's in a tunnel. YUTO's eyes are closed.

The train bursts out into the light and YUTO stirs awake.

8/69C    **EXT. TRAIN STATION, PARIS - DAY 15**

8/69C

YUTO moves through the crowds. We probably can't tell exactly where he is yet, or even that he's in a new country.

KENZO (V.O.)

I hope he misses us, but not too much and not for too long.

8/69D    **EXT. STREET, PARIS - DAY 16**

8/69D

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.

KENZO (V.O.)

I hope he finds what he's looking for.

8/69E **INT. CAFÉ, LONDON - NIGHT 14**

8/69E

SARAH  
And what about us?

TAKI says something in Japanese. We don't translate it (possibly we see something appear in the street behind them, out of focus). SARAH glances over at her and then back to KENZO, who smiles sadly.

SARAH (CONT'D)  
What did she say?

8/69F **EXT. LONDON STREET - NIGHT 14**

8/69F

RODNEY walks along. Then he stops. Sensing something. He looks up at the sky...

8/69G **EXT. STREET, PARIS - DAY 16**

8/69G

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

8/70 **EXT. HALLS OF RESIDENCE, LONDON - NIGHT 14**

8/70

ANGLING stands by the police cars. He looks behind him. Sees the café down the street. Something about it taking his interest...

8/71 **SCENE OMITTED**

8/71

8/72 **CONTENT MOVED TO 8/75**

8/72

8/73 **SCENE OMITTED**

8/73

8/74 **SCENE OMITTED**

8/74

8/75 **EXT. CAFÉ, LONDON - NIGHT 14**

8/75

We move backwards away from the café, KENZO, TAKI and SARAH illuminated through the windows and doorway. Inside, KENZO is telling SARAH what TAKI said, but we don't hear it.

As we continue back, the subtitle comes into frame, as though it was a 3D object that had appeared in the street outside the cafe.

**It's finished.**

We sit on that. Everything is still for a few moments. The blue flashing lights of the nearby POLICE CARS still going and the faint sound of the song coming from inside the café.

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

The picture fades away, leaving only Taki's last words on screen.

CUT TO BLACK.

END.