



# GIRI/HAJI

義理/恥

**Episode 1 (第 1 話)**

**“Ghosts”**

Final Shooting Script

*08.04.19*

**Written by Joe Barton**

Copyright Sister Pictures Ltd.

This script is strictly confidential. Please do not discuss the contents of this script with anyone outside the production.  
The sending of this script does not constitute an offer for any part in it.

- 1/1      **INT. OFFICE, LONDON - NIGHT 1**      1/1
- A floor of JAPANESE PEOPLE, mostly men, sitting at desks in a large open-plan office. Through the floor-to-ceiling windows behind them, we see a city lit up. It's London, but there are no identifying buildings. We could be anywhere. We hone in on one of the workers - a man in his late 30s. This is SABURO ENDO.
- 1/2      **INT. OFFICE LIFT, LONDON - NIGHT 1**      1/2
- SABURO stands in the lift. He watches the floor numbers go down.
- 1/3      **EXT. OFFICE, LONDON - NIGHT 1**      1/3
- SABURO leaves his office and walks out into the city. Again, we don't focus on signs, cars or any distinguishing features to show where we are.
- 1/4      **EXT. SABURO'S APARTMENT BUILDING, LONDON - NIGHT 1**      1/4
- SABURO enters.
- 1/5      **INT. LIFT, SABURO'S APARTMENT BUILDING, LONDON - NIGHT 1**      1/5
- SABURO stands, watching the floor numbers rise.
- 1/6      **INT. SABURO'S APARTMENT, LONDON - NIGHT 1**      1/6
- A modern apartment that has an anonymous, hotel room-like feel. SABURO enters. He removes his shoes and puts on slippers. The door closes behind him. He goes to the window.
- Now we finally see where we are - a fantastic view of night-time London spreads out from SABURO's vantage point. Canary Wharf, the Shard, the river... He stands at the window and watches the city silently stretch out beneath him.
- There's a buzz on the intercom. He goes to it and looks through the camera. Recognises whoever it is on the street outside and buzzes them in.
- 1/7      **INT. KITCHEN, SABURO'S APARTMENT, LONDON - NIGHT 1**      1/7
- SABURO pours two tumblers of whisky. Places one on a leather coaster and sips the other.
- We hear a knock on the apartment door. SABURO takes his drink and walks out of the kitchen to answer it. We stay where we are. Looking at the glass of whisky on the coaster.

FADE TO BLACK.

1/8 **INT. KITCHEN, SABURO'S APARTMENT, LONDON - NIGHT 1** 1/8

A FLASH of light breaks us back into the scene. A camera flash, to be exact.

We're still in the kitchen, still looking at the whisky glass. But now there's a numbered plastic evidence marker next to it. MEN AND WOMEN IN CRIME SCENE SUITS and UNIFORMED COPS are in the kitchen.

1/9 **INT. SABURO'S APARTMENT, LONDON - NIGHT 1** 1/9

More SCENE OF CRIME OFFICERS mill about here as well. Someone rolls police tape over the open front door. We pan across the room and stop at a macabre image - SABURO is lying face down with the blade of a short wakizashi sword embedded in his back. The sword has an ornate and distinctive handle. Another camera FLASH illuminates the room briefly.

A POLICE OFFICER examines a wall safe that was hidden behind a painting that has been taken down. Finger prints are taken from it.

We close in on the photographer taking a photo of SABURO's body. A final FLASH of light and -

An image of SABURO's body stills and turns black and white and into a photograph. Music starts to play - a jaunty blues number. We pull away from it and see that it's a crime scene photograph and it's on the table of a restaurant --

1/10 **INT. RESTAURANT, TOKYO - NIGHT 2** 1/10

*Dialogue in Japanese unless otherwise stated.*

We pull back from the photograph and focus on a Japanese man in his 50s, sitting in a booth. This is EDA GORO. He's by himself, the photo in front of him. We're close in on him but can hear the rest of the restaurant around him - the blues song from the previous scene is playing over the restaurant speakers. A WAITRESS, mostly off screen, pours him a cup of sake and puts a plate down in front of him. (Possible - her hand shaking slightly, spilling sake a little. Is she scared of this man?) He nods to her almost imperceptibly.

He takes a bite of his meal. Sips his drink.

His phone vibrates on the table. He answers it.

GORO

Yeah. I'm looking at it now... I have no idea... How bad is it?

(MORE)

GORO (CONT'D)

Well, I wouldn't exactly describe it as 'good news', would you? ... I don't know and I didn't ask... Just wait by your phone. I'm hanging up, my food just got here... Bye.

He hangs up. Sighs. Puts the phone down. Takes another bite of his meal.

Suddenly, his body convulses with the impact of bullets. We hear the distant sound of gun fire but it's almost drowned out by the noise of shattering glass and crockery, people's screams, the compression of air as bullets zip around us and thud into metal, wood, and organic matter.

His body slumps down, sake and blood drip from the table. Smoke in the air.

The gun fire stops. The music carries on, punctuated by the moans of off-screen injured survivors, the screech of a departing getaway vehicle, and the sound of bullet-ridden furnishings and shattered glass windows collapsing to the ground.

We move out, pulling away from the dead man. We begin to get a wider view of the restaurant. It's destroyed. Bullet holes in the walls, tables overturned. Many BODIES on the ground. Chaos.

We pull out until we're in a wide shot, taking the whole thing in and then...

1/11

**INT/EXT. RESTAURANT, TOKYO - MORNING 3**

1/11

The same shot. As though someone clicked their fingers and turned the sunshine on. The bodies are still where they were. But now DETECTIVES walk through the place, CRIME SCENE OFFICERS meticulously checking over the scene, others photograph the disaster.

We turn 180 degrees, take in the front of the restaurant, its glass frontage shattered and missing. Outside in the street, police cars sit and UNIFORMED COPS keep people at bay behind a perimeter. Police tape has been put up over the door.

A POLICE PHOTOGRAPHER works her way through the scene. She picks her way over to the dead EDA GORO, collapsed in the booth. She notes the photo on the table.

The POLICE PHOTOGRAPHER raises her camera and takes a picture of the dead man with a FLASH.

CUT TO BLACK.

**TITLE: GIRI/HAJI (DUTY/SHAME)**

1/12

**INT. KENZO'S APARTMENT, TOKYO - DAY 3**

1/12

*Dialogue in Japanese unless otherwise stated.*

KENZO stands in a doorway. We pull away from him and reveal he is looking at the KITCHEN/DINING AREA of a tiny apartment. His wife, REI (formidable, 40s), is making breakfast. His elderly mother, NATSUKO, sits at the table, eating. His father, HOTAKA, is in a chair, an oxygen tank by his side. He has a breakfast of Natto, white rice, and a fried egg on the side, which he is trying to eat with chopsticks held in a shaking hand.

On the wall are family photos - mostly of a younger, smiling, Japanese man - KENZO's brother, YUTO. It almost seems as though a type of shrine has been set up to Yuto, as flowers and candles have been arranged by one of his photos on a small table.

KENZO almost seems to steel himself as he steps into the room.

NATSUKO  
(not looking up)  
Good morning.

KENZO  
Good morning. Is there coffee?

REI  
In the pot.  
(yelling to her off-screen  
daughter)  
TAKI!

NATSUKO  
She's still in bed. She's a lazy  
girl.

HOTAKA  
Should I get her?

NATSUKO  
How are you going to get her? You  
can't walk that far.

She takes HOTAKA's chopsticks from him and uses them to pick up his egg dismissively.

NATSUKO (CONT'D)  
This egg is hard, he needs the yolk  
runny.

HOTAKA  
She'll be late for school.

KENZO manoeuvres his way around his wife to the coffee pot.

KENZO  
She'll be fine, Dad.

REI irritably takes HOTAKA's breakfast from the table and sets about frying a new egg.

REI  
(growing irritation)  
TAKI! Breakfast!

KENZO's phone rings in his pocket.

REI (CONT'D)  
(to Kenzo)  
I'm meeting Naho for lunch, do you need me to pick anything up?

He shakes his head, brings out his phone. Caller ID is TOSHIO ITO.

KENZO  
(answering phone)  
It's my day off.

On the other end of the line is the voice of his slightly younger partner, TOSHIO.

TOSHIO (V.O.)  
Turn on the news.

REI  
TAKI! Don't make me ask again!

HOTAKA  
TAKI!

NATSUKO  
TAKI! She doesn't listen. She was spoilt as a child.

REI  
(irritated)  
She wasn't spoilt.

KENZO goes and turns the TV on. HOTAKA lights a cigarette.

REI (CONT'D)  
Not around the oxygen, you'll blow us all up!

HOTAKA  
What?

NATSUKO takes the cigarette out of HOTAKA's lips and stubs it out.

NATSUKO

(muttered)

I know spoilt when I see it.

KENZO flicks through the channels until he gets to the news. Footage shows the desecrated front of the restaurant covered with a blue police sheet. Ambulances with sirens blaring.

NEWSREADER

... The fragile peace between Tokyo's Yakuza families is under threat after masked gunmen opened fire at a restaurant late last night. The death toll is not yet known but it is thought that at least ten...

KENZO

Christ.

TOSHIO (V.O.)

Yeah. Whatever you had planned for today, cancel it.

KENZO

I'm coming in now.

TOSHIO (V.O.)

Bring me a coffee.

KENZO

No.

He hangs up.

REI

Will you get Taki out of her room?

KENZO

I have to go.

REI

You promised to look after your parents today.

NATSUKO

There's been a shooting, can't you see?!

KENZO

(to Rei)

I'm sorry. I'll make it up to you.

REI

Are they going to give you a bigger apartment for going into work today?

KENZO

No.

REI

Then you're not going to make it up to me. Tell your new partner he owes me a Friday.

KENZO grabs an orange from a fruit bowl and heads down the hall. He opens a door into his sixteen year-old daughter TAKI's BEDROOM. She's sitting cross legged on her laptop, the blinds drawn. KENZO tosses in the orange. She catches it.

KENZO

I know you can hear people shouting for you.

She carefully places the orange on the bed next to her, staring at him. He closes the door and looks back at his wife and parents (HOTAKA is in the process of lighting a new cigarette).

KENZO (CONT'D)

I'll be back later.

1/13      **EXT. TOKYO STREETS - DAY 3**      1/13

We follow KENZO as he hurries through the streets. Eventually hailing a cab.

1/14      **INT. CAB, TOKYO - DAY 3**      1/14

KENZO sits in the back. He stares straight ahead as the car makes its way forward. He looks tired. A bit numb.

HARD CUT TO:

1/15      **INT. RESTAURANT, TOKYO - DAY 3**      1/15

*Dialogue in Japanese unless otherwise stated.*

KENZO stands, looking at the off-screen carnage - mirroring how he was staring in the taxi and his kitchen doorway.

Several PLAIN CLOTHES DETECTIVES mill around him, scoping the place out. TOSHIO comes up to him.

TOSHIO

I ate here once. Terrible service.

KENZO glances over at the dead body of a WAITRESS, then back at TOSHIO.

KENZO

What do we know?

TOSHIO

Couple of guys on motorbikes rolled by around 2am and shot the place up. Automatic weapons. Whole thing took a couple of seconds.

KENZO

Pretty full for 2am.

KENZO and TOSHIO walk through the restaurant. They stop by EDA GORO's body. KENZO stares at the black and white photo on the table top.

He inspects the dead man slumped on the table. He turns to TOSHIO, surprised.

KENZO (CONT'D)

This is Eda Goro.

TOSHIO points to a nearby table where FOUR MEN lie in pools of blood.

TOSHIO

And there's his cousin.

KENZO looks over at where FIVE MEN lie dead nearby.

KENZO

Isn't that Makoto Sakai? ... All these guys are Fukuhara's men.

TOSHIO

Yeah. Late night Yakuza ramen party.

KENZO

So where's their boss?

HAYASHI (O.S.)

He's gone to ground.

They turn - their superior officer, CAPTAIN ZENJIRO HAYASHI (40s), has come into the restaurant. KENZO and TOSHIO bow slightly to him. The other detectives and cops all gather around him.

KENZO

Captain Hayashi. Fukuhara's missing?

HAYASHI nods.

TOSHIO

Do you think he's still alive, Sir?

HAYASHI

We don't know.

KENZO

Who would try and take him on like this?

HAYASHI

I don't know that either, but I want you all to push on the other Yakuza families. Shin Endo, Motoki, Hajime, Ikushima, everyone...

TOSHIO

You want us to start arresting Yakuza bosses?

HAYASHI

I want you to start asking them questions. Politely.

KENZO nods at the photo of Saburo.

KENZO

What about this?

HAYASHI

We're looking into it.

KENZO takes a photo of the photo with his phone.

HAYASHI (CONT'D)

We've had peace for years, I don't want a war now.

TOSHIO looks down, realises he's standing in blood.

TOSHIO

Might be too late.

1/16

**INT. TOSHIO'S CAR, TOKYO - DAY 3**

1/16

*Dialogue in Japanese unless otherwise stated.*

TOSHIO drives, KENZO is in the passenger seat. On the radio, a newsreader is talking about the shooting.

TOSHIO

Thirteen bodies. There could be citations for this. *You* might even get promoted.

KENZO

More likely we'll do the dog's work and Captain Hayashi and the higher ups take the credit. Don't get your hopes up.

His phone rings in his pocket. He checks then silences it.

TOSHIO

Did the rest of your partners  
transfer away or did they all just  
put the same gun in their mouths?

1/17 **EXT. FUKUHARA'S RESIDENCE, TOKYO - DAY 3**

1/17

*Dialogue in Japanese unless otherwise stated.*

TOSHIO and KENZO get out of their car and approach the gated residence, where a UNIFORMED COP is standing.

KENZO

Any movement?

UNIFORMED COP

Nothing.

TOSHIO

We could climb the wall.

KENZO gives him a look - TOSHIO isn't a natural climber.

KENZO

We'll come back with a warrant.

KENZO pushes the intercom buzzer. No reply.

KENZO (CONT'D)

It's the police, Fukuhara-San. Are  
you in there?

TOSHIO

Just checking if you're still  
alive.

No reply. TOSHIO looks at KENZO and shrugs.

TOSHIO (CONT'D)

I'd be hiding too, if I was him.

KENZO

I don't think he's hiding.

TOSHIO

What's he doing then?

KENZO

Biding his time.

1/18 **INT. FISH MARKET, TOKYO - DAY 3**

1/18

*Dialogue in Japanese unless otherwise stated.*

KENZO and TOSHIO walk through a busy indoor fish market.  
KENZO is looking at the photo of Saburo's body.

TOSHIO  
Has he moved yet?

KENZO ignores him.

TOSHIO (CONT'D)  
You know, say what you want but I'm  
not going to lose sleep over a  
bunch of dead gangsters.

KENZO  
You weren't around for the last  
war, were you?

TOSHIO  
No.

KENZO  
You'll lose sleep soon enough.

They reach a set of stairs and head up towards an upper level  
of offices. Two intimidating HEAVIES stand guard by the door.

KENZO shows them his police badge.

KENZO (CONT'D)  
Detective Mori.  
(nods at Toshio)  
Detective Ito. Tell your boss we  
respectfully request a minute of  
his time.

One of the HEAVIES glances at the other one, who nods. The  
HEAVY heads into the room. A moment later, he comes back out  
and indicates for them to enter.

1/19 **INT. OFFICE, FISH MARKET, TOKYO - DAY 3**

1/19

*Dialogue in Japanese unless otherwise stated.*

SHIN ENDO (60s) sits behind his desk. KENZO and TOSHIO enter  
and take seats opposite him.

KENZO  
Endo-San, thank you for seeing us.

SHIN ENDO doesn't look up from his work.

SHIN ENDO  
I always have time for the Tokyo  
Police Department.

KENZO  
There was a shooting last night.  
Some of Fukuhara's men were killed.

SHIN ENDO  
I heard about that.

TOSHIO  
Before or after it happened?

KENZO gives TOSHIO a sharp look. SHIN ENDO looks up and gives them a wry smile.

SHIN ENDO  
After.

KENZO's phone vibrates. He fumbles for it in his pocket, then retrieves and silences his phone. Gets back to it.

KENZO  
You and Fukuhara have clashed before.

SHIN ENDO  
In the past.

KENZO  
You were top of the tree before him. Don't tell us you don't miss it.

SHIN ENDO  
Of course. But then, no one's shooting at me in restaurants any more. So there's that.

TOSHIO  
Well someone's trying to take him down.

SHIN ENDO  
Do you believe in curses, Detective? I do. I believe that some men are not meant to walk this earth for long. Maybe that restaurant was cursed. Maybe the people inside it were. Maybe Fukuhara is. Maybe this was all an act of the Gods.

TOSHIO  
The Gods didn't break the Yakuza peace treaty.

SHIN ENDO  
Indeed. What God would be so foolish?

TOSHIO drives. KENZO is looking at the photo of Saburo's body on his phone.

TOSHIO

Do you think when he was choosing  
an office he ever considered  
renting somewhere that wasn't above  
a damn fish market?

KENZO notices something about the photo.

KENZO

This isn't Japan.

He points to something in the photo. TOSHIO squints at it.

TOSHIO  
What am I looking at?

KENZO  
The wrong kind of wall plug.

TOSHIO sees it - barely visible in the photo. A three-holed plug on the wall.

TOSHIO  
Where has that kind of plug?

KENZO  
I'm not a fucking plug expert.

KENZO's phone rings. He looks at it.

TOSHIO  
Who keeps calling you?

KENZO  
My wife.

TOSHIO  
Is *she* a fucking plug expert?

KENZO silences his phone.

KENZO  
Probably.

1/21 **INT. POLICE H.Q, TOKYO - DAY 3**

1/21

A busy office. KENZO and TOSHIO sit at their desks. Nearby, we can see HAYASHI on the phone, collar unbuttoned, looking stressed.

KENZO clicks through photos from the crime scene. Bodies torn up by gun fire. A chef, two waitresses. Spilled bowls of food. Bullet casings. Blood.

1/22 **INT. SMOKING BOX/CORRIDOR, POLICE H.Q, TOKYO - DAY 3**

1/22

*Dialogue in Japanese unless otherwise stated.*

A glass box in the basement of the police station, as tall and wide as maybe four phone boxes stuck together.

It's crammed with mostly MEN IN SUITS. The air is thick with smoke. TOSHIO and KENZO are in there, puffing away.

KENZO shifts to let someone get past him.

TOSHIO  
Perhaps it wasn't Yakuza-related.

KENZO

You think someone took a hit out on  
a chef and the gangsters just got  
caught in the crossfire?

KENZO slides the door open and heads off down the CORRIDOR.  
He calls back.

KENZO (CONT'D)

Fukuhara's still missing.

1/23

**INT. KENZO'S APARTMENT, TOKYO - NIGHT 3**

1/23

*Dialogue in Japanese unless otherwise stated.*

KENZO comes through the front door. Takes off his shoes, puts  
on slippers. REI is waiting for him.

REI

I've been calling you.

KENZO

It's been a busy day, Rei.

NATSUKO joins them from the other room.

NATSUKO

Your daughter is out of control.

KENZO

Whatever she did, I'm sure we can -

NATSUKO

She stabbed someone.

KENZO looks at REI - what the hell?

REI

A boy at school. She got him in the  
thigh with some nail scissors.

KENZO

I should have thrown my phone in  
the river and not come home.

KENZO walks through into the living area. HOTAKA is sitting  
in his chair with the TV on - the news, with footage of the  
shot-up restaurant.

HOTAKA

Little bastard was lucky not to  
lose his cock.

KENZO

(weary)  
Dad...

HOTAKA

He had his hands all over her, she said.

NATSUKO and REI follow KENZO into the room.

NATSUKO

That's no reason to stab someone!

REI

The school have suspended her while they investigate. She could be expelled.

KENZO

I'd have thought so. Where is she?

They all look to a closed door off the hall. KENZO sighs, heads for the door and knocks. No answer. He enters.

1/24

**INT. TAKI'S BEDROOM, KENZO'S APARTMENT, TOKYO - NIGHT 3** 1/24

*Dialogue in Japanese unless otherwise stated.*

TAKI sits on her bed, silently. KENZO comes in. He closes the door behind him and goes and sits on the end of the bed.

They sit in silence for a few moments. Finally:

KENZO

So how was your day?

TAKI

Lets not play around. If you're going to punish me, punish me.

KENZO

Why don't you tell me what happened?

TAKI

Takashi has been asking me out for weeks. I kept saying no. He followed me into the bathroom and put his hand up my skirt.

KENZO

Did he hurt you?

TAKI

No.

KENZO

You shouldn't have stabbed him.

TAKI

You'd prefer I got raped?

KENZO

In my day, if a boy tried to feel up a girl she'd slap his face, not try and castrate him.

TAKI

Girls are different now.

KENZO

(sighs)  
Yes.

TAKI

They're going to expel me.

KENZO

I'll talk to them.

TAKI

I want to be expelled.

KENZO

Tokyo only has so many schools, Taki.

TAKI

Did you find out who shot those people last night?

KENZO

I'm starting to think it might have been you.

TAKI

You look tired.

KENZO

No. This is just what the fathers of daughters look like.

1/25

**INT. KENZO'S APARTMENT, TOKYO - NIGHT 3**

1/25

*Dialogue in Japanese unless otherwise stated.*

KENZO, REI and NATSUKO sit round a table eating dinner in silence. HOTAKA is in his chair watching the television, his breathing wheezy. On screen, a soap opera.

REI

Can you turn that off?

HOTAKA glances at her and turns the television up slightly. REI looks at KENZO - 'are you going to do something?'. But KENZO's miles away. REI gets up abruptly and walks out.

1/26 **EXT. BALCONY, KENZO'S APARTMENT, TOKYO - NIGHT 3** 1/26

REI is on the balcony. The sounds of the city all around her - car horns and sirens and air conditioning units. She closes her eyes. Trying to block out everything else but the hot night and the wind in her hair. The sounds dull around her.

1/26A **INT. KENZO'S APARTMENT, TOKYO - NIGHT** 1/26A

KENZO finishes a cigarette out of the window. He glances over at the photo on the wall of YUTO. NATSUKO is lighting a candle next to the mini-shrine. She kisses her hand and touches it to the photo of her youngest son.

1/27 **INT. KENZO'S BEDROOM, KENZO'S APARTMENT, TOKYO - NIGHT 3** 1/27

*Dialogue in Japanese unless otherwise stated.*

KENZO and REI lie in bed. Silence.

There's a buzz at the front door of the apartment. KENZO looks up, surprised.

KENZO

Wait here.

1/28 **INT. KENZO'S APARTMENT, TOKYO - NIGHT 3** 1/28

*Dialogue in Japanese unless otherwise stated.*

KENZO opens the door and is taken aback. A well-dressed man in his 50s stands there, flanked by two bodyguards (JIRO and MORIO). This is FUKUHARA. He bows lightly.

FUKUHARA

Good evening.

KENZO stares at him.

KENZO

Fukuhara.

FUKUHARA

May we come in?

KENZO debates with himself for a moment, then steps aside.

KENZO

Of course.

FUKUHARA doesn't move.

FUKUHARA

Slippers?

KENZO

Yes. Sorry...

KENZO fumbles for a few sets of house slippers from a basket by the door.

The YAKUZA all take their shoes off and then walk towards the living room. They pass the doors to all of the bedrooms.

FUKUHARA smirks to himself as he spies NATSUKO, REI and TAKI looking at him from their rooms. He bows to them all.

FUKUHARA  
Good evening.

KENZO indicates for them to close their doors.

1/29

**INT. KENZO'S APARTMENT, TOKYO - NIGHT 3**

1/29

*Dialogue in Japanese unless otherwise stated.*

The FOUR MEN stand in the living room. Almost awkwardly. FUKUHARA goes to the window and looks out.

He glances at the photos on the side - Hotaka as a young police officer. And Yuto's shrine. He runs a hand briefly over Hotaka's oxygen tank.

FUKUHARA  
This apartment is too small for all of you.

KENZO  
We manage.  
(pause)  
Tea? Whisky?

FUKUHARA  
I don't drink.  
(pause)  
Someone tried to kill me last night.

KENZO  
I know.

FUKUHARA  
It was Endo Shin.

KENZO  
We went to see him today.

FUKUHARA  
And he didn't confess? That was mean-spirited of him.

KENZO  
Why would he attack you?

FUKUHARA hands him a photo - it's the crime scene photo from earlier of Saburo, dead in his London apartment.

FUKUHARA  
His name is Saburo. He was an executive at a Japanese export company in London.  
(MORE)

FUKUHARA (CONT'D)

He is Endo's nephew. And the sword that was used to murder him belongs to me.

KENZO looks up from the photo to FUKUHARA.

FUKUHARA (CONT'D)

The peace treaty cannot be broken without due cause. The murder of a family member, for instance.

KENZO

Endo Shin believes you had his nephew killed?

FUKUHARA

This photo was sent to all the Yakuza families in the city. *Everyone* believes I had his nephew killed.

KENZO

And did you?

FUKUHARA goes to the wall and the photos of YUTO.

FUKUHARA

I haven't seen my family sword in over a year.

(beat)

Not since your little brother took it.

KENZO stares at him for several beats.

KENZO

My brother is... Yuto is dead.

FUKUHARA

And yet...

KENZO

I saw the car being dragged out of the sea. I saw the bullet holes... You told me -

FUKUHARA

(interrupting)

I told you he'd stopped working for me because he was a liability. He'd made too many enemies. He took my car and my sword and he disappeared. We never saw a body but we both assumed he was dead. Perhaps that was our mistake.

KENZO

How dare you come here and -

FUKUHARA

You should be thanking me, I just told you your little brother might still be alive.

KENZO glares at him.

KENZO

It's not possible.

FUKUHARA

Last week Yuto was dead and Saburo was alive. Now... perhaps the other way around. Someone threw a stone in a pond a long way away and we're only just feeling the ripples. Nothing is impossible, Detective.

There's a soft knock at the door. JIRO goes and answers it. HAYASHI enters. He and KENZO look at one another. HAYASHI looks shame-faced.

FUKUHARA (CONT'D)

Ah, look. Captain Hayashi has come to see us. Good evening, Captain. We were just talking about Detective Mori's brother.

KENZO looks at HAYASHI.

KENZO

This is insane. Even if Yuto was somehow still alive, why would he be in London committing this murder..?

FUKUHARA

If the only possible outcome of an action is chaos then we must assume that was the intention. I turned my back on your brother. We all did. Perhaps we had this coming.

KENZO

(to Hayashi)  
Sir?

HAYASHI

We have to explore the possibility that it's true.

FUKUHARA

You need to find your brother and bring him back here, before this entire damn city starts to eat itself.

KENZO

Just tell everyone you had nothing to do with this killing.

FUKUHARA

The bosses are like dogs. If someone lets a gun off near them, they're going to bite you. Telling them you didn't fire the shot won't make any difference. You have to show you're still in control.

HAYASHI hands KENZO a folder.

HAYASHI

There's a Crime Scene Management course run by a university in London. We do an exchange programme with them. I've arranged for you to take the place without attracting suspicion. You fly out tomorrow.

FUKUHARA

Why the course?

HAYASHI

This isn't an official investigation. The British police can't know and I'd rather my superiors didn't find out about this chat either.

FUKUHARA

They'd rather deal with a war than negotiate with me.

HAYASHI

(to Kenzo)

So we keep this to ourselves. We deal with it quickly, before it gets out of hand.

KENZO

Why send me? Why not someone else?

FUKUHARA

If we send anyone else after him, they're likely to come back dead.

KENZO

That's not who my brother is.

FUKUHARA holds up the photo of Saburo.

FUKUHARA

Perhaps you don't know him as well as you think.

KENZO  
(to Hayashi)  
Am I working for you or him?

HAYASHI  
You're working for Tokyo.

KENZO looks deeply unhappy.

FUKUHARA  
It's time to do your job,  
Detective. Your family started this  
mess, and your family will have to  
pay for it. One way or the other.

FUKUHARA and his BODYGUARDS head for the door.

HAYASHI  
Someone will meet you at the  
airport.  
(beat)  
Your brother's no use to us in a  
British jail. So work fast.

HAYASHI goes to follow FUKUHARA out, pauses.

HAYASHI (CONT'D)  
It should have been me that told  
you.

KENZO  
No one likes giving bad news, Sir.

HAYASHI nods and leaves the apartment.

KENZO stands in the living room alone for a few beats. He looks down at the folder in his hands - details of his course, a file on Saburo's murder and an airport boarding pass. And then the doors to all of the bedrooms open, one by one. REI, TAKI, HIS MOTHER AND FATHER, they all come out. Staring at him. None of them know what to say.

1/30

**INT. KENZO'S APARTMENT, TOKYO - NIGHT 3**

1/30

*Dialogue in Japanese unless otherwise stated.*

The WHOLE FAMILY are in the room now.

NATSUKO  
There was no body! I told you! With  
no body, how can you ever be sure?!

HOTAKA  
Why would he run like that?

NATSUKO  
He ran because they made him!

NATSUKO stands up, abruptly. She goes to the side, puts a kettle on the stove. Her hands are shaking.

She lights the stove and takes a china cup from a shelf. She takes a pinch of green-coloured sencha leaves and adds them to a pot.

NATSUKO (CONT'D)

They dragged his name through the dirt. Tried to tell me he was a criminal. No wonder he ran. And now this man, this gangster, comes here with his stories... Yuto will be so scared.

TAKI

Why London?

REI

Taki, you need to go back to bed.

TAKI

I can't go back now!

HOTAKA

Why did he not ever let us know he was okay?

KENZO

We don't even know if he *is* okay!  
We don't know if he's really...  
(beat)  
We don't know anything.

NATSUKO

We know he had to run from his own mother because of their lies!

NATSUKO is getting hysterical. REI goes over, takes the kettle from her and finishes making the tea. She hands the steaming cup to her mother-in-law. She looks at KENZO, almost wide-eyed - 'are you going to fix this?'.  
(beat)

KENZO

Mum...

NATSUKO

You must go and get him. Whatever has happened, you must go and get your brother. Save him. Save my poor boy.

Tears roll down her face. KENZO looks over. His father is staring at him silently from across the room. Cigarette smoke curling around him. He silently nods at KENZO.

PRE-LAP: The sound of a phone ringing and being answered.

KENZO (V.O, PHONE)

Yeah?

YUTO (V.O, PHONE)

I need to meet right now. I need your help...

KENZO (V.O, PHONE)

Are you okay?

YUTO (V.O, PHONE)

Just meet me...

1/31

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

1/31

*Dialogue in Japanese unless otherwise stated.*

FLASHBACK BEGINS.

*Note: These flashbacks are stylistically different. Have their own score, possible aspect ratio/film stock change. A mini Japanese crime story within our narrative.*

Heavy rain pours over:

An urban walkway, a bridge over a busy main street and underground station. KENZO standing, waiting.

YUTO approaches him. He is preoccupied, almost shaking.

KENZO

What's so urgent? I just left Rei and Taki.

YUTO

You got a cigarette?

KENZO hands him a pack with one cigarette left, YUTO takes it, pats his pockets for a lighter. Can't find one. KENZO lights it for him.

YUTO (CONT'D)

Something bad's happened.

KENZO

What?

YUTO

There's an underground bookmakers in Edogawa, they just scored big on the horses. Maybe twenty million Yen in a safe. It was going to be moved tomorrow, we -

KENZO

What did you do?

YUTO

Me and Sora, we just thought that  
if we...

KENZO

*What did you do, Yuto?*

YUTO

I don't know! There was a guy, he  
wasn't supposed to be there. He  
shot Sora so I... Kenzo, I shot  
him.

KENZO takes this in.

KENZO

Is he dead?

YUTO

I don't know.

KENZO

Where's the gun?

YUTO takes out a revolver. KENZO snatches it off him and puts  
it in his pocket before anyone can see.

KENZO (CONT'D)

Who else knew about this?

YUTO

No one. Just me and Sora.

KENZO

Were there security cameras? Did  
anyone see you leave?

YUTO

I don't think so. I'm sorry. I know  
I fucked up.

He's crying properly now. KENZO doesn't try to comfort him.

KENZO

Stop it. You're drawing attention  
to yourself.

YUTO

You have to help me fix this.

KENZO looks at his little brother.

KENZO

I will.

FLASHBACK ENDS.

1/32

**INT. KENZO'S BEDROOM, KENZO'S APARTMENT, TOKYO - NIGHT 3** 1/32

*Dialogue in Japanese unless otherwise stated.*

KENZO sits in bed and watches as REI efficiently packs a suitcase for him.

REI

I put your travel sickness tablets  
in your hand luggage. Take them  
when you get to the airport.

She zips up the bag.

KENZO

You'll be okay without me.

REI

Of course I will.

KENZO

Dad's health is getting worse, Mum  
doesn't get around like she used  
to, I know it's -

REI

I can handle it

She goes to the window and cracks it open a little. Stands with her back to him.

Neither says anything for a few moments.

REI (CONT'D)

What don't I know, Kenzo?

KENZO

Nothing.

She sighs.

KENZO (CONT'D)

I don't believe that he could have  
done this.

REI

Your brother was a criminal and  
it's been hanging over you long  
enough. Perhaps now's your chance  
to fix that. Whatever he's done, it  
isn't your fault. You didn't make  
him what he is. That was your  
mother's doing.

KENZO

You can't blame her.

REI  
She indulged him.

KENZO  
(painful)  
She just loved him, that's all.

REI looks at him.

REI  
She had two sons, Kenzo. Don't  
forget that.  
(pause)  
We should make love tonight. There  
won't be time later.

She turns and climbs onto him, lifting her night dress up and manoeuvring them both into place. She closes her eyes and he turns his head to the side and looks out of the open window as she begins to move against him.

1/33

**INT. CORRIDOR OUTSIDE LIFT, KENZO'S BUILDING - DAY 4**

1/33

*Dialogue in Japanese unless otherwise stated.*

KENZO waits for the lift with his suitcase. TAKI comes out of the apartment. He looks at her, a little surprised.

TAKI  
I wish I was going with you.

KENZO  
They need you here.

She just scowls. He gives her a sideways look, and a small smile.

KENZO (CONT'D)  
Though I would like the company.

She grins. A little. The lift arrives and the doors open. KENZO gets in.

TAKI  
If Uncle Yuto is alive, will you  
tell him I didn't forget about him?  
(beat)  
Will you tell him to come home?

KENZO looks at her, caught off-guard slightly. Something weighing heavy on his mind.

KENZO  
Goodbye, little flower.

The doors close between them.

1/34      **INT. PACHINKO PARLOUR, TOKYO - NIGHT FB3**      1/34

FLASHBACK BEGINS.

A series of images, part memory, part dream. YUTO sits at a PACHINKO machine, smoking a cigarette. The machine buzzing and flashing at him. He sucks on the cigarette and looks at us.

FLASHBACK ENDS.

1/35      **EXT. BEACH, JAPAN - DAY Y22**      1/35

FLASHBACK BEGINS.

A sandy beach. Further down the coast line it rears up into steep cliffs that jut down into the water.

A surreal sight greets us: a car sits in the surf, the waves rolling over it. Bullet holes pepper one side. Water seeps out of the door and window frames.

FLASHBACK ENDS.

1/36      **INT. PLANE - NIGHT 4**      1/36

KENZO is jolted awake. The plane is landing.

*Note - He is sitting next to a man called JACK, who we'll meet again in Ep 4.*

ANNOUNCER (V.O.)

Ladies and gentlemen, we are now arriving in London Heathrow. Local time is nine fifty seven PM.

KENZO looks at his watch. Adjusts the time.

**CAPTION: LONDON**

1/37      **SCENE OMITTED**      1/37

1/38      **INT. HEATHROW ARRIVALS, LONDON - NIGHT 4**      1/38

KENZO comes out with his bag. Around him, people are meeting friends and family. He looks around. There are a few people holding signs in KANJI which we translate into English characters - but none of the names are his.



1/47 INT. RECEPTION, HALLS OF RESIDENCE, LONDON - SUNRISE 5 1/47

KENZO, jet lagged, is still awake as the sun begins to rise.

1/48 INT. RECEPTION, HALLS OF RESIDENCE, LONDON - MORNING 5 1/48

KENZO is asleep. Someone clears their throat and he springs awake.

A woman, SARAH (mid/late 30s), is looking down at him.

KENZO forces himself awake. Blinks several times, confused.

SARAH glances at a folder she has open.

SARAH

Kenzo?

KENZO

Yes.

SARAH

Sorry to wake you, I -

He stands up abruptly. Bows lightly.

SARAH (CONT'D)

Oh. Yes, hi.

SARAH isn't sure whether to bow. Gives it an awkward go.

SARAH (CONT'D)

I'm Sarah. I'm taking the Crime Scene Management course. Well, more accurately, I'm teaching it. Anyway, I thought I'd come down and... Have you been sleeping here all night?

KENZO

Yes.

SARAH

Shit. I'm so sorry. I thought you were getting in this morning. It's my first day as well. I mean, for all I know they always make the mature students sleep in the corridors. Probably not though.

She smiles, KENZO nods but doesn't understand if she's joking.

SARAH (CONT'D)

Right...

SARAH looks at the folder she's been carrying as though just remembering it.

SARAH (CONT'D)  
This is yours. Sort of a welcome pack. It's got a timetable and a map, some stickers for some reason...

She hands it to him.

SARAH (CONT'D)  
You must be jet lagged.

He looks confused.

SARAH (CONT'D)  
Jet lag? Tired? From the plane.

KENZO  
Oh. Yes. Very.

SARAH  
Cup of coffee and a McMuffin does the trick, or there's always lying in the foetal position and weeping.

KENZO  
Thank you.

SARAH  
The reception's open now, they're only mildly less friendly than your average Stasi officer but they should be able to help you with a room key.

KENZO  
Stasi?

SARAH  
Yeah, no, ignore that. Just go round the corner on your left.

She points to the door and KENZO nods.

KENZO  
Thank you.

SARAH  
I'll see you in class.  
(beat)  
Welcome to London.

She heads out. KENZO stands alone. Looks at the folder.

1/49      **INT. BEDROOM, HALLS OF RESIDENCE, LONDON - MORNING 5**      1/49

KENZO unlocks the door and enters the room. It's basic. A single bed and a sink. Small desk. An empty cupboard awaiting his clothes.

His room looks out into a little courtyard. He pushes up the window, letting in the sound of birdsong and distant traffic.

He sits on the bed and closes his eyes, exhausted.

1/50      **INT. BEDROOM, HALLS OF RESIDENCE, LONDON - DAY 5**      1/50

KENZO lies asleep on the bed. His phone rings, jolting him awake.

1/51      **EXT. HALLS OF RESIDENCE, LONDON - DAY 5**      1/51

*Dialogue in Japanese unless otherwise stated.*

KENZO comes out of the halls. A car is waiting for him, inside is a Japanese man in his late 30s - EIJI.

EIJI

Mori-San!

KENZO gets into the car.

EIJI (CONT'D)

Eiji Watari at your service. Please allow me to apologise for not meeting you at the airport last night, there was a misunderstanding and I couldn't -

KENZO

It's fine.

EIJI

So where do you want to start?

1/52      **EXT. SABURO'S BUILDING, LONDON - DAY 5 (INTERCUT)**      1/52

*Dialogue in Japanese unless otherwise stated.*

KENZO and EIJI stand outside the building. KENZO looks at the front door - operated by a security code.

KENZO

Do you have the entry code?

EIJI

No.

KENZO shakes his head.

KENZO

Perhaps someone will let us in.

He tries buzzing other flats. No reply from the intercom.  
KENZO frowns.

1/53

**INT. POLICE H.Q, TOKYO - DAY 5 (INTERCUT)**

1/53

*Dialogue in Japanese unless otherwise stated.*

TOSHIO sits at his desk. His phone rings. He moves away from his colleagues and answers.

*Cut between POLICE H.Q and KENZO OUTSIDE SABURO'S APARTMENT BUILDING for phone conversation.*

TOSHIO

How was the flight? Did the guy meet you at the airport?

KENZO glances at EIJI.

KENZO

He got waylaid. I want to get into Saburo's apartment. It's a key code combination.

TOSHIO

Why start there? The police will have stripped the place.

KENZO

It's important to me.

TOSHIO

I've got the names of some Japanese social clubs and bars in London, why don't you -

KENZO

(firmly)

I want to see the murder scene.

TOSHIO

Fine. I'll look into it.  
You know they sent a British detective here on the exchange programme with you? His name's 'Roy.'

TOSHIO looks across his desk and we see ROY - a portly, pasty detective in his 40s, struggling to eat with chopsticks. TOSHIO gives him a thumbs up and ROY grins and gives him one back.

TOSHIO (CONT'D)  
 He looks like a fucking sex  
 tourist.  
 (pause)  
 I'm sorry about your brother, by  
 the way. That's messed up. I have a  
 sister. I mean, she's not a  
 criminal, but... Well. It's messed  
 up.

There's a long pause.

KENZO  
 Okay thanks.

KENZO hangs up.

1/54

INT. POLICE STATION, LONDON - DAY 5

1/54

SARAH is at her desk. Her phone rings. She answers.

SARAH  
 DC Weitzmann.

PROBATION OFFICER (V.O.)  
 Oh good afternoon. I'm Yasmin Rose  
 from the probation service. Is now  
 a good time to talk?

\*  
\*  
\*

SARAH  
 (wary)  
 Yes.

\*

PROBATION OFFICER (V.O.)  
 It's in regards to Ian Summers. I'm  
 sure you were aware he recently  
 became eligible for probation and -

\*  
\*  
\*

SARAH  
 He's been released?

\*

SARAH sighs. Closes her eyes, frustrated. The detective on  
 the desk next to her, BETH, glances over. SARAH looks up and  
 sees BETH looking at her. BETH looks away quickly.

\*  
\*  
\*

SARAH (CONT'D)  
 Where's he staying?

\*

PROBATION OFFICER (V.O.)  
 I can't disclose that information  
 I'm afraid. This is just a call to  
 make you aware of the situation. As  
 part of his probation he's been  
 instructed not to make any contact  
 with you.

\*  
\*  
\*  
\*  
\*  
\*

SARAH

Right. But there's nothing actually  
stopping him, is there.

PROBATION OFFICER (V.O.)

If he does try to make contact with  
you then you can call me and -

SARAH hangs up the phone. Angry. She sits at her desk for a  
few moments, processing what she's just learnt. She looks at  
BETH. \*  
\*

SARAH \*  
\*

Did you know? \*  
\*

BETH \*  
\*

(cold) \*  
\*

Know what? \*  
\*

SARAH doesn't know whether to get into it with her. But \*  
another two DETECTIVES approach before she can say anything. \*

DETECTIVE

Coming for lunch Beth?

BETH smiles and gets up from the desk and joins her \*  
colleagues. \*

SARAH is ignored by all of them. She watches them as they go, \*  
a little enviously perhaps. \*

1/55

**INT. LECTURE HALL, UCL, LONDON - DAY 5**

1/55

SARAH enters the dimly-lit, empty lecture hall.

She plugs her laptop in at the front and stands facing the empty chairs.

SARAH

Hi. Good morning, class. I'm Sarah Weitz - I'm Detective Constable Weitzmann...

Pause. Slides are projected onto the wall behind her. They show photos of crime scenes. Decomposed bodies, smashed windows, abandoned cars, blood stains etc.... A new image replaces an old one every three seconds or so.

SARAH (CONT'D)

I'm going to be teaching you techniques used by my department in the application of... in the prevention and... solving of... crime.

She turns round and looks at the gruesome photos behind her. Sighs. Heart not in this.

SARAH (CONT'D)

I am Sarah Weitzmann. And I am... your... fucking... teacher.

1/56

**INT. EIJI'S CAR, LONDON - DAY 5**

1/56

*Dialogue in Japanese unless otherwise stated.*

EIJI drives. KENZO in the passenger seat. He gazes out of the window.

EIJI

I'm sure tomorrow will be better.

KENZO

I have no leads. No evidence. No contacts. No police powers. Nothing to go on. But yes, maybe tomorrow will be better.

EIJI

You must be good at your job though. I mean, that's why they sent you, right? 'Cos you're the best?

KENZO

No. I'm not the best.

EIJI

Oh. But do you think you'll find the guy who did it?

KENZO keeps looking out of the window. He sighs.

KENZO

I don't know.

Awkward pause.

EIJI

My wife told me to ask you to come to dinner with us this evening.

KENZO looks at him.

KENZO

Okay.

EIJI

Okay.

EIJI nods. They drive on in silence.

1/56A

**INT. EIKO'S BEDROOM, FUKUHARA'S RESIDENCE - NIGHT 5**

1/56A

FUKUHARA's daughter EIKO is in her room, which is half taken up with a cot and baby stuff. She's finishing up packing a suitcase. FUKUHARA stands in the doorway. A guard (SHOJI) stands in the corner of the room.

FUKUHARA

I know you're angry at me. But this is for the best. It could get dangerous here, you and Sora will be better protected in the safe house.

EIKO  
(flat)  
That's why they call it a 'safe house', I suppose.

FUKUHARA  
I know you don't always agree with the things I do, but you must know that every decision I make is to protect you.

EIKO doesn't answer him, just continues to pack away her things. FUKUHARA watches her - loves his daughter, but knows that, for reasons we don't understand yet, she loathes him. FUKUHARA sighs.

FUKUHARA (CONT'D)  
(to Shoji)  
Take her bags to the car. Call me when you get there. If anyone tries to stop you, kill them.

He walks away. EIKO continues to pack.

1/57

**INT. SARAH'S FLAT, LONDON - EVENING 5**

1/57

Small ex-local authority flat somewhere between Euston and Camden. Lots of pot plants. Homely. SARAH is getting ready to go out.

The computer beeps at her and she looks at it. It's open on a dating site. A message thread with **London\_DAN\_35**, who has just written a new message:

**London\_DAN\_35:** hey looking forward to tonight.

**London\_DAN\_35:** \*tonight\*

SARAH types:

**Sarahblues(andytwos):** I'm looking forward to tonight too. Think it's gonna be foighn

**Sarahblues(andytwos):** \*fun\*

She goes to get her shoes. Her computer beeps. New message.

**London\_DAN\_35:** Hilarioghs

She glances at it, grins. She looks at herself in the mirror. Seems a bit nervous. Smooths down her dress. Heads to the door.

1/58

**INT. THE PEACOCK PUB, LONDON - NIGHT 5**

1/58

KENZO sits at the bar with a drink. He has his phone out. We translate the text from Japanese to English:

**To: Toshio.  
Any update on the door code?**

A young, mixed race British/Japanese man walks out of the bathroom, sniffing. He's attractive, dressed well, slim and athletic. Looks good. Mid twenties. This is RODNEY. He goes to the other end of the bar, talking on his phone.

RODNEY

Listen to me, you need to tell him that if he wants you, he's going to have to start behaving like a man and not acting like a little bitch. Because do you know what a little bitch gets? ... No, neither do I, because I do not *associate* with them and neither should you.

RODNEY puts a hand to his phone and motions to the BARTENDER.

RODNEY (CONT'D)

Can I get a gin and tonic.

BARTENDER

Your boyfriend's here.

RODNEY

I don't have one of those.

Another boy in his early 20s has stood up from a table and approaches RODNEY. This is TIFF.

TIFF

Rodney.

RODNEY

Oh God, Tiff, I haven't got the energy right now.

TIFF

I deserve an explanation.

RODNEY

An explanation is a privilege, not a right.

TIFF

I just want to know why! What did I do?!

RODNEY speaks back into the phone.

RODNEY

Can I call you back? I'm in the middle of a Greek play.

He hangs up the phone.

RODNEY (CONT'D)

(to the Bartender)

Do we not have a warning system in place for avoiding this situation?

BARTENDER

No.

RODNEY

Well, let's you and I talk about that at some point.

TIFF

Just tell me what changed.

RODNEY

My mood, okay? My mood changed.

TIFF

I don't understand.

RODNEY

I don't need you to.

TIFF

Michael came round looking for you.

RODNEY

(suddenly concerned)

You shouldn't say anything to him. Don't even go near him.

TIFF

I want to help you, I can't do that if you won't let me in.

RODNEY

(to the bartender)

I ordered a gin and tonic in what feels like several lifetimes ago.

TIFF

Rodney -

RODNEY

Listen to me. It's done. I let you in. Now I'm letting you out.

TIFF looks heartbroken. Eyes getting wet.

TIFF

But I don't want to be out. I don't know what to do on my own.

RODNEY

The tears aren't going to work with me, honey. They never have.

TIFF

You're a piece of shit, you know that? You're a fucking sociopath.

TIFF storms out. RODNEY turns back to the bar. The BARTENDER puts his drink down in front of him.

RODNEY

Don't look at me like that.

BARTENDER

Like what?

RODNEY

Like you agree with him.

RODNEY sighs. He looks over at KENZO, who's been watching the spectacle. He raises his glass.

RODNEY (CONT'D)

Kanpai.

KENZO raises his glass in return. RODNEY nods at KENZO's wedding ring.

RODNEY (CONT'D)

(Japanese, Kyoto dialect)  
You married?

KENZO

(Japanese)  
Yes.

RODNEY

(Japanese, Kyoto dialect)  
Know what the secret to a long marriage is?  
(pause)  
Don't get divorced.

RODNEY gets down from the bar and heads over to a group of people drinking in the corner, who seem to know him.

KENZO checks his watch, then finishes his drink and heads for the door. As he goes, he sees RODNEY is already the centre of attention of the group, who are laughing uproariously at something he's said.

1/59

**INT. RESTAURANT, LONDON - NIGHT 5**

1/59

SARAH is sitting at a table. A man enters in a hurry - this is DAN.

SARAH

Dan?

DAN

Sarah!

She stands up and goes for a handshake, he goes for a kiss. They laugh it off. Sit down.

SARAH

Should I call you **London Dan Thirty Five?**

DAN

If you like.

Well, I insist you call me **Sarah Blues and Twos.**

DAN (CONT'D)

Right. Got it.

He smiles. Slight pause.

SARAH

I mean not really. You can just... Sarah. That's fine.

DAN

Have you been waiting long?

SARAH

Well no, I was five minutes early and you're ten minutes late, so...

DAN

I'm so sorry. Traffic...

He goes to swear but changes his mind at the last minute.

DAN (CONT'D)

... Blinking nightmare.

SARAH

Yes. Yes. I walked. But it looked really busy. Don't worry though.

DAN

I'm sorry.

SARAH

Really. I mean it, no bother.

She nods and smiles. Another pause.

DAN

Well, it's great to finally meet you.

SARAH

You too. This place seems nice.

DAN

I've never been. My friend said it was nice...

He trails off.

SARAH

I could do with a drink.

DAN

Yes, a little drinkypoos, that sounds good...

(pause)

I've never said the word 'drinkypoos' in my life, why start now? I don't know.

She smiles but he's reddening and staring at the menu, obviously nervous. He goes to take a sip of water but knocks over his glass.

DAN (CONT'D)

*Shit.*

He stands, trying to mop it up, a WAITRESS comes over to help. DAN has started sweating profusely. SARAH looks awkwardly at the other DINERS, who are all looking at them.

1/60 **INT. SARAH'S FLAT, LONDON - NIGHT 5**

1/60

SARAH and DAN have sex. You could go out on a limb and say it's not spectacular. He moans, lots of effort, little success. She silently looks at the ceiling, her hand tracing a line on this strange man's back.

1/61 **INT./EXT. STEAK HOUSE, LEICESTER SQ, LONDON - NIGHT 5**

1/61

Where dreams of a decent meal come to die. The graveyard of a thousand ruined holiday nights out. KENZO enters, he sees EIJI and his wife SUZUME, who wave him over.

*Note - you either notice it or you don't, but a young woman we will get to know as DONNA is close by, watching KENZO from outside.*

1/62 **INT./EXT. STEAK HOUSE, LEICESTER SQ, LONDON - NIGHT 5**

1/62

*Dialogue in Japanese unless otherwise stated.*

KENZO looks over a plastic A2 menu.

SUZUME

I'm so pleased you could come,  
Detective. Eiji was so excited to  
be able to help you.

EIJI

What do you think of this place?  
It's Suzume's favourite.

SUZUME

We came here in our first week in  
London. You can see Leicester  
Square right there!

KENZO turns and looks at the busy street.

KENZO

If I wanted to play pachinko in the  
city, where would I go?

EIJI

They don't have it in London. Thank  
God.

SUZUME

No, there's a place. Baby, what's  
that club called... in town... It  
has pachinko machines... You can't  
win anything on them but you can  
still play them.

EIJI

I've never been.

SUZUME

Well, that doesn't mean it doesn't  
exist!

(remembers)

Momo Club! That was it.

KENZO

Momo Club?

SUZUME nods.

EIJI

She means Momo Lounge. It's over in  
Fitzrovia.

KENZO

Can we go there?

EIJI

You can't just walk in, you gotta  
be a member. Or be friends with a  
member.

KENZO  
And you're not members?

EIJI  
I wish! I can ask around, see if  
anyone I know can get us in.

KENZO nods, disappointed.

1/63 **EXT. SOHO STREETS, LONDON - NIGHT 5**

1/63

*Dialogue in Japanese unless otherwise stated.*

KENZO walks with EIJI and SUZUME. SUZUME is on her phone.

SUZUME  
The babysitter's calling. I think  
Shoko's crying again. Honey?

EIJI hails a passing cab, opens the door for SUZUME to get in.

SUZUME (CONT'D)  
It was nice to meet you!

EIJI  
The baby doesn't sleep - this  
counts as a big night out for us.  
I'll see what I can do about the  
club, okay? Maybe a couple of days.  
Just be patient.

EIJI gets into the cab, which drives off. KENZO looks around, disappointed but determined...

1/64 **INT. THE PEACOCK PUB, LONDON - NIGHT 5**

1/64

KENZO returns to the place he was drinking in earlier. It's closing up but RODNEY still drinks at the bar. KENZO takes the stool next to him. RODNEY gives him a sideways glance.

RODNEY  
Well, hello again.

KENZO  
You speak good Japanese.

RODNEY  
(Japanese, Kyoto dialect)  
My father was from Kyoto.

KENZO  
Your mother?

RODNEY

White girl from Peckham. But she had that yellow fever.

KENZO

Would you like to earn some money?

RODNEY

Two hundred for the night.  
(Japanese, Kyoto dialect)  
Or I'll suck your cock for fifty but you're wearing a...  
(English)  
What's the word for condom?

KENZO

(Japanese)  
Condom

RODNEY

Right. One of those. Unless you've got a grand in which case okay but you're pulling out and you can...  
(faltering Japanese, Kyoto dialect)  
... cum all over the place.  
(English)  
That's a customer guarantee.

He winks at him. KENZO stares back for a few beats.

KENZO

(Japanese)  
You're a rent boy.

RODNEY

Yes. Correct.

KENZO

I need to go to the Momo Lounge. It's a Japanese bar but it's member's only.

RODNEY

I know it.

KENZO

You seem like the sort of man who could get me in. That's all I want. I can pay.

RODNEY looks at him, thinking.

RODNEY

What do you do?

KENZO

Policeman.

RODNEY

I fucking knew it. How about you keep the money and do me a favour instead?

KENZO

What?

RODNEY

There's a guy that's been bothering me. I need someone to talk to him.

KENZO

The boy earlier?

RODNEY

No. Nothing like the boy earlier.

KENZO considers.

KENZO

Okay. If that's what you need.

RODNEY extends his hand. KENZO goes to take it but RODNEY pulls his away slightly.

RODNEY

Plus a hundred.

KENZO narrows his eyes but takes RODNEY's hand and shakes it.

KENZO

Agreed. Let's go.

RODNEY

No can do. I have clients waiting.  
(Japanese, Kyoto dialect)  
I can take you tomorrow.

KENZO gets out a business card and hands it to him.

KENZO

Tomorrow then. No later.

RODNEY takes the card and heads out. KENZO looks around - he's the only one left here now. He catches sight of his reflection in the mirror behind the bar. He looks tired.

KENZO walks home slowly.



KENZO

It's finished. There's no trace of you there. It'll look like Sora was the shooter. So it's over. And you're done with this shit, do you hear me? You're not a gangster. You're a dumb fucking kid who doesn't know what he's doing.

YUTO is crying. KENZO looks at him, softening slightly. YUTO leans into his brother and KENZO puts his arms around him. On his hands, we see a hint of dried blood on his sleeve.

KENZO (CONT'D)

I need to hear it. You're not a gangster. Say it.

YUTO

I'm not a gangster. I'm done. I'm out.

We focus on KENZO's face. Hard to read.

FLASHBACK ENDS.

1/68

**INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 5**

1/68

SARAH and DAN lie in bed, post-coital. SARAH stares up at an old tapestry with the symbol of the Hamsa Hand within a Jewish star of David that hangs above the bed. Her expression hard to read.

DAN

That was great. Thank you.

She turns to face him.

SARAH

It's a work night.

Pause. Then he gets it.

DAN

Oh. Right. Yes. Of course. Crime doesn't sleep, right?

She doesn't say anything. DAN gets out of bed and starts to put on clothes.

1/69

**INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT 5**

1/69

The front door closes behind DAN, and SARAH turns and begins to clean away all evidence of the night. Starts with the condom, left under the bed, and the wrapper, under a pillow.



1/75

**INT. UCL CANTEEN, LONDON - DAY 6 (INTERCUT)**

1/75

SARAH takes a sandwich and looks around at the tables, mostly full of STUDENTS. Perhaps instinctively, she sits alone at an empty table. KENZO is passing, on his way out. They spot each other at the same time. A brief hesitation. She raises a hand and he comes and sits opposite her.

SARAH

Hello. How are you finding everything?

KENZO

Good, thank you.

SARAH

Explored the city yet?

KENZO

A little.

SARAH

Easy to get lost, isn't it.

KENZO nods.

KENZO

Your first lesson was very interesting.

SARAH

Was there a single thing I said that you didn't already know?

KENZO

I didn't know your last name was Weitzmann.

SARAH smiles.

SARAH

Well... Come to the next one, I'll tell you my middle name.

He smiles, gets up and heads out. She watches him go out the door.

1/76

**EXT. LONDON STREET - EVENING 6**

1/76

RODNEY is waiting for KENZO. He's vaping, nods at KENZO.

RODNEY

Ready for some fun?

KENZO

We're not here to have fun.

RODNEY

Course not.

KENZO puts a cigarette in his mouth but when he tries to light it, his lighter doesn't work. RODNEY hands him his vape.

RODNEY (CONT'D)

Here.

KENZO takes it, looks at it, baffled, briefly has to work out how to use it, then puffs away.

KENZO

Thank you.

RODNEY

So, I'm going to get you in, we'll have a few drinks, make some beautiful memories, do whatever it is you're so desperate to do, then you come and help me with my thing, okay?

KENZO nods and gives RODNEY fifty pounds.

KENZO

You get the other half when we're inside.

RODNEY

Okey-dokey Super Cop.

KENZO takes a final big drag.

RODNEY (CONT'D)

It's weed, by the way.

KENZO coughs it out, RODNEY's already walking off.

1/77 **EXT. MOMO LOUNGE, LONDON - EVENING 6**

1/77

KENZO hangs back as RODNEY goes and talks to the BOUNCER on the door. They exchange a few words and the BOUNCER nods. RODNEY beckons for KENZO to follow him in.

1/78 **INT. MOMO LOUNGE, LONDON - EVENING 6**

1/78

A dark, cavernous place.

KENZO and RODNEY enter. RODNEY holds up his hand and KENZO puts the other half of the money in it.

KENZO's looking around the place. It's eerie in here. Has a bad feel about it.

KENZO looks over - a row of bright pachinko machines lines one wall.

KENZO stares at the machines, remembering his brother.

1/79

**INT. MOMO LOUNGE, LONDON - EVENING 6**

1/79

KENZO goes to the bar. A JAPANESE BARTENDER approaches.

KENZO  
Asahi, please.

RODNEY joins him.

RODNEY  
And a vodka and club soda.  
(to Kenzo)  
So, what are we investigating? Is someone preying on beautiful young mixed-raced boys? Just tell me how worried I need to be.

KENZO  
I'm looking for someone.

RODNEY  
Criminal?

KENZO  
Ghost.

RODNEY puffs on his vape and eyeballs KENZO.

RODNEY  
Ooh, spooky.

The BARTENDER brings them their drinks. RODNEY takes his and walks off.

KENZO  
(Japanese, to Bartender)  
Does a man called Yuto Mori come in here?

JAPANESE BARTENDER  
(Japanese)  
No.

KENZO  
(Japanese)  
What about Saburo Endo?

The BARTENDER thinks then turns to an OLD MAN drinking at the end of the bar -

JAPANESE BARTENDER

(Japanese)

Hisateru. Didn't you know a guy called Saburo?

HISATERU

(Japanese)

That's right.

KENZO

(Japanese)

You know he was murdered?

HISATERU

(Japanese)

It doesn't surprise me.

KENZO

(Japanese)

Why not?

HISATERU

(Japanese)

He was an asshole.

KENZO

(Japanese)

There's a rumour that it was the Yakuza.

JAPANESE BARTENDER

(Japanese)

There are no Yakuza in London.

HISATERU

(Japanese)

No. There's one.

1/80 **INT. MOMO LOUNGE/EXT. LONDON STREET - NIGHT FB6 (ANIMATION) 80**

*Dialogue in Japanese unless otherwise stated.*

**This section is animated.**

We see Momo Lounge turn into animation. Then the lounge dissolves into an outside scene. Rain lashes down on cobbled streets. It's modern London but heightened through the man's story. A figure, shrouded in darkness, walks down the street.

HISATERU (V.O.)

He was a hitman for a major crime family. But he got thrown out. Left Japan in disgrace. Washed up here.

The figure turns slightly. We see he is a JAPANESE MAN. And we see he is missing the little finger on his right hand.

1/81 **INT. BRITISH BAR, LONDON - NIGHT FB6 (ANIMATION CNTD.)** 1/81

*Dialogue in Japanese unless otherwise stated.*

The YAKUZA sits at a table, drinking.

HISATERU (V.O.)

Became an alcoholic. Almost drank himself to death. Then one night he was in a bar alone when a man burst in.

A MAN collapses through the doors of the bar. He is bleeding. Outside in the rain are a DOZEN MEN holding knives, clubs and pipes. They enter the bar. Dripping rain onto the floor.

1/82 **INT. MOMO LOUNGE, LONDON - NIGHT 6** 1/82

*Dialogue in Japanese unless otherwise stated.*

**Out of animation.**

Angles on the pachinko machines. Beeping and ringing, their lights flashing manically.

RODNEY stands by one of the machines. He inhales on a vape. Smoke billowing around him in slow motion.

At the bar, HISATERU stares back at KENZO. Seems like it's only them. The gloom of the bar is like a hellish cave.

HISATERU

The man was going to be killed. But it wasn't a fair fight. So the Yakuza evened the odds.

1/83 **INT. BRITISH BAR, LONDON - NIGHT FB6 (ANIMATION CNTD.)** 1/83

*Dialogue in Japanese unless otherwise stated.*

**Back into animation.** The YAKUZA fights the MEN, skilfully dispatching them first with his hands, then with a pistol and, finally, with a katana blade that he pulls from a sheath hanging on the back of the chair. When the last gangster is down, the MAN he's rescued stands up.

HISATERU (V.O.)

He didn't know it but he'd saved the life of one of the most feared gangsters in London. And the gangster didn't know it but he'd just hired the most deadly assassin in Japan.

1/84 INT./EXT. VARIOUS, LONDON - NIGHT FB6 (ANIMATION CNTD.) 1/84

*Dialogue in Japanese unless otherwise stated.*

**Animation continues.** The YAKUZA kills various people in various ways but always with style and panache.

He fights on a STREET where steam pours up from a man hole cover.

The steam fills the screen and dissipates to show that we're now in a PACHINKO PARLOUR (**still in animation**). The steam is the smoke from RODNEY's vape. He stands at the machines, playing them incessantly.

Meanwhile, the YAKUZA kills men all around him.

We focus on the YAKUZA's face - it becomes more clearly YUTO, then switches to KENZO, then back to YUTO.

YUTO stands, covered in blood. He picks up a phone.

YUTO  
Kenzo. It's me. I need you...

1/85 INT. MOMO LOUNGE, LONDON - NIGHT 6 (ANIMATION CNTD.) 1/85

*Dialogue in Japanese unless otherwise stated.*

**Still in animated style.** We see KENZO looking down the barrel of the camera.

YUTO (V.O.)  
You've got to help me, brother.

**ANIMATION ENDS.**

1/86 INT. MOMO LOUNGE, LONDON - NIGHT 6 1/86

**Back to reality.** The music over the animation ends and we just have the soft clanging of the pachinko machines in the background.

KENZO gazes at HISATERU. He's in a bit of a trance. He shakes himself out of it.

KENZO  
(Japanese)  
Have you ever met this Yakuza?

HISATERU  
(Japanese)  
You don't see him. You don't hear him coming. And you better hope he never learns your name.

The BARTENDER snorts.

JAPANESE BARTENDER  
He's drunk.

KENZO gets his phone out and shows the BARTENDER and HISATERU a photo of YUTO.

KENZO  
You sure you've never seen this man?

JAPANESE BARTENDER  
I don't know. Sorry. We get all sorts in here.

KENZO  
I thought it was a private members club.

JAPANESE BARTENDER  
No. Open to anyone.

KENZO turns to RODNEY, who's reappeared at the bar.

RODNEY  
Okay, look. *I* never said it was a private club. *You* just offered me a hundred pounds to get you in. That's not on me, that's your bad information.

KENZO stares at him. Realising something...

1/87

**EXT. LONDON STREET - NIGHT 6**

1/87

KENZO walks quickly, RODNEY following him. A sense of urgency suddenly. KENZO is on his phone.

KENZO  
(Japanese)  
Toshio. Call me back when you get this.

RODNEY  
Hey! I still need your help with my thing.

KENZO  
You lied to me.

RODNEY  
Yeah, but I'm not lying to you now, this guy really is a fucking nutcase.

KENZO hails a passing taxi. It stops. He opens the door.

KENZO

Find someone else to help you.

KENZO gets in and the taxi drives away.

RODNEY

Sure. Thanks a lot.

1/88 **INT. TAXI, LONDON - NIGHT 6**

1/88

*Dialogue in Japanese unless otherwise stated.*

KENZO sits in the back of the taxi. His phone rings. He answers.

TOSHIO (V.O. PHONE)

Hey, sorry. I looked into the door key. The Chief got the code off a maintenance company two days ago. Eiji didn't give it to you?

KENZO grits his teeth.

1/89 **INT./EXT. EIJI'S HOUSE, LONDON - NIGHT 6**

1/89

*Dialogue in Japanese unless otherwise stated.*

SUZUME answers a knock at the door. It's KENZO. She beams at him. A baby cries off screen.

SUZUME

Detective Mori!

EIJI appears in the corridor behind her.

KENZO

(to Eiji)

I need you to drive me somewhere.

1/90 **INT./EXT. EIJI'S CAR, LONDON - NIGHT 6**

1/90

*Dialogue in Japanese unless otherwise stated.*

EIJI drives. Radio on. KENZO sits in the passenger seat.

KENZO

Just up here, on the right.

The car turns into a quiet road next to a park.

1/91 **EXT. PARK, LONDON - NIGHT 6**

1/91

*Dialogue in Japanese unless otherwise stated.*

KENZO and EIJI walk. EIJI gets a text.

EIJI  
It's Suzume. The baby won't sleep  
again. I'm telling you, I don't  
know how much more I can -

KENZO grabs EIJI by the front of his shirt and pushes him  
against a tree.

EIJI (CONT'D)  
Hey -

KENZO backhands him hard across the face. EIJI tries to put  
his hands up to defend himself.

KENZO  
Who are you working for?

EIJI  
What?

KENZO lets go of EIJI's shirt and instead grabs his neck.  
EIJI cries out.

EIJI (CONT'D)  
Stop!

KENZO  
You've been lying to me.

EIJI  
I'm sorry! I'm sorry!

KENZO  
Who are you working for?!

EIJI  
I don't know who it is but they  
just said to slow you down.

KENZO  
Did it come from Tokyo or London?

EIJI hesitates in answering. KENZO punches the tree next to  
EIJI's head. EIJI flinches, yells out in fear.

KENZO (CONT'D)  
Tell me!

EIJI  
(crying)  
Abbot! Mr. Abbot!

KENZO  
Who's Abbot?

EIJI

I don't know! I never met him. He sent someone to my house... Do you really think no one cares what you're doing over here? You don't know how big this is.

KENZO

Give me the door code.

KENZO gives EIJI his phone. EIJI taps in the code.

KENZO takes the phone and glares at EIJI. A few tense moments, EIJI breathing hard, terrified, thinking he's going to get a beating. KENZO looks like he doesn't know if he's going to hit him again either. Finally:

KENZO (CONT'D)

When my daughter couldn't sleep we played her whale song. Or the sound of rain.

EIJI nods, shaken.

KENZO (CONT'D)

I see you again, you won't like it.

KENZO walks away, leaving EIJI behind. Scared, but relieved it's over.

1/92 **INT. CLUB, LONDON - NIGHT 6**

1/92

Loud, strobe lit. RODNEY walks in. Seems like everyone knows him. He goes to the bar, gets served before the ten thousand people that have been waiting for hours already. He walks onto the dance floor. Starts to dance. Someone whispers in his ear, gives him a bump of coke from their key. RODNEY dances. Just the music and him. Feels something in his pocket. Phone vibrating. Checks it - a little square of light in the darkness of the room. It's a message. A client looking for business.

1/93 **EXT. SARAH'S FLAT, LONDON - NIGHT 6**

1/93

SARAH returns to her flat, fumbling for her keys in her bag.

The letter box lid is stuck open. She pushes it down and enters the flat.

1/94 **INT. SARAH'S FLAT, LONDON - NIGHT 6**

1/94

SARAH takes off her shoes and hangs up her jacket. She goes to open the letter cage on the back of her door...

She suddenly pulls her hand back and suppresses a yell...

*A snake is curled up in the cage. Its body writhing against the bars...*

It looks at her, hissing, its tongue flickering.

SARAH regains her composure. Stares back at the snake's black eyes.

1/95

**EXT. LONDON STREET - NIGHT 6**

1/95

*Dialogue in Japanese unless otherwise stated.*

KENZO walks, squeezing the life back into his bloodied fist.

His phone rings. He answers.

REI (V.O.)  
Why haven't you called?

KENZO  
I'm sorry. I've been busy.

REI (V.O.)  
How's the investigation?

KENZO  
It's early days. Is everyone okay over there?

REI (V.O.)  
Taki was expelled.

KENZO closes his eyes.

REI (V.O., CONT'D)  
She won't talk to me. Your parents won't talk to me.

KENZO  
Is she there?

REI (V.O.)  
No. She's gone out. I don't know where.

KENZO  
I'll try and get hold of her.

REI (V.O.)  
You should have helped her.

She hangs up. KENZO sighs. He hails a passing taxi and gets in.

YUTO (V.O.)  
You have to help me fix this.

KENZO (V.O.)  
I will.

1/96

**INT. KENZO'S CAR, TOKYO - NIGHT FB4**

1/96

FLASHBACK BEGINS.

KENZO drives through the pouring rain. A look of determination on his face. We see he's wearing gloves.

FLASHBACK ENDS.

1/97      **INT. TAXI, LONDON - NIGHT 6**      1/97

KENZO sits, a similar look of determination on his face.

1/98      **INT. APARTMENT BUILDING, LONDON - NIGHT 6**      1/98

RODNEY enters a building. Looks up. The place is dimly-lit. It doesn't feel right but that doesn't stop him heading up the stairs. He gets to a door and knocks. It's opened. RODNEY looks up at the MAN who's opened it. Recognises him. He looks fearful...

1/99      **INT/EXT. SARAH'S FLAT, LONDON - NIGHT 6**      1/99

SARAH kneels down by the letter cage and lights a lighter underneath it.

The snake writhes and heads for its one escape route.

Outside: The snake curls its way out of the letter box and down Sarah's front door.

SARAH opens the door and watches as it slithers along the outside corridor of the low-rise estate and then away into the shadows...

1/100      **EXT. STREET OUTSIDE SABURO'S BUILDING, LONDON - NIGHT 6** 1/100

KENZO gets out of the taxi and looks up. We see that he's outside of Saburo's apartment building. He taps in a key code and the door unlocks.

1/101      **EXT. BOOKMAKERS, TOKYO - NIGHT FB4**      1/101

FLASHBACK BEGINS.

KENZO'S CAR pulls up in an alleyway outside the bookmakers. A light is on inside the building.

KENZO gets out of the car and strides through the rain to the front door of the building, and enters...

1/102      **INT. SABURO'S APARTMENT, LONDON - NIGHT 6**      1/102

The light comes on in Saburo's apartment.

KENZO stands there, his gloved hand on the light switch. He looks around with the same expression he had in the flashbacks to the bookmakers. Perhaps even remembering that very time.

It's eerily dark and quiet in the apartment. Police tape across the door.

1/103 **INT. SABURO'S APARTMENT, LONDON - NIGHT 6**

1/103

KENZO looks at the spot where Saburo was found. The floor is blood-stained.

KENZO inspects the apartment:

Photos of Saburo on the wall, smiling with his parents.

A painting has been taken off the wall, behind it is a secret safe.

KENZO inspects the safe - locked. He takes a photo of it on his phone.

He looks at the painting. There's a purple stain on the back where fingerprints were taken. He hovers his hand over the prints. The little finger print is missing. KENZO curls up his little finger so that it too looks like it's missing.

1/104 **INT. BOOKMAKERS, TOKYO - NIGHT FB4**

1/104

The sound of the rain muffled outside. KENZO looks around the place. The walls are breeze-blocks. A bank of TVs in the corner show sporting events. A cigarette is abandoned in an ash tray. Bottles have been knocked over onto the floor.

And on the floor are TWO BODIES. Seemingly both dead.

He looks around the place. At the blood on the wall and the debris from the struggle.

And then something moves.

The GANGSTER opens his eyes.

He's not dead.

FLASHBACK ENDS.

1/105 **INT. SABURO'S APARTMENT, LONDON - NIGHT 6**

1/105

KENZO stands. Remembering. As we watch him we notice that all the sound in the apartment has faded away. Because we're not in the apartment anymore --

1/106 **INT./EXT. SABURO'S APARTMENT - NIGHT 6 (LONG LENS SCOPE)** 1/106

... We're actually looking at Kenzo through a long lens, and on that lens, something becomes apparent - the cross hairs of a SNIPER RIFLE. Someone is watching KENZO through the scope of a powerful weapon...

1/107 **EXT. ROOFTOP, LONDON - NIGHT 6** 1/107

We see the rifle, pointing right at us, and the person holding it. They move their eye from the scope.

It's a girl (DONNA, 20s). She stands, unseen amongst the giant buildings lit up all around her. She watches Kenzo from across the chasm of empty space between her building and his.

We rise above her, like a drone. Until she too is lost in the black and orange of the dark city that spreads endlessly around her.

The jaunty blues song we first heard playing in the shoot-out restaurant in Tokyo kicks in. And we cut to black.

END.