



GIRI / HAJI

EPISODE 4

POST PRODUCTION SCRIPT

Writer & Creator

JOE BARTON

Producer

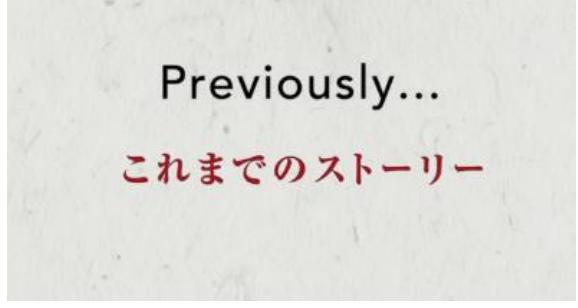
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Director

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<p>OPEN TO 'PREVIOUSLY...' CAPTION:</p>		
<p>CUT TO:</p>		
<p><u>RECAP MONTAGE</u> <u>WITH VOICE OVER:</u></p>	<p>NARRATOR (V.O) As two brothers briefly reunite, a daughter begins a new journey. A boy tries to make sense of a young life lost and a part he had to play in it. Threats from the past rear their heads and old scores need to be settled. In a night where drinks are raised to lost loves, and forgiveness and vengeance are sought in equal measure. Chaos comes knocking on the door, and the promise of violence hangs heavy in the air.</p>	
<p>CUT TO:</p>		
<p><u>EXT. BACK OF</u> <u>RESTAURANT,</u> <u>LONDON - NIGHT</u></p>	<p>BANG! The back door of the restaurant is blown off by a shotgun blast and everyone rushes in.</p>	
<p>CUT TO:</p>		
<p><u>INT. BACK ENTRANCE/</u> <u>STAIRWELL,</u> <u>RESTAURANT - NIGHT</u></p>		

<p>The WAITRESS behind him scream and runs for cover. KENZO looks at him. Grimly. KENZO and VICKERS follow the ALBANIANS up the stairs.</p> <p>CUT TO:</p> <p><u>INT. PRIVATE ROOM.</u> <u>RESTAURANT.</u> <u>LONDON - NIGHT</u></p> <p>ABBOT's men are toolled up and ready. TYLER is at the window.</p> <p>On ABBOT's MEN as they start to move around the restaurant.</p> <p>ABBOT leads the others towards the back stairs with YUTO and DONNA. The ALBANIANS at the front shoot up into the private room. ABBOT's MEN duck for cover.</p> <p>CUT TO:</p> <p><u>INT. PRIVATE ROOM.</u> <u>BACK CORRIDOR/</u> <u>STAIRWELL.</u> <u>RESTAURANT.</u> <u>LONDON - NIGHT</u></p> <p>TYLER and three other men take defensive</p>	<p>WAITRESS Argh!</p> <p>ALBANIAN Come on.</p> <p>ABBOT (V.O) They're coming in...</p> <p>ABBOT ...round the back!</p> <p>TYLER We've got 'em out front as well!</p> <p>ABBOT Right we'll stall them here Tyler. But don't err get yourself shot. This ain't the Alamo, I wanna be raising a glass with...</p> <p>ABBOT (CONT'D) (O.O.V) ...ya' later.</p>	
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<p>positions as ABBOT leads his MEN through the corridor to the back stairwell. They go through a door leading onto the stairwell.</p> <p>CUT TO:</p> <p><u>INT. STAIRWELL, RESTAURANT, LONDON - NIGHT</u></p> <p>Some of ABBOT's MEN are engaging the ALBANIANS in gun fire.</p> <p>CUT TO:</p> <p><u>INT. BACK CORRIDOR/ KITCHEN, RESTAURANT, LONDON - NIGHT</u></p> <p>ABBOT leads his MEN back into the kitchens past cowering CHEFS. TYLER runs to join ABBOT and the others as they dash through the kitchens.</p> <p>CUT TO:</p> <p><u>INT. BACK CORRIDORS/ STAIRWELL, RESTAURANT - NIGHT</u></p> <p>The ALBANIANS are trying to get up a staircase but have been met with opposition at the top. The ALBANIANS return fire up the stairs. One of ABBOT's MEN goes down.</p>	<p>ABBOT (CONT'D) Fuck that! Back! Back!</p> <p>ABBOT (CONT'D) Tyler! Come on!</p>	
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An ALBANIAN is hit in the neck. Then they hit their second mark and ABBOT's man tumbles down the stairwell, landing in a heap. The ALBANIANS work their way up the stairs.

CUT TO:

INT. FUKUHARA'S RESIDENCE. TOKYO - MORNING

CLOSE ON the CCTV footage of the MASKED INTRUDERS approaching the house. FUKUHARA, TOSHIO AND ROY wait, agonisingly, as the MASKED INTRUDERS enter the room. TOSHIO steps out, gun raised. The MASKED MEN immediately fire on them. TOSHIO leaps for cover.

FUKUHARA returns fire. ROY cowers.

CUT TO:

INT. UPPER CORRIDOR. RESTAURANT. LONDON - NIGHT

Above the restaurant is a long corridor. It's full of shelves and boxes, which provide cover. ABBOT and the others are exchanging gunfire with the ALBANIANS.

TOSHIO

Subtitles: Freeze.

TOSHIO (CONT'D)

Subtitles: They're not freezing! They're not freezing!

KENZO is momentarily exposed but is pushed behind cover by the KINDLY ALBANIAN. KENZO grabs VICKERS and hauls him behind a crate. VICKERS slides down the wall terrified.

An ALBANIAN is hit in his hand. As he reacts to the shock, he exposes too much of himself to the corridor and takes another shot to the chest. Blood sprays out in a mist and lands on VICKERS' face. He is gripped with panic. Automatic and semi-automatic gun fire booms throughout the corridor. Bullets ping off the walls. One of ABBOT's men takes a bullet. They return fire and hit one of the ALBANIAN's giving them a chance to retreat.

CUT TO:

INT. UPPER
CORRIDOR.
RESTAURANT.
LONDON - NIGHT

ABBOT and his MEN run through a corridor towards a door at the far end.

CUT TO:

INT. UPPER
CORRIDOR.
RESTAURANT.
LONDON - NIGHT

KENZO follows after ABBOT and his men with the ALBANIANS. We go with him. VICKERS gets lost behind him.

CUT TO:

EXT. ROOFTOP.
LONDON - NIGHT

KENZO and the ALBANIANS run up the stairs and out onto the roof. KENZO cuts through some outbuildings on the roof just in time to see ABBOT, YUTO and DONNA amongst half a dozen of ABBOT's MEN, fleeing across the rooftops, towards a different building. YUTO pauses and looks back. The TWO BROTHERS stare at each other across the open space. Both briefly frozen, their eyes glued to one another.

CUT TO CAPTION:



CUT TO:

INT. YUTO'S
APARTMENT. TOKYO -
DAY / FLASHBACK

FLASHBACK: YUTO stands in front of a mirror. He is wearing a mailman's uniform.

YUTO
Subtitles: I look like an idiot.

YUTO goes over to the little kitchen area, picks up a packet of cigarettes.	KENZO Subtitles: You look respectable. YUTO Subtitles: Suppose you want a 'thank you'.	
On KENZO.	KENZO Subtitles: I don't expect one. YUTO (O.O.V) Subtitles: Yes, you do	
On YUTO.	YUTO (CONT'D) Subtitles: When do I start? KENZO Subtitles: Tomorrow. Five A.M. YUTO Subtitles: Five A.M?	
On YUTO.	KENZO (O.O.V) Subtitles: You're welcome. YUTO Fuck you. KENZO (O.O.V) Subtitles: What? KENZO (CONT'D) Subtitles: You think you're better than this?	
CUT TO:	YUTO Subtitles: A little bit. KENZO Subtitles: Sora's funeral is on Saturday. It'll look odd if you don't go. YUTO Subtitles: His mum suspects something. KENZO Subtitles: You were with me all evening. As long as you keep your mouth shut you'll be fine.	

EXT. TOKYO STREETS
- DAY / FLASHBACK

FLASHBACK: YUTO cycles along on a red bicycle, mail bag strung over his shoulder.

CUT TO:

INT. APARTMENT
BLOCK. TOKYO - DAY /
FLASHBACK

FLASHBACK: YUTO feeds letters into mailboxes.

CUT TO:

EXT. TOKYO STREETS
- DAY / FLASHBACK

FLASHBACK: YUTO cycles along the street.

CUT TO:

EXT. TOKYO STREETS
- DAY / FLASHBACK

FLASHBACK: YUTO sits on a crate smoking.

CUT TO:

EXT. TOKYO STREETS
- DAY / FLASHBACK

FLASHBACK: YUTO gets a drink for a vending machine.

CUT TO:

EXT. TOKYO STREETS
- DAY / FLASHBACK

<p>FLASHBACK: YUTO pulls up and parks his bicycle outside a gate.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S APARTMENT, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO enters in his uniform.</p> <p>On YUTO.</p> <p>REI is cooking. NATSUKE is helping, much to REI's annoyance.</p> <p>KENZO plays cards with HOTAKA at the table. YUTO stands next to KENZO and glances at his cards.</p> <p>TAKI is sat on the sofa reading. YUTO jumps in the seat next to her.</p> <p>TAKI leans back and looks at him.</p>	<p>Subtitles: (NO PARKING)</p> <p>YUTO Subtitles: I'm home.</p> <p>REI (O.O.V) Subtitles: How was your day?</p> <p>YUTO Subtitles: Good.</p> <p>NATSUKO Subtitles: You look so smart. Doesn't he Hotaka? Very smart indeed.</p> <p>YUTO Subtitles: Well, well, well.</p> <p>YUTO (CONT'D) Subtitles: Have you got money on this, Dad?</p> <p>HOTAKA Subtitles: Should I?</p> <p>YUTO Subtitles: How's my favourite niece? What did you do today?</p> <p>TAKI Subtitles: Went to the arcade.</p> <p>YUTO Subtitles: You win anything?</p> <p>TAKI Subtitles: Got a high score on Dance-Evo.</p> <p>YUTO Subtitles: Come and show me.</p>	
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<p>YTUO eggs her on.</p> <p>TAKI gets up, goes to the centre of the room.</p> <p>She begins to dance like she was at the arcade. Her feet meeting the imaginary formations that the game forced her into. A dizzyingly fast ritual of foot-stamping, part hopscotch, part dancing.</p> <p>YTUO jumps up and joins TAKI.</p> <p>It kills the mood. YTUO pats TAKI.</p> <p>YTUO whispers to TAKI.</p> <p>CUT TO:</p> <p><u>EXT. CAFÉ. TOKYO – DAY / FLASHBACK</u></p> <p>FLASHBACK: YTUO passes TWO PRETTY GIRLS. He smiles, they laugh, glance at his uniform. YTUO sighs. He gets to his bike and stops.</p>	<p>TAKI Subtitles: It doesn't work without the game.</p> <p>YTUO Subtitles: Nonsense. Show us your moves.</p> <p>TAKI Subtitles: If you insist.</p> <p>TAKI (CONT'D) Subtitles: OK, it was like this. Pay attention.</p> <p>REI Subtitles: OK.</p> <p>TAKI Subtitles: Like this.</p> <p>YTUO (O.O.V) Subtitles: Right! Left! Upper left! Lower right!</p> <p>TAKI Subtitles: No, not up. There's no up!</p> <p>YTUO Subtitles: Up! Up! Up! Up!</p> <p>KENZO Subtitles: Both of you cut it out. The neighbours will think it's an earthquake.</p> <p>YTUO High score.</p> <p>TAKI High score.</p>	
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<p>JIRO is standing by his bike.</p> <p>JIRO rings the bike's bell. Ding-ding.</p> <p>JIRO knocks the bag out of YUTO's hand. YUTO's lunch spills out onto the pavement. He turns on JIRO, swings for him, JIRO ducks out of the way and punches YUTO in the gut. He grabs the bag from YUTO's shoulder and empties the letters onto the ground. He throws the bag back at YUTO and holds out a business card. YUTO takes the card. We don't see whose name is written on it, but it stops YUTO from attacking him again.</p> <p>JIRO just grins and walks off.</p> <p>On the business card.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESTAURANT. OFFICE</u> <u>TOKYO - DAY / FLASHBACK</u></p>	<p>JIRO</p> <p>Subtitles: Nice outfit.</p> <p>YUTO</p> <p>Subtitles: Came with the bike.</p> <p>JIRO</p> <p>Subtitles: Cute. Do you know who I am?</p> <p>YUTO</p> <p>Subtitles: Some asshole?</p> <p>JIRO</p> <p>Subtitles: This is who I work for.</p> <p>JIRO (CONT'D)</p> <p>Subtitles: The boss wants to speak to you.</p> <p>YUTO</p> <p>Subtitles: What about?</p> <p>Subtitles: (FUKUHARA ENTERPRISES, CHO CHO CLUB)</p>	
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<p>FLASHBACK: YUTO walks into FUKUHARA's office in the restaurant with JIRO, he's nervous. MEN IN SUITS are drinking. He is led to a desk at the back where FUKUHARA takes a seat. YUTO bows. FUKUHARA indicates for YUTO to sit down, which he does.</p> <p>On YUTO.</p> <p>On YUTO.</p> <p>YUTO not sure where this is going.</p> <p>YUTO pauses, not sure how much to tell. Decides to go for it.</p> <p>On FUKUHARA.</p>	<p>FUKUHARA (O.O.V) Subtitles: You were involved in the robbery of a bookmakers in Edogawa.</p> <p>FUKUHARA (CONT'D) Subtitles: A man was shot and killed.</p> <p>FUKUHARA (CONT'D) (O.O.V) Subtitles: He worked for a rival of mine named Shin Endo. He will not forget it.</p> <p>FUKUHARA (CONT'D) Subtitles: Your friend Sora had a big mouth.</p> <p>FUKUHARA (CONT'D) (O.O.V) Subtitles: What made you decide to target the bookmakers on that day?</p> <p>YUTO Subtitles: There was a race that weekend. All the talk was about Black Marble at 40/1. The horse must have been doped, because every crook I knew was betting on him to win. And at those odds... But it fell at the second hurdle and the bookies' favourite won. Small odds, 3/1. No big payouts. People had backed the wrong horse.</p> <p>FUKUHARA Subtitles: That's smart.</p> <p>YUTO (O.O.V) Subtitles: After that, it was just about choosing the right place to hit.</p>	
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	<p>YUTO looks shamed.</p> <p>FUKUHARA</p> <p>Subtitles: Except you chose wrong.</p> <p>FUKUHARA (CONT'D)</p> <p>Subtitles: If you come and work for me, you will have to atone to Endo.</p> <p>On YUTO.</p> <p>FUKUHARA (CONT'D) (O.O.V)</p> <p>Subtitles: Otherwise, it will seem like a provocation.</p> <p>YUTO</p> <p>Subtitles: You want me to join your family?</p> <p>FUKUHARA</p> <p>Subtitles: Yes.</p> <p>YUTO</p> <p>Subtitles: Why?</p> <p>FUKUHARA</p> <p>Subtitles: Because I back winners.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S APARTMENT. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: KENZO is in the kitchen, doing the washing up, shirt sleeves rolled up, a cigarette curling smoke from an ashtray. YUTO comes in, wearing his uniform.</p> <p>KENZO</p> <p>Subtitles: You're too late for dinner.</p> <p>YUTO</p> <p>Subtitles: Where is everyone?</p> <p>On YUTO.</p> <p>KENZO (O.O.V)</p> <p>Subtitles: Taki had a violin recital. Rei took her and Mum and Dad out for ice cream.</p> <p>YUTO</p> <p>Subtitles: You didn't want to go?</p>	
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	<p>YUTO walks to the window removing his cap.</p> <p>KENZO's expression suggests he does.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESTAURANT. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: YUTO is being fitted for a suit. FUKUHARA watches, gets annoyed with the TAILOR and snatches the tape measure from him. He measures YUTO's arms. Intimately close.</p> <p>FUKUHARA</p> <p>Subtitles: You were born in Tokyo?</p> <p>YUTO</p> <p>Subtitles: Yes.</p> <p>FUKUHARA</p> <p>Subtitles: Are you educated?</p> <p>YUTO</p> <p>Subtitles: I took night classes for a while. In business management.</p> <p>FUKUHARA</p> <p>Subtitles: Good.</p> <p>YUTO</p> <p>Subtitles: I dropped out, though. My brother didn't speak to me for a month.</p> <p>FUKUHARA</p> <p>Subtitles: But you wanted to better yourself.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESTAURANT. TOKYO - DAY / FLASHBACK</u></p>	
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<p>FLASHBACK: JIRO and YUTO follow FUKUHARA to the front desk in the restaurant. FUKUHARA walks off.</p> <p>CUT TO:</p> <p><u>EXT. STREET. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: EIKO (20s) - comes out of the shop and walks to the car.</p> <p>CUT TO:</p> <p><u>INT. CAR. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: YUTO momentarily stunned by her. She gets in the car and puts on her seat belt.</p> <p>YUTO composes himself. Puts the car in gear and pulls out.</p> <p>CUT TO:</p> <p><u>EXT. STREET. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: YUTO almost hits a passing car.</p> <p>CUT TO:</p>	<p>FUKUHARA</p> <p>Subtitles: Pick up Eiko from work later.</p> <p>JIRO</p> <p>Subtitles: Yes, boss.</p> <p>JIRO (CONT'D)</p> <p>Subtitles: I have a date tonight. You can pick Eiko up.</p> <p>YUTO</p> <p>Subtitles: Who's Eiko?</p> <p>EIKO</p> <p>Subtitles: Are you going to drive?</p>	
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<p><u>INT. CAR. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: On YUTO.</p> <p>EIKO smiles.</p> <p>CUT TO:</p> <p><u>EXT. STREET. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: YUTO manages to get the car out of the parking spot and they get moving.</p> <p>CUT TO:</p> <p><u>INT. CAR. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: Back with EIKO and YUTO.</p> <p>On EIKO.</p> <p>She gets her phone out and looks at something.</p>	<p>EIKO (CONT'D) Subtitles: Can you try and get home without killing us both?</p> <p>YUTO Subtitles: Sorry.</p> <p>EIKO Subtitles: I haven't seen you before.</p> <p>YUTO (O.O.V) Subtitles: I'm new.</p> <p>EIKO Subtitles: I see.</p> <p>YUTO Subtitles: Why do you work?</p> <p>EIKO Subtitles: Excuse me?</p> <p>YUTO Subtitles: You're a Yakuza boss's daughter and you work in a shoe shop.</p> <p>EIKO Subtitles: You're not supposed to ask me questions like that.</p>	
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On EIKO. A beat. On YUTO. On EIKO. They drive on for a few moments. YUTO keeps glancing at her in the mirror. She catches his eye and he looks away. He tries to think of something to say. He winces as soon as he's said it. They both chuckle.	<p>YUTO (O.O.V) Subtitles: Why not?</p> <p>EIKO Subtitles: Because I'm a Yakuza boss's daughter.</p> <p>EIKO (CONT'D) Subtitles: I'm joking.</p> <p>EIKO (CONT'D) (O.O.V) Subtitles: Anyway, I like working for a living.</p> <p>EIKO (CONT'D) Subtitles: Why shouldn't I?</p> <p>YUTO (O.O.V) Subtitles: But a shoe shop?</p> <p>EIKO Subtitles: I like shoes.</p> <p>YUTO Subtitles: You have to touch people's feet all day.</p> <p>EIKO Subtitles: You don't have to touch people's feet all day. What shoe shops are you going in?</p> <p>YUTO Subtitles: So... What's your favourite kind of shoe?</p> <p>EIKO Subtitles: What's my favourite kind of shoe?</p> <p>YUTO Subtitles: Yeah.</p> <p>EIKO Subtitles: Right ones.</p>	
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	<p>YUTO Subtitles: My grandfather only had a right foot.</p> <p>YUTO (CONT'D) (O.O.V) Subtitles: He lost the other one in the war.</p> <p>YUTO (CONT'D) Subtitles: When I was a little boy I used to ask him where his other leg was... and he'd tell me the Americans had it. I used to imagine it was in a display case somewhere in the White House.</p> <p>EIKO Subtitles: These are my favourite shoes.</p> <p>EIKO (CONT'D) Subtitles: So, what's your name?</p> <p>CUT TO:</p> <p>INT. YUTO'S APARTMENT, TOKYO - DAY / FLASHBACK</p> <p>FLASHBACK: YUTO and EIKO are having sex. She grips the back of his hair as she climaxes.</p> <p>JUMP CUT TO:</p> <p>INT. YUTO'S APARTMENT, TOKYO - DAY / FLASHBACK</p> <p>FLASHBACK: YUTO sits on the couch watching a half-dressed, EIKO</p>	
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<p>smoke a cigarette out of the window. She blows smoke out the window. He rolls his eyes.</p>	<p>EIKO Subtitles: Shut up. It's OK. Can't complain. You get used to it.</p> <p>EIKO (CONT'D) (O.O.V) Subtitles: Shit. I have to go.</p>	
<p>She starts to pull the rest of her clothes on.</p>	<p>YUTO (O.O.V) Subtitles: Will I see you next week?</p>	
<p>On YUTO fiddling with his hat.</p> <p>She places the hat on YUTO's head.</p>	<p>EIKO Subtitles: I don't know.</p> <p>EIKO (CONT'D) (O.O.V) Subtitles: I'm very busy.</p> <p>EIKO (CONT'D) Subtitles: And I might have gone off you by then.</p>	
<p>From YUTO.</p>		
<p>CUT TO:</p> <p><u>EXT. CAR, TOKYO - NIGHT</u></p>	<p>EIKO (CONT'D) Aaah! Ah! Aah! Aaah!</p>	
<p>YUTO and EIKO fuck in her father's car. The car horn sounds. YUTO laughs.</p>		
<p>CUT TO CAPTION:</p>	<p>Three Months Later</p> <p>三ヶ月後</p>	
<p>CUT TO:</p>		
<p><u>INT. MICRO BAR, TOKYO - NIGHT / FLASHBACK:</u></p>		
<p>FLASHBACK: EIKO dances and drinks with friends in a tiny bar while a BAND play.</p>		

<p>YUTO sits at the bar a few feet away. Eyes only for each other.</p> <p>CUT TO:</p> <p><u>INT. CAR, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO drives.</p> <p>EIKO sits in the back but leans forward against the passenger seat headrest.</p> <p>CUT TO:</p> <p><u>INT. MICRO BAR, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO and EIKO drink and mess around playfully.</p> <p>CUT TO:</p> <p><u>EXT. FUKUHARA'S RESTAURANT, TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: The car pulls up outside FUKUHARA's restaurant.</p>	<p>EIKO (O.O.V) Subtitles: Why do you work for my father?</p> <p>YUTO (O.O.V) Subtitles: He's a good boss.</p> <p>EIKO Subtitles: He's a crook.</p> <p>YUTO Subtitles: Maybe I'm a crook.</p> <p>EIKO Subtitles: No. You're good. You're not like the others.</p> <p>YUTO Subtitles: You don't know that.</p> <p>EIKO (O.O.V) Subtitles: I'd like to kiss you goodbye. That's a nice thing, isn't it?</p>	
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	<p>EIKO (CONT'D) Subtitles: Wanting to kiss someone goodbye.</p> <p>YUTO Subtitles: You can't kiss me. Someone might see.</p> <p>On YUTO.</p> <p>EIKO (O.O.V) Subtitles: I know, dummy,</p> <p>EIKO (CONT'D) Subtitles: I'm just saying I want to.</p> <p>YUTO grins, EIKO kisses the palm of her hand and whacks him round the head with it. She opens the door.</p> <p>She gets out and closes the door. YUTO watches her as she heads up the steps into the building.</p> <p>CUT TO:</p> <p><u>EXT. STREET / INT.</u> <u>RESTAURANT</u> <u>/APARTMENT. TOKYO -</u> <u>NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO gets out of his car and enters the restaurant. He looks around. The OWNER stands behind the bar. He lifts his chin upwards. YUTO, turns walks through a doorway and up a narrow flight of stairs to the dingy apartment above the restaurant.</p> <p>On YUTO.</p> <p>OLD MAN (O.O.V) Subtitles: I'm sorry.</p> <p>JIRO (O.O.V) Subtitles: Where is it? Where?</p>	
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<p>He finds JIRO in the middle of beating up an OLD MAN. The OLD MAN groans. JIRO headbutts him. The OLD MAN falls over. JIRO kicks him in the stomach, then grabs him by his hair, pulls him to his feet and punches him to the floor. JIRO walks away, shaking his fist. To YUTO.</p> <p>YUTO reluctantly enters the room.</p> <p>YUTO takes his jacket off and begins to hit the OLD MAN. He doesn't speed up or increase power. He hits him like a metronome. All that changes is YUTO's face; he doesn't like this but it's the life he's chosen.</p> <p>CUT TO:</p> <p><u>INT. YUTO'S APARTMENT. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO stands on the balcony, smoking and looking out into the street. EIKO lies in bed. Troubled. She watches him.</p> <p>CUT TO:</p> <p><u>EXT. CAFE, TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: Establishing shot.</p> <p>CUT TO:</p>	<p>JIRO (CONT'D) Subtitles: Damn, I think I broke a finger. Hit him, will you.</p> <p>JIRO (CONT'D) (O.O.V) Subtitles: Take your jacket off. You'll rip the seams.</p>	
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<p><u>INT. CAFE, TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: MAN behind the counter makes tea. YUTO sits opposite a nervous YOUNG MAN the same age as him (BANRI).</p> <p>BANRI shows him the viewfinder on his long-lensed digital camera. It's a series of photos we've seen before of HAYASHI's wife with FUKUHARA coming out of a hotel.</p> <p>YUTO looks at him.</p> <p>YUTO takes the memory card out of the camera and hands BANRI a wad of notes.</p> <p>The MAN behind the counter watches.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESTAURANT, TOKYO - DAY / FLASHBACK</u></p>	<p>BANRI (O.O.V) Subtitles: I had a job recently.</p> <p>BANRI (CONT'D) Subtitles: This guy wanted some dirt on his ex-wife's lawyer, Hisa Hayashi. I was just supposed to follow her and take some photos. Find out what I could.</p> <p>YUTO Subtitles: So?</p> <p>BANRI (O.O.V) Subtitles: Fukuhara and the police chief's wife. I could get killed just for having these.</p> <p>YUTO (O.O.V) Subtitles: Have you shown them to anyone else?</p> <p>BANRI Subtitles: No.</p> <p>YUTO Subtitles: How come you came to me with this?</p> <p>BANRI Subtitles: We go way back. Plus you're connected now. I want you to know there'll be no trouble from me. You let your boss know that too, OK?</p> <p>BANRI (CONT'D) Subtitles: Thank you.</p>	
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<p>FLASHBACK: YUTO walks in. JIRO is waiting for him. Everyone seems to be looking at him. YUTO looks worried - what could it be about?</p> <p>CUT TO:</p> <p>INT. MEETING ROOM. FUKUHARA'S RESTAURANT - DAY / FLASHBACK</p> <p>FLASHBACK: YUTO sits at a table in front of FUKUHARA. There's a sword on it. A short wakizashi with an intricately engraved blade. YUTO looks up at FUKUHARA nervously. A MAN steps out of the shadows: SHIN ENDO. YUTO bows to him.</p> <p>On YUTO still bowing.</p> <p>SHIN ENDO eyes FUKUHARA. The tension between the two powerful men is clear. SHIN ENDO takes a seat.</p> <p>On YUTO straightening slowly.</p>	<p>JIRO</p> <p>Subtitles: The boss wants to talk to you.</p> <p>FUKUHARA (CONT'D)</p> <p>Subtitles: Do you remember that I said you would have to atone... for your part in the killing of my rival's family member?</p> <p>FUKUHARA (CONT'D)</p> <p>Subtitles: That time has come.</p> <p>YUTO</p> <p>Subtitles: I am deeply sorry. Sir.</p> <p>SHIN ENDO</p> <p>Subtitles: Normally I would have you killed.</p> <p>SHIN ENDO (CONT'D) (O.O.V)</p> <p>Subtitles: Like a dog. But Fukuhara has seen fit to take you under his wing... and I bow to his position.</p> <p>SHIN ENDO (CONT'D)</p> <p>Subtitles: And his wisdom.</p> <p>FUKUHARA (O.O.V)</p> <p>Subtitles: This is my family's sword. Traced back through the generations to our clan.</p>	
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	<p>FUKUHARA (CONT'D) Subtitles: It is sharp enough to cut through metal. Whenever I need to remove someone, it's this sword that is used. It's left in the body...</p> <p>FUKUHARA (CONT'D) (O.O.V) Subtitles: ...and the victim's family entrusted to return it to me. A sign of their respect.</p> <p>FUKUHARA (CONT'D) Subtitles: I am an honourable man, Endo. I promise you, on my family's name,</p> <p>FUKUHARA (CONT'D) (O.O.V) Subtitles: that no more of your clan's blood will be spilt by mine.</p> <p>SHIN ENDO Subtitles: A promise that I will hold you to, Fukuhara.</p> <p>SHIN ENDO (CONT'D) Subtitles: The matter is closed.</p>	
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<p><u>INT. CAR, TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: YUTO drives. EIKO sits in the back. She stares at the stump of his little finger on the steering wheel, wrapped in a bandage. She looks a bit heartbroken.</p> <p>CUT TO:</p> <p><u>INT. YUTO'S APARTMENT, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO and EIKO in bed. She holds his hand, looks at the wound.</p> <p>He slips his hands under the sheet and tickles EIKO. She laughs.</p> <p>CUT TO:</p> <p><u>EXT. YUTO'S APARTMENT, BALCONY, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO and EIKO out on the balcony laughing.</p> <p>CUT TO:</p> <p><u>EXT. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: Establishing shot.</p> <p>CUT TO:</p>		
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<p>INT. YUTO'S APARTMENT, TOKYO - DAY / FLASHBACK</p> <p>FLASHBACK: YUTO opens the door letting KENZO in. He stops. He's seen his hand. KENZO grabs it. Looks appalled. Stares at his little brother.</p> <p>YUTO doesn't have an answer.</p> <p>KENZO closes his eyes.</p>	<p>KENZO</p> <p>Subtitles: I wanted to come round and see if you...</p> <p>KENZO (CONT'D)</p> <p>Subtitles: You begged me to help. I went and cleaned up your mess! What for? So you could become a Yakuza?</p> <p>KENZO (CONT'D)</p> <p>Subtitles: Who are you working for?</p> <p>YUTO</p> <p>Subtitles: Fukuhara.</p> <p>YUTO (CONT'D)</p> <p>Subtitles: He sees something in me.</p> <p>KENZO</p> <p>Subtitles: He sees that you have a brother who's a detective.</p> <p>YUTO</p> <p>Subtitles: I'm more than that.</p> <p>KENZO</p> <p>Subtitles: Everything Fukuhara does is calculated. He's using you so he can get more leverage with the police.</p> <p>YUTO</p> <p>Subtitles: Or perhaps he thinks I'm worth something. Just because you don't, doesn't mean other people can't.</p> <p>KENZO</p> <p>Subtitles: Why would they? You're a mess. A stupid little boy who can't think for himself.</p> <p>YUTO</p> <p>Subtitles: Fuck you.</p>	
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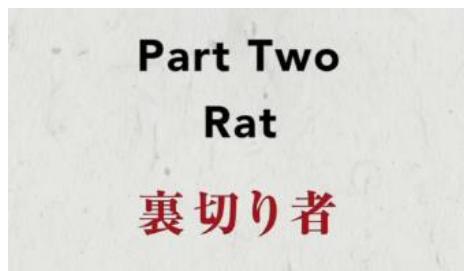
KENZO's hand is raised to throw a punch at his little brother's face but he realises something. He looks down. YUTO is holding a gun, pointed at him. KENZO looks into YUTO's eyes.	KENZO Subtitles: What happened to "I can still see his face"?	
KENZO steps back and walks away.	YUTO Subtitles: I got over it.	
CUT TO:		
<u>EXT. TOKYO STREET - NIGHT</u>		
FLASHBACK: JIRO and YUTO get out of the car. JIRO opens the boot. Inside is something wrapped in cloth. JIRO heads for a nearby building, YUTO on his tail.		
CUT TO:		
<u>INT. BUILDING / APARTMENT, TOKYO - NIGHT / FLASHBACK</u>		
FLASHBACK: JIRO and YUTO make their way up a flight of stairs and stop outside an apartment door. JIRO takes FUKUHARA's family sword out of the cloth and hands it to YUTO, who suddenly realises why they are here.	JIRO Subtitles: The second time is easier. Leave the sword when you're done. His people will know what to do.	
JIRO pats YUTO on the shoulder, walks off.		

<p>YUTO stands, holding the sword. He looks at the door. He's terrified. He reaches up and knocks on the door with a shaking hand. The door is opened. A MAN in his 40s stands there. He is unremarkable. He looks at YUTO, confused. Then he sees the sword.</p> <p>The MAN, impassive steps back. He and YUTO go into the apartment. Lamb to the slaughter.</p> <p>The MAN turns the television off. Out of habit. The MAN turns his back on YUTO. Tries not to cry. The world seems to slow down. It's almost cerebral. There's an intimacy to the moment.</p> <p>YUTO lifts the sword. He stabs. Pushing the razor-sharp blade point-first into the man's back. The MAN barely moves. Just gasps. YUTO lets go of the sword and steps quickly back. The MAN topples forward.</p> <p>YUTO, shocked, stares at the body of the MAN.</p> <p>CUT TO:</p> <p><u>INT. CAR. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: JIRO drives.</p>	<p>YUTO</p> <p>Subtitles: Inside.</p>	
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<p>YUTO watches the city out of the window.</p> <p>CUT TO:</p> <p><u>INT. OFFICE.</u> <u>FUKUHARA'S</u> <u>RESTAURANT. TOKYO</u> <u>- NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO stands.</p> <p>On YUTO.</p> <p>PULL-OUT to FUKUHARA sitting at his desk. The sword in front of him. YUTO faces him. FUKUHARA stands up and walk around his desk to YUTO.</p> <p>CUT TO:</p> <p><u>EXT. KENZO'S</u> <u>APARTMENT</u> <u>BUILDING. TOKYO -</u> <u>DUSK / FLASHBACK</u></p> <p>FLASHBACK: YUTO approaches. TAKI is outside, sitting on the floor playing cards listening to music. He crouches in front of her. She removes her headphones, smiling.</p>	<p>FUKUHARA (V.O) Subtitles: <i>It is always returned.</i></p> <p>YUTO Subtitles: When I killed Shin Endo's man in the bookmakers... I didn't have time to think about it.</p> <p>FUKUHARA (O.O.V) Subtitles: No. It was instinct.</p> <p>FUKUHARA (CONT'D) Subtitles: This is a warrior's weapon. A man will face many battles in his life, Yuto. But... fighting against his true nature... is a battle he will surely lose.</p> <p>YUTO Subtitles: What are you doing?</p> <p>TAKI Subtitles: Mum and Dad are arguing.</p> <p>YUTO Subtitles: What about?</p>	
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<p>On YUTO.</p> <p>A beat.</p> <p>On YUTO.</p> <p>A beat.</p> <p>He nudges her card game with his foot and walks away. She gives him a withering look then smiles. From YUTO walking away. He lights a cigarette and turns back to look at KENZO's building. A RAT scuttles from behind a bin and makes its way to an alleyway in front of him. He watches it, smoking. The camera pulls away from him.</p>	<p>TAKI (O.O.V) Subtitles: Does it matter? What are you doing here?</p> <p>YUTO Subtitles: I came to talk to your dad.</p> <p>TAKI Subtitles: What about?</p> <p>YUTO Subtitles: Does it matter?</p> <p>YUTO (CONT'D) Subtitles: We're angry with each other.</p> <p>TAKI Subtitles: Everyone's angry with everyone else at the moment.</p> <p>TAKI (CONT'D) (O.O.V) Subtitles: Want me to tell him you came round?</p> <p>YUTO Subtitles: No.</p> <p>YUTO (CONT'D) Subtitles: No need to worry him.</p> <p>TAKI Subtitles: He'll worry anyway.</p> <p>YUTO Subtitles: Yeah.</p>	
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CUT TO CAPTION:



CUT TO:

EXT. SARAH'S FLAT.
LONDON - MORNING

FLASHBACK: Soft moans can be heard through an open window of SARAH's building.

CUT TO:

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

FLASHBACK: SARAH lies on her back in bed. Someone is under the covers, giving her head. She lies back and looks at the ceiling. Breathing hard. Willing an orgasm to come. When it does, IAN crawls up from under the duvet. Lies next to her. Looks at her and smiles. She smiles back.

CUT TO CAPTION:



IAN (V.O)
They're moving kilos and...

CUT TO:

<p><u>INT./EXT. HIPSTER COFFEE HOUSE. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH and IAN get coffee and a bag of pastries from the BARISTA. SARAH smiles at the BARISTA, slightly embarrassed by the public chat about drugs, and the two of them head out and onto the street, squeezing past a YOUNG MAN in the doorway of the coffee house as they go.</p> <p>A beat.</p> <p>He takes one.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION, LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH and IAN amongst several POLICE OFFICERS listening to ANGLING give the morning briefing - a huddle in the centre of the office, reminiscent of the ones we know SARAH will later be excluded from.</p>	<p>IAN (CONT'D) ...kilos of coke, heroin, MDMA. Probably guns as well.</p> <p>SARAH Except you can't prove it yet.</p> <p>IAN I don't need to prove it. I know it's true.</p> <p>SARAH Always a reassuring thing to hear from a policeman. Would a pain au chocolat cheer you up?</p> <p>IAN No.</p> <p>IAN (CONT'D) Maybe.</p> <p>ANGLING Last night a lorry broke down in Slough. Nothing particularly remarkable about that except for when a couple of uniforms turned up to help out, the driver pulled out a gun and started shooting at them. Silly prick. Turned out he had about fifty kilos of heroin in the back.</p> <p>IAN We thinking it's linked to my gang?</p> <p>ANGLING It could be connected to Lenjani family. Speak to Joyce. See if we can get some time with the driver.</p>	
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<p>To ROY.</p> <p>IAN walks off.</p> <p>JUMP CUT TO:</p> <p><u>INT. POLICE STATION.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: IAN and SARAH are working at their desks. He whispers over at her.</p> <p>SARAH gives him a thumbs up.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH eats a Chinese takeaway doing a bad impression of 'street-talk' while IAN is on his laptop, working.</p> <p>A beat.</p> <p>SARAH hands over the bag of prawn crackers.</p>	<p>IAN Which one's Joyce?</p> <p>ROY She's come over from CSE. She's new.</p> <p>IAN Got it.</p> <p>IAN (CONT'D) Chinese tonight?</p> <p>SARAH What you doing fam? What's tricks? Wagwan piff ting? What's goin' on-</p> <p>IAN Stop it.</p> <p>SARAH Bruv.</p> <p>IAN I'm going through witness statements.</p> <p>IAN (CONT'D) Can I have my prawn crackers please?</p>	
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IAN opens the bag. IAN puts a whole one in his mouth. On SARAH. She's looking at him dubiously. CUT TO: <u>INT. WINE BAR. LONDON - NIGHT / FLASHBACK</u> FLASHBACK: SARAH and IAN walk into the pub, mid conversation. On SARAH and IAN then pan across to a table full of COPS (including ANGLING and ROY), they jump up. CUT TO CAPTION:	<p>SARAH D'you know how they make those? They mash the prawns up into a disgusting paste and then they deep fry them.</p> <p>IAN Uh-huh.</p> <p>SARAH It's gross. Why don't you stop for the night?</p> <p>IAN (O.O.V) Crime doesn't sleep...</p> <p>IAN (CONT'D) ...and neither do I.</p> <p>SARAH That had better have been a joke.</p> <p>IAN It was.</p> <p>IAN (CONT'D) It was.</p> <p>SARAH And every time I go in there it's like a bloody sauna and Dad can't stand the heat-</p> <p>EVERYONE (O.O.V) Surprise!</p>	
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	<p>CUT TO:</p> <p><u>INT. WINE BAR.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH hugs EVERYONE.</p> <p>CUT TO:</p> <p><u>INT. WINE BAR.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>Sarah looks over to IAN talking to ANGLING; they both look serious. IAN glances over at her and smiles reassuringly. SARAH sticks out her tongue.</p> <p>CUT TO:</p> <p><u>INT. WINE BAR.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH is at the bar. ANGLING joins her.</p> <p>ANGLING grins, glances over at IAN.</p>	
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<p>SARAH gets the BARTENDER's attention. ANGLING is looking at her. She laughs.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p>	<p>SARAH We went on a date here a couple years ago.</p> <p>ANGLING Yeah. He's a good lad.</p> <p>SARAH He <i>is</i> a good lad.</p> <p>ANGLING Straight forward. You know what you're getting.</p> <p>SARAH Another one of these, please.</p> <p>SARAH (CONT'D) What?</p> <p>ANGLING Nothing. I just know you.</p> <p>SARAH What does that mean?</p> <p>ANGLING Look around. Your friends, your team. Good food, good wine, good laughs.</p> <p>SARAH Good God get to the point.</p> <p>ANGLING Just saying, this is it. This is what it's all about.</p> <p>SARAH It's a very nice party, Steve.</p> <p>ANGLING Happy Birthday.</p>	
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<p>FLASHBACK: SARAH and IAN arrive home, a little drunk.</p> <p>They kiss.</p> <p>The kissing gets more passionate. She pulls him over to the other worktop, turns around, reaches back for him. He tries to manoeuvre them towards the bedroom.</p>	<p>SARAH What were you and Angling talking about all night?</p> <p>IAN Nothing.</p> <p>SARAH It looked serious.</p> <p>IAN I'm a serious man.</p> <p>SARAH Seriously... stupid.</p> <p>IAN I see you've honed your razor-sharp wit to a devastating point.</p> <p>SARAH Wine. Good wine. Good wine, good food, good laughs.</p> <p>IAN What?</p> <p>SARAH Nothing.</p> <p>IAN Okay.</p> <p>IAN (CONT'D) Happy Birthday.</p> <p>SARAH Thank you.</p> <p>SARAH (CONT'D) Oh, where you going?</p> <p>IAN Bedroom.</p>	
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	<p>SARAH No, here.</p> <p>IAN What's wrong with the bedroom?</p> <p>They kiss again.</p> <p>IAN steps away from her. Moment gone.</p> <p>A beat.</p> <p>On IAN.</p> <p>On IAN. He heads to the bedroom.</p> <p>She exhales.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. POLICE STATION. LONDON - DAY</u></p>	
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<p>FLASHBACK: SARAH in the kitchen area, making a tea with ROY. Note: ROY has a slight black eye.</p> <p>SARAH looks over. IAN is chatting to JOYCE. She laughs at something he's said.</p> <p>On IAN and JOYCE.</p> <p>ROY walks off.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN, SARAH'S FLAT, LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: IAN's phone is on the side. It starts to buzz. Caller ID is just saved as 'A'. SARAH stands in the kitchen, eating a bowl of cereal. She looks at it. IAN comes in, picks up the phone.</p>	<p>SARAH Good weekend, Roy?</p> <p>ROY Not really. Found out the dog's got diabetes. I bloody love that dog.</p> <p>SARAH What do you think of Joyce?</p> <p>ROY Seems alright.</p> <p>SARAH She's from Brighton.</p> <p>ROY So?</p> <p>SARAH Nothing.</p> <p>SARAH (CONT'D) (O.O.V) Just never really met anyone from Brighton that wasn't secretly a bit of a twat, is all.</p> <p>ROY Oh right. Yeah. Maybe. I, I don't really know.</p> <p>SARAH Who's 'A'?</p> <p>IAN Just an informant.</p>	
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<p>Picking up his keys he kisses her and leaves.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM,</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH lying in bed, awake but with her eyes closed and alone. The door opens. IAN comes in.</p> <p>JUMP CUT TO:</p> <p><u>INT. BEDROOM,</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: IAN gets in bed and lies down next to SARAH. She lies there. He kisses her neck. She slowly takes his hand and holds it in front of her.</p> <p>CUT TO:</p> <p><u>EXT. POLICE STATION,</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH stands outside, smoking.</p>	<p>SARAH You shouldn't give them your personal number.</p> <p>IAN This guy's harmless, don't worry.</p> <p>SARAH (O.O.V) Where were you?</p> <p>IAN Drinks with Steve.</p> <p>IAN (CONT'D) I should've called, I'm sorry. It's this fucking case.</p>	
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<p>IAN comes out.</p> <p>A beat.</p> <p>She nods and they stand there for a few moments, not saying anything. Almost awkwardly.</p> <p>DISSOLVE TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH drinks wine, eats Chinese food and watches TV.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH throws away the empty takeaway boxes. She puts the bag of prawn crackers out on the side with a post it note on it that reads 'YUK! :)'. </p> <p>CUT TO:</p>	<p>IAN (CONT'D) You started smoking again?</p> <p>SARAH Just the odd one.</p> <p>IAN It's bad for ya'.</p> <p>SARAH If it was really bad, they'd put a big warning on the pack.</p> <p>SARAH (CONT'D) How's the case?</p> <p>IAN Going nowhere.</p>	
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<p><u>INT. BEDROOM.</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH lies in bed, alone.</p> <p>DISSOLVE TO:</p> <p><u>INT. SARAH'S FLAT.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>SARAH sits with her friend, HANNAH. They smoke a joint.</p>	<p>SARAH (V.O) Do you ever think about how everything we do is an echo of something?</p> <p>SARAH (CONT'D) Like how everything we've done is going to happen again and everything we're going to do has already happened somewhere else. And we're all just... dancing around each other like atoms and we can't even stroke a hair from our face without it affecting the lives of a billion people. Like how every tiny split-second decision we make can potentially have a vast, profound effect on everyone around us. But maybe it's all planned. Everything that is going to happen was always going to happen. As if we're all being moved by this mad conductor. We've all been here before. Just one endless round and round. And something we can't control. All we can do is hang on and hope it sets us down in a better place than it picked us up.</p> <p>HANNAH (O.O.V) Yeah or maybe you're stoned.</p> <p>HANNAH (CONT'D) (O.O.V) How's Ian?</p> <p>SARAH Urgh.</p> <p>SARAH (CONT'D) (O.O.V) Distant.</p> <p>HANNAH Like the distant ripples on a pond thrown up by the stones of fate.</p>	
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<p>On HANNAH.</p> <p>SARAH takes another long toke.</p> <p>DISSOLVE TO CAPTION:</p> <p>CUT TO:</p> <p><u>INT. PUB. LONDON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: A bunch of COPS drinking after work. SARAH, IAN, ROY and ANGLING among them. ROY is preoccupied with an app on his phone, but we don't draw attention to it.</p> <p>IAN gets up and goes to the toilet. SARAH spots that his mobile is in his jacket pocket. She quickly gets it out. Unlocks it and goes to messages. At the top is a message thread from JOYCE. We see some of them:</p> <p>Thinking about you x</p> <p>Yeah? I'm thinking about last night ;) x</p> <p>Woke up with a big smile on my face</p> <p>SARAH scans them, quickly.</p>	<p>SARAH (O.O.V) No.</p> <p>SARAH (CONT'D) (O.O.V) Like a prick who can't tell his fucking girlfriend where he is.</p> 	
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<p>She tries to stay calm but inside it's like she's been doused in ice water. She puts his phone away. IAN comes out of the toilet. SARAH looks up at him. Smiles.</p> <p>IAN get his phone out of his jacket pocket and check it. He has a message from 'A' it reads:</p> <p>Go to address tomorrow. He'll be there.</p> <p>IAN glances over at ANGLING and gives a barely perceptible nod. ANGLING sees it. SARAH surreptitiously watches him.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - MORNING / FLASHBACK</u></p> <p>FLASHBACK: IAN is leaving SARAH's flat.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. SARAH'S FLAT. LONDON - MORNING / FLASHBACK</u></p> <p>FLASHBACK: SARAH watches him go.</p> <p>CUT TO:</p>	<p>SARAH (CONT'D) Hey.</p> <p>IAN You alright? Another drink?</p> <p>SARAH No. I'm alright with this.</p> <p>IAN See you later alright.</p> <p>SARAH (O.O.V) Bye.</p>	
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<p><u>INT. SARAH'S FLAT.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH grabs her car keys and follows.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S CAR.</u> <u>HIGH STREET - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH follows IAN in her car. She sees him up pull outside a shop.</p> <p>CUT TO:</p> <p><u>EXT. HIGH STREET -</u> <u>DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH pulls over on the other side of the street away from IAN's car.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S CAR.</u> <u>HIGH STREET - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH watches from her car as IAN approaches a door next to the shop. He knocks on the door. Talks to a MAN and hands him something. IAN walks away. SARAH watches it all. Not quite sure what she's seen.</p> <p>CUT TO:</p>		
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<p><u>INT. KITCHEN. POLICE STATION. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH stands in the kitchen area, stirring a cup of tea. JOYCE makes a tea. She glances at SARAH unaware of the hatred emanating towards her.</p> <p>CUT TO:</p> <p><u>INT. CAR, LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH drives. The radio sparks into life.</p> <p>SARAH turns the car around. Speeds on.</p> <p>CUT TO:</p> <p><u>EXT. HIGH STREET. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH arrives. It's the flat she saw IAN go to earlier. Several police cars already there, including armed response. ANGLING is there. SARAH approaches him.</p> <p>IAN among the DETECTIVES, leading out a MAN in cuffs (IVAN LENJANI). SARAH stands, not sure what to do.</p> <p>CUT TO:</p>	<p>IAN (OVER RADIO) Kilo Two Three Zero requesting back up, suspect on the move, East down Stoker Street.</p> <p>ANGLING Your boy got 'em, Weitzmann. Bloody got 'em.</p>	
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<p><u>INT. PUB. LONDON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: All the COPS are there, celebrating, drinking, downing shots. SARAH watches IAN with the others. IAN briefly glances over at JOYCE. SARAH sees it.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: SARAH and IAN arrive home. She surprises him by kissing him. She pulls him towards her. He doesn't know it yet. But this is goodbye.</p> <p>CUT TO:</p> <p><u>INT. OFFICE. POLICE STATION. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH walks through the office, knocks on the CHIEF INSPECTOR's office door. He looks up.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: TWO MEN and a WOMAN are at IAN's desk. IAN stands up.</p>	<p>COPS (TOGETHER) Oleee-ole-ole! Oleee! Oleee!</p> <p>MAN (O.O.V) Go on! Get in there!</p> <p>COPS (TOGETHER) Oleee-ole-ole! Oleee! Oleee!</p> <p>SARAH Sir, I need to talk to you about something.</p>	
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<p>They lead him out of the office. SARAH watches. IAN winks at her on the way out. SARAH passes JOYCE's desk.</p> <p>SARAH hunches down to JOYCE's sitting level and speaks quietly.</p> <p>JOYCE, taken aback, can only nod.</p> <p>CUT TO:</p> <p><u>EXT. CROWN COURT.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH, looking different - her hair a different length - walks past a throng of REPORTERS and enters the court.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p><u>INT. COURTROOM.</u> <u>CROWN COURT.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: A BARRISTER addresses SARAH.</p>	<p>JOYCE Hey, what was all that about?</p> <p>SARAH Listen, Joyce, it's really all I can do to stop myself punching you in the <i> fucking </i> face right now. So probably best if you don't speak or look at me again. Okay?</p>  <p>BARRISTER (V.O) Detective Weitzmann, can you...</p> <p>BARRISTER (CONT'D) ...describe for the court what you saw on the morning of the 14th of January 2018?</p>	
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<p>We pan across the court room to SARAH who sits in the witness stand.</p> <p>IAN watches her from the dock.</p> <p>SARAH looks at IAN. He stares back at her, hatefully.</p> <p>JUMP CUT TO:</p> <p>EVERYONE in the court stands.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM.</u> <u>SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SARAH lies alone in bed.</p> <p>CUT TO:</p> <p><u>INT. HOLDING CELLS.</u> <u>CROWN COURT.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: IAN being taken to a cell by BAILIFFS.</p> <p>CUT TO:</p>	<p>SARAH (O.O.V) I saw the defendant handing an object to a mid-thirties white male that came to the door of a flat on the high street.</p> <p>BARRISTER (O.O.V) D'you know who owns that flat?</p> <p>SARAH Yes. It's owned by Mr. Ivan Lenjani, who was under investigation at the time, suspected of drug trafficking and firearm offences.</p> <p>JUDGE (O.O.V) All rise.</p> <p>CLERK (V.O) Has the jury reached a verdict?</p> <p>JUROR (V.O) We have.</p> <p>CLERK (V.O) Do you find the defendant guilty or not guilty?</p> <p>JUROR (V.O) Guilty.</p>	
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<p><u>EXT. CROWN COURT. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH leaves the courthouse.</p> <p>CUT TO:</p> <p><u>INT. BUS, LONDON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: SARAH sits on the top deck of the bus as it crawls through rainy London.</p> <p>CUT TO:</p> <p><u>INT. CROWN COURT. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH talks the BARRISTER.</p> <p>IAN bangs on the glass as he is led out of the dock by BAILIFFS.</p> <p>To BAILIFF.</p> <p>To SARAH.</p> <p>CUT TO:</p> <p><u>INT. LIFT. POLICE STATION. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH stands in the lift. Her face expressionless.</p> <p>CUT TO:</p>	<p>REPORTER (V.O) The conviction of Met detective, Ian Summers for the planting of false evidence...</p> <p>REPORTER (CONT'D) (V.O) ...has led to the release from prison of Albanian national Ivan Lenjani, who was previously sentenced for drug trafficking.</p> <p>IAN (O.O.V) Sarah! Sarah look at me!</p> <p>IAN (CONT'D) <i>Fucking look at me!</i> You'll regret this!</p> <p>IAN (CONT'D) Get the <i>fuck off!</i></p> <p>IAN (CONT'D) You'll <i> fucking</i> regret this!</p> <p>REPORTER (V.O) DC Summers was found guilty of perverting the course of justice and was today...</p>	
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<p><u>INT. POLICE STATION. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH enters the office. EVERYONE looks at her. She goes to her desk and sits down. Determinedly tries to get on with her work.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT. LONDON - NIGHT</u></p> <p>SARAH comes in. The flat is empty and still.</p> <p>CUT TO:</p> <p><u>INT. LIVING ROOM SARAH'S FLAT. LONDON - NIGHT</u></p> <p>SARAH comes in and sits down on the sofa. She picks her laptop up from the table and opens it. She freezes, staring at something. Someone has scratched the word RAT into the screen.</p> <p>CUT TO:</p> <p><u>INT. YUTO'S APARTMENT, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO lies in EIKO's arms. She strokes his hair.</p> <p>A beat.</p>	<p>REPORTER (CONT'D) (V.O) ...handed a six-year sentence.</p> <p>YUTO (V.O) Subtitles: <i>Sometimes I have a dream.</i></p> <p>YUTO (CONT'D) (V.O) Subtitles: <i>That I am running under a clear night sky. And there is fire all around me. And a great roar of noise.</i></p> <p>YUTO (CONT'D) (V.O) Subtitles: <i>It is chaos.</i></p> <p>YUTO (CONT'D) Subtitles: I know I am going to die. And then I wake.</p> <p>YUTO Subtitles: What do you think it means?</p>	
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<p>She reaches into her bag and brings out a box. YUTO opens it - inside is a prosthetic finger. He looks at it.</p> <p>She stands up and goes to the table.</p> <p>On YUTO.</p> <p>On YUTO hesitates, caught off-guard by the question.</p> <p>She turns and looks at him.</p> <p>She walks over and sits back down beside him. She shows him something. It's an ultrasound photo. She's pregnant. He looks up at her.</p> <p>CUT TO:</p> <p><u>EXT. STREET. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: YUTO pulls into a parking space. FUKUHARA sits in the backseat.</p> <p>CUT TO:</p>	<p>EIKO Subtitles: I don't know. I got you something.</p> <p>EIKO (CONT'D) Subtitles: I'm not asking you to be ashamed of it. But maybe, I don't know... there may be times when you think that this isn't who you want to be.</p> <p>EIKO (CONT'D) (O.O.V) Subtitles: I have something else for you.</p> <p>YUTO Subtitles: Is it another finger?</p> <p>EIKO (O.O.V) Subtitles: Do you love me?</p> <p>EIKO (CONT'D) Subtitles: It's the sort of question you have to answer right away.</p> <p>YUTO Subtitles: Yes, I love you.</p> <p>EIKO Subtitles: Good. And yes, it is another finger. Eight more, and two thumbs, to be exact.</p> <p>EIKO (CONT'D) Subtitles: I love you too.</p>	
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<p>INT. CAR. TOKYO - DAY</p> <p>FLASHBACK: Both of them seem lost in their own thoughts. They sit quietly for a few moments. YUTO plucks up the courage.</p> <p>FUKUHARA doesn't say anything.</p> <p>FUKUHARA still says nothing.</p> <p>FUKUHARA nods.</p> <p>On FUKUHARA.</p> <p>On YUTO.</p> <p>YUTO gets out and goes to open FUKUHARA's door.</p> <p>CUT TO:</p> <p>EXT. BALCONY. YUTO'S APARTMENT. TOKYO – DAY / FLASHBACK</p> <p>FLASHBACK: YUTO listens to EIKO a voicemail (Japanese message). He sighs.</p>	<p>YUTO</p> <p>Subtitles: Sir, Eiko is pregnant. The baby is mine.</p> <p>YUTO (CONT'D)</p> <p>Subtitles: I want to marry her. With your permission.</p> <p>YUTO (CONT'D)</p> <p>Subtitles: I believe that a life lived with Eiko and our child... would be the closest a man could come to being whole. I don't know what else I could add to that.</p> <p>FUKUHARA</p> <p>Subtitles: A lot to think about.</p> <p>YUTO (O.O.V)</p> <p>Subtitles: Yes.</p> <p>FUKUHARA</p> <p>Subtitles: There is a job tonight. Jiro will go with you.</p> <p>FUKUHARA (CONT'D) (O.O.V)</p> <p>Subtitles: We will talk again.</p> <p>EIKO (VOICEMAIL MESSAGE)</p> <p>Subtitles: <i>This is Eiko.</i></p> <p>EIKO (VOICEMAIL MESSAGE) (CONT'D)</p> <p>Subtitles: <i>I can't answer the phone right now, so leave a message.</i></p>
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<p>CUT TO:</p> <p><u>INT. YUTO'S APARTMENT. TOKYO - DAY / FLASHBACK</u></p> <p>FLASHBACK: YUTO steps inside. His phone rings. Caller ID says:</p> <p>CUT TO:</p> <p><u>EXT. STREET. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: Establishing shot.</p> <p>CUT TO:</p> <p><u>EXT. STREET. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: JIRO gets in to YUTO's car. They pull away.</p> <p>CUT TO:</p> <p><u>INT. CAR. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: JIRO puts the radio on. YUTO glances at him.</p> <p>A beat.</p>	<p>Subtitles: (JIRO)</p> <p>YUTO</p> <p>Subtitles: You been drinking?</p> <p>JIRO</p> <p>Subtitles: Yeah. A little.</p> <p>JIRO (CONT'D)</p> <p>Subtitles: Did you feel the earthquake earlier?</p> <p>YUTO</p> <p>Subtitles: Yeah.</p> <p>JIRO</p> <p>Subtitles: They say there might be aftershocks.</p>	
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YUTO doesn't say anything. They drive on.

CUT TO:

INT. CAR. TOKYO - NIGHT / FLASHBACK

FLASHBACK: YUTO pulls into a boat yard.

CUT TO:

**INT. BOAT YARD
TOKYO - NIGHT /
FLASHBACK**

FLASHBACK: YUTO parks up the car.

CUT TO:

**INT. WORKSHOP.
TOKYO - NIGHT /
FLASHBACK**

FLASHBACK: We follow YUTO and JIRO as they make their way through the boat yard workshop and up some stairs.

CUT TO:

INT. OFFICE. TOKYO - NIGHT / FLASHBACK

FLASHBACK: YUTO is first to enter the office. He is jumped by a large THUG. He punches YUTO, who falls to the ground. He drags him into the centre of the room, kicks him. He picks YUTO up and throws him across the room. JIRO retrieves something from one of the shelves.

<p>The THUGS brings YUTO back to the centre for the room. Pushing him to his knees and forcing him to look at JIRO.</p> <p>JIRO stands over him, FUKUHARA's family sword in hand.</p> <p>YUTO elbows the THUG in the face and pulls out a handgun from an ankle holster. Shooting at JIRO. JIRO drops the sword and dives for cover. YUTO scrambles up. He grabs the sword, lets off another shot into the ceiling and runs.</p> <p>CUT TO:</p> <p><u>INT. MAIN OFFICE.</u> <u>TOKYO - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: YUTO runs to the stairs he entered by, but a PREVIOUSLY UNSEEN MAN is coming up the staircase. YUTO runs across the main office and down a second set of stairs.</p> <p>CUT TO:</p> <p><u>EXT. BOAT YARD.</u> <u>TOKYO - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: YUTO runs out of the workshop and dives back into the car. He reverses out of the yard.</p>	<p>JIRO</p> <p>Subtitles: I'm sorry.</p>	
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JIRO and the THUG run out and spray the car with bullets. Spinning the car around YUTO guns the engine and roars off.

CUT TO:

INT. CAR. TOKYO -
NIGHT / FLASHBACK

FLASHBACK: YUTO drives. His phone rings in his pocket. He gets it out - it's KENZO. He looks at it longingly. But he cancels the call.

CUT TO:

EXT. JAPANESE
COUNTRYSIDE - NIGHT
/ FLASHBACK

FLASHBACK: YUTO drives away from Tokyo.

CUT TO:

INT. CAR. JAPANESE
COUNTRYSIDE - NIGHT
/ FLASHBACK

FLASHBACK: YUTO drives. His phone buzzes - FUKUHARA is ringing him. He answers and puts it on speaker.

Subtitles: (KENZO)

CUT TO:

INT. OFFICE.
FUKUHARA'S
RESTAURANT. TOKYO
- NIGHT / FLASHBACK

Subtitles: (FUKUHARA)

FUKUHARA (THROUGH MOBILE PHONE)
Subtitles: Yuto. Come back.

<p>FLASHBACK: FUKUHARA sits at his desk talking on his mobile phone.</p> <p>CUT TO:</p> <p><u>INT. CAR. JAPANESE COUNTRYSIDE - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO drives.</p> <p>CUT TO:</p> <p><u>INT. OFFICE. FUKUHARA'S RESTAURANT. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: FUKUHARA talking on his mobile phone.</p> <p>CUT TO:</p> <p><u>INT. CAR. JAPANESE COUNTRYSIDE - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: YUTO drives.</p> <p>YUTO turns the phone off. Carries on driving.</p>	<p>FUKUHARA (CONT'D) (INTO MOBILE PHONE)</p> <p>Subtitles: You cannot run from your fate.</p> <p>YUTO (INTO MOBILE PHONE HANDSFREE)</p> <p>Subtitles: Why are you doing this?</p> <p>FUKUHARA (THROUGH MOBILE PHONE)</p> <p>Subtitles: <i>Do you know how I became a widower? The last time when there was a war between the Yakuza families, my car was ambushed. The bullets that were meant for me hit my wife instead. The day I buried her, I promised myself two things - that after I won the war I would do everything I could to prevent another one.</i></p> <p>FUKUHARA (CONT'D) (INTO MOBILE PHONE)</p> <p>Subtitles: And that my daughter would never marry a gangster.</p> <p>YUTO (INTO MOBILE PHONE HANDSFREE)</p> <p>Subtitles: She loves me.</p> <p>FUKUHARA (THROUGH MOBILE PHONE)</p> <p>Subtitles: <i>She'll forget you.</i></p>	
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CUT TO:

INT. OFFICE.
FUKUHARA'S
RESTAURANT. TOKYO
- NIGHT / FLASHBACK

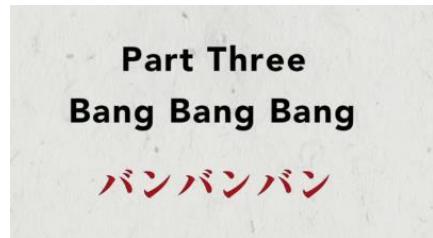
FLASHBACK:
FUKUHARA takes the mobile phone away from his ear.

CUT TO:

EXT. CLIFF EDGE.
JAPAN - DAY BREAK

FLASHBACK: YUTO parks on a secluded cliff edge overlooking the sea. He stares out the window. His hand on the gear stick. He revs the engine, like he's testing it. He closes his eyes. Psyching himself up. He puts his foot down further on the accelerator, the engine roaring. The hand-break still on. Beneath the cliff, the waves crash against the rocks. The engine gets louder and louder and louder.

CUT TO CAPTION:



CUT TO:

EXT. ROOFTOP.
LONDON - NIGHT

KENZO and YUTO look at each other across the way. DONNA grabs YUTO and drags him with her into the building.

CUT TO:

**INT. INDUSTRIAL
BUILDING. LONDON -
NIGHT**

KENZO and the ALBANIANS enter the building through a window in a small office. They head out into a large storeroom full of wine on shelves. ABBOT and his MEN are waiting for them and gun fire is exchanged.

KENZO skirts round the large storeroom and into a corridor. The ALBANIANS join KENZO. They are immediately pinned back by gun fire. One of the ALBANIANS is hit but takes out ABBOT's man. They slowly make their way down the corridor when another of ABBOT's men appears with a shotgun. He takes out the ALBANIAN that was already hit. Another ALBANIAN shoots him then kicks him in the chest sending ABBOT'S MAN through the window he's been standing in front of, and out into the night air.

CUT TO:

<p><u>EXT. SOHO STREET.</u> <u>LONDON - NIGHT</u></p> <p>The window smashes and the body of ABBOT's MAN flies out, landing on the roof of a car.</p> <p>CUT TO:</p> <p><u>EXT. SOHO STREET.</u> <u>LONDON - NIGHT</u></p> <p>We follow a line of ARMED POLICE as they skirt the building. They enter the building at street level.</p> <p>CUT TO:</p> <p><u>INT. WAREHOUSE,</u> <u>INDUSTRIAL BUILDING,</u> <u>LONDON - NIGHT</u></p> <p>YUTO and DONNA run with ABBOT and his MEN. A big room with scattered equipment in the middle, allowing for cover. KENZO and the ALBANIANS in pursuit. Gunfire is exchanged forcing DONNA to drop and take cover, and YUTO doesn't notice she isn't behind him. The rest of the men split up. ABBOT is out of bullets.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR,</u> <u>INDUSTRIAL BUILDING,</u> <u>LONDON - NIGHT</u></p> <p>VICKERS walks with TWO ALBANIANS.</p>	<p>ARMED POLICEMAN (O.O.V) Get inside now! Move, move, move! Go!</p> <p>MAN Shit!</p> <p>DONNA Go, go, go!</p> <p>DONNA (CONT'D) Yuto!</p> <p>ABBOT <i>Fuck!</i></p>	
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<p>The COPS come up a stairwell towards them. One of the ALBANIANS pushes VICKERS out of the way and exchange gun fire with the COPS, VICKERS turns and runs.</p> <p>CUT TO:</p> <p><u>INT. WAREHOUSE, INDUSTRIAL BUILDING, LONDON - NIGHT</u></p> <p>The ALBANIANS enter. More gunfire. YUTO escapes through the door as the ALBANIANS fire. KENZO sees YUTO disappear through the door. He follows.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT</u></p> <p>VICKERS, separated from the others, turns a corner. TYLER is there, wounded. He looks at VICKERS, raises his gun. VICKERS raises his at the same time. The corridor fills with gun smoke.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESIDENCE. TOKYO - DAY</u></p> <p>ROY moves for cover but finds himself in front of a paper wall, his silhouette thrown up onto it. One of the MASKED MEN fires.</p>	<p>POLICMAN Armed police! Drop your weapons!</p>	
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<p>The bullets rip holes in the paper and one of them pierces ROY in the backside. He goes down.</p> <p>TOSHIO, with a burst of courage, leaps out and fires on the MASKED MEN, who fall back. But not before one of them gets a shot off - hitting FUKUHARA in the chest. He collapses. TOSHIO steps forward raging, shooting one bullet after the other, after the other.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT</u></p> <p>KENZO runs. He rounds a corner and there he is - YUTO, at the far end of the corridor. The two brothers stop and look at one another. YUTO raises his gun. Points it at KENZO. KENZO doesn't raise his gun. If this is his fate, he accepts it. Maybe even deserves it. And then we see who YUTO is pointing his weapon at: The KINDLY ALBANIAN approaches from behind KENZO with his gun raised.</p> <p>The KINDLY ALBANIAN pushes KENZO out of the way and fires his gun. YUTO fires back. Slowly KENZO turns his gun on to The KINDLY ALBANIAN.</p>	<p>TOSHIO Arrrrggghhhhhh!!!</p> <p>KENZO Subtitles: Yuto.</p> <p>SARAH (V.O) Do you ever think about how everything we do is an echo of something?</p>	
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<p>CUT TO:</p> <p><u>INT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: KENZO pulls the trigger of the gun in SORA's dead hand. The bullet hits the GANGSTER, killing him instantly.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT</u></p> <p>KENZO aims the gun at the KINDLY ALBANIAN, who looks at him - confused at first, then realising. An intense moment. KENZO's finger on the trigger, the life of the man in front of him in the balance. He pulls the trigger. The bullet passes through the man's cheek and he hits the ground, dead. KENZO looks over at YUTO.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT</u></p> <p>The gun smoke clears. TYLER is dead. VICKERS still stands. Blood spreads across his shirt where a bullet has grazed him.</p> <p>CUT TO:</p>	<p>SARAH (CONT'D) (V.O) Like how everything we've done is going to happen again. And everything we're...</p> <p>SARAH (CONT'D) (V.O) ...going to do has already happened somewhere else.</p>	
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**INT. WAREHOUSE,
INDUSTRIAL BUILDING,
LONDON - NIGHT**

DONNA and some of ABBOT'S MEN are trapped by gun fire. She can't get out. One of the ALBANIANS pulls the pin out of a hand grenade throws it. DONNA in her hiding place, hears the grenade landing nearby. She looks over to it.

CUT TO:

**EXT. CAR. CLIFF EDGE.
JAPAN - DAWN /
FLASHBACK**

FLASHBACK: YUTO closes the car door and walks away holding the sword.

CUT TO:

**INT. WAREHOUSE,
INDUSTRIAL BUILDING,
LONDON - NIGHT**

DONNA scrambles away from the grenade. Making eye contact with ABBOT just before. ABBOT runs.

CUT TO:

**EXT. CLIFF EDGE.
JAPAN - DAWN /
FLASHBACK**

FLASHBACK: YUTO stands a few metres away from the car. He closes his eyes. Spent. Destroyed.

<p>Suddenly, the earth starts to shake - an aftershock from the earlier earthquake.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR, INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>In the area between KENZO and YUTO the corridor wall explodes inwards with the force of the blast. BOOM. The world SHAKES.</p> <p>CUT TO:</p> <p><u>INT. SARAH'S FLAT, LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: Close up on the cherry of the joint in SARAH's mouth. Smoke billowing out. Caught by the light.</p> <p>CUT TO:</p> <p><u>INT. KENZO'S APARTMENT. TOKYO - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: CLOSE on FUKUHARA in slow motion.</p> <p>CUT TO:</p> <p><u>EXT. ROOFTOP. LONDON - NIGHT</u></p> <p>VICKERS stands in one of the outbuildings on the roof.</p>		
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<p>CUT TO:</p> <p><u>INT. CROWN COURT.</u> <u>LONDON - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: IAN being taken to a cell by BAILIFFS.</p> <p>CUT TO:</p> <p><u>EXT. CLIFF EDGE.</u> <u>JAPAN - DAY BREAK /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: YUTO stands away from the car. The earthquake growing. The edge of the cliff crumbles away and the car topples over the edge and goes crashing into the sea below.</p> <p>CUT TO:</p> <p><u>EXT. SARAH'S FLAT.</u> <u>LONDON - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: A gang of TEENAGERS throw a brick through SARAH's window and run off laughing. SARAH emerges from the apartment.</p> <p>CUT TO:</p> <p><u>EXT. HIPSTER COFFEE HOUSE. LONDON - DAY</u></p> <p>FLASHBACK: SARAH walks out of the coffee shop with IAN. As they go through the door, a YOUNG MAN enters.</p>	<p>SARAH (CONT'D) (V.O) ...action we take is the consequence of a thousand different ...</p> <p>SARAH (CONT'D) (V.O) ...actions and will result in a thousand more actions after it.</p>	
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We didn't get a good look at him the first time we saw this scene but now we do.

CUT TO:

**INT. HIPSTER COFFEE
HOUSE. LONDON - DAY
/ FLASHBACK**

FLASHBACK: It's RODNEY. He approaches the counter. The BARISTA smiles at him. We angle on the BARISTA's name tag - TIFF.

CUT TO:

**INT. KENZO'S
APARTMENT. TOKYO -
NIGHT / FLASHBACK**

FLASHBACK: TAKI, getting ready for school, packs a pair of scissors into her school bag.

CUT TO:

**INT. SABURO'S
APARTMENT. LONDON
- NIGHT / FLASHBACK**

FLASHBACK: SABURO opens the door. YUTO is standing there. Sword in hand. YUTO stabs SABURO with FUKUHARA's sword.

CUT TO:

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

SARAH (CONT'D) (V.O)
...decision we make could potentially have a vast, profound effect on everyone around us.

SARAH (CONT'D) (V.O)
Or maybe it's all planned.

SARAH (CONT'D) (V.O)
Everything that was going to happen was always going to happen.

<p>HOTAKA coughs blood into a handkerchief. NATSUKO looking at him, worried.</p> <p>CUT TO:</p> <p><u>INT. MEETING ROOM.</u> <u>FUKUHARA'S</u> <u>RESTAURANT - DAY /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: Shaking YUTO wraps the tip of his finger in a handkerchief.</p> <p>CUT TO:</p> <p><u>EXT. PARK. TOKYO - DAY</u></p> <p>The OLD MAN puts the pieces back on the shoji board.</p> <p>CUT TO:</p> <p><u>INT. TIFF'S FAVOURITE CLUB. LONDON - NIGHT</u></p> <p>TAKI and RODNEY dance, lights strobe around them, bodies swaying.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR.</u> <u>INDUSTRIAL BUILDING.</u> <u>LONDON - NIGHT</u></p> <p>KENZO pulls himself up and sees YUTO is gone.</p> <p>CUT TO:</p>	<p>SARAH (CONT'D) (V.O) As if someone was moving us all...</p> <p>SARAH (CONT'D) (V.O) ...like this mad conductor.</p>	
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<p><u>EXT. INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>YUTO stumbles out. Another explosion knocks out a window behind him.</p> <p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESIDENCE. TOKYO - DAY</u></p> <p>EIKO, her belly large with child, reads a letter. from YUTO.</p> <p>CUT TO:</p> <p><u>EXT. INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>YUTO gets to the end of the alleyway and collapses.</p> <p>CUT TO:</p> <p><u>INT. BEDSIT. LONDON - NIGHT</u></p> <p>We see the name scratched into the wall in kanji: EIKO.</p> <p>CUT TO:</p> <p><u>INT. WAREHOUSE. INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>DONNA, injured, struggles to get up. Someone reaches down and picks her up. It's VICKERS.</p>	<p>YUTO (V.O)</p> <p>Subtitles: <i>Sometimes I have a dream. That I am running under a clear night sky. And there is fire all around me... and a great roar of noise.</i></p> <p>EIKO (READING) (V.O)</p> <p>Subtitles: <i>"Dear Eiko, I can't tell you much about what I am doing right now.</i></p> <p>EIKO (READING) (CONT'D) (V.O)</p> <p>Subtitles: <i>Only that I am doing everything to make it safe to return to you and baby Sora. Don't forget about me.</i></p> <p>EIKO (READING) (CONT'D) (V.O)</p> <p>Subtitles: <i>I love you, Yuto."</i></p> <p>VICKERS Come on!</p>	
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<p>CUT TO:</p> <p><u>INT. FUKUHARA'S RESIDENCE. TOKYO - DAY</u></p> <p>ROY moaning, holding his bleeding buttocks in agony. FUKUHARA lies on his back. TOSHIO desperately tries to stem the bleeding from his gunshot wound.</p> <p>CUT TO:</p> <p><u>INT. VARIOUS. RESTAURANT. KITCHEN - NIGHT</u></p> <p>We see MEN that were felled at the beginning of the battle, some alive - groaning in the now silent corridor. The KINDLY ALBANIAN who KENZO shot lies dead.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR. INDUSTRIAL BUILDING. LONDON - NIGHT</u></p> <p>KENZO pushes forward. Ahead of him, a door.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION. LONDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: SARAH walks through the office, past the hateful stares of her COLLEAGUES.</p>	<p>TOSHIO (INTO RADIO) Subtitles: We need an ambulance!</p> <p>SARAH (V.O) We've all been...</p> <p>SARAH (CONT'D) (V.O) ...here before. Just one endless round and round. It's something we can't...</p> <p>SARAH (CONT'D) (V.O) ...control. All we can do is hang on and hope it sets us down in a better place than it picked us up.</p>	
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<p>CUT TO:</p> <p><u>EXT. ALLEYWAY.</u> <u>LONDON - NIGHT</u></p> <p>YUTO is bloodied and injured. At the end of the ally a huge CROWD of people are held back by the POLICE. KENZO walks away from the chaos, his hands shaking.</p> <p>CUT TO:</p> <p><u>EXT. CLIFF EDGE.</u> <u>JAPAN - DAY BREAK</u></p> <p>YUTO walks away from the cliff edge to a new life.</p> <p>CUT TO:</p> <p><u>EXT. ALLEYWAY.</u> <u>LONDON - NIGHT</u></p> <p>YUTO lies unconscious. Two shadows approach him. YUTO opens his eyes.</p> <p>CUT TO WHITE:</p> <p>END CREDITS:</p>	<p>YUTO (V.O) Subtitles: <i>It is chaos.</i></p> <p>YUTO (CONT'D) (V.O) Subtitles: <i>And I know I am going to die.</i></p> <p>YUTO (CONT'D) (V.O) Subtitles: <i>And then... I wake.</i></p> <table><tbody><tr><td>Kenzo</td><td>TAKEHIRO HIRA</td></tr><tr><td>Sarah</td><td>KELLY MACDONALD</td></tr><tr><td>Yuto</td><td>YOSUKE KUBOZUKA</td></tr><tr><td>Rodney</td><td>WILL SHARPE</td></tr></tbody></table> <table><tbody><tr><td>Taki</td><td>AOI OKUYAMA</td></tr><tr><td>Fukuhara</td><td>MASAHIRO MOTOKI</td></tr><tr><td>Abbot</td><td>CHARLIE CREED-MILES</td></tr><tr><td>Vickers</td><td>JUSTIN LONG</td></tr></tbody></table> <table><tbody><tr><td>Eiko</td><td>ANNA SAWAI</td></tr><tr><td>Ian</td><td>JAMIE DRAVEN</td></tr><tr><td>Donna</td><td>SOPHIA BROWN</td></tr><tr><td>Roy</td><td>TONY WAY</td></tr></tbody></table>	Kenzo	TAKEHIRO HIRA	Sarah	KELLY MACDONALD	Yuto	YOSUKE KUBOZUKA	Rodney	WILL SHARPE	Taki	AOI OKUYAMA	Fukuhara	MASAHIRO MOTOKI	Abbot	CHARLIE CREED-MILES	Vickers	JUSTIN LONG	Eiko	ANNA SAWAI	Ian	JAMIE DRAVEN	Donna	SOPHIA BROWN	Roy	TONY WAY	
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	Toshio Rei Natsuko Angling	KATSUYA YUKO NAKAMURA MITSUKO OKA TONY PITTS	
	Director	JULIAN FARINO	
	Writer & Creator	JOE BARTON	
	Producer	SUSIE LIGGAT	
	Executive Producers	JANE FEATHERSTONE CHRIS FRY	
	Executive Producers	JOE BARTON JULIAN FARINO	
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	Clapper Loader	JONATHAN STANLEY	
	DITs	SAM SPURGEON JO BARKER	

	Camera Trainee	RICO BAM	
	Key Grip	ED LANCASTER	
	Assistant Grip	WOLF WASSERMAN	
	Boom Operator	STEVE HANCOCK	
	Sound Assistant	VICTORIA LOCKWOOD	
	Gaffer	PAUL PARKER	
	Best Boy	IAN JEWELS	
	Electricians	LEE JOHNSON	
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	Make Up & Hair Supervisor	AMY HAIDA	
	Make Up & Hair Artist	DEBBIE ORMROD	
	Make Up & Hair Junior	ALICE HOLLINGUM	
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	UK Assistant Casting Director	GABBY KING	
	Japanese Script Consultant	JO ALLAN	
	Interpreters	SUSY HINGLEY	
		YURIRI NAKA	

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	Make Up & Hair Assistant	YUMI HORIUCHI	
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	Assistant Extras Casting	RIE HAGIWARA	
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Music	ADRIAN JOHNSTON
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Hair & Make Up Designer	VICKIE LANG
Production Designer	MORGAN KENNEDY
Director of Photography	DAVID ODD BSC
Executive Producer for the BBC	BEN IRVING



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