	RODNEY I'm not trying to hit on you.	
On RODNEY.	NEIL (O.O.V) I know.	
	RODNEY I'm really not.	
	NEIL No, I know. You've tried to shag everyone in here. It's insulting.	
	RODNEY We're friends aren't we.	
	NEIL I'm knocking it on the head.	
	RODNEY Oh, come on. Don't do that.	
NEIL gets off his stall.	NEIL That's your problem, Rodney, you dunno how to go home.	
	RODNEY You mean 'when'.	
NEIL heads for the door, doesn't look back.	NEIL No.	
We stay on RODNEY. He sighs. The world spinning around him. He leans over the bar and grabs a bottle of whisky, starts to free pour into his glass.	BARMAN Hey! Hey! Hey! Hey!	
	RODNEY Happy hour. Happy hour.	
RODNEY jumps off his stall with his glass, spilling drink as he runs out and into the night.		
CUT TO:		

CAR. LONDON - NIGHT

The passenger door slams shut as RODNEY gets in. The DEALER unzips a little wash bag. RODNEY places the cash on the dashboard and the DEALER hands him a baggie of cocaine.

CUT TO:

EXT. DRUG DEALER'S CAR. LONDON - NIGHT

RODNEY gets out, slamming the door shut.

CUT TO:

EXT. LONDON STREETS/CLUB - NIGHT

RODNEY walks through Central London streets until he finds a late-night club. He enters.

CUT TO:

EXT. CLUB. LONDON STREETS - DAWN

RODNEY comes out of the club, more wasted than when he went in.

CUT TO:

BEDSIT. LONDON - MORNING

RODNEY arrives home. He collapses on the bed.

He brings out his little baggie of cocaine and rubs it together to try and get the very last residue of coke out.

JUMP CUT TO:

INT. RODNEY'S BEDSIT, LONDON - MORNING, LATER

RODNEY sits on his bed staring at his chest of drawers. Getting up he opens one of the draws and finds what he is looking for - the rock of crack that he stole from TIFF's bedroom, still hidden in TIFF's old sock. He takes the drugs out. RODNEY turns around. TIFF sits on his bed, full dress and make-up on. RODNEY sits back on his bed and starts smoking crack, using tin foil and a lighter and straw to inhale the smoke.

TIFF (O.O.V)

It kicks in quickly and he lies back on the floor.

CUT TO TITLES IN:

CUT TO BLACK:

INT. KENZO'S APARTMENT. TOKYO - DAY

An incense stick burns. HOTAKA's body lies in the empty room. His wheelchair and oxygen nearby. **CUT TO:** **APARTMENT. TOKYO - DAY** NATSUKO lies in the bedroom she shared with HOTAKA. She looks broken. Smaller than before. She wears a black kimono. REI comes and stands at the door. NATSUKO continues to lie there silently. On REI. NATSUKO sits up.	REI **Subtitles:** He was an old man. He lived as long as any person is supposed to. NATSUKO **Subtitles:** So why doesn't it feel like enough? REI **Subtitles:** Birth is agony, life is hard, death is cruel. Don't ask me to explain it. REI (CONT'D) (O.O.V) **Subtitles:** You're feeling sorry for yourself. It doesn't suit you. NATSUKO **Subtitles:** I'm mourning. REI **Subtitles:** You don't have the luxury. NATSUKO (O.O.V) **Subtitles:** Why not? REI **Subtitles:** Because you have a grandson. REI (CONT'D) (O.O.V) **Subtitles:** Yuto's little boy. And he needs rescuing.	

From NATSUKO in shock.

CUT TO:

INT. KITCHEN, SARAH'S FLAT, LONDON - MORNING

SARAH comes in and puts the kettle on. She stands in the kitchen, thinking.

CUT TO:

INT. LANDING/BEDROOM, SARAH'S FLAT, LONDON - MORNING

SARAH stands outside her bedroom door. With slight trepidation, she draws the bolts back and opens the door. YUTO is sat on the bed. They look at each other.

CUT TO:

SARAH (CONT'D)
…y'know, costs a bit more but I think it's worth it.

They fall back into silence.

SARAH (CONT'D)
I'm sorry about your dad.

YUTO
He was a good man. Deserving of b g90.12 reW

There's a knock on the door.

SARAH answers the door. KENZO and TAKI enter. KENZO stops when he sees YUTO. He looks a SARAH.

To YUTO.

On YUTO.

On YUTO.

	OTO **Subtitles:** Of course. You'll receive the ashes after the ceremony tomorrow. If you wish to spread them… NATSUKO **Subtitles:** We can't wait that long, you'll have to cremate him tonight. OTO **Subtitles:** Mrs. Mori, I'm afraid that's - NATSUKO **Subtitles:** Young man. My husband was born in a village, the fifth child of seven. Three didn't live past infancy, two more didn't live to see thirty.	
On REI. OTO looks at REI, who gives him a small smile - better do what she says. **CUT TO:**	NATSUKO (CONT'D) (O.O.V) **Subtitles:** He fought poverty, then the bureaucrats… NATSUKO (CONT'D) **Subtitles:** …then cancer. Only one beat him. He lived a thousand lives by the time you were born. So go and do your job. We've got things to do.	
<u>INT. RECEPTION. POLICE STATION. LONDON - DAY</u> TAKI and KENZO sit in the waiting area. On YUTO's mugshot. Out on KENZO and TAKI. **CUT TO:**	TAKI **Subtitles:** Are we breaking the law? KENZO **Subtitles:** No. But, um… TAKI (O.O.V) **Subtitles:** Maybe not the right time to tell Mum?	

KENZO
Subtitles: Your grandfather was ill for a long time.

TAKI
Subtitles: Did you know he might die before we got back?

ANGLING
Do you ever deal with the Yakuza in Tokyo?

TAKI
Subtitles: You did know, didn't you?

KENZO looks at her. Sorry and ashamed.

KENZO
Yes.

On KENZO.

ANGLING (O.O.V)
This must all seem…

ANGLING (CONT'D)
…very close to home for you then. Hey?

On KENZO.

TAKI (O.O.V)
Subtitles:

KENZO thinks.

CUT TO:

INT. LIVING ROOM.
SARAH'S FLAT - DAY

Through the window we see KENZO and SARAH talking in the front garden.

CUT TO:

EXT. GARDEN,
SARAH'S FLAT - DAY

	TRANSLATOR (INTO MOBILE PHONE) What do you know of my culture?	
INTERCUT WITH:		
ABBOT on the phone.	ABBOT (INTO MOBILE PHONE) Oh I know it's an untapped market. A billion-dollar industry.	
INTERCUT WITH:		
SHIN ENDO speaks in Japanese.	SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) *[JAPANESE DIALOGUE]* TRANSLATOR (INTO MOBILE PHONE) That's my *business*. What do you know of my *culture*?	
INTERCUT WITH:		
ABBOT is stumped.	SHIN ENDO (IN JAPANESE) (THROUGH MOBILE PHONE) *[JAPANESE DIALOGUE]*	
INTERCUT WITH:		
SHIN ENDO and TRANSLATOR.	TRANSLATOR (INTO MOBILE PHONE) You know absolutely *nothing* of my culture. SHIN ENDO (IN JAPANESE) (INTO MOBILE PHONE) *[JAPANESE DIALOGUE]*	
INTERCUT WITH:		
ABBOT on the phone, listening.	TRANSLATOR (THROUGH MOBILE PHONE) You know absolutely nothing of my world. SHIN ENDO (IN JAPANESE) (THROUGH MOBILE PHONE) *[JAPANESE DIALOGUE]*	
ABBOT moves the phone from his ear.	TRANSLATOR (THROUGH MOBILE PHONE) Your assistance is greatly appreciated…	
INTERCUT WITH:		
SHIN ENDO and TRANSLATOR.	TRANSLATOR (CONT'D) (INTO MOBILE PHONE) …by all of us. But there was never a place for you…	
INTERCUT WITH:		

ABBOT holds the phone.

INTERCUT WITH:

On SHIN ENDO.

SHIN ENDO hangs up.

INTERCUT WITH:

On ABBOT. The line goes dead. ABBOT is left holding the phone.

CUT TO:

RODNEY disappears back inside. **CUT TO:** **<u>INT. RODNEY'S BEDSIT. LONDON - DAY</u>** RODNEY flops onto the bed. The car horn blasts again. RODNEY covers his face with a cushion. Car horn blasts again. It's not going to stop. **CUT TO:** **<u>INT. SARAH'S CAR, LONDON - DAY</u>** RODNEY gets into the back of the car wearing a woman's sun hat, sunglasses and carrying a straw bag. To YUTO.	RODNEY Thank you. Very much no. RODNEY (CONT'D) FUCK OFF! RODNEY (CONT'D) What in God's name is happening? KENZO Taki's grandfather passed away. We're going to the seaside to honour him. RODNEY Couldn't you have just honoured him in the pub? TAKI He loved the sea. RODNEY Fine. Last time I saw you you'd just been blown up. How did that all pan out? YUTO I didn't die. RODNEY Fabulous. I have three questions about your car. Did you lose a bet? Can I drive? And does she have a radio?	

CUT TO: **<u>EXT. SOHO STREETS. LONDON - DAY</u>** SARAH drives off. **CUT TO:** **<u>EXT. MOTORWAY. UK - DAY</u>** SARAH's car speeds down the motorway. **CUT TO:** **<u>INT. SARAH'S CAR. UK - DAY</u>** They drive. KENZO rolls down the window. He looks at the countryside rolling past. He turns and looks at SARAH, who smiles at him. **CUT TO:** **<u>EXT. COUNTRY ROAD. UK - DAY</u>** SARAH's car drives on. **CUT TO:** **<u>EXT. BEACH CAR PARK. UK - DAY</u>** SARAH's car pulls into a car park by the beach. They all exit the car and head to the beach. **CUT TO:**	RODNEY Yes. Let us bring light to the provinces.	

EXT. BEACH. UK - DAY

TAKI places down the stone with HOTAKA's name on. KENZO pours bottled water into the plastic bucket. Then hands it to YUTO. YUTO gently pours water over the stones.

CUT TO:

INT. CREMATORIUM ROOM. JAPAN - NIGHT

REI and NATSUKO stand eyes closed hands together praying. **JUMP CUT TO:** On TAKI praying. **CUT BACK TO:** An ORDERLY ties the box in fabric. **CUT TO:** **<u>EXT. BEACH. UK - DAY</u>** TIME LAPSE shot of the beach, sand blowing. **CUT TO:** **<u>EXT. BEACH. UK - DAY</u>** The FIVE OF THEM walk along the sand. KENZO and YUTO find themselves next to one another. YUTO walks a little gingerly. YUTO puts his hands in his pockets. KENZO calls over to SARAH. SARAH walks over and gives the keys to YUTO.	KENZO **Subtitles:** Are you in pain? YUTO **Subtitles:** Some. YUTO (CONT'D) **Subtitles:** I left my cigarettes in the car. KENZO **Subtitles:** Sarah has the keys. KENZO (CONT'D) Yuto needs to get something from the car. SARAH Okay. YUTO Thank you.	

They get a few glances
from the LOCALS.

KENZO gives him a look.

To KENZO.

KENZO shakes his head.

CUT TO:

INT. COUNTRY PUB. UK - DAY

RODNEY returns from the bathroom.

RODNEY
Do you think they've ever seen this many Japanese people…

KENZO has returned to the table with the rest of the drinks.

RODNEY (CONT'D) (O.O.V)
…before? They probably think they're being invaded.

RODNEY sits down.

RODNEY (CONT'D)
Lucky you didn't bring your sword.

KENZO raises his glass.

KENZO
To our father. Our grandfather. Hotaka Mori. We

EVERYONE raises their glasses and drinks.

SARAH's phone is on the table. It buzzes. RODNEY glances at the screen.

On KENZO

To RODNEY.

She caves in and hands the phone to TAKI. RODNEY takes the phone from her.

On KENZO.	RODNEY (CONT'D) (O.O.V) …photo model of a sexually…	
	RODNEY (CONT'D) …unthreatening lawyer.	
On RODNEY.	SARAH (O.O.V) Okay.	
	RODNEY Leader and de facto father figure of a small but determined band of mid-western Chippendales.	
	SARAH We get it.	
	RODNEY Do you get that I would sit on his face and wouldn't charge for the privilege?	
TAKI is looking confused. RODNEY turns to her.	RODNEY (CONT'D) **Subtitles:** I'd sit on his face and wouldn't charge for the privilege.	
RODNEY hands TAKI the phone.	TAKI Oh.	
On KENZO.	TAKI (CONT'D) (O.O.V) He's handsome.	
To SARAH.	TAKI (CONT'D) Are you going to go on a date with him?	
	SARAH No, I don't think so.	
He takes her phone.	RODNEY Oh my God. Carpe Diem Sarah. Seize the dick.	
	SARAH What are you writing?	
	RODNEY Just the, sitting on the face thing.	
	SARAH Rodney!	

He finishes typing and puts the phone down. RODNEY walks off.

CUT TO:

INT. TOILET. COUNTRY PUB. UK - DAY

RODNEY comes out of the stall. SARAH is there.

YUTO nods.	TAKI (CONT'D) **Subtitles:** Do you feel bad about it? YUTO **Subtitles:** Yes. TAKI **Subtitles:** Good. YUTO **Subtitles:** Do you feel better about your granddad now we've said goodbye? TAKI **Subtitles:** I don't know. YUTO **Subtitles:** It wasn't your fault you weren't there. TAKI **Subtitles:** Just because something isn't your fault, doesn't mean you can't feel guilty about it.	
YUTO puts an arm round her. She lets him.	YUTO **Subtitles:** You're so wise, like a little Buddha. TAKI Fuck off. YUTO You've been here too long.	
They turn and look out to the beach. YUTO pats TAKI's head. **CUT TO:** **<u>EXT. BEACH, UK - DAY</u>**	RODNEY (O.S) Fuuuuuuuuuuuccccccccckkkkkkkk!	
RODNEY stands on the shore shouting out to sea. **CUT TO:**	RODNEY (CONT'D) I'M KATE FUCKING WINSLET!	

EXT. SARAH'S CAR.
LONDON - EVENING

SARAH pulls away from
the traffic lights.

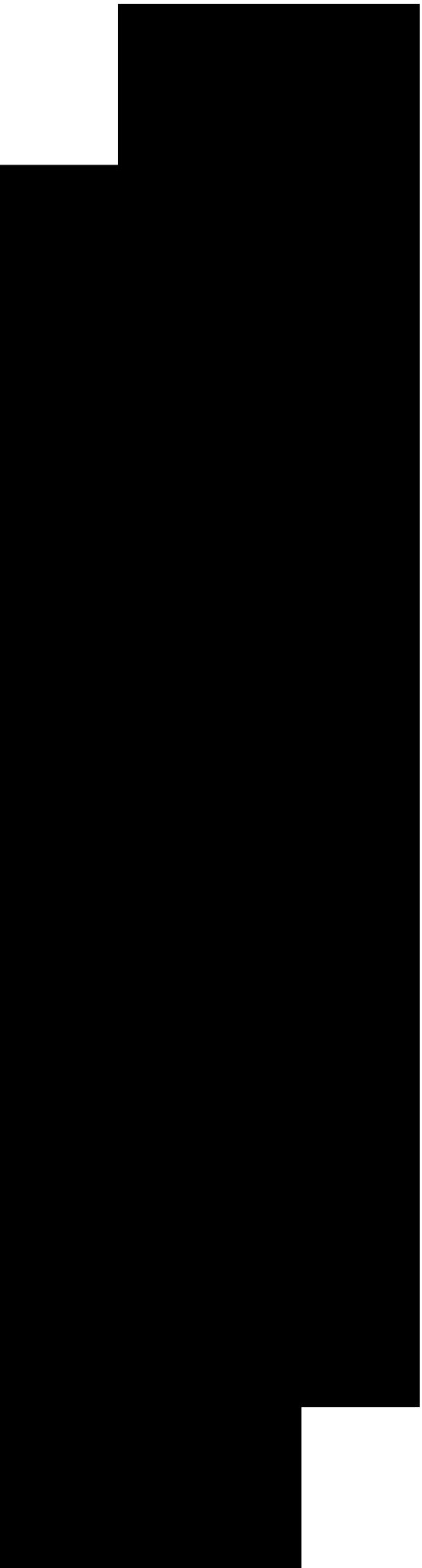
CUT TO:

EXT. TOKYO - DAY

Establishing shots.

CUT TO:

EXT. CARPARK.



<u>INT. CINEMA. TOKYO - NIGHT</u> An almost empty screening in a small cinema. A MAN IN HIS FORTIES (SUGIMOTO) sits with his WIFE, watching a film. TWO MASKED MEN enter. One of them shoots a MAN in a suit - their BODYGUARD. The WIFE screams and tries to run away, clambering over the seats in front of her, but as she does so one of the MASKED MEN calmly executes her. The MASKED MEN tower over SUGIMOTO with a gun and a hammer. The MAN with the hammer brings it over SUGIMOTO's head. **CUT TO:** **<u>INT. HOSPITAL ROOM, TOKYO - DAY</u>** FUKUHARA sits in bed. HAYASHI stands opposite him. HAYASHI looks alarmed.	CHIEF INSPECTOR HAYASHI (CONT'D) (V.O) **Subtitles:** *Sugimoto was beaten to death with a hammer.* CHIEF INSPECTOR HAYASHI (CONT'D) **Subtitles:** We're losing control. FUKUHARA **Subtitles:** Any news from London? CHIEF INSPECTOR HAYASHI **Subtitles:** Detective Mori is continuing his investigation. FUKUHARA **Subtitles:** Sending him was a mistake. I'm ordering my own men to go to London to finish the job. CHIEF INSPECTOR HAYASHI **Subtitles:** I don't think bringing Yuto Mori back is going to stop this war any more.	

On HAYASHI. **CUT TO:** **<u>INT. HALLS OF RESIDENCE. LONDON - NIGHT</u>** TAKI lies in bed. She is holding a seashell, examining it. Her phone buzzes. She sits up and reads the text message: 'Hi. It's Annie. Rodney gave me your number. What are you doing 2moro? x' She types back. **CUT TO:** **<u>EXT. HALLS OF RESIDENCE. LONDON - NIGHT</u>** KENZO stands on the steps, smoking a cigarette. He looks up at the night sky. **CUT TO:** **<u>EXT. SARAH'S FLAT, LONDON - NIGHT</u>** SARAH stands outside the flat on her phone looking at the dating app and the guy who messaged her.	FUKUHARA (O.O.V) **Subtitles:** Of course it's not going to stop it. We're not "losing control", we've already lost it. FUKUHARA (CONT'D) **Subtitles:** He brought shame to my family and it will not go unpunished. I only hope I live long enough to see it.	

RODNEY, wasted, tries to persuade some GIRLS to go with him. He pulls a GIRL's hand, but she laughs:

JUMP CUT TO:

EXT. STREETS.
LONDON - NIGHT

He holds his head, looks awful. He picks up TIFF's old sock, still full of drugs. He takes out a small bag. TIFF walks across the room. In full dress and make up. On RODNEY.

On RODNEY.

A beat.
TIFF is in front of the mirror, starts taking off his dress.

On RODNEY.

TIFF picks up a pair of

	TIFF Yeah. No beautiful things where I'm going.	
On RODNEY. TIFF gets out a face wipe and begins to remove his make-up.	TIFF (CONT'D) (O.O.V) No jewels and dresses I'm afraid.	
	RODNEY Don't go.	
On RODNEY crying.	TIFF (O.O.V) I have to darling.	
	RODNEY I loved you.	
TIFF finishes his deconstruction. He looks at himself in the mirror. TIFF walks to the door. He stops and looks at RODNEY.	TIFF Well… ain't that the fucking tragedy of it all.	
	TIFF (CONT'D) You come here alone?	
	RODNEY Yes.	
A beat.	TIFF What about that? Me too.	
He walks out. RODNEY sits in the empty room, crying and alone.		
CUT TO:		
<u>INT. SARAH'S FLAT. LONDON - DAWN</u>		
SARAH is asleep on the sofa. Her phone buzzes. She wakes up, picks up the phone.		
CUT TO:		

EXT. RODNEYS FLAT. LONDON - DAWN SARAH sits in the car waiting for RODNEY. He gets into the passenger seat. **CUT TO:** **INT. SARAH'S CAR. LONDON - DAWN** SARAH hands him a thermos flask. He gives her the sock. She puts it in her handbag. He rests his head on her shoulder. They sit like that in silence. **CUT TO:** **INT. HALLS OF RESIDENCE. LONDON - DAY** KENZO comes into the room holding his washbag. TAKI is dressed, ready to go out.	SARAH It's tea. RODNEY It's crack. SARAH Some trade off. RODNEY I need you to take it. Just take it away from me. SARAH Do you have any family? Someone you can call. RODNEY It's just me. SARAH It's not. KENZO **Subtitles:** What are you doing? TAKI **Subtitles:** I want to go out.	

KENZO
Subtitles: Where?

TAKI
Subtitles: There’s a girl. An English girl. I want to see her.

KENZO
Subtitles: You can go out with your friends when we go home.

TAKI
Subtitles: I don’t have friends at home. I want

On TAKI.

A pause.

KENZO looks at her.
Slowly realising.

Neither says anything for
a few moments.

On KENZO.

She just stares back at
him, defiant. He sighs.

A beat.

He looks almost a little
sad to hear her say that.

On TAKI.

SHOJI

REI hands EIKO more stuff to pack.

REI rolls her eyes.

EIKO looks at REI.

SHOJI walks into the room.

On NATSUKO, REI and EIKO.

He looks at REI and NATSUKO.

On REI.

CUT TO:

EXT. RENTAL CAR
LOT. TOKYO - EVENING

REI comes out of the car rental office with a set of keys and a baby seat.

CUT TO:

EXT. RENTAL CAR
LOT. TOKYO - EVENING

The WOMEN pack up their rental car.

EIKO
Subtitles: Where are we going?

NATSUKO
Subtitles: A house in the countryside. We'll be safe there for a while.

EIKO
Sub

EIKO gets in and they drive away.

CUT TO:

INT. CHURCH HALL.
LONDON - DAY

CLOSE-UP on box of custard crème biscuits. Then on a table full of cups, teapots, tea, coffee.

A man, TERRY, talks.

On GROUP of PEOPLE sitting around listening.

On the GROUP listening.
We hear someone blow

RODNEY lies in bed, staring at the ceiling.

CUT TO:

INT. PLANE - NIGHT

We move down the aisle of an aeroplane. As we go, we pass JIRO, TOSHIO, TAKASHI and YO on their way to London.

CUT TO:

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

Angling	TONY PITTS
Chief Inspector Hayashi	KAZUYUKI TSUMURA
Tiff	JOHN MCCREA
Shin Endo	KATSUYA KOBAYASHI
Director	BEN CHESSELL
Writer & Creator	JOE BARTON
Producer	SUSIE LIGGAT
Executive Producers	JANE FEATHERSTONE CHRIS FRY
Executive Producers	JOE BARTON JULIAN FARINO
Neil	RICHARD PYROS
Hotaka	TOGO IGAWA
Oto	DAI TABUCHI
Shin Endo's Translator	YUTA ITO
Annie	ELLIE JAMES

Second Assistant Director	PAUL BENNETT
Third Assistant Director	STEVE CRABTREE
Floor Runners	LUISA ZABEL
	PAUL DREW
Base Runner	STEPHANIE BRADSHAW
Location Manager	PETER-FRANK DEWULF
Assistant Location Managers	JON LAWRENCE
	TOM MELLISH
	DEBORAH NUTT
Unit Manager	ROB DEACON
Location Assistant	JOE KIRBY
Script Supervisors	JANE HOUSTON
	ALANA MARMION-WARR

Second Assistant Directors	TADAHIDE MIYAMOTO
	GEORGE BODMAN
Floor Runner	RYOHEI MIZUNO
Location Managers	KATSUMASA MORITA
	TOORU HAYAKAWA

Assist

Sound Recordist	RUDI BUCKLE AMPS
Supervising Location Manager	IDRIS AHMED
Japan Casting Director	YOKO NARAHASHI
UK Casting Directors	SHAHEEN BAIG LAYLA MERRICK-WOLF
Editor	MATTHEW TABERN
Music	ADRIAN JOHNSTON
Costume Designer	IAN FULCHER
Hair & Make Up Designer	VICKIE LANG
Production Designer	MORGAN KENNEDY
Director of Photography	PIERS MCGRAIL ISC
Executive Producer for the BBC	BEN IRVING