



GIRI/HAJI

義理/恥

Episode 2 (第 2 話)

“Safe”

Final Shooting Script

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2/1

EXT. KODAWARI BAR APPROACH, LONDON - NIGHT FB6

2/1

Caption: London. Eleven months ago.

A woman wearing a motorcycle helmet strides forward. She takes the helmet off, revealing that it's DONNA.

TYLER (30s) hurries up to her from the direction she is heading in and falls into step.

TYLER

Where were you?

DONNA

It's my night off. What the hell happened?

TYLER

What I told you on the phone; two guys jumped the boss at the bar.

DONNA

They were trying to kill him?

TYLER

Well, they weren't stabbing him for fun.

DONNA

Where were you while this was going on?

TYLER

About ten metres away.

DONNA

That's about eight and a half metres too far, wouldn't you say? Who was this other guy?

TYLER

There was another guy. Was just having a drink when it kicked off. Cracked one of them over the head with his bottle.

DONNA

He was just minding his own business?

TYLER

'Til the two fellas next to him pulled knives.

They come to a door and go through it, entering --

2/2

INT. BACK CORRIDOR, KODAWARI BAR - NIGHT FB6

2/2

DONNA and TYLER enter the building.

Another man is coming the opposite way down the corridor. American, in his 40s. This is VICKERS.

VICKERS

Where the hell were you?!

DONNA

Jesus Christ. I was gone for five minutes.

VICKERS

He could have been killed.

DONNA

But he wasn't.

She and TYLER pass VICKERS and carry on, leaving him behind. He calls after them:

VICKERS

This sort of shit gets us unwanted attention. What if someone called the cops?

DONNA

We'll deal with it.
(muttered)
Fucking calm down.

They carry on and VICKERS disappears round the corner, shaking his head.

DONNA (CONT'D)

Where's everyone now?

TYLER

Abbot's getting patched up in his office.

DONNA

The two dickheads with the knives? They still breathing?

TYLER

Sort of. One's in the cellar, one's in the store cupboard.

DONNA

What about the good Samaritan?

TYLER

He's still here. Didn't want to leave.

TYLER and DONNA look over at a door that leads to the bar.

2/3

INT. KODAWARI BAR, LONDON - NIGHT FB6

2/3

The remnants of a fight are still visible - smashed glass, a puddle of liquid and splashes of blood on the floor and bar.

DONNA enters. It's empty, the front door locked and the shutters pulled down.

Sitting alone at the far end of the bar is YUTO.

DONNA walks over to him, but goes behind the bar, so that the counter separates them. Pours herself a drink.

DONNA

You're having a night.

YUTO just nods.

DONNA (CONT'D)

We're just holding everyone until the police arrive -

YUTO

You haven't called the police.

She stops talking and looks at him.

YUTO (CONT'D)

They'd be here by now.

She finishes her drink, doesn't take her eyes off him.

The door that DONNA came through opens and VICKERS comes in with another man. This is ABBOT (40s). He was wearing a suit at some point, but now he just has his smart trousers and his vest on. He has been patched up where the knife cut him and there's dried blood on his bandages and clothes. His arms and chest are covered in Russian tattoos. TYLER and another bodyguard follow them in and stand by the door.

ABBOT

Well, I could do with a drink. I don't know about anyone else.

DONNA

Are you alright?

ABBOT

It's not the first time someone's tried to stab me. First time in my own bar though. That irks.

He looks at YUTO. Extends his hand, which YUTO shakes.

ABBOT (CONT'D)

Connor Abbot.

YUTO

Yuto Mori.

ABBOT

You'll have a whisky? Donna - this man saved my life; he'll never pay for another drink so long as he's in here.

DONNA pours four whiskies out for herself, Abbot, Yuto and Vickers.

ABBOT takes his and raises it in YUTO's direction.

ABBOT (CONT'D)

You're Japanese.

YUTO

Yes.

ABBOT looks pleased.

ABBOT

(re: The bar)

Well? What do you think of all this? Had a designer ship the furnishings over from Osaka specially. Expensive stuff but I just can't get enough of it. Started reading about feudal Japan a couple years ago and got hooked on it all. Amazing place. The culture... Even the name 'Kodawari bar'. What does Kodawari mean, Vickers?

VICKERS

('not this again')

The pursuit of perfection.

ABBOT

The pursuit of perfection. You've got to love a people that have a word for that.

YUTO picks up a napkin from a pile on the bar. They've all been printed with Kanji lettering.

YUTO
It's spelt wrong on these napkins.

ABBOT
Ah shit you're joking me.

YUTO shakes his head.

ABBOT notices for the first time that YUTO's hand (the one he's holding the napkin with) is missing a little finger.

ABBOT (CONT'D)
What happened there?

YUTO
Atonement.

ABBOT
Not an easy thing to come by these days.

VICKERS
So five hundred should cover it.
Right?

ABBOT
Cover what?

VICKERS
To our friend here. As a show of
our appreciation.
(to Yuto)
And of your discretion.

YUTO
You don't owe me a debt.

VICKERS

You saved his life.

YUTO

You value his life at five hundred pounds?

ABBOT smiles and looks at VICKERS.

ABBOT

He's got a point, Vickers. Is that the sum we're putting on my good health?

VICKERS ushers ABBOT away from YUTO, they speak quietly.

VICKERS
This guy could be a problem.

ABBOT
Vickers, do you know what he is?

ABBOT curls down his little finger at VICKERS.

ABBOT (CONT'D)
He's Yakuza.

VICKERS
He's... Oh Come on. Yakuza? We
don't know this guy. He probably
lost his finger in a juicer.

Behind them YUTO gets off his stall. VICKERS and ABBOT turn towards him...

YUTO leans down and retrieves something from the floor - his prosthetic finger. He reattaches it to his stump.

YUTO
My name is Yuto Mori, I was a
Yakuza contract killer in Tokyo for
the Fukuhara crime family. I know
gangsters. I know how to protect
them. And if you hire me, then the
next time someone pulls a knife on
you they'll be dead before they
have a chance to ruin your shirt.

VICKERS looks unhappy but a grin is slowly spreading across ABBOT's face.

CUT TO BLACK.

Caption: Three months later.

2/4 **INT. BEDSIT, LONDON - DAY FB7**

2/4

YUTO puts on a suit. Picks up a handgun, checks it, and slides it into an underarm holster. He grabs his keys and heads for the door.

2/5 **INT. CAR, LONDON - DAY FB7**

2/5

DONNA drives. YUTO is in the passenger seat. ABBOT and VICKERS are in the back.

DONNA glances over at YUTO. She's attracted to him.

VICKERS

It's a good plot of land, we can
get it at a knockdown price,
redevelop. I'll lean on my guy in
buildings regulation.

ABBOT looks bored.

ABBOT

Right.

VICKERS

What?

ABBOT

Nothing. I'll get the hard hat and
hi-vis ready.

VICKERS

What's the matter? We flip this baby, we've already made back half the investment. Trust me, this is better than running H and extorting corner stores or whatever you used to do.

ABBOT

(unconvinced)

Sure.

CUT TO BLACK.

Caption: Eight hours later.

2/6

INT. KODAWARI BAR, LONDON - NIGHT FB7

2/6

ABBOT sits at the bar. YUTO stands on the other side. He pours them drinks.

ABBOT examines the Russian tattoos on his knuckles.

ABBOT

I used to be a gangster, you know. Now look at me. Like a glorified fucking estate agent. This is what the damn yank is doing to me.

YUTO

You're making money

ABBOT

There's more to life than money.

YUTO looks around the bar, then stops. He's seen something - a group of JAPANESE BUSINESSMEN (including SABURO) drinking in the corner. He stares at them, recognising someone. ABBOT sees YUTO's expression and looks over his shoulder.

ABBOT (CONT'D)

What is it? You know that guy?

YUTO stares at SABURO.

CUT TO BLACK.

Caption: Two days later.

2/6A **EXT. PARK, LONDON - DAY FB7A**

2/6A

ABBOT sits on a park bench, reading the paper, sipping a takeaway coffee while a DOG runs around. YUTO sits on the other end of the bench. Sort of keeping guard.

After a few moments:

YUTO
The man in the bar. His name is
Saburo. His uncle and my old boss
are rivals in Tokyo.

ABBOT looks at him. Doesn't say anything. YUTO looks back at him.

YUTO (CONT'D)
You miss being a gangster?

ABBOT
Yeah.

YUTO
You like Japan?

ABBOT
Yeah.

YUTO
Then you should be a Yakuza.

ABBOT
How?

CUT TO BLACK.

Caption: A week later.

2/7

INT. KODAWARI BAR, LONDON - NIGHT FB7B

2/7

ABBOT stands at the bar and watches as YUTO goes over to the group of JAPANESE BUSINESSMEN and introduces himself. ABBOT watches as he shakes hands with SABURO.

CUT TO BLACK.

Caption: Three weeks later.

2/8

INT. KODAWARI BAR, LONDON - NIGHT FB8

2/8

ABBOT and VICKERS are having an argument. YUTO and DONNA watch.

VICKERS

What are you talking about,
'halting the project'? What the
hell?

ABBOT

It's not working out, Vickers.
We're trying something new.

VICKERS

It's working perfectly! Connor,
Connor, you can't do this. Don't do
this now, this is a key time for us
-

ABBOT

I can't listen to any more talk
about first quarters and projected
profit margins or whatever the fuck
it is that gives you a hard on. The
plan's changed.

VICKERS

Whose plan? Fucking Pearl Harbour
over here?! Who the fuck even is
he?

VICKERS fumes at YUTO. DONNA bristles.

VICKERS (CONT'D)

This is ridiculous. I'm not going
to let you do this, I'm not going
to let you walk away with my money -

ABBOT turns his back but VICKERS grabs him. YUTO moves fast,
grabbing VICKERS and manhandling him towards the door.

VICKERS grabs his shirt collar and the two of them go crashing out of the front door --

CUT TO BLACK.

Caption: Seven months later.

2/9

INT. BEDSIT, LONDON - EVENING 1 FB

2/9

YUTO stands in his bedsit. DONNA is there too. Fukuhara's family sword is sat on a table. DONNA is looking at it.

DONNA

This it?

YUTO nods. She picks it up. She glances at something - an old battered photograph of Taki, Kenzo, Natsuko and Hotaka which is lying on top of a chest of drawers.

DONNA (CONT'D)

Your people?

YUTO

Yes.

DONNA

Your brother's handsome.

She looks at him.

DONNA (CONT'D)

Family resemblance.

(beat)

Will you see them, when you go back?

YUTO

I don't know. I don't know what I'd say to them.

DONNA

There aren't words for everything.

YUTO

No.

A moment passes between them. She's in love with him and he knows it. He doesn't feel the same way back and she knows it. Complicated, sad, tragic. But they care about each other.

YUTO puts his suit jacket on and DONNA hands him the sword.

She leans in and kisses him on the cheek.

DONNA

It's time.

They head for the door.

CUT TO BLACK.

Caption: One hour later.

2/10

EXT. SABURO'S APARTMENT, LONDON - NIGHT 1 FB

2/10

DONNA sits at the wheel of the parked car outside of SABURO'S APARTMENT BUILDING. Waiting. YUTO gets into the passenger seat next to her. He glances at her. He has blood on his shirt. She doesn't say anything for a few moments. Just looks at him, a bit sadly. She leans across and, with her thumb, wipes a speck of blood from YUTO'S cheek. Then she starts the engine.

CUT TO BLACK.

Caption: Six days later.

2/11

INT. ABBOT'S OFFICE, KODAWARI BAR - NIGHT 3 FB

2/11

ABBOT is on the phone. DONNA enters the office and he waves her in.

ABBOT

Wire another two hundred thousand if he needs it. The weapons are in a shipping container sitting in the kamigumi terminal. I'll sort the other thing, don't worry about it.

ABBOT hangs up.

ABBOT (CONT'D)

It's kicking off in Tokyo. Endo turned over a restaurant. Knocked off at least ten men. Fucking Yakuza, you've got to love 'em.

DONNA

They don't hang about over there.

ABBOT

Yeah, well neither do their cops. They're sending someone over to look for Yuto.

DONNA

Who?

ABBOT

Dunno but he's being met by an...
(checks notes)
Eiji Watari. Civilian. I need this
nipped in the bud. Okay?

DONNA

No problem.

ABBOT nods.

CUT TO BLACK.

Caption: Thirty hours later.

2/11A **EXT. SABURO'S BUILDING, LONDON - DAY 5 FB**

2/11A

DONNA waits outside. She sees EIJI and KENZO approach the building. She watches KENZO... realising that she is looking at YUTO's brother. Shit.

CUT TO BLACK

Caption: Ten hours later.

2/12 **EXT. STEAKHOUSE, LEICESTER SQUARE - NIGHT 5 FB**

2/12

DONNA watches KENZO eating with EIJI and SUZUME.

CUT TO BLACK.

Caption: Twenty-four hours later.

2/13 **EXT. PARK, LONDON - NIGHT 6 FB**

2/13

DONNA drives a car. Ahead of her, KENZO and EIJI park up and get out of EIJI's car. Head into the park.

END OF FLASHBACKS.

CUT TO BLACK.

Caption: Five minutes ago.

KENZO steps back and DONNA enters the building.

DONNA

I know who you are. I know what you're doing here. But you need to go back to Japan.

KENZO doesn't say anything.

DONNA (CONT'D)

You hear me?

KENZO

Do you work for Abbot?

DONNA

It doesn't matter who I work for.

KENZO

If you know who I am, then you know why I can't leave.

DONNA

Yuto doesn't want to see you.

It hits KENZO. So it is all true.

KENZO

Until a few days ago, I believed he was dead.

DONNA

Well, families can be fucking tricky, can't they.

KENZO

Does he know I'm here? I need to speak to him.

DONNA

No. You need to listen to me. I'm giving you a chance to walk away from this. Most people don't get that.

KENZO

I need to see my brother.

She clocks him over the head with the gun. KENZO falls to the floor, hurt but not too badly.

DONNA leans down and hisses in his ear. Less a threat, perhaps almost pleading with him.

DONNA

Right now, you're a problem to me and I need you to stop being a fucking problem to me. I'm giving you twenty four hours. You can go to the airport or you can go to the morgue. The decision's entirely up to you.

DONNA walks off, through the doors and out into the night.

KENZO gets to his feet and leans against the door, holding his injured head.

2/19 **INT. A&E, UCH HOSPITAL, LONDON - NIGHT 6 (INTERCUT)** 2/19

KENZO enters a chaotic A&E department. Around him are the assorted colourful casualties of a night out in London.

His phone rings. He answers.

2/20 **EXT. JETTY, SHIPYARD, TOKYO - MORNING 7 (INTERCUT)** 2/20

Dialogue in Japanese unless otherwise stated.

TOSHIO and ROY are amongst UNIFORMED POLICE at a crime scene. A police boat is behind him, as well as a boat that's dragging something out of the water. TOSHIO is standing away from the others on his phone.

Cut between locations for the phone call.

TOSHIO

You get into Saburo's apartment?

KENZO

Yeah.

TOSHIO

Was it as pointless as I said it would be?

KENZO puts his hand to the cut where DONNA hit him.

KENZO

It was eventful.

TOSHIO

Yeah, well it's pretty eventful here as well. We fished one of Fukuhara's guys out of the water.

TOSHIO turns and sees that another body is emerging.

TOSHIO (CONT'D)

Oh. No... Make that two.

KENZO

He's going to retaliate. He has to.

TOSHIO

We'll see. He told the boss he wanted to keep the peace.

KENZO

Eiji was compromised. He was working for someone called Abbot.

TOSHIO

Who the hell is Abbot?

KENZO

I don't know but he doesn't want me finding my brother.

TOSHIO

Are you in danger?

KENZO

I'm fine. I need you to do something for me. There was a safe in Saburo's flat. Find me someone that can open it.

TOSHIO

Sure, I'll just pull a safe cracker out of my arse for you.

KENZO

Just do your job, would you please?

TOSHIO

My secret job helping you? Or my actual job?

KENZO

Both.

KENZO hangs up.

DOCTOR ODIBE, with the look of a man who's halfway through a week of night shifts, approaches.

KENZO notices the blood drops on his scrubs. He hands KENZO the bloody business card he gave to Rodney a few hours ago.

DOCTOR ODIBE

He has bruising on the ribs and around the abdomen. A concussion, but no swelling or bleeding on the brain showed up in the CT.

KENZO

Isn't there someone else that should be here? I don't really know the boy.

DOCTOR ODIBE

You answered the phone.

KENZO sighs.

KENZO

Do you need someone to take him home?

DOCTOR ODIBE

Actually, I need someone to bring him back. He ran out on us. Trauma like that, I'd like to keep him in for obs at least overnight.

DOCTOR ODIBE hands KENZO a paper pharmacy bag.

DOCTOR ODIBE (CONT'D)

But if you can't, these are his pain meds. And look after him, will you? Kids like Rodney come in here all the time. Until they don't. You know what I mean?

KENZO nods. DOCTOR ODIBE looks at the scrape on the side of KENZO's head from where DONNA hit him.

DOCTOR ODIBE (CONT'D)

You should get that head looked at.

DOCTOR ODIBE returns to the melee of Accident and Emergency. KENZO looks around, a little lost.

2/22

EXT. THE PEACOCK PUB, LONDON - NIGHT 6

2/22

The bar that Kenzo first met Rodney in. Through the window, we see KENZO standing inside, talking to the BARTENDER.

KENZO shakes his head. Goes to walk down the stairs but stops again.

KENZO

Stupid...

KENZO stomps back to the door and puts his shoulder against it and pushes.

A few good hits and the door opens enough for him to get in --

2/27

INT. RODNEY'S BEDSIT, LONDON - NIGHT 6

2/27

-- KENZO pushes his way in, knocking aside the chair that RODNEY has pushed uselessly against the door.

KENZO is going to say something but stops. RODNEY is standing, his back to him, looking out of the window. Tears are running down his face. He looks at the ground, his shoulders shaking. KENZO doesn't know what to do. They stand like that for a little bit.

KENZO

I'm looking for my brother. That's why I'm here. I just found out he's probably alive after a year of thinking he was dead. They told me he's done something terrible and I don't know what to do. And I'm sorry. I'm sorry I didn't help you.

2/28

INT. TAXI, LONDON - NIGHT 6

2/28

RODNEY and KENZO sit in the back of a cab as it drives through Soho. KENZO looks at RODNEY, who won't meet his eye.

2/29

INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - NIGHT 6

2/29

KENZO leads RODNEY in. RODNEY sits on the bed and opens the pharmacy bag. He begins to take the pain killers without much care for the instructions on the box.

RODNEY

What happened to your head?

KENZO

Someone hit me.

RODNEY

Just the once? That was restrained of them.

He notices a file that KENZO has left on the bed. He opens it. Gory photos of Saburo's murder.

RODNEY (CONT'D)
Your brother did this?

KENZO
That's what they told me.

RODNEY
Fucked up family.

RODNEY lies painfully back on the bed.

RODNEY (CONT'D)
If you say you're going to help
someone, you should do it.

KENZO sits down. He looks at the young man lying in his bed.

KENZO
Yes.

2/30 **INT. SUPERMARKET, TOKYO - DAY 7 (INTERCUT)**

2/30

REI is browsing the shelves. Her phone rings and she answers. It's KENZO.

2/31 **EXT. HALLS OF RESIDENCE, LONDON - DAYBREAK 6 (INTERCUT)** 2/31

Dialogue in Japanese unless otherwise stated.

KENZO sits on the steps of the halls of residence.

Cut between locations for phone conversation.

KENZO
Yuto is alive.

REI
You've seen him?

KENZO
No. But I know that he's here.

Pause. They listen to each other breathing on the phone.

REI
That's good. Isn't it?

Another pause.

KENZO
I don't know.

REI
Shall I tell your parents?

KENZO
(thinks)
No. Not yet.
(pause)
How's Dad?

REI
As he was. Maybe a little worse.

REI looks up at the ceiling. It's all so strained.

REI (CONT'D)
I have to go, I'm in the queue.

KENZO
Okay.

REI
Good luck.

She hangs up. Stands very still in the supermarket aisle for a little while, then carries on with her shopping.

2/32

INT. KENZO'S ROOM, HALLS, LONDON - DAYBREAK 6

2/32

KENZO comes back in. RODNEY is asleep in the bed. KENZO sits down. Sees the file on the table. Inside are details of Saburo's murder, given to him by his colleagues in Tokyo. He flicks through the folder. Comes to the crime scene photographs. Saburo's gruesome death. Face down with the wakizashi blade in his back. KENZO looks at the horror.

2/33

INT. BOOKMAKERS, TOKYO - NIGHT FB4

2/33

Dialogue in Japanese unless otherwise stated.

FLASHBACK BEGINS.

KENZO stands over the GANGSTER as the rain drums onto the windows.

The GANGSTER, previously thought dead, looks up at KENZO. He groans and sits up against the wall. He looks at SORA.

GANGSTER

Shit. I was just trying to scare him.

KENZO doesn't say anything. The GANGSTER grimaces. Bleeding.

GANGSTER (CONT'D)

There's water in the fridge.

KENZO looks over - a mini fridge in the corner. He kneels down and searches the GANGSTER, who lets him. He finds his gun and takes it. Then he goes to the fridge and opens it.

The GANGSTER notices KENZO is wearing gloves.

KENZO unscrews the top of the water bottle and gives it to the GANGSTER, who drinks gratefully.

GANGSTER (CONT'D)

You're a cop. I recognise you.

KENZO nods.

GANGSTER (CONT'D)

Are you here to arrest me?

KENZO doesn't say anything.

GANGSTER (CONT'D)

My boss... He can handle all this.

KENZO

What about the kid who shot you?
The one that ran away.

The GANGSTER doesn't say anything. KENZO glances up. There's a security camera in the corner, a little red light on underneath it.

KENZO and the GANGSTER both stare at the security camera.

FLASHBACK ENDS.

2/34

INT. CHAIN SPORTS SHOP, LONDON - MORNING 7

2/34

SARAH stares up at the wall of the shop, browsing. We see what she's looking at - rows of bats. Cricket, softball, baseball.

A young male teenage SHOP ASSISTANT comes up to her.

SHOP ASSISTANT

Can I help you, Miss?

SARAH
I'm looking for something heavy.

SHOP ASSISTANT
Heavy?

SARAH
Yeah.

SHOP ASSISTANT
What you playing?

SARAH
I'm not.

He looks at her, understanding. He brings down a baseball bat and hands it to her.

SHOP ASSISTANT
Some people swear by a crowbar, or a pipe. But for me? Nothing beats a bat. Light enough to swing, but you'll knock a mother fucker out, no problem.

SARAH feels the weight of it in her hands and nods.

SHOP ASSISTANT (CONT'D)
Alright. I'll cash that up for you then.

2/35

INT. POLICE STATION, LONDON - DAY 7

2/35

SARAH sits in her open-plan office at her desk. DS ANGLING (55) approaches a small group of other DETECTIVES in an informal huddle, including BILL (30s).

ANGLING
Bill, the Samurai sword crime scene report came back?

BILL
Yeah. Two fingerprint idents.

BILL hands ANGLING a print out. He reads it.

ANGLING
'Cause of death, puncture wound to the...'. Why can't they just write, 'Stabbed with a bloody great sword.'?

He flicks through the report, getting to a page showing a mug shot of a white guy in his 40s and another one of YUTO.

ANGLING (CONT'D)
(reading)
Nathan Evans...

BILL
He's on file for Breaking and Entering in 2015 and a DUI last Christmas. We're bringing him in now.

ANGLING
(referring to Yuto's picture)
What about this one?

BILL
Chika Tani, Japanese national. Don't know much about him. One arrest for a street brawl a few months ago. No charges.

ANGLING
Spoken to Interpol?

BILL
Waiting to hear back.

ANGLING
What about that safe?

BILL
Going in with the locksmith later.

ANGLING
Marvellous.

SARAH has been looking up something on her computer.

SARAH
I think it's a fake name.

ANGLING and the rest of the COPS all turn to look at her, coldly.

ANGLING
What?

SARAH
Chika Tani. I think it's a fake name.

ANGLING

Why?

SARAH

Well, it's a girl's name for a start.

SARAH spins her computer screen. A website of Japanese names. There's an audible groan from some people there - how did they miss this?

ANGLING

(muttered)

Oh, for Christ sake.

SARAH

Very popular female name in Japan, according to this. Like if you went over there and told them you were called Doris and they didn't think to check.

(glances at her phone)

Means 'a thousand flowers'. I think it's pretty.

ANGLING turns back to the others.

BILL

We'll look into it.

ANGLING

Thank you.

They disperse. SARAH approaches ANGLING, who makes a show of reading something from a binder and not looking up at her.

ANGLING (CONT'D)

Don't step on Bill's toes, the samurai sword thing's his.

SARAH

He's doing a stand up job with it. One day you're going to have to give me proper cases again.

ANGLING

I would have thought you'd be too busy playing teacher for that.

SARAH tries not to rise to it.

ANGLING (CONT'D)

Was there anything else?

SARAH
Has Ian been released?

Pause.

ANGLING
Yes.

SARAH
I think I should have been told
that.

ANGLING
I'm not a probation officer, Sarah.

SARAH
Last time I saw him, he threatened
me.

ANGLING
Your testimony had just got him six
years, he was entitled to feel
aggrieved.

SARAH
He was entitled to feel guilty.
Why'd he get released?

ANGLING
Good behaviour.

SARAH
Doesn't sound like him.

ANGLING
He's paid his debt. Perhaps now we
can all move on.

SARAH
Someone posted a snake through my
letter box last night.

ANGLING
What you get up to in your own time
is your business, Weitzmann.

SARAH
Steve...

ANGLING
He's not an idiot, Sarah. He's not
going to risk getting sent back
inside just to nause you up with a
stupid prank.

SARAH

Then who put it there?

ANGLING

I don't care. Look, you've stuck it out here, and okay; that's your choice. Christ knows it wouldn't have been anyone else's but we've all tried to make the best of it. That said, you sent one of us down. There are consequences. You're not going to get invited to very many Christmas parties, I wouldn't have thought, but no one's putting any fucking snakes in anyone's fucking letterbox or sending threats or what have you. So you can get that shit out of your head right now. Leave the past in the past.

ANGLING walks off. He's left the print out of the two mug shots lying on the desk. SARAH looks down at it...

2/36 **INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - DAY 7** 2/36

KENZO works at his laptop. RODNEY snores in the bed.

KENZO's phone buzzes at him. It's an alert: 'Class'.

2/37 **INT. LECTURE THEATRE, UCL, LONDON - DAY 7** 2/37

KENZO sits alone at the back. SARAH stands at the front addressing the students, giving a lecture. As she speaks, she and KENZO make brief eye contact. Fleeting but meaningful.

KENZO's phone buzzes. A text. Which we translate from Japanese to English.

TOSHIO: I got a safe cracker.

KENZO stands up abruptly. SARAH stops mid-sentence and looks at him as he hurries out. She frowns, but carries on.

2/38 **INT. SABURO'S BUILDING, LONDON - DAY 7/CELL, TOKYO POLICE H.Q. - NIGHT 7 (INTERCUT)** /38

Dialogue in Japanese unless otherwise stated.

KENZO enters Saburo's building, he's on the phone. Goes into the LIFT.

KENZO
Who have you got?

Cut to TOSHIO in Tokyo. Continue to cut between locations.

In a TOKYO HOLDING CELL, TOSHIO sits across an interview table from a merry-looking forty year-old called DAISUKE.

TOSHIO
Well that's the best part, we
already had him in holding.

In LONDON, KENZO leaves the lift and heads into the corridor of the building.

KENZO
He was arrested for safe cracking?

TOSHIO glances at DAISUKE.

TOSHIO
Jerking off on the metro, actually.
But apparently he's a jewel thief
as well as a disgusting pervert. He
says.

KENZO has reached the front door to Saburo's apartment. He looks around, slips the key in and enters --

2/39

INT. SABURO'S APARTMENT - DAY 7/HOLDING CELL - NIGHT 7 2/39
(INTERCUT CNTD.)

Dialogue in Japanese unless otherwise stated.

KENZO approaches the safe.

DAISUKE
Before I help you, I want to talk
about my deal.

TOSHIO
You're on security camera beating
your dick on the train. There's no
deal.

Suddenly - footsteps in the corridor outside Saburo's apartment. KENZO freezes. Looks at the door. Someone has stopped outside - their feet breaking up the strip of light under the door.

KENZO holds his breath. An agonising wait... And then whoever it is moves on. KENZO breathes a sigh of relief.

Then he turns. A WINDOW CLEANER is standing on a platform outside of Saburo's apartment. The two men look at each other for a few moments before the WINDOW CLEANER cheerfully waves and carries on his ascent. KENZO shakes his head.

KENZO

Give him a deal, Toshio, I want to get the hell out of here.

TOSHIO looks unhappy.

TOSHIO

(to Daisuke)

We can let you off this time. But only this time. It's not a permission slip to go and jerk off wherever you want.

DAISUKE gives him a long look.

DAISUKE

Okay.

TOSHIO puts the phone on speaker.

TOSHIO

Kenzo. The pervert's going to talk to you now.

DAISUKE

Good evening, Detective.

DAISUKE switches the call to face time. He and TOSHIO watch KENZO on the screen.

DAISUKE (CONT'D)

So from what I see, this is an early model Bolt & Tasker six-combination fire-proof safe. We should be able to get in pretty easily. The first thing you need to do is lick its rim.

KENZO

What?

DAISUKE

Human saliva has a component that helps break down the enzymes in the locking oil.

KENZO hesitates.

DAISUKE (CONT'D)

Do you want to open the safe or
not?

KENZO goes close to the safe, feeling very stupid. He sticks
his tongue out.

TOSHIO is studying DAISUKE's face. DAISUKE begins to crease
up laughing. TOSHIO hits him round the back of the head.

TOSHIO

He's teasing you.

KENZO pulls away from the safe.

DAISUKE

What did she taste like, Detective?
Like she wanted to open for you?

KENZO

Toshio...

TOSHIO whacks DAISUKE round the head again.

DAISUKE

Ow. Okay, okay. Three-five-six-five-
nine-five.

KENZO looks dubious but punches the numbers in. The safe
beeps. A green light comes on. And it swings open.

DAISUKE (CONT'D)

It's the factory combination for
this model. Every safe has one.
Most people are too stupid to
bother changing it.

(beat)

Or to check if the owner has.

TOSHIO takes his phone off speaker and glowers at DAISUKE.

TOSHIO

Anything good inside?

KENZO feels around in the safe and brings out a USB stick -
the only thing in there.

KENZO

I'll let you know.

KENZO hangs up and goes to his bag, brings out a laptop,
opens it. He puts the USB stick in.

He selects 'All Files' and makes a duplicate.

The laptop finishes its task with a satisfying beep. KENZO removes the USB stick and puts it back in the safe.

2/40 **EXT. SABURO'S BUILDING, LONDON - DAY 7** 2/40

KENZO exits the lift and heads out of the building. Just as *BILL* and a *UNIFORMED POLICE OFFICER*, and a *MAN IN A MAINTENANCE UNIFORM WITH A TOOL BAG* are entering.

KENZO freezes but the men walk past him. KENZO exhales and hurries away.

2/41 **INT. CAFE, LONDON - DAY 7** 2/41

KENZO sits at his laptop. He opens the folders from the USB duplicate.

Pages appear. PDFs - candid long-lensed photos taken outside a hotel room, showing Fukuhara and a Japanese woman entering a room together and then leaving separately in the morning.

KENZO sighs audibly and puts his head in his hands.

2/42 **INT. CAFE, LONDON - DAY 7/TOKYO POLICE H.Q - NIGHT 7** 2/42
(INTERCUT)

Dialogue in Japanese unless otherwise stated.

KENZO dials a number on the phone. Seems to be dreading the coming conversation.

Cut between locations for the phone call.

HAYASHI answers.

HAYASHI

Mori. What news?

KENZO

Sir, I am sending you some files that were in Saburo's safe.

HAYASHI

What are they?

KENZO

I think they were planted there to make it seem as though Fukuhara had a motive for having Saburo killed. I... I wouldn't send them unless...

(MORE)

KENZO (CONT'D)

I suspect these files will be made public by the British police before too long and -

HAYASHI

(impatient)

What files, Kenzo?

KENZO hesitates. Then presses 'Send' on an e-mail.

KENZO

I've sent them.

HAYASHI opens his e-mail. KENZO sits, agonisingly, on the other end of the line as HAYASHI looks at the pictures.

A long wait. HAYASHI goes through the photos. A candid snap of the woman and Fukuhara in a hotel room together, drawing the curtains.

We see a framed photo on Hayashi's desk. His wife. The woman in the photos. His face falls. His life turning upside down.

KENZO (CONT'D)

Sir?

Pause. Finally:

HAYASHI

Are you close to finding your brother?

KENZO

I am doing my best for you, Sir.

HAYASHI hangs up. Stares at the screen. A proud and broken man.

2/43

INT. CORRIDOR, HALLS OF RESIDENCE, LONDON - DAY 7

2/43

KENZO gets to the door of his apartment. Is about to let himself in --

SARAH (O.S.)

Kenzo.

He turns. SARAH has just come up the stairs behind him.

KENZO

Mrs. Weitzmann. I apologise for leaving your class -

SARAH
Is everything okay?

KENZO
Yes.

They stand awkwardly for a few moments.

SARAH
Are you going in?

KENZO
No.

KENZO uselessly puts his keys back in his pocket. She looks at him strangely.

SARAH
There's a minimum 90% attendance required to pass the course, I know a lot of it's familiar to you but -

KENZO
It won't happen again.

She nods and hands him a sheet of paper.

SARAH
Look, I actually wanted to run something by you.

KENZO looks at the page she's given him - a rap sheet with Yuto and Nathan Evans's mug shots on it - the two suspects for the Saburo murder.

KENZO sees YUTO's photo and his blood runs cold. He tries to hide his reaction but SARAH has noticed his face change.

SARAH (CONT'D)
Suspect in a murder case. We're stuck waiting on Interpol but I thought maybe you could whizz his mug shot past your station's database, see if anything comes up. Massive long shot, I know, but...

The door to KENZO's apartment suddenly opens. RODNEY is there. His face a bruised mess. He is wearing only his underpants.

RODNEY
Hey, can you keep it down? People are trying to recuperate in here.

He slams the door. SARAH looks at KENZO.

SARAH
Who's that?

KENZO
No one.

SARAH
What happened to his face?

SARAH pushes past KENZO and knocks on the door.

KENZO
Someone beat him up.

SARAH looks at KENZO's bruised knuckles from his fight with Eiji.

KENZO (CONT'D)
Not me.

SARAH raps on the door again. RODNEY opens it.

RODNEY
What?

SARAH
Who are you?

RODNEY
I'm the owner of this establishment
and I'd ask you to kindly stop
knocking on my door.

SARAH
(to Kenzo)
Is he high?

KENZO
Painkillers.

RODNEY
(conspiratorially
whispering to Sarah)
And cocaine.

SARAH
Are you a student here?

RODNEY
Good God, no.

RODNEY goes back into the room, leaving the door open. SARAH and KENZO follow him in --

2/44

INT. KENZO'S ROOM, HALLS OF RESIDENCE, LONDON - DAY 7 2/44

RODNEY slumps on the bed, arse up. Empty blister packets on the bedside table. SARAH looks at KENZO.

KENZO

He is a male prostitute who helped me with a... task. He got injured in the process. I'm letting him stay here briefly.

Beat.

SARAH

At any point when those words were coming out of your mouth did you think they sounded like a satisfying explanation?

KENZO

It's the truth.

SARAH looks at him. Just shakes her head. She points at the photo of Yuto on the rap sheet.

SARAH

You'll run it past your colleagues for me? Off the record, obviously.

He nods.

SARAH (CONT'D)

Anything strike you as suspicious about him?

KENZO glances nonchalantly at the print out.

KENZO

No.

SARAH

Not even that he has a woman's name?

KENZO looks at it again.

KENZO

Oh. Yes. That.

SARAH

Oh yes, that. Well, thank you.
(pause. re: Rodney)
Get him out of here.

KENZO nods. SARAH leaves.

He looks down at Yuto's mug shot.

Under details of his previous arrest, we see information on the man he assaulted - ELLIS VICKERS. Under Vickers' address is listed a hotel and room number.

2/45 **INT. APARTMENT BUILDING HALLWAY, TOKYO - EVENING 7** 2/45

An ELDERLY WOMAN comes up the stairs with a bag of groceries. She goes to open her front door and stops - a CAT has walked over to rub itself against her legs. She leans down and strokes it. Then stops. A line of bloody paw prints has been left on the floor leading from the cat to an open front door at the other end of the hallway. She follows the paw prints nervously and enters the apartment -

2/46 **INT. APARTMENT, TOKYO - EVENING 7** 2/46

The ELDERLY WOMAN enters. Inside is a DEAD MAN in his 20s, wearing a suit, bullet hole in his head, lying in a pool of blood. She SCREAMS.

2/47 **INT. FUKUHARA'S RESTAURANT, TOKYO - NIGHT 7** 2/47

Dialogue in Japanese unless otherwise stated.

FUKUHARA sits alone at a large table. A view of Tokyo behind him. Someone approaches. He looks up and sees it's HAYASHI. Seems surprised to see him.

FUKUHARA

Captain Hayashi. I wasn't expecting you.

HAYASHI sits down opposite him.

HAYASHI

And I wasn't expecting a retaliation against Shin Endo.

FUKUHARA

(innocent)

I heard on the radio that there had been another shooting.

HAYASHI

You promised to hold off while
Detective Mori searched for his
brother.

FUKUHARA

I promised to try.

HAYASHI reaches into his jacket... and brings out a print
out. He opens it and slides it across the table to FUKUHARA,
who stares at it.

FUKUHARA (CONT'D)

I meet a lot of lawyers in my
business. Your wife is one of the
best.

He looks up. The two men staring at one another. HAYASHI
looks furious.

FUKUHARA (CONT'D)

This is not the time to let
personal feelings cloud your
judgement, Captain. Remember what
is at stake here.

HAYASHI stands.

HAYASHI

You promised to 'try'?

FUKUHARA

(re: photos)

It is in the past, Hayashi-San.

HAYASHI

A lot that was once meaningful is
in the past.

He leaves. FUKUHARA sits alone for a few moments. Then he
rings a bell. A few moments later, JIRO enters.

FUKUHARA

I need you to do something.

2/48

INT. KENZO'S APARTMENT, TOKYO - NIGHT 7

2/48

Dialogue in Japanese unless otherwise stated.

Dinner time. REI, TAKI, HOTAKA and NATSUKO sit around the
table, eating. HOTAKA wheezes, NATSUKO talks non-stop.

NATSUKO

Yuto was a month early when he was born. You could have fit him into a tea cup. He was in hospital for weeks, fighting for life. He is still fighting.

REI

(quietly)

He fought for his life but faked his death. How confusing.

NATSUKO gives her a strong look. TAKI stands up abruptly.

TAKI

I'm going for a walk.

REI

You're grounded.

TAKI

I can either go out now or wait until you are all asleep. And by then it will be much later, and much more dangerous.

REI

(angry)

Fine. Do what you want, Taki. I'm only your mother, why listen to me?

TAKI silently walks out of the apartment.

NATSUKO

If Kenzo or Yuto spoke to me in that way, Hotaka would beat them senseless. Children need a father.

HOTAKA wheezes. REI glares at NATSUKO. She gets up and storms out of the room. HOTAKA sighs deeply and carries on eating.

2/49

EXT. TOKYO STREETS - NIGHT 7

2/49

TAKI walks. The city is alive but she's in a bubble. Her head down, ignoring the buzzing metropolis around her.

2/50

INT. FAST FOOD RESTAURANT, TOKYO - NIGHT 7

2/50

Dialogue in Japanese unless otherwise stated.

A savagely lit expanse of plastic tables.

TAKI sits, drinking a milk shake and gazing out of the window. A man sits next to her. She looks at him. He is in his 30s. Quite handsome. Well-dressed. Last seen in Fukuhara's residence. JIRO.

JIRO
What flavour?

She just looks at him.

JIRO (CONT'D)
Let me guess. Chocolate.

She wordlessly offers him the milkshake. He takes it and sucks at the straw.

JIRO (CONT'D)
Ugh. Coffee. You'll be up all night.

TAKI
I don't sleep.

JIRO
If you don't sleep, someone else gets all your dreams. That's what my grandmother used to say to me.

TAKI
What other useless shit did your grandmother used to say?

He grins.

JIRO
Have you heard from your father, Taki?

The mood changes. She looks at him hard. He grins.

JIRO (CONT'D)
We're concerned he isn't making much progress.

TAKI notices the gang tattoos at the cuffs of his shirt.

JIRO (CONT'D)
Two members of the organisation I work for were killed last night. They were friends of mine.

TAKI

Did someone tell you that being a gangster wasn't going to be dangerous?

JIRO leans across and grabs her wrist. He smiles unpleasantly as he leans in.

JIRO

I killed the man that did it, only a few hours ago. When you talk to your father, remind him that we are waiting for him. And if our family loses members, then so will his.

Oddly, TAKI smiles back at him.

TAKI

You're scared. You became a criminal because you wanted to belong. You wanted to feel safe. But now you're being hunted and you don't like it, so you come here to threaten a girl. And it makes you feel better for a bit. But not for long. Maybe only until you get home and lie awake trying to remember if you locked your door or not, and wondering about all your stupid dreams that someone else is getting.

She sucks the straw of her milkshake until it slurps and then she puts it down. JIRO's smile now looks forced. He snarls.

JIRO

Just give him the message.

He lets go of her wrist and leaves.

2/51

EXT. HALLS OF RESIDENCE, LONDON - DAY 7

2/51

KENZO and RODNEY exit the building. RODNEY puts sunglasses on and frowns at the daylight.

KENZO

How are you feeling?

RODNEY

Like warmed up shit.

KENZO

Okay. Well. There's work to do.
Goodbye.

RODNEY

"I'm sorry about your face, Rodney.
I can't help but feel responsible."
"Oh, that's okay, Kenzo, don't
worry about it. It's sweet of you
to say."

KENZO

I apologised last night.

RODNEY

I don't remember that. Maybe I have
brain damage. From the beating.

KENZO

I'm not your baby sitter.

RODNEY

Oh, no, just to be clear; you'd be
a fucking terrible babysitter.
That's not even a debate.

RODNEY glares at him, turns on his heel, and walks off. KENZO
sighs and walks the other way.

We angle on someone sat in a CAR across the street - DONNA is
watching KENZO.

2/52 **EXT. HOTEL, LONDON - DAY 7**

2/52

KENZO stands outside a large West End hotel.

2/53 **INT. HOTEL CORRIDOR, LONDON - DAY 7**

2/53

KENZO walks down the corridor. Finds the room he's looking
for and knocks.

Moments later, it's answered by VICKERS.

VICKERS

Yeah?

KENZO nods his head at VICKERS.

KENZO

Mr. Ellis Vickers? I am sorry to
disturb you but I am looking for
someone I believe you have met.

He hands VICKERS a photo of YUTO. VICKERS looks at it.

KENZO (CONT'D)

He was arrested for assaulting you
earlier this year.

VICKERS gives KENZO a long look.

A voice floats in from the room. It's his wife, DIANE.

DIANE (O.S.)

Honey, who is it?

VICKERS looks behind him. We get a brief glimpse of his wife.

VICKERS

No one.

(to Kenzo. Quietly.)

There's a bar downstairs, meet me
there in half an hour.

He shuts the door.

2/54

INT. HOTEL BAR, LONDON - DAY 7

2/54

KENZO sits in a booth.

VICKERS walks into the bar. He passes THREE BURLY-LOOKING MEN (including the man we'll later know as the KINDLY ALBANIAN) sitting at the bar, who seem to acknowledge him. He slides into the booth opposite KENZO. Looks him over, sizing him up.

VICKERS

I gotta be quick, my wife thinks
I'm making a phone call. His real
name is Yuto.

KENZO

I know.

VICKERS

Why are you looking for him?

KENZO

He's wanted in Japan. I'm here to
take him home.

VICKERS

(perking up)

Oh yeah? That's about the first
piece of good news I've heard in a
long while.

KENZO

How do you know him?

VICKERS

He fucking usurped me.

KENZO

Usurped?

VICKERS

I had a business partner. Abbot. Me and him had a good thing going on, big loan from my father, diverse portfolio. Criminal shit, you understand, but profitable. And safe. Then Yuto turns up. Let's just say Abbot lost interest in me and started looking to the East for inspiration.

KENZO

I think Abbot hired someone to scare me back to Tokyo.

VICKERS

Well, you should be scared. Frankly.

KENZO glances at the THREE BURLY GUYS by the bar. VICKERS follows his gaze.

KENZO

What is your business exactly, Mr. Vickers?

VICKERS

What's my business? Lets see. My wife thinks I go to the office every day but the truth is I mostly just walk around London trying not to have a panic attack. Sometimes I sit on a park bench and cry, that usually kills a few hours. I was given almost eight million dollars by my father and told to make something of myself. I live in a hotel now. And I can't go home without my money, which is why the fucking Albanian mafia is sitting in the lobby twenty-four hours a day because I didn't have any other option but to reach out to these psychopaths to help me stage a... a...

(MORE)

VICKERS (CONT'D)

a fucking *gang war* if you can believe that, just to get my investment back.

(re: guys at the bar)

They're charging their drinks to my room, you know. And there's twenty more of them. At least. Somewhere near here. Like a fucking ants' nest. I've spent my entire life around mobsters, but these guys... They're animals. And now I'm in bed with them. I've got a stomach ulcer the size of a cantaloup, there's blood in my shit and even my fucking pubes are going grey. So what business am I in? I'm the CEO of the getting-fucked-by-Yuto Corporation, that's what business I'm in.

VICKERS exhales, tries to calm down.

KENZO

Mr. Vickers. It is okay. I'm here now.

VICKERS almost sobs slightly. It could be relief.

KENZO (CONT'D)

If you help me find Yuto, I will take him back to Japan. Without him, perhaps your business partner will rethink his new direction.

VICKERS

I don't know. It seems like a long shot.

KENZO glances at the men by the bar.

KENZO

It can only be better than the alternative.

VICKERS

Abbot owns the Kodawari bar in Soho. I don't know where Yuto is. That's the best I can give you.

KENZO

Thank you.

KENZO stands up.

VICKERS

There's a clock ticking on this.

KENZO nods, and walks out.

2/55 **EXT. KODAWARI BAR, LONDON - DAY 7**

2/55

KENZO approaches the bar. TYLER and another tough-looking BOUNCER are standing outside the steps that lead down to the entrance. KENZO keeps an eye on it but keeps walking.

2/56 **INT. THE PEACOCK PUB, LONDON - EVENING 7**

2/56

RODNEY sits at the bar. KENZO comes and sits next to him.

KENZO

Well?

RODNEY

You were right, she was watching you 'til you went to the hotel. Then she cleared off. She went to a bar and then she went here.

RODNEY slides over a napkin with an address written on it.

KENZO looks at the napkin (on which an address has been written) and pockets it.

KENZO

Was it the Kodawari bar?

RODNEY

Yeah. It was something like that.

KENZO brings out two hundred pounds and puts it down in front of RODNEY.

KENZO

Thank you.

RODNEY

Why so much? Wait. Was she dangerous?

Pause.

KENZO

No.

RODNEY takes the money and gets off the bar stool.

RODNEY

Well, this was a blast, let's never
do it again some time.

He heads off. KENZO looks down, slightly shame-faced.

2/57 **EXT. LONDON STREET - EVENING 7**

2/57

KENZO stands outside a thin building on a busy central London street. He holds the napkin in his hand - this is the address.

2/58 **INT. YUTO'S BEDSIT, LONDON - EVENING 7**

2/58

The door is forced open and KENZO enters.

The flat is small and bare. Greasy windows with a view onto the cluttered backs of Victorian brick buildings. Bare floorboards, a single bed. A chest of drawers which proves to be empty when KENZO explores them.

To KENZO's disappointment, the place seems to have been emptied.

KENZO looks around the apartment.

He tries to find the remnants of his brother in the small things he's left behind.

A wind up radio, tuned to a classical music station when KENZO turns it on.

Crusted toothpaste and the tiny beard hairs on the sink in the corner.

A few old pots of spices in a kitchen cupboard. A takeaway menu stuck to the fridge.

A crusted ring where a flower-pot once stood on a table. Dead petals on the floor below it.

Someone has absentmindedly picked the paint away from the wall by the bed.

An empty coffee tin on the window sill has been used as an ashtray. KENZO takes a half-smoked cigarette out, lights it.

Then he notices - carved into the wood of the old window frame are two kanji symbols. KENZO rubs his hand over them, confused.

We translate them: **Eiko**.

Then KENZO notices something that's been left behind. A letter has been dropped behind a chest of drawers. KENZO leans down and picks it up.

He reads it. We translate the Kanji into English. It's a love letter. Talks of longing and loss. Someone who misses Yuto very much. Thinks of him often.

The letter is signed in Kanji. The same symbols that are scratched into the wall - Eiko.

2/59

EXT. BALCONY, KENZO'S APARTMENT, TOKYO - NIGHT Y10

2/59

Dialogue in Japanese unless otherwise stated.

FLASHBACK BEGINS.

KENZO and YUTO stand on the balcony, smoking cigarettes and looking out at the city.

YUTO
I met a girl.

KENZO just looks at him.

YUTO (CONT'D)
I think I love her.

KENZO
Shut up.

YUTO
I'm trying to tell you something here.

KENZO looks at him hard.

KENZO
Yeah?

YUTO
Yeah.

KENZO
How do you know?

YUTO
I don't know. I've never loved anyone before. How did you know you loved Rei?

KENZO
Mind your own business.

YUTO
Thanks for the help.

KENZO thinks.

KENZO
Have you thought about anything
else since you met her?

YUTO
No.

KENZO
Does the idea of never seeing her
again terrify you?

YUTO
Yes.

KENZO
Do you imagine that maybe she could
magically fix all your problems,
make you a better man, undo
everything you ever did wrong and
bring sunshine into your otherwise
grey and miserable life?

YUTO
Yes!

KENZO shrugs his shoulders.

KENZO
Shit. Maybe you do love her.

YUTO
What should I do about it?

KENZO
Ask her if she feels the same.

YUTO
I can't do that.

KENZO
No, you're right, best just stay
here and talk to me about it.
That's sure to work.

YUTO
What if she doesn't feel the same
way?

KENZO blows smoke out into the air. We follow it, moving past the brothers, out into the night air and the thousands of twinkling lights above, below and all around us.

KENZO
What if she does?

FLASHBACK ENDS.

2/60 **INT. YUTO'S BEDSIT, LONDON - EVENING 7** 2/60

KENZO sits silently. It's clear that no one is coming back here. He stands up and leaves.

2/61 **INT. RECEPTION AREA, HALLS, LONDON - EVENING 7** 2/61

A RECEPTIONIST sits behind a glass partition. SARAH is in front of her, looking inside a wallet. Inside are RODNEY'S cards, including a driver's licence. There's also a little baggie of cocaine.

RECEPTIONIST
It was found in the corridor. He was here with one of your students, I believe. Do I need to get the department head involved?

SARAH looks at the address on the driver's licence.

SARAH
Thank you, no. I'll sort it.

2/62 **INT. RODNEY'S BEDSIT, LONDON - EVENING 7** 2/62

A knock at the door. RODNEY peers round the crack of the door and sees SARAH. He pulls the chest of drawers that was propping the door closed aside and opens the door.

SARAH
Do you remember me from this morning?

RODNEY
I have a comedown, not fucking amnesia.

SARAH looks around the flat. RODNEY has made an effort to tidy up but he can't hide the fact that it's been wrecked.

RODNEY (CONT'D)
Can I help you?

She hands him his wallet.

SARAH
You left this.

He takes it gratefully, opens it.

SARAH (CONT'D)
I flushed your drugs away.

RODNEY
Well that was a shitty thing to do.

SARAH
Who did that to your face?

RODNEY
My ex. But he didn't mean it. He
still loves me, he can change.
(beat)
I'm kidding. Fuck him.

SARAH
And he came and smashed your flat
up too?

RODNEY
I like to think of it as aggressive
redecorating.

SARAH
Are you going to report it?

RODNEY
Yes, and my only concern is that
the police will be too keen to
assist a coke-addicted rentboy of
colour.

SARAH picks her way around the room, taking in the details.

SARAH
Your ex is your pimp, isn't he.

RODNEY doesn't answer.

SARAH (CONT'D)
What's his name?

RODNEY
What are you going to do, go talk
to him? You don't want to do that.

SARAH examines the broken lock on the door.

SARAH

I had a boyfriend who did bad things once. And he didn't stop until he had to. And right now there's nothing stopping this guy. Not you, not the police... not a lock on the door.

She looks at him pointedly.

SARAH (CONT'D)

How do you know Kenzo?

RODNEY

I don't, really.

SARAH

What were you helping him with?

RODNEY

Nothing.

SARAH

Rodney, is Kenzo in trouble?

RODNEY

We're all in trouble, honey.

She looks back at him. He relents.

RODNEY (CONT'D)

He's looking for someone. That's all I know. His brother.

SARAH

Why's he looking for him?

RODNEY

Something bad happened. Not my place to say.

(Beat. Can't resist)

Lot of drama though.

RODNEY is trying to be discreet but he also can't help but make a 'stabby stabby' motion.

SARAH

It's a dangerous world, huh.

She heads for the door.

RODNEY

His name's Michael Miller. My ex.

She nods and leaves.

2/63

INT. SARAH'S CAR, LONDON - EVENING 7

2/63

SARAH gets in the driver's side. The baseball bat is laid on the back seat door. She picks up her phone, scrolls through contacts until she finds **IAN**. Hesitates and rings.

After a few rings, it's picked up. We can hear breathing on the other end but no one says anything.

SARAH

They told me you were out. Are you there?

(pause)

You leave me the fuck alone, you hear?

The phone is hung up on the other end. She looks at it, frustrated.

SARAH (CONT'D)

Shit.

She thinks. Then starts the engine.

2/64

EXT./INT. CENTRAL LONDON FLAT - NIGHT 7

2/64

SARAH knocks on a door. It's answered by a tall, slim man. This is **MICHAEL**.

MICHAEL

Yeah?

SARAH

Michael Miller? Detective Sarah Weitzmann.

She shows **MICHAEL** her ID but he stays staring at her face.

SARAH (CONT'D)

I looked you up on our system. You've only been arrested twice.

MICHAEL

So?

SARAH

So, how'd you like to have that doubled, then doubled again?

(MORE)

SARAH (CONT'D)

In fact, how'd you like to get arrested every night for the next year? How'd you like to get put in a holding cell with a twenty stone alcoholic ex-bouncer with anger management issues and a very loose sense of personal boundaries who happens to owe me a favour?

MICHAEL

What do you want?

SARAH

I want you to leave Rodney alone. Because if you don't, I will spend every ounce of my energy and every resource at my disposal to destroy your life so comprehensively, so *absolutely*, that your name will become a by-word for 'boy he really shouldn't have fucked with her.' Do you hear me, Michael?

He stares back at her.

MICHAEL

Okay.

SARAH

Okay.

SARAH walks away. Exhales - a rush of relief. She grins.

2/65 **INT. RODNEY'S BUILDING/BEDSIT, LONDON - NIGHT 7 (INTERCUT)** 65

KENZO arrives outside RODNEY's flat. He goes to knock but doesn't. He pushes the broken door inwards slightly.

Inside he can see RODNEY, asleep, in bed.

KENZO closes the door and sits down outside the apartment. He rests his head against the wall.

His phone rings and he answers.

2/66 **INT. TAKI'S BEDROOM, TOKYO - NIGHT 7 (INTERCUT)**

2/66

Dialogue in Japanese unless otherwise stated.

TAKI sits by the window on the phone.

Cut between locations.

KENZO
Your mother told me you got
expelled.

TAKI
They didn't even give me a trial.

KENZO
Oh, I'm sure you'll get one of
those eventually. How's everything
there?

Pause. She thinks about telling him about JIRO.

TAKI
Fine.

KENZO checks his watch.

KENZO
Why aren't you asleep?

TAKI
Maybe I am. Maybe this is all a
dream.

KENZO
Some dream.
(pause)
Are you looking after everyone?

TAKI
Should I be?

KENZO
Yes.

TAKI
Why?

KENZO
Because it is the zoo and you're
the zoo keeper.

Pause. They listen to each other's breathing.

KENZO (CONT'D)
I'll come home soon.

TAKI
Will you bring Uncle Yuto with you?

Pause. KENZO looks incredibly sad suddenly.

KENZO

I'm trying.

(pause)

Tell your mother I said hello.

TAKI

Okay.

KENZO

And tell your sister her father
sends his love.

TAKI

I don't have a sister.

KENZO

Really? Who was that girl that used
to live with us. The one that
smiled all the time. You remember?

TAKI

That was me.

KENZO

No. That can't be the case. Are you
sure?

TAKI suppresses a smile.

TAKI

Sure.

KENZO

Well. Then tell yourself.

TAKI

I will.

KENZO

Okay.

In London, Kenzo hangs up.

In Tokyo, TAKI hangs up and looks out of the window. We see
that she has a kitchen knife on her bedside table. Just in
case.

2/67

INT. KODAWARI BAR, LONDON - NIGHT 7

2/67

ABBOT drinks at the bar. DONNA comes in, leans on the bar
near him.

ABBOT
Did you solve our problem?

DONNA
I'm handling it.

ABBOT
Donna. Did you solve it or not?

DONNA
I made it clear he wasn't welcome here.

ABBOT
You know, shooting someone in the head is a very effective way of getting that point across.

DONNA
He's a cop.

ABBOT
He's a tourist.

DONNA
Whether he's out of his jurisdiction or not, you knock off a police man it's gonna be a thing.

ABBOT looks dubious.

DONNA (CONT'D)
Look, if we have to do it we have to do it. I'm just saying... Might be another way.

ABBOT
Okay. On your head be it.

2/68

INT. RODNEY'S BUILDING, LONDON - NIGHT 7

2/68

KENZO sits outside Rodney's bedsit still. He has his eyes closed.

The sound of footsteps approaching up the stairwell towards him. He opens his eyes. Braces himself...

SARAH comes round the corner.

KENZO
Mrs. Weitzmann, I can see why this might seem strange but -

SARAH

No stranger than anything else.

She sits down next to him.

SARAH (CONT'D)

Sad day when you'd rather hang
around outside a sex worker's
bedsit than go back to your own
flat, isn't it.

She brings out a cigarette and lights it. A few moments of comfortable silence between them.

SARAH (CONT'D)

So, here's what I think. I think
you know the man in the mug shot. I
think you're looking for him. And I
think he killed Saburo.

KENZO looks at her but doesn't say anything.

KENZO

His name is Yuto. He's my brother.

She hands him the cigarette and he takes a drag.

KENZO (CONT'D)

There were another man's prints in
the apartment.

SARAH

Pizza delivery driver. The victim
ordered in the day before he was
killed. It checks out.

KENZO looks at her. Some of his hope dying.

SARAH (CONT'D)

You're close with your brother?

KENZO

We were. Long ago. When we weren't
fighting.

SARAH

Tell me about him.

KENZO

He was funny. I try and tell jokes
and no one laughs but when he
walked into a room, people would
smile.

SARAH
Tell me a joke.

KENZO shakes his head, shy suddenly.

SARAH (CONT'D)
Why don't owls mate in the rain?
Because it's too-wet-to-woo.

He looks at her, confused.

SARAH (CONT'D)
No, okay. Tough crowd.

She grins, shakes her head.

SARAH (CONT'D)
What else then? He was funny, he
was...

KENZO
He was reckless, and stupid. Made
some big mistakes. Huge mistakes.
But he was kind. Our mother loved
him so much. He could do no wrong.

SARAH
Well, he was the baby.

KENZO
Yes.

SARAH
He was kind and funny and your
little brother and you don't think
he could do what they're telling
you he's done.

KENZO looks at her. Sad eyes. He shakes his head.

SARAH (CONT'D)
I'm an only child. My mum wanted
more but... Never happened. I liked
it though. I got all the attention.

KENZO
Your parents are in London?

SARAH
My dad is. He's torturing the
nurses in a retirement home. Mum
stayed in Glasgow after the
divorce. I visit when I can. Very
bad daughter.

KENZO

(I'm sure you're not)

No.

(pause)

My daughter is an only child. She is sixteen. She is... quite terrifying.

SARAH smiles. Then forces nonchalance and asks:

SARAH

You left her with your wife?

KENZO nods.

KENZO

So perhaps I will return to another crime scene.

SARAH

Ah, see, you are funny...

Pause. A charged moment between them.

KENZO

What are you going to do, Mrs. Weitzmann -

SARAH

Sarah.

KENZO

Sarah. What are you going to do, about Yuto?

SARAH

If we find Yuto, he'll be arrested. And if you try to obstruct that, you'll be arrested as well.

KENZO

And the fact that you know I'm his brother now?

Pause. She thinks.

SARAH

I don't know.

KENZO nods. SARAH puts the cigarette out.

SARAH (CONT'D)

Maybe no one will find him. Maybe he'll just... disappear.

KENZO

He's done it once. I don't think
he'll do it again.

She nods.

SARAH

You gonna sit out here all night?

KENZO

Yes.

SARAH smiles.

SARAH

I'll see you in class, then.

KENZO nods. She gets up and heads down the stairs, glancing
back at him. He leans his head back.

KENZO

Too wet to woo.

He smiles.

2/69

INT. RODNEY'S BUILDING, LONDON - MORNING 8

2/69

KENZO is asleep on the stairs. Someone is close to him. He
opens his eyes - *YUTO is looking down at him*. KENZO stares at
his brother, confused. YUTO grins.

YUTO

(with Rodney's voice)

Well, this is a mess.

KENZO wakes with a start. A man is standing above him, but
it's not YUTO, it's RODNEY.

RODNEY

Sleeping in a hallway all night.
There are names for people that do
that.

RODNEY starts to walk down the stairs.

RODNEY (CONT'D)

Come on. Coffee. This way.

2/70

INT. GREASY SPOON CAFE, LONDON - MORNING 8

2/70

RODNEY and KENZO sit together. RODNEY wears sunglasses to
cover his bruises. They both drink coffee. KENZO stretches.

RODNEY

So. Whilst I do not consider myself in any way in your debt - you will be paying for breakfast F.Y.I - I do, begrudgingly, acknowledge the fact that you stood guard outside my room. Like a sad Alsatian.

(beat)

Thank you.

KENZO sips his coffee and shakes his head.

KENZO

Are you going to continue in your line of work?

RODNEY

What can I say? I have a gift. Jesus didn't stop making furniture just because the Romans beat him up.

KENZO

I think you should find a different job.

RODNEY

Yeah, I think so too but, y'know, bitch gotta make rent.

A lull in the conversation. RODNEY considers KENZO for a few moments.

RODNEY (CONT'D)

You look like a fucking mess, by the way. Sure your brother's worth this?

KENZO

He's my brother.

RODNEY

Does he even want you to find him?

KENZO

No.

RODNEY

But you're going to anyway.

KENZO

I have to.

RODNEY

Well, don't kill yourself in the process.

KENZO

Thank you.

KENZO finishes his coffee and puts a few notes on the table.

KENZO (CONT'D)

Buy a new door lock.

RODNEY

Sure. That's definitely what I'm gonna spend this on.

KENZO weaves his way out of the busy diner, raising a hand in goodbye.

2/71 **INT. POLICE STATION, LONDON - DAY 8**

2/71

SARAH sits. In front of her, she can see BILL on his computer, looking through photos from the Saburo case, including Yuto's mugshot. She checks her screen - Yuto is still listed on the case file as 'Identity Unknown'.

She closes the case file and gets on with something else.

2/72 **INT. KITCHEN, HALLS, LONDON - DUSK 8 (INTERCUT)**

2/72

KENZO unpacks a shopping bag into the fridge. He turns and looks at a young, gawky looking STUDENT (18) who sits at the communal table, staring at him. KENZO nods.

He's interrupted by his phone ringing. He answers.

2/73 **INT. TAKI'S BEDROOM, TOKYO - DAY 9 (INTERCUT)**

2/73

Dialogue in Japanese unless otherwise stated.

REI stands in Taki's room.

Intercut between locations.

REI

(frantic)

Kenzo, Taki's gone! Her suitcase is missing, she's packed clothes -

KENZO

When did you last see her?

REI

Last night before I went to bed. She left a note. 'Mum, do not worry about me. I am fine. Taki'. What the hell is that supposed to mean?! 'Do not worry about me!' How could she do this?!

KENZO

What else is missing? Her wallet? Her passport?
(beat)
Your wallet?

REI goes and checks.

REI

My credit card is gone.

KENZO

I'll call the station, speak to my partner. She won't have gone far.

REI

She could have left hours ago.

KENZO

Don't worry. She's tough.

REI

God, you two are exactly the same.

REI hangs up. She looks over and notices the knife still left on the side where we saw it earlier.

In London - KENZO sighs. He dials a number. It rings. Goes to answer phone.

KENZO

Taki. Taki, call me back straight away. It is your father. Please don't...

He falters.

KENZO (CONT'D)

Please be safe. Please don't be alone. Or stupid.

2/74

INT. KENZO'S ROOM, HALLS, LONDON - NIGHT 8

2/74

KENZO returns to his room. He's on the phone.

KENZO

(Japanese)

I don't know, Toshio, ask my wife,
she'll have a photo, just get the
word out that my kid's missing and
then -

He opens the door and stops. The only light source is a small
table lamp. Sitting at the desk is DONNA. Gun in hand.

TOSHIO

(Over the phone, Japanese)

And then what?

KENZO

(Japanese)

Just find her.

TOSHIO

(Japanese)

I'm on it. Don't worry.

He hangs up.

DONNA

I told you to leave.

KENZO

And I told you, I have to find my
brother.

DONNA

Do you know what you've got
yourself into?

KENZO

Yes.

She smiles.

DONNA

You have no idea.

DONNA looks at him, almost sadly.

And then footsteps can be heard coming down the hallway and
some one emerges from the darkened entrance to the room,
behind KENZO.

KENZO turns and then freezes. A shadowy figure stands in the doorway - YUTO.

YUTO steps forward into the light. Older, leaner, harder.

KENZO stares at him.

DONNA turns the lamp off, plunging the room into darkness.

END.