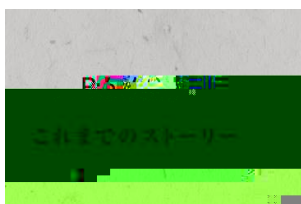


OPEN TO

CAPTION:



CUT TO:

**RECAP MONTAGE IN
ANIMATED
ILLUSTRATIONS WITH
VOICE OVER**

NARRATOR (V.O)

Upon his arrival to London, the police detective makes enquiries into his brother's whereabouts. Looking for one lost boy, he

CUT TO BLACK:

**EXT. PARK, TOKYO -
DAY / FLASHBACK**

FLASHBACK: KENZO and YUTO as young boys. YUTO is 6, KENZO 11. They walk with HOTAKA who, as a younger man, was handsome, straight-backed, sharply dressed.

They are all sat on a bench. HOTAKA gestures to the BOYS to go and play with their football. The boys run off. KENZO and YUTO a little way away. They kick the football to one another. HOTAKA sits on the bench smoking a cigarette he has a portentous cough.

EXT. PARK, TNG WED

<p>On YUTO as he turns and looks at him.</p> <p>A beat.</p> <p>KENZO is taken aback by the words.</p> <p>CUT TO:</p> <p><u>EXT. CAR. STREET.</u> <u>LONDON - NIGHT</u></p> <p>DONNA stops the car.</p> <p>CUT TO:</p> <p><u>INT. CAR. LONDON - NIGHT</u></p> <p>YUTO swiftly gets out. KENZO tries to open his door but the child locks are on.</p> <p>CUT TO:</p> <p><u>EXT. CAR. STREET.</u> <u>LONDON - NIGHT</u></p> <p>DONNA drives off and YUTO walks off.</p>	<p>YUTO Subtitles: I don't expect you mourned me too much.</p> <p>YUTO (CONT'D) Subtitles: I'm sorry that you've been dragged into this. But I can't protect you if you stay. More people are going to die before this is all over.</p> <p>YUTO (CONT'D) (O.O.V) Subtitles: Don't be one of them.</p> <p>YUTO (CONT'D) Subtitles: Go home.</p> <p>KENZO Subtitles: I can't do that.</p> <p>YUTO Subtitles: You owe me.</p> <p>KENZO (O.O.V) Stop the car!</p>	
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<p>Passionate, hedonistic. RODNEY is on top. His phone beeps on the bedside table. He glances at it. It's TIFF. He chooses to ignore the message on the screen. Looking into PAUL's eyes as he brings him to orgasm. RODNEY pulls out of PAUL, lies down.</p> <p>He lies back and closes his eyes.</p> <p>CUT TO:</p> <p><u>INT. HEATHROW ARRIVALS, LONDON - NIGHT</u></p> <p>KENZO approaches TAKI who sits alone.</p> <p>He rubs his face.</p>	<p>PAUL Fuck! Ah fuck. Fuck. Fucking hell. Ah fuck, you're beautiful. Fa- oh my- You're so fucking beautiful.</p> <p>RODNEY I know.</p> <p>KENZO Subtitles: Taki? What the hell is this? What the <i>hell</i> is this?</p> <p>TAKI Subtitles: I had to get away.</p> <p>KENZO Subtitles: Halfway across the world!?</p> <p>TAKI Subtitles: Everyone's doing it these days.</p> <p>KENZO Subtitles: Your mother's furious.</p> <p>TAKI Subtitles: She lives to be furious. If she wasn't angry with us she wouldn't feel anything.</p> <p>KENZO Subtitles: Don't talk about her like that.</p> <p>TAKI Subtitles: Are you going to send me back?</p>	
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CUT TO:

HALLS OF RESIDENCE.
LONDON - DAWN

KENZO gently lowee z

TOSHIO sat at his desk. KENZO (CONT'D) (THROUGH MOBILE
PHONE)
Subtitles: *Call your snitch, see if word has got*

INTERCUT WITH:

KENZO on phone.

INTERCUT WITH:

TOSHIO sat at his desk.

INTERCUT WITH:

KENZO glances across
the street at the Kodawari
Bar. ABBOT's front.

CUT TO:

INT. HOTEL
RESTAURANT.
LONDON - DAY

KENZO follows VICKERS
around as he piles a plate
full of food from a buffet.

<p>On TAKI, she hesitates. RODNEY has disappeared down the stairs. TAKI grins, grabs her bag, shuts the door and runs after him.</p> <p>CUT TO:</p> <p><u>INT. TUBE STATION.</u> <u>LONDON - DAY</u></p> <p>TAKI walks with RODNEY.</p> <p>They go through the ticket machines.</p> <p>CUT TO:</p> <p><u>EXT. NOODLE BAR,</u> <u>TOKYO - NIGHT</u></p> <p>TOSHIO sits outside. Restless, tapping a lighter on the counter. He gets out his phone, dials.</p> <p>He hangs up and heads off.</p> <p>CUT TO:</p>	<p>RODNEY (CONT'D) (O.S) That means yes.</p> <p>TAKI Where are we going?</p> <p>RODNEY To a confrontation. Do you know what confrontation means?</p> <p>TAKI Yes.</p> <p>RODNEY Do you mind a confrontation?</p> <p>TAKI No.</p> <p>RODNEY Good, that will help.</p> <p>TOSHIO (INTO MOBILE PHONE) Subtitles: When I say, "meet me at the usual bar by the station", I expect you to meet me at the usual bar by the station. You used to get a better quality of snitch in this town. Call me back.</p>	
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<p>FUKUHARA walks away.</p> <p>CUT TO:</p> <p><u>EXT. KODAWARI BAR, LONDON - DAY</u></p> <p>KENZO and VICKERS approach the bar. THREE BOUNCERS outside. KENZO hands the BOUNCER a box. The BOUNCER nods, and heads inside.</p> <p>VICKERS turns his back. Trying to be as surreptitious as possible, he does a bump of coke from a little plastic case he's been carrying in his pocket. KENZO looks at him - already sensing this isn't going to go well.</p> <p>The door opens and TYLER comes out with the first BOUNCER. TYLER stares at VICKERS.</p> <p>CUT TO:</p> <p><u>INT. KODAWARI BAR, LONDON - DAY</u></p> <p>ABBOT sits in a dimly lit booth. He looks at them both as they approach with TYLER.</p>	<p>KENZO Please tell Mr. Abbot that Mori Kenzo of Tokyo graciously begs a moment of his time.</p> <p>VICKERS I'm shitting myself, in case you were wondering.</p> <p>KENZO Just keep your cool.</p> <p>VICKERS I am cool.</p> <p>TYLER Jesus Christ.</p> <p>ABBOT Well, well, well. I weren't expecting this when I was dipping my egg soldiers this morning. I thought you'd fucked off back to Baltimore.</p> <p>VICKERS Pittsburgh.</p>	
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To KENZO. ABBOT bows dramatically and taps the gift, happy with it. KENZO bows slightly. ABBOT
Wherever.
Kon'nichiwa. And err Arigat0 G f 1 0 0 1 487.42

On KENZO and VICKERS. TYLER nods and disappears. KENZO and VICKERS sit down.

On KENZO and VICKERS.

On KENZO and VICKERS.

TYLER comes back in with a bottle of sake. He gives it to ABBOT, who stands up and hands it to KENZO with a flourish and another bow. KENZO takes it.

On KENZO and
VICKERS.

ABBOT (CONT'D) (O.O.V)
...yeah and you can have it back...

ABBOT (CONT'D)
...once it starts to pay out.

VICKERS
I-

To VICKERS.

KENZO
Perhaps as a show of faith you can make an
up-front return payment.
Say... ten percent?

VICKERS
Good fine, fine.

To ABBOT.

KENZO
As a good will gesture.

ABBOT contemplates
KENZO.

ABBOT
Yeah but what about you? I can't give you ten
percent of what you want can I. Unless I don't
know, he cuts another

On KENZO and
VICKERS.

On KENZO.

ABBOT

Yeah well err, let's knock this on the head now
cause my cream is beginning to curdle.

KENZO

Mr. Abbot, Yuto does not belong

KANZO and ABBOT
shake hands. ABBOT
offers his hand to
VICKERS, who stands
but refuses it.

To VICKERS.

VICKERS grits his teeth
but shakes ABBOT's
hand. ABBOT's eyes
sparkle, enjoying this.

ABBOT head-butts
VICKERS, who falls back,
moaning and clutching
his nose.

ON KENZO helping
VICKERS.

On ABBOT.

On ABBOT.

On ABBOT.

KENZO and VICKERS
head for the door.
ABBOT tosses the bottle
of sake. KENZO catches
it and walks out. ABBOT
checks his forehead in
the mirror.

KENZO
That is a very bad idea.

VICKERS
Ah the latest in a long line. Why don't you do what he says? Why don't you get on a plane and go home? I think you'd be a lot happier staying out of this.

KENZO stops, grabs
VICKERS.

KENZO
Yuto is involved in this fight, so *I am*.

VICKERS
Fine. I guess I'll just let you know when the shit hits the fan then. We'll start a fucking WhatsApp group or something.

He walks away, dejected,
leaving KENZO alone.

CUT TO:

**INT. POLICE STATION,
LONDON - DAY**

SARAH sits at her desk.
We see that she's typing
'Detective Kenzo Mori'
into the intranet. She
hovers her hand over the
keyboard... But decides
not to click. Deletes the
search instead. On
SARAH as ANGLING
calls everyone to lunch.

ANGLING heads towards
the exit. Most of the office
follows him out. SARAH
watches them go.

CUT TO:

**EXT. LONDON STREET
- DAY**

SARAH follows her
colleagues at a safe
distance.

SARAH points at IAN.
ANGLING walks over to
her suddenly, takes her

CLOSE on YUTO.

KENZO (CONT'D) (THROUGH MOBILE PHONE)

Subtitles: *And there can be no redemption if there are no consequences.*

YUTO (INTO MOBILE PHONE)

Subtitles: Is that why you came here?

INTERCUT WITH:

KENZO looks across the way. On SARAH entering the quad and walking towards the entrance of the university.

YUTO (CONT'D) (THROUGH MOBILE PHONE) (O.O.V)

Subtitles: *For redemption?*

YUTO (CONT'D) (THROUGH MOBILE PHONE)

Subtitles: *When you get back home*

INTERCUT WITH:

CLOSE on YUTO.

YUTO (CONT'D) (INTO MOBILE PHONE)

Subtitles: ...will you tell Mother and Father that I am sorry?

KENZO (THROUGH MOBILE PHONE)

YUTO hangs up.

INTERCUT WITH:

The line goes dead.
KENZO stares at the mobile phone in his hand.

CUT TO:

INT. LECTURE
THEATRE. UCL.
LONDON - DAY

KENZO sits near the back of the theatre in the dark. The conversation with YUTO still on his mind.

The lights come on as SARAH finishes her lecture. Students file out.

CUT TO:

EXT. TOKYO - NIGHT

On HAYASHI he looks
back TOSHIO, coldly.

TOSHIO and HAYASHI
glare at each other, but
TOSHIO relents, and
leaves.

CUT TO:

INT. CORRIDOR.
TOKYO POLICE H.Q. -
NIGHT

Walking down the
corridor TOSHIO thinks
and comes to a decision.
Looking around he enters
an office.

CUT TO:

INT. TOKYO POLICE
H.Q. - NIGHT

He goes to a metal
cupboard in the corner,
types in a key code and
opens it. Inside are
sidearms. He takes one
and a box of ammo.

CUT TO:

INT. CORRIDOR.
TOKYO POLICE H.Q. -
NIGHT

TOSHIO comes out of the
office. He heads back to
the main office

<p>CUT TO:</p> <p><u>EXT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT</u></p> <p>FUKUHARA's impressive gated home. TOSHIO's car pulls up outside. He kills the engine. He and ROY sit in the front. TOSHIO looks out at the dark shadows of the street, trying to see if there's any danger.</p> <p>ROY gives him the thumbs up. TOSHIO miserably gives him one back.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESIDENCE, TOKYO - NIGHT</u></p> <p>FUKUHARA paces alone in his living room. Waiting for whatever is coming.</p> <p>CUT TO:</p> <p><u>INT. GARAGE. TOKYO - NIGHT</u></p> <p>A small group of MEN in a darkened garage are loading handguns and automatic weapons. Preparing for something. They all get into the car.</p> <p>CUT TO:</p>	<p>ROY What we doing here?</p> <p>TOSHIO Subtitles: Getting ourselves killed, probably.</p> <p>TOSHIO (CONT'D) (IN ENGLISH) Guard the house. Guard.</p> <p>ROY Okay.</p>	
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**INT. FUKUHARA'S
RESIDENCE. HALLWAY
TOKYO - NIGHT**

FUKUHARA pads around his empty home in the early hours. He stops at his daughter's room.

CUT TO:

**INT. HAYASHI'S HOME,
TOKYO - NIGHT**

CHIEF INSPECTOR HAYASHI sits at the table. His wife HISA brings him a drink and sits on the sofa.

CUT TO:

CAR. TOKYO - NIGHT

TOSHIO and ROY still keeping watch outside FUKUHARA's residence. TOSHIO scans the dark street outside. ROY has fallen asleep. TOSHIO looks at the shadows. Tense. He sees something – movement at the end of the street. He gets the gun out of the glove box. He flicks the headlights of the car on and gets out, stands behind the open door. Gun in hand. He peers out into the night. Whoever was there has gone. He stays there for a

SARAH (O.O.V)
Lots of this a splash of milk and then really go
to town on them.

RODNEY (O.O.V)
She doesn't know what 'go to town' means.

SARAH (CONT'D)
Sorry, I should have mentioned you'd all end
up helping me cook.

RODNEY lights a
cigarette.

KENZO
Ha it's alright.

To RODNEY.

SARAH
Out of the window, please.

On RODNEY as he blows
smoke out of the window.

SARAH (CONT'D) (O.O.V)
So, Taki. How are you liking EnglanTf 15 g 0 G

RODNEY gasps in fake
horror - they're friends
already.

On SARAH and
RODNEY. TAKI
confused.

TAKI still confused.
RODNEY and SARAH
share a look.

CUT TO:

INT. KODAWARI BAR,
LONDON - NIGHT

Not that busy tonight.
DONNA sits at the bar.

ABBOT
Vickers was in here earlier.

DONNA looks at him,
surprised.

DONNA
Vickers?

ABBOT behind the bar,
pours himself a drink.

ABBOT
Yeah. You remember him. Whiny bloke, silly
accent, punch-able

On DONNA.

On DONNA.

ABBOT calls TYLER
over.

ABBOT
Tyler!

ABBOT (CONT'D)
Call the restaurant. I want my table. Tell Alkan
and Ricky to meet me there.

On TYLER.

ABBOT (CONT'D) (O.O.V)
I wanna find out what the *fucking* hell's

On TYLER.

TYLER nods and heads
out. ABBOT stops by
DONNA.

ABBOT leaves. Out on
DONNA.

CUT TO:

INT. SARAH'S FLAT.
LONDON - NIGHT

KENZO, SARAH,
RODNEY and TAKI sit
around the table. Food in
front of them. TAKI prods
at her meal.

On TAKI as she tries
some of it gingerly and
pulls a face. On RODNEY
as he notices and smirks.

KENZO's phone vibrates.

He checks it. Silences it.
TAKI looks at him,
curious.

On KENZO he looks
pleased at that.

To SARAH.

On KENZO.

SARAH and KENZO
m

On RODNEY.

TAKI is looking at him.
They make eye contact.
RODNEY exhales. Fine,
let's do this.

SARAH nods kindly.

Silence for a few
moments.

RODNEY looks at
KENZO. Grateful. Eyes
sparkling with the
beginning of tears.

On SARAH as she pours
him a glass.

EVERYONE looks at him.
An awkward silence. /7

KENZO gets up from the table and goes into the other room.
On SARAH.

CUT TO:

APARTMENT.
HALLWAY. TOKYO -
NIGHT

Before sunrise in Tokyo.
REI leaves her bedroom

She grabs her jacket and heads off with purpose.

CUT TO:

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

Later. Food finished.
SARAH filling kettle.
RODNEY and TAKI come to the kitchen door.

RODNEY
Okay so no offence but Taki is still hungry.

SARAH
Oh, did you not like the food, Taki?

RODNEY
I'm sorry but you tried to fill this delicate lotus flower full of thirty-five pounds of heavily buttered mash. I'm surprised we didn't have an incident.

SARAH
I'm so sorry. I've got a Vienetta in the freezer?

TAKI
Vienetta?

RODNEY shakes his head at TAKI.

RODNEY
No. There's a Japanese take out round the corner.

KENZO seems unsure.

SARAH
It won't hurt her to pop out.

On SARAH and KENZO.

KENZO looks at his watch.

KENZO and SARAH are left alone.

CUT TO:

<p><u>EXT. STREET. LONDON</u> <u>- NIGHT</u></p> <p>DONNA's motorbike roars down the road.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>HALLYWAY. LONDON - NIGHT</u></p> <p>KENZO comes into the hallway followed by SARAH. He puts on his coat. They make eye contact. He opens the door and goes to leave, then pauses.</p> <p>On SARAH</p> <p>An intense moment then he leaves. Out on SARAH.</p> <p>CUT TO:</p> <p><u>EXT. STREET. LONDON</u> <u>- NIGHT</u></p> <p>DONNA's motorbike roars down the road.</p> <p>CUT TO:</p> <p><u>INT. HALLS OF RESIDENCE.</u> <u>CORRIDOR. LONDON - NIGHT</u></p> <p>DONNA walks down the corridor and heads up the stairs.</p> <p>CUT TO:</p>	<p>KENZO Thank you very much for tonight.</p> <p>SARAH Thank you.</p> <p>KENZO I have them too, sometimes.</p> <p>KENZO (CONT'D) (O.O.V) Bad intentions.</p>	
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INT. HALLS OF

<p>ABBOT hangs out by the bar, drinking. TYLER nearby.</p> <p>TYLER walks off. ABBOT checks his phone, taps his fingers, agitated.</p> <p>CUT TO:</p> <p><u>BAR. LONDON - NIGHT</u></p> <p>TAKI and RODNEY enter. It's reasonably busy. They head to the bar. On JAY JAY (the BARMAN) as he lines up the shots.</p> <p>TAKI and RODNEY down their drink. RODNEY pours the third one on the floor. JAY JAY eyes the spilt liquid with a weary look. RODNEY turns to see a someone he knows; he kisses the BOY on the cheeks hello.</p> <p>RODNEY nods.</p> <p>The BOY hugs RODNEY. He leans over the bar.</p> <p>JAY JAY serves them the drinks. Another GROUP enters. More greetings, more kisses on the cheeks. TAKI watches it. RODNEY knows everyone.</p>	<p>ABBOT Tyler... listen I've changed me mind. I want the whole war council tonight. Everyone yeah, except Yuto, he's gotta keep his head down. But the rest of 'em. Get 'em over there.</p> <p>TYLER Sure thing.</p> <p>RODNEY This was Tiff's favourite bar. Jay Jay! Three sambucas please.</p> <p>RODNEY (CONT'D) (O.O.V) Thank you. Do you know sambuca?</p> <p>RODNEY'S FRIEND (O.O.V) Rodney!</p> <p>BOY (CONT'D) Tiff?</p> <p>RODNEY Yeah.</p> <p>RODNEY'S FRIEND Three tequilas please Jay Jay.</p>	
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He beckons

<p>FUKUHARA hands him a gun.</p> <p>CUT TO:</p> <p><u>INT. HALLS OF RESIDENCE.</u> <u>ROOM. LONDON - NIGHT</u></p> <p>KENZO enters his room. He notices the door is damaged from where DONNA broke in. He frowns, then looks around his room - the place is empty. His phone rings. He answers it.</p> <p>CUT TO:</p> <p><u>EXT. LONDON HOTEL - NIGHT</u></p> <p>VICKERS strides along on the phone.</p> <p>VICKERS approaches three S.U.Vs. the ALBANIANS are waiting for him by it.</p> <p>CUT TO:</p>	<p>ROY What does that-? I don't know what that means?</p> <p>FUKUHARA We are fucked.</p> <p>KENZO (INTO MOBILE PHONE) Yes?</p> <p>VICKERS (INTO MOBILE PHONE) We're taking Abbot. There's a restaurant he goes to. It's going down there, if you wanna come along.</p> <p>KENZO (THROUGH MOBILE PHONE) Will Yuto be there?</p> <p>VICKERS (INTO MOBILE PHONE) I don't have the fucking guest list. You wanted to be kept in the loop. You're in the loop alright. So, what do you think?</p>	
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CUT TO:

EXT. SOHO STREETS.
LONDON - NIGHT

DONNA rides her motorcycle through the streets. We see her phone in her jacket pocket. Ringing unnoticed.

CUT TO:

HOUSE. LONDON -
NIGHT

YUTO rushes out, on the phone, which has gone to answerphone.

He looks around and hails a cab which stops for him.

YUTO (INTO MOBILE PHONE)
Donna. Is there a meeting tonight?
There's going to be an attack on the restaurath60 G [(a)-3(n)6(tin)-3(g)-3()8(Y)-2(u)-

CUT TO:

EXT. S.U.V. STREET.
LONDON - NIGHT

The S.U.V.'s speed on through London.

CUT TO:

INT. S.U.V, LONDON -
NIGHT

KENZO sits in the back of an S.U.V. with VICKERS and FOUR ALBANIANS. He glances around. The ALBANIANS are loading guns. KENZO looks down at his phone, nervously. Wanting Yuto to get back to him.

<p>BOTTOM LEFT HAND OF SCREEN: DONNA rides her bike through the streets of London.</p> <p>TOP LEFT HAND OF SCREEN: YUTO sitting in back of cab.</p> <p>BOTTOM RIGHT HAND OF SCREEN: ABBOT in the restaurant.</p> <p>All on a collision course with each other.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESIDENCE. TOKYO - MORNING</u></p> <p>CLOSE-UP on the black and white CCTV: we see masked MEN making their way through the garden and coming to the side of the house. TOSHIO, ROY and FUKUHARA hide weapons drawn. FUKUHARA looks ready. ROY looks absolutely terrified. TOSHIO looks a mixture of both. They'll be lucky to get out of this.</p> <p>CUT TO:</p> <p><u>EXT. SOHO BACK STREET. LONDON - NIGHT</u></p> <p>The three S.U.V's park up. The ALBANIANS, VICKERS, and KENZO get out - TWELVE MEN in total.</p>		
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<p>CUT TO:</p> <p><u>EXT. SOHO BACK STREET. ALLEY</u> <u>LONDON - NIGHT</u></p> <p>They join a GROUP of ANOTHER ALBANIANS in an alley heading towards the restaurant. Everyone is armed. The group splits up into two. VICKERS and KENZO stay with the first group at the back of the restaurant.</p> <p>CUT TO:</p> <p><u>INT. PRIVATE ROOM. SOHO RESTAURANT.</u> <u>LONDON - NIGHT</u></p> <p>DONNA bursts in. ABBOT is shouting in the background. DONNA looks around the restaurant.</p> <p>ABBOT turns to TYLER. He sees DONNA.</p> <p>CUT TO:</p> <p><u>EXT. SOHO RESTAURANT.</u> <u>LONDON - NIGHT</u></p> <p>The SECOND GROUP of ALBANIANS walk to the front of the restaurant.</p> <p>CUT TO:</p>	<p>ABBOT (O.O.V) ...all of the time!</p> <p>ABBOT (CONT'D) That is-</p> <p>TYLER Boss. Boss.</p> <p>ABBOT What?! What you doing here?</p> <p>DONNA Where's Yuto?</p>	
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EXT. SOHO
RESTAURANT,
LONDON - NIGHT

The taxi pulls up at the front of the restaurant and YUTO jumps out. He runs inside. We stay outside. Half of the ALBANIANS approach the restaurant.

CUT TO:

INT. SOHO
NEWSAGENT, LONDON
- NIGHT

Inside a newsagent, a

On YUTO.

ABBOT runs to look out
the window.

CUT TO:

INT. SOHO
NEWSAGENT. LONDON
- NIGHT

The POLICEMAN
watches.

CUT TO:

INT. SOHO
RESTAURANT.
PRIVATE ROOM.
LONDON - NIGHT

ABBOT shouts out.

EVERYONE gets their
weapons ready.
Someone throws YUTO a
pistol. He and DONNA
look at each other. Oh
shit.

CUT TO:

EXT. SOHO
RESTAURANT.
LONDON - NIGHT

The lead ALBANIAN checks his watch. Nods at the others. They bring their weapons out.

CUT TO:

INT. NEWSAGENT,
LONDON - NIGHT

The POLICEMAN's eyes widen.

CUT TO:

EXT. BACK OF SOHO
RESTAURANT,
LONDON - NIGHT

The other half of the ALBANIAN GANG, including VICKERS and KENZO, line up outside the back door of the restaurant. The LEA2oor of

Gaffer PAUL PARKER
Best Boy IAN JEWELS
Electricians LEE JOHNSON
SAM VITRUE
FABIEN PEULVAST
Standby Rigger ROY CARTER
Standby Carpenter LEE FALDON

Supervising Art Director STEVE WRIGHT
Art Director DANIELLE BAYLISS
Assistant Art Director ALEX ROBERTSON
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MALCOLM CROWE
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Re-Recording Mixer MARTIN JENSEN
Supervising Sound Editor JOE BEAL
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