



GIRI/HAJI

義理/恥

Episode 4 (第 4 話)

“The Hands of the Fucking Gods”

Final Shooting Script

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4/1

INT. PLANE - NIGHT 4 FB

4/1

FLASHBACK BEGINS.

Economy. A plastic glass of whisky sits on a tray. Turbulence shakes the plane, making the ice cubes dance.

KENZO sits by the window. He squeezes his eyes shut and grips the hand rest. A Scotsman in the seat next to him (JACK, 50s) is talking.

JACK
... I'm in risk management.
Insurance, mostly.

KENZO nods, doesn't care. Another bout of turbulence shakes the aircraft. His fingers further dig into the armrest.

JACK (CONT'D)
Just came from Fukushima. Now
there's a fuck up. Jesus. Talk
about your worst case scenario.

KENZO glances at him, interest peaked slightly.

JACK (CONT'D)
Ever heard of China Syndrome? Yanks
coined the term, on account of if
you dug a hole vertically down from
America you'd eventually hit China.
Imagine if a molten nuclear reactor
core could fission its way through
its containment vessel, melt
through the basement of the power
plant, and burn straight down into
the earth... Well, what would stop
it? Nothing. It would just... Keep
going. Because those nuclear rods?
They burn at a heat we can't even
imagine and once they're out of
their containment room, there isn't
much we can do except wait and see
what happens. And here's a testicle
shrivelling fact for you - there
were over one thousand five hundred
fuel rod units in Fukushima. And
two are missing. They've burnt
right out of the plant and they're
burrowing into the earth and we
can't stop them.

(MORE)

JACK (CONT'D)

All we can do is hope they cool
down on their own accord, because
you know what happens when two
nuclear fuel rods burn through the
earth's crust and hit the core?

KENZO shakes his head. The Scotsman makes an explosion motion
with his fist. JACK sits back in his seat.

JACK (CONT'D)

Icarus flew too close to the sun
but your lot fired a fucking
nuclear reactor into the centre of
the earth. Either way, we're in the
hands of the Gods, my friend. The
hands of the fucking Gods.

Outside, the lights on the wing flash in the dark. The body
of the aircraft shudders again...

FLASHBACK ENDS.

4/2

EXT. BACK OF RESTAURANT, LONDON - NIGHT 9

4/2

BANG! The back door of the restaurant is blown off by a
shotgun blast and everyone rushes in.

KENZO is at the back. Shaken from his memory of the plane. He
follows the others inside.

4/3

INT. PRIVATE ROOM, RESTAURANT, LONDON - NIGHT 9

4/3

ABBOT's men are tooled up and ready. YUTO stands with DONNA.

ABBOT

They're coming in the back way!

He points at a few of his MEN, who rush off towards the
kitchens.

TYLER is at the window.

TYLER

We've got 'em out front as well!

ABBOT

Stall them here. This ain't the
fucking Alamo, don't wait too long.

TYLER nods. ABBOT leads the others out through the kitchen.
YUTO nods for DONNA to follow him and they go with ABBOT.

4/3A **INT. BACK ENTRANCE/STAIRWELL, RESTAURANT - NIGHT 9**

4/3A

KENZO follows the ALBANIANS in. As they enter, a WAITER carrying a stack of plates freezes against the wall. One of the ALBANIANS calmly puts a bullet in his forehead. KENZO looks at it. Grimly. Nothing he can do.

We look down the stairs and see a WAITRESS scream and run for cover.

4/4 **INT. KITCHEN, RESTAURANT, LONDON - NIGHT 9**

4/4

TYLER and THREE OTHER MEN take defensive positions as ABBOT leads his men through the kitchen, past cowering CHEFS...

They go through a door leading onto the stairwell, where some of his men are engaging the ALBANIANS in gun fire.

ABBOT leads his men back into the kitchens (we see that one of the men who was taking cover in a doorway to guard the front has since taken a bullet).

ABBOT
Tyler! Come on!

TYLER and the SURVIVING MAN run to join ABBOT and the others as they dash through the kitchens...

4/5 **INT. BACK CORRIDORS/STAIRWELL, RESTAURANT - NIGHT 9**

4/5

KENZO and VICKERS hear gun fire ringing out ahead of them.

The ALBANIANS are trying to get up a staircase but have been met with opposition at the top. One ALBANIAN is hit in the neck. He staggers back, kneeling on the floor as his life blood gushes out of a terrible wound.

VICKERS already looks shell-shocked as the ALBANIANS return fire up the stairs.

They hit their mark and ONE OF ABBOT'S MEN tumbles down the stairwell, landing in a heap at the bottom, where a bullet is fired into him at close range to make sure he's out of the fight.

The ALBANIANS work their way up the stairs.

4/6 **INT. FUKUHARA'S RESIDENCE, TOKYO - MORNING 10**

4/6

Dialogue in Japanese unless otherwise stated.

TOSHIO, ROY and FUKUHARA wait, agonisingly, as the MASKED INTRUDERS enter the room.

TOSHIO squeezes his eyes shut. Okay. Okay. Okay... He steps out, gun raised.

TOSHIO
Freeze!

The MASKED MEN immediately fire on them. TOSHIO leaps for cover.

TOSHIO (CONT'D)
They're not freezing! They're not
fucking freezing!

FUKUHARA returns fire. ROY cowers.

4/7 **SCENE OMITTED**

4/7

4/8 **INT. UPPER CORRIDOR, RESTAURANT, LONDON - NIGHT 9**

4/8

Above the restaurant is a long corridor with rooms leading off it. It's full of crates and boxes, which provide cover.

ABBOT and the others are exchanging gunfire with the ALBANIANS. YUTO and DONNA are crouched behind a crate.

KENZO is momentarily exposed but is pushed behind cover by a KINDLY ALBANIAN (the same man who handed KENZO his weapon in the car in Ep 3). KENZO nods at the man - acknowledging his help.

Gun fire is exchanged. Bear in mind the scale of this battle is something no one present will have experienced before. Some will handle it, others will not. None of them are expert marksmen, so most bullets are missing their targets. It's an orgy of chaotic violence being meted out by terrified, panicking, participants.

At the far end of the corridor, the OTHER HALF OF THE ALBANIAN GANG emerge. A pincer movement, trapping ABBOT'S MEN.

YUTO pushes DONNA through a doorway and into the STAFF ROOM.

More gun fire is exchanged. Bullets ping off the walls, shatter windows.

KENZO grips VICKERS by his shirt collar and hauls him behind a crate.

Bullets send up wood chips. Gun smoke hangs heavy in the air. Automatic and semi-automatic gun fire booms throughout the corridor.

VICKERS

Oh fuck, oh fuck, oh fuck, oh
fuck...

KENZO looks across to where an ALBANIAN is re-loading his gun. A bullet skims his hand, fingers scattering to the ground like dropped sausages. 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 that hangs in the air, clouding VICKERS' glasses. He is gripped with panic.

VICKERS (CONT'D)

Oh Jesus. Please. Please. Oh fuck.
Fuck me. Oh please, Jesus,
please...

ONE OF ABBOT'S MEN takes a bullet, forcing the others to retreat into the meeting room.

KENZO moves forward with the ALBANIANS. We go with him. VICKERS gets lost behind him.

We follow KENZO as he and the ALBANIANS enter the staff room -
-

4/9

INT. STAFF ROOM, RESTAURANT, LONDON - NIGHT 9

4/9

-- KENZO enters. ONE OF ABBOT'S MEN is in the room, he fires wildly. Bullets ping past us. An ALBANIAN kills him.

A window is open. We go to it and can see ABBOT, YUTO and DONNA amongst half a dozen of ABBOT'S MEN, fleeing across the rooftops, entering a different building.

KENZO gets to the window and looks out. 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 BLACK.

On-screen chapter heading:

CHAPTER ONE

Leaving Tokyo

All events in this chapter pre-date the present day story.

4/10 **INT. YUTO'S APARTMENT, TOKYO - DAY Y1**

4/10

Dialogue in Japanese unless otherwise stated.

A tiny bachelor's apartment. YUTO stands in front of a mirror. He is wearing a mailman's uniform. KENZO stands behind him. They look at each other in the reflection.

YUTO
I look like an idiot.

YUTO goes over to the little kitchen area, picks up a packet of cigarettes and lights one.

YUTO (CONT'D)
Suppose you want a 'thank you'.

KENZO
I don't expect one.

YUTO
When do I start?

KENZO
Tomorrow. Five A.M.

YUTO
Five A.M?!

KENZO
You're welcome.

YUTO
Screw you.

KENZO
What? You think you're better than this?

YUTO
(quietly)
A little bit.

KENZO
Sora's funeral is on Saturday.
It'll look odd if you don't go.

A crack appearing in YUTO's armour.

YUTO
His mum suspects something.

KENZO

You were with me all evening. As long as you keep your mouth shut and don't say anything different, you'll be fine.

YUTO goes back to the mirror, looks at his reflection. Tries to make the uniform hang better, strikes a pose, cigarette sticking jauntily out of his mouth. KENZO stands behind him.

KENZO (CONT'D)

Do the buttons up. Comb your hair. Be presentable. This is an opportunity for you. Don't let me down.

The two brothers look at their reflections.

4/11 **EXT. TOKYO STREETS - DAY Y2**

4/11

YUTO cycles along on a red bicycle, mail bag strung over his shoulder. He's going too fast, of course, and skids his bike to a halt dangerously when he needs to stop and feed letters into doorways.

4/12 **EXT. CAFE, TOKYO - DAY Y2**

4/12

Dialogue in Japanese unless otherwise stated.

YUTO heads back to his bike with his lunch. He passes TWO PRETTY GIRLS. He winks at one of them and they laugh, and look away. He glances down at his uniform and sighs. He gets to his bike and stops. JIRO is standing by his bike.

JIRO

Nice outfit.

YUTO

Came with the bike.

JIRO rings the bike's bell. Ding-ding.

JIRO

Cute. Do you know who I am?

YUTO

Some asshole?

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 shoves YUTO.

He grabs the bag from YUTO's shoulder and empties the letters onto the messy ground. He throws the bag back at YUTO and holds out a business card. *

JIRO
This is who I work for. *

YUTO takes the card. We don't see whose name is written on it but it stops YUTO from attacking him again, though he stands, breathing hard, fury in his eyes. *

JIRO (CONT'D)
He wants to speak to you.

YUTO
Yeah? What about?

JIRO just grins and walks off.

4/13 **INT. KENZO'S APARTMENT, TOKYO - NIGHT Y2**

4/13

Dialogue in Japanese unless otherwise stated.

REI is cooking. NATSUKO is helping, much to REI's annoyance. TAKI is watching TV. KENZO plays cards with HOTAKA at the table. YUTO enters in his uniform and everyone bar KENZO looks up.

REI
How was your first day?

YUTO
Fine. Good.

NATSUKO
You look so smart. Hotaka? Doesn't he look smart?

HOTAKA grunts noncommittally. YUTO sits down and glances at KENZO's cards.

YUTO
Have you got money on this, Dad?

HOTAKA
Should I?

KENZO moves the cards away from him.

YUTO
How's my favourite niece? What did you do today?

TAKI leans back and looks at him.

TAKI
Went to the arcade.

YUTO
You win anything?

TAKI
Got a high score on Dan-Evo.

YUTO
Come and show me.

TAKI
It doesn't work without the game.

YUTO
Nonsense. Come and show me how it
was.

TAKI gets up, goes to the centre of the room.

TAKI
Okay, it was like this. Pay
attention.

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.

YUTO
Upper right! Lower right! Middle!
Right! Lower left!

Taki responds to his calls until he's going too fast and she
can't do it anymore and she collapses on the floor, laughing.

YUTO (CONT'D)
High score!

KENZO suddenly puts his cards down, frustrated.

KENZO
(snapping)
Both of you, cut it out. The
neighbours will think the
building's falling down.

It kills the mood. YUTO and TAKI glance at each other like
chastised children. TAKI goes back to the sofa.

NATSUKO opens her purse and brings out some notes, which she
gives to YUTO.

NATSUKO

To help until your first pay check.
I'm very proud of you, son.

YUTO glances at KENZO, who avoids eye contact.

YUTO

Thank you.

4/14 **INT. FUKUHARA'S RESTAURANT, TOKYO - DAY Y3**

4/14

JIRO opens the door to YUTO and smirks at his mail man uniform.

4/15 **INT. FUKUHARA'S RESTAURANT, TOKYO - DAY Y3**

4/15

Dialogue in Japanese unless otherwise stated.

YUTO walks in with JIRO, he's nervous. MEN IN SUITS are drinking and playing cards. He is led to a table at the back where FUKUHARA is sitting.

YUTO bows to FUKUHARA.

FUKUHARA indicates for YUTO to sit down, which he does.

FUKUHARA

You were involved in the robbery of
a bookmakers in Edogawa. A man was
shot and killed. He worked for a
rival of mine named Shin Endo. He
will not forget it.

YUTO glances around. Not sure where this is going...

FUKUHARA (CONT'D)

Your friend Sora had a big mouth.
How come you knew when to hit the
bookmakers?

YUTO pauses, not sure how much to tell. Decides to go for it...

YUTO

There was a race that weekend. All
the talk was about Black Marble at
40/1. Horse must have been doped
because every crook I knew was
betting on him to win. And at those
odds...

(MORE)

YUTO (CONT'D)

But it fell at the second hurdle
and the bookies' favourite won.
Small odds, 3/1. No big payouts.
(MORE)

YUTO (CONT'D)
People had backed the wrong horse.
So I guessed the house would have
won big.

FUKUHARA
That's smart.

YUTO
After that, it was just about
choosing the right place to hit.

FUKUHARA
Except you chose wrong.

YUTO looks shamed.

FUKUHARA (CONT'D)
If you come and work for me, you
will have to atone to Endo.
Otherwise, it will seem like a
provocation.

YUTO
You want me to work for you?

FUKUHARA
Yes.

YUTO
Why?

FUKUHARA looks at him, like he's surprised at the question.

FUKUHARA
Because I back winners.

4/16 **INT. KENZO'S APARTMENT, TOKYO - NIGHT Y4**

4/16

Dialogue in Japanese unless otherwise stated.

KENZO is in the kitchen, doing the washing up, shirt sleeves rolled up, a dishcloth thrown over one shoulder, a cigarette curling smoke from an ashtray. Jazz plays from a record player in the corner. YUTO comes in, wearing his uniform.

KENZO
You're too late for dinner.

YUTO
Where is everyone?

KENZO

Taki had a violin recital. Rei took her and Mum and Dad out for ice cream.

YUTO

You didn't want to go?

KENZO

Wasn't in the mood.

KENZO dries his hands and sucks on his cigarette.

YUTO

Want me to get out of here?

KENZO shakes his head. YUTO pours himself a whisky. Looks out of the window.

YUTO (CONT'D)

I keep seeing his face.

KENZO's expression suggests he does, too. KENZO goes to the fridge, gets out a piece of fish, puts it in a pan and begins to fry it. He gets out a plate and chop sticks, puts them on the table. Finishes cooking the fish and adds it to the plate. He puts the plate down in front of YUTO.

KENZO watches him eat.

4/17 **EXT. TOKYO STREET - DAY Y5**

4/17

YUTO's red bicycle sits abandoned by a wall.

4/18 **INT. FUKUHARA'S RESTAURANT, TOKYO - DAY Y5**

4/18

Dialogue in Japanese unless otherwise stated.

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 and chest. Intimately close.

FUKUHARA

You were born in Tokyo.

YUTO

Yes.

FUKUHARA

Your education finished after school.

YUTO
I took night classes for a while.
Business management.

FUKUHARA
Good.

YUTO
I dropped out, though. My brother
didn't speak to me for a month.

FUKUHARA pins the sleeves of YUTO's jacket.

FUKUHARA
But you wanted to better yourself.

FUKUHARA steps back and looks at his handiwork. He smiles at YUTO.

FUKUHARA (CONT'D)
You recognised your own potential.

FUKUHARA hands the tape measure back to the TAILOR along with the measurements he's made.

4/19 **INT. CAR, TOKYO - DAY Y6**

4/19

Dialogue in Japanese unless otherwise stated.

YUTO sits next to JIRO, who drives. They both wear suits.
FUKUHARA sits in the back. JIRO parks up the car.

FUKUHARA
Pick up Eiko from work later.

JIRO
Yes, boss.

FUKUHARA gets out and JIRO gets the car moving again.

JIRO (CONT'D)
I have a date tonight. You can pick
Eiko up.

YUTO
Who's Eiko?

4/20 **INT. CAR, TOKYO - DAY Y6**

4/20

Dialogue in Japanese unless otherwise stated.

YUTO sits alone in the car, parked by a shoe shop. A girl - EIKO (20s) - comes out of the shop and gets into the car. YUTO momentarily stunned by her. She puts on her seat belt.

EIKO
Are you going to drive?

YUTO composes himself. Puts the car in gear and pulls out. Almost hitting a passing car.

EIKO (CONT'D)
Can you try and get home without killing us both?

YUTO
Sorry.

YUTO manages to get the car out of the parking spot and they get moving.

EIKO
I haven't seen you before.

YUTO
I just started working for your father.

EIKO
Ah.

She gets her phone out and looks at something.

YUTO
Why do you work?

EIKO
Excuse me?

YUTO
You're a Yakuza boss's daughter and you work in a shoe shop.

EIKO
You're not supposed to ask me questions like that.

YUTO
Why not?

EIKO
Because I'm a Yakuza boss's daughter.
(pause)
(MORE)

EIKO (CONT'D)

I'm joking. Anyway, I like working for a living. Why shouldn't I?

YUTO

But a shoe shop?

EIKO

I like shoes.

YUTO

You have to touch people's feet all day.

EIKO

You don't have to touch people's feet all day. What shoe shops are you going in?

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.

YUTO

So, what's your favourite kind of shoe?

He winces as soon as he's said it.

EIKO

What is my favourite kind of shoe?

YUTO

Yeah.

She rolls her eyes.

EIKO

Right ones.

YUTO

My grandfather only had a right foot. He lost the other one in the war. I used to ask him when I was a little boy 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.

EIKO smiles. She lies back and puts her foot up on the back of YUTO's seat, by his head.

EIKO

These are my favourite shoes.

YUTO glances at the shoe, then up at her leg. He coughs, embarrassed, gets his eyes back on the road.

EIKO takes her foot down and straightens up. They sit in comfortable silence for a few minutes. She gets her phone out again but keeps glancing up at him.

EIKO (CONT'D)
So what's your name?

4/21 **INT. YUTO'S APARTMENT, TOKYO - DAY Y6**

4/21

Dialogue in Japanese unless otherwise stated.

YUTO and EIKO are having sex.

EIKO
Yuto!... Yuto...

She grips the back of his hair as she climaxes.

Caption: One month later.

4/22 **INT. YUTO'S APARTMENT, TOKYO - DAY Y7**

4/22

Dialogue in Japanese unless otherwise stated.

Half-dressed, EIKO smokes a cigarette out of the window, while YUTO watches her from the couch.

YUTO
What's it like being so beautiful?

EIKO
Shut up.

He grins. She blows smoke out the window.

EIKO (CONT'D)
It's okay. Can't complain. You get used to it.

He rolls his eyes. She checks her watch.

EIKO (CONT'D)
Shit. I have to go.

She starts to pull the rest of her clothes on.

YUTO
Will I see you next week?

EIKO
I don't know. I'm very busy.

She gets her shoes on. Goes to the door.

EIKO (CONT'D)
And I might have gone off you by
then.

She grins and heads out.

4/23 **INT. CAR, TOKYO - NIGHT Y8**

4/23

YUTO and EIKO fuck on the back seat of her father's car.

Caption: Next Week.

4/24 **INT. CAR, TOKYO - NIGHT Y9**

4/24

Dialogue in Japanese unless otherwise stated.

YUTO drives. EIKO sits in the back but leans forward against
the passenger seat headrest.

EIKO
Why do you work for my father?

YUTO
He's a good employer.

EIKO
He's a crook.

YUTO
Maybe I'm a crook.

EIKO
No. You're good. You're not like
the others.

YUTO doesn't say anything for a few moments. His expression
is sad.

YUTO
You don't know that.

4/25 **EXT. FUKUHARA'S RESTAURANT, TOKYO - DAY Y9A**

4/25

Dialogue in Japanese unless otherwise stated.

The car pulls up outside FUKUHARA's restaurant.

EIKO
I'd like to kiss you goodbye.
That's a nice thing, isn't it?
Wanting to kiss someone goodbye
when you leave them.

YUTO
You can't kiss me. Someone might
see.

EIKO
I know, dummy, I'm just saying I
want to.

She grins, then kisses the palm of her hand and whacks him
round the head with it. She opens the door.

EIKO (CONT'D)
Oh, and I don't care what you say.
You're not like the others. Stupid
boy.

She gets out and closes the door. YUTO watches her as she
heads up the steps into the building.

4/26 **INT. KENZO'S APARTMENT, TOKYO - NIGHT Y10**

4/26

Dialogue in Japanese unless otherwise stated.

KENZO and YUTO stand by the window, smoking. YUTO stubs out
his cigarette. A few moments of quiet between them. *Ep 2/59.*

YUTO
I met a girl.

KENZO just looks at him.

4/27 **INT. MICRO BAR, TOKYO - NIGHT Y11**

4/27

YUTO and EIKO drink and mess around playfully in a tiny bar
while a BAND play a few feet away.

4/28 **INT. MICRO BAR, TOKYO - NIGHT Y11**

4/28

YUTO (V.O.)
I think I love her.

Later on, YUTO and EIKO dance. Eyes only for each other.

4/29 **EXT. STREET, TOKYO - NIGHT Y12**

4/29

YUTO, full of confidence, enjoying his life, walks towards a small, grimy, restaurant --

4/30 **INT. RESTAURANT/APARTMENT, TOKYO - NIGHT Y12**

4/30

Dialogue in Japanese unless otherwise stated.

YUTO enters the restaurant. He looks around. The OWNER stands behind the bar. He lifts his chin upwards. We return to YUTO, who marches through a doorway and up a narrow flight of STAIRS to the dingy apartment above the restaurant. There, he finds JIRO in the middle of beating up an ELDERLY MAN.

JIRO

Where is it? Where is it?!

The OLD MAN groans. JIRO punches him, walks away, shaking his fist. YUTO looks at the scene, his swagger fading.

JIRO (CONT'D)

Damn, I think I broke a finger. Hit him, will you.

YUTO looks at the OLD MAN, moaning on the floor. He hesitates. JIRO gives him a 'what are you waiting for?' look.

YUTO reluctantly bears down on the OLD MAN.

JIRO (CONT'D)

Take your jacket off. You'll rip the seams.

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, beating him to the floor. All that changes is YUTO's face; he doesn't like this but it's the life he's chosen. He goes about the job efficiently, without relish. JIRO watches him.

JIRO (CONT'D)

You're a natural.

4/31 **INT. YUTO'S APARTMENT, TOKYO - NIGHT Y12**

4/31

EIKO lies in bed, asleep. She stirs and wakes up. YUTO sits by the window, smoking and looking out into the street. Troubled. She watches him.

4/32 **INT. CAFE, TOKYO - DAY Y13**

4/32

YUTO sits opposite a a nervous young man the same age as him (BANRI).

YUTO
What did you want to talk about?

BANRI
I had a job recently, this guy wanted some dirt on his ex wife's lawyer. Hayashi Hisa. I was just supposed to follow her and take some photos. Find out what I can.

YUTO
So?

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 meeting FUKUHARA in a hotel room. YUTO looks at him.

BANRI
I could get killed just for having these.

YUTO
Have you shown them to anyone else?

BANRI
No.

YUTO
How come you came to me with this?

BANRI
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, right?

YUTO takes the memory card out of the camera, then folds out a number of bills and puts them in BANRI's hand and nods. Likes that - feels important. He pockets the memory card.

4/33 **INT. FUKUHARA'S RESTAURANT, TOKYO - DAY Y14**

4/33

Dialogue in Japanese unless otherwise stated.

YUTO walks in. JIRO is waiting for him. Everyone seems to be looking at him.

JIRO
The boss wants to talk to you.

YUTO looks worried - what could it be about?

4/34 **INT. OFFICE, FUKUHARA'S RESTAURANT - DAY Y14**

4/34

Dialogue in Japanese unless otherwise stated.

YUTO is brought before FUKUHARA.

FUKUHARA stands behind his desk. There's a sword on it. A short wakizashi with an intricately engraved blade.

FUKUHARA
Yuto. Sit down.

YUTO sits.

FUKUHARA (CONT'D)
You've done good work for me and I appreciate it. I want you to know that. You're part of this family now. You give everything to me and I give everything back. That's how it works.

YUTO looks at the sword nervously.

FUKUHARA (CONT'D)
Do you remember I said you would have to atone for your part in the killing of my rival's employee?

YUTO nods.

FUKUHARA (CONT'D)
That time has come.

A man steps out of the shadows: SHIN ENDO.

SHIN ENDO
My name is Shin Endo. And the man you killed worked for me.

YUTO bows to him.

YUTO
I am sorry. Endo-San

SHIN ENDO

Normally I would have you shot.
Like a dog. But Fukuhara has seen
fit to take you under his wing and
I bow to his position. And his
wisdom.

SHIN ENDO eyes FUKUHARA. The tension between the two powerful
men is clear.

FUKUHARA picks up the sword.

FUKUHARA

This is my family's sword. Traced
back through the generations to our
clan. It is sharp enough to cut
through metal. If ever I need to
have someone removed, it is this
sword that is used. Left in the
body. The victim's family entrusted
to return it to me. A sign of their
respect.

YUTO can't take his eyes off the blade.

FUKUHARA (CONT'D)

I am an honourable man, Endo-San. I
promise you, on my family's name,
that no more of your clan's blood
will be spilt by mine.

SHIN ENDO

A promise that I will hold you to,
Fukuhara-San.

YUTO swallows - and then puts his hand on the table. He holds
his other hand out for the sword. JIRO hands it to him.

YUTO stares at the sharp edge of the sword. He curls up his
fingers, leaving his little finger sticking out.

YUTO brings the blade down, cutting into the top of his
little finger above the knuckle. YUTO shudders, gritting his
teeth and trying to suppress a moan.

FUKUHARA brings out a handkerchief and hands it to YUTO. YUTO
picks up the tip of his finger and wraps it in the cloth. He
presents it to SHIN ENDO with a shuddering bow.

SHIN ENDO (CONT'D)

The matter is closed.

FUKUHARA helps to bandage YUTO's hand. Looking into his eyes.
Becoming a father to him.

4/35 **INT. CAR, TOKYO - DAY Y15**

4/35

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.

4/36 **INT. YUTO'S APARTMENT, TOKYO - NIGHT Y15**

4/36

Dialogue in Japanese unless otherwise stated.

YUTO and EIKO in bed. She holds his hand, looks at the wound.

EIKO

I'm sorry.

YUTO

Don't be. It was atonement. Besides

-

He runs his hand down her and under the sheet.

YUTO (CONT'D)

I have nine more.

4/37 **INT. YUTO'S APARTMENT, TOKYO - DAY Y16**

4/37

Dialogue in Japanese unless otherwise stated.

A knock on the door. YUTO opens it. It's KENZO.

KENZO

Hey. I wanted to come round and see if you -

He stops. Although YUTO's tried to hide it, he's seen his hand. KENZO grabs it. Looks appalled. Stares at his little brother, who looks defiantly back.

KENZO (CONT'D)

You *begged* me to help you. I went and cleaned up your mess! Why? So you could become a thug?

YUTO doesn't have an answer.

KENZO (CONT'D)

Who are you working for?

YUTO

Fukuhara.

KENZO closes his eyes.

YUTO (CONT'D)
He sees something in me.

KENZO
Yes, he sees that you have a
brother who's a detective.

YUTO
I'm more than that.

KENZO
Everything Fukuhara does is
calculated. He's using you so he
can get more leverage with the
police.

YUTO
Or perhaps he thinks that I'm worth
something. Just because you don't,
doesn't mean other people can't.

KENZO
Why would they? You're a mess. A
stupid little boy who can't think
for himself.

YUTO pushes KENZO.

YUTO
Fuck you.

KENZO moves *fast*. YUTO is up against the wall in a second.
KENZO has a fist full of YUTO's shirt and his hand is raised
to throw a punch at his little brother's face. It's like
KENZO changed in that moment. Like he's an animal.

KENZO realises something. He looks down --

YUTO is holding a gun, pointed at him. KENZO looks into
YUTO's eyes.

KENZO
What happened to 'I can still see
his face'?

YUTO
I got over it.

KENZO lets YUTO go and steps back. He glares at his brother,
then turns and walks away.

4/38 **INT. CAR, TOKYO - NIGHT Y17**

4/38

Dialogue in Japanese unless otherwise stated.

YUTO sits in the passenger seat next to JIRO. His hand is still bandaged. He rubs it.

JIRO
Don't itch it.

YUTO
What are we doing here?

4/39 **EXT. TOKYO STREET - NIGHT Y17**

4/39

JIRO opens the boot. Inside is something wrapped in cloth. JIRO heads for a nearby building, YUTO on his tail.

4/40 **INT. BUILDING/APARTMENT, TOKYO - NIGHT Y17**

4/40

Dialogue in Japanese unless otherwise stated.

JIRO and YUTO make their way up a rickety flight of stairs and stop outside an apartment door. JIRO takes FUKUHARA's family sword out of its cloth wrapping and hands it to YUTO, who suddenly realises why they are here...

JIRO
The second time is easier. Leave the sword when you're done. His people will know what to do.

JIRO turns and walks away down the stairs without a backward glance.

YUTO stands, holding the sword. He looks at the door. Fuck, he's terrified. Inside, he can hear a TV playing.

He tries the door handle. Locked. He reaches up and knocks on the door with a shaking hand.

From inside the apartment comes movement. The sound of someone getting up. Footsteps approaching. YUTO stands back.

The door is opened. A MAN in his 40s stands there in a vest and underpants. He is unremarkable. He looks at YUTO, confused. Then he sees the sword. He shakes his head. No. Like that's going to help.

For a few moments, YUTO doesn't do anything. Then he opens his mouth and speaks with a croaky voice.

YUTO

Inside.

The man blinks. Impassive. Almost like he's trying to will this away.

Then he steps back. And he and YUTO go into the apartment. Lamb to the slaughter.

The MAN turns the television off. Out of habit. Cleaning house.

The MAN turns his back on YUTO. Tries not to cry.

The world seems to slow down. It's almost cerebral.

YUTO stands close enough to see the moles and individual hairs on the MAN's arms and the back of his neck. The flakes of dandruff in his hair. The curve of his glasses behind his ear. There's an intimacy to the moment.

YUTO lifts the sword. Places the tip of blade to the MAN's skin.

He stabs. Pushing the razor-sharp blade point-first into the man's back and pushing and pushing until it has passed through him to the hilt, and the blade is sticking out of the other side. The MAN barely moves. Just gasps. YUTO lets go of the sword and steps quickly back.

The MAN topples forward.

YUTO, shocked, stares at the body of the MAN.

4/41 **INT. CAR, TOKYO - NIGHT Y17**

4/41

YUTO gets into the passenger seat. JIRO starts the engine and drives. YUTO watches the city out of the window.

4/42 **INT. FUKUHARA'S RESTAURANT, TOKYO - NIGHT Y18**

4/42

Dialogue in Japanese unless otherwise stated.

FUKUHARA sits at his table. No one else around. YUTO approaches. The sword is on the table.

FUKUHARA

It is always returned.

YUTO doesn't say anything for a few moments.

YUTO

When I killed Shin Endo's man in
the bookmakers I didn't have time
to think about it.

FUKUHARA

No. It was instinct.

FUKUHARA stands up and takes the sword over to YUTO.

FUKUHARA (CONT'D)

This is a warrior's weapon.

He holds it out. YUTO takes it.

FUKUHARA (CONT'D)

A man will face many battles in his
life, Yuto. But fighting against
his true nature is one he will
surely lose.

YUTO looks down at the sword in his hand.

4/43

EXT. KENZO'S APARTMENT BUILDING, TOKYO - DUSK Y19

4/43

Dialogue in Japanese unless otherwise stated.

YUTO approaches. TAKI is outside, sitting on the floor
playing cards.

YUTO

What are you doing?

TAKI

Mum and Dad are arguing.

YUTO

What about?

TAKI

(shrugs)

Does it matter? What are you doing
here?

YUTO

I came to talk to your dad.

TAKI

What about?

YUTO
Does it matter?
(beat)
We're angry with each other.

TAKI
Everyone's angry with everyone else
at the moment.
(beat)
Want me to tell him you came round?

YUTO
No. No need to worry him.

TAKI
He'll worry anyway.

YUTO
Yeah.

He nudges her card pile with his foot. She gives him a
withering look. He smiles at her and walks away.

4/44 **EXT. STREET NEAR KENZO'S BUILDING, TOKYO - DUSK Y19** 4/44

YUTO walks to the end of the street and lights a cigarette.

He turns and looks back at KENZO's building.

YUTO turns back and goes to leave. A rat scuttles from behind
a bin and makes its way to an alleyway in front of him. He
watches it.

CUT TO BLACK.

On screen chapter heading:

Chapter Two

Rat

All events in this chapter pre-date the present day story.

4/45 **EXT. SARAH'S FLAT, LONDON - MORNING S1** 4/45

The creak of a bed and soft moans can be heard through an
open window of SARAH's building.

4/46 **INT. BEDROOM, SARAH'S FLAT, LONDON - MORNING S1** 4/46

Caption: Summer.

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, it's quiet, un-earth shattering. Less a firework, more a full stop to proceedings.

IAN crawls up from under the duvet. Lies next to her. Looks at her and smiles. She gets her breath back. Smiles back.

SARAH
Put the kettle on.

4/47

INT. SARAH'S FLAT, LONDON - MORNING S1

4/47

SARAH and IAN in the flat. Sunday morning. Papers on the table. Half-eaten toast. Coffee brewing. They move around one another with comfortable familiarity.

IAN
They've done up the Half Moon.

SARAH
Oh yeah?

IAN
Steve said it's really nice now.

SARAH
Hmm.

IAN
We should go there for a roast.

SARAH
(non-committal)
Good idea, Babe.

4/48

INT/EXT. HIPSTER COFFEE HOUSE, LONDON - DAY S2

4/48

SARAH gets a coffee and a bag of pastries from the BARISTA (we don't see his face here but we'll meet him again later). IAN waits for her.

IAN
It's bullshit. They're moving kilos
and kilos of heroin, MDMA, coke...

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 whose face we don't get a clear look at in the doorway of the coffee house as they go.

4/49 **EXT. STREET, LONDON - DAY S2, CONTINUOUS**

4/49

SARAH and IAN walk.

 IAN
Probably guns as well.

 SARAH
Except you can't prove it yet.

 IAN
I don't need to prove it. I know
it's true.

 SARAH
Always a reassuring thing to hear
from a policeman.
 (beat)
Would a pain au chocolat cheer you
up?

 IAN
No.
 (beat)
Maybe.

She offers him the bag. He takes one.

 SARAH
Keep working the case. You'll get
there.

4/50 **INT. POLICE STATION, LONDON - DAY S3**

4/50

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. ROY is also there, struggling with a pre-
packaged porridge, as is his wont.

 ANGLING
Last night a lorry broke down in
Slough. Nothing particularly
remarkable about that except when
some uniforms stopped to help out,
the driver pulled a gun and started
shooting at them. The silly prick.
Turns out he had about fifty kilos
of heroin in the back.

 IAN
Are we thinking it's linked to my
gang?

ANGLING

It could be connected to the
Lenjani family, we don't know yet.
You can speak to Joyce about
getting some time with the driver.

IAN

Which one's Joyce?

ROY

She's come over from CSE. She's
new.

IAN

Got it.

4/51 **INT. POLICE STATION, LONDON - DAY S3**

4/51

IAN and SARAH are working at their desks.

IAN

Chinese tonight?

SARAH gives him a thumbs up.

4/52 **INT. SARAH'S FLAT, LONDON - NIGHT S3**

4/52

SARAH eats a Chinese takeaway. IAN is on his laptop, working.

SARAH

What you doing fam? What's tricks?
Wagwan piff ting? What's -

IAN

Stop it.

He types some more.

SARAH

Bruv... Bruv. Bruv...

IAN

I'm going through witness
statements.

SARAH

Hot.

IAN

Are the prawn crackers there?

SARAH digs through the takeaway.

SARAH

Um... yep.

She tosses over the bag of prawn crackers. IAN opens them and has one.

SARAH (CONT'D)

You know how they make those? They mash the prawns up into a disgusting paste and then they deep fry them.

IAN

Uh-huh.

SARAH

It's gross.

IAN puts a whole one in his mouth.

SARAH (CONT'D)

Why don't you stop for the night?

IAN

Crime doesn't sleep and neither do I.

SARAH

That better have been a joke.

IAN

It was.

She's looking at him dubiously.

IAN (CONT'D)

It was.

4/53 **INT. WINE BAR, LONDON - NIGHT S4**

4/53

Caption: Autumn.

SARAH and IAN walk in. They take off scarves and hats from the cold outside. Mid conversation --

SARAH

... Yeah, but I need to talk to the home because every time I go in there it's like a bloody sauna and Dad hates the heat, I don't even -

A table full of COPS (inc. ANGLING and ROY) stand up.

GROUP
Surprise!

SARAH jumps.

SARAH
Jesus Christ, I almost Maced you,
you twats.

She hugs them.

ANGLING
Happy Birthday.

SARAH
(to Ian)
Was this you?

He shrugs.

ANGLING
Yeah, right. This fucking reprobate
couldn't organise a party to save
his life.

4/54 **INT. WINE BAR, LONDON - NIGHT S4**

4/54

SARAH is chatting to a WOMAN at the end of the table. She looks over. IAN is talking to ANGLING, they both look serious. IAN glances over at her and smiles reassuringly.

4/55 **INT. WINE BAR, LONDON - NIGHT S4**

4/55

SARAH at the bar. ANGLING comes and leans up next to her.

Note: In the background, ROY is playing, and losing, on a fruit machine.

ANGLING
So, how old are you then?

SARAH
Fuck off.

ANGLING grins, glances over at IAN.

ANGLING
He suggested this place.

SARAH
Yeah, we went on a date here a
couple years ago.

ANGLING
He's a good lad.

SARAH
He is a good lad.

ANGLING
He's uncomplicated. You know what
you're getting.

SARAH gets the BARTENDER's attention.

SARAH
Another one of these, please.

ANGLING is looking at her. She laughs.

SARAH (CONT'D)
What?

ANGLING
Nothing. I just know you.

SARAH
What does that mean?

ANGLING
Look around. Your friends, your
team. Good wine, good food, good
laughs...

SARAH
Good God, get to the point...

ANGLING
I'm just saying, this is it. This
is what it's all about.

SARAH looks around the bar.

SARAH
It's a nice party, Steve.

ANGLING
Happy Birthday.

He heads off. She calls after him.

SARAH
Thirty eight, by the way. For the
next five years.

4/56

INT. SARAH'S FLAT, LONDON - NIGHT S4

4/56

SARAH and IAN come in, a little drunk.

SARAH
What were you and Angling talking
about all night?

IAN
Nothing.

SARAH
Looked very serious.

IAN
I'm a serious man.

SARAH
Seriously... stupid.

IAN
I see you've honed your razor sharp
wit to a devastating point.

SARAH
Wine. Good wine. Good wine, good
food, good laughs.

IAN
What?

SARAH
Nothing.

He kisses her, she wraps her arms around him.

IAN
Happy Birthday.

SARAH
Thanks.

The kissing gets more passionate. She pulls him over to the
table, turns around, reaches back for him. He tries to
manoeuvre them towards the bedroom.

SARAH (CONT'D)
Where are you going?

IAN
Bedroom.

SARAH
No, here.

IAN
What's wrong with the bedroom?

SARAH
Boring.

IAN
Oh, thanks very much.

SARAH
No, I don't mean...

IAN steps away from her. Moment gone.

SARAH (CONT'D)
Oh, what? What's the matter?

IAN
What's the matter with you?

SARAH
Nothing! I'd like my boyfriend to
fuck me over a table once in a
while, I'm not asking for the moon
on a stick, Ian.

IAN
This shit again.

He heads to the bedroom.

SARAH
Where are you going?

IAN
I'm tired.

He closes the door. She exhales.

SARAH
Fucksake.

4/57 **INT. POLICE STATION, LONDON - DAY S5**

4/57

SARAH is at her desk. IAN comes and sits down opposite her.

IAN
You're a twat.

SARAH
Fuck off.

He looks at her until she looks up at him. He grins.

SARAH (CONT'D)

What?

IAN

Nothing.

He stands up.

SARAH

You're a twat.

IAN

You're a fucking twat.

She grins and shakes her head.

SARAH

(muttered)

Twat.

4/58

INT. SARAH'S FLAT, LONDON - EVENING S6

4/58

SARAH, IAN and Sarah's dad, ELIJAH, sit around the table.

ELIJAH

G'mar Chatima Tova. I'd like forgiveness for the language and the improper thoughts I've had about Nurse Stevens. She's agency staff. Only comes in on Saturdays. Her pinafore stretches in all the right places.

SARAH

Dad.

ELIJAH

See, now, there I go again. Forgive me, forgive me.

SARAH looks at IAN.

SARAH

Babe. Forgiveness?

IAN considers the table.

IAN

I don't know.

SARAH

Gotta be something.

IAN

No, you know what, I've been a good boy this year.

SARAH

You have to say something, that's the point.

ELIJAH

He doesn't have to if he doesn't want to.

SARAH

Ian...

IAN

What? I don't have anything to hand. I'm not... I'm Catholic, Sarah, I don't know what to say. This isn't my thing.

ELIJAH

Right. He's Catholic, they keep it bottled up inside. It's what makes them so much fun at parties.

(to Ian)

I'm kidding.

SARAH looks at IAN, exasperated.

ELIJAH (CONT'D)

Well, shall we eat? We start now, we could be done by sun up.

4/59 **INT. SARAH'S FLAT, LONDON - NIGHT S6**

4/59

Later. ELIJAH, his knees bad, is helped into a taxi by the DRIVER. SARAH waves him off and shuts the door. IAN does the washing up. She watches him through the doorway for a while, then heads to bed.

4/60 **INT. KITCHEN, POLICE STATION, LONDON - DAY S7**

4/60

SARAH in the kitchen area, making a tea with ROY. Note: ROY has a slight black eye.

SARAH

Good weekend, Roy?

ROY

Not really. We found out the dog's got diabetes.

ROY sips his tea.

ROY (CONT'D)
I bloody love that dog.

SARAH looks over. IAN is chatting to JOYCE. She laughs at something he's said.

SARAH
What do you think of Joyce?

ROY
She seems alright.

SARAH
She's from Brighton.

ROY
So?

SARAH
Nothing. Just never really met
anyone from Brighton that wasn't
secretly a bit of a twat, is all.

ROY
Oh right. Yeah. Maybe. I don't
really know.

SARAH sighs and gets back to work.

4/61

INT. KITCHEN, SARAH'S FLAT, LONDON - DAY S8

4/61

SARAH stands in the kitchen, eating a bowl of cereal. IAN's phone is on the side. It starts to buzz. Caller ID is just saved as 'A'. She looks at it.

IAN comes in, picks up the phone.

SARAH
Who's 'A'?

IAN
Just an informant.

SARAH
You shouldn't give them your
personal number.

IAN
This guy's harmless, don't worry.

IAN takes the phone out of the kitchen.

4/62

INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT S8

4/62

SARAH lying in bed, awake and alone. The front door opens. IAN comes in, gets undressed and lies down next to her. She lies there with her eyes closed.

IAN
Are you awake?

She doesn't say anything.

IAN (CONT'D)
You're breathing hard like you want me to think you're asleep but that's not what you sound like when you sleep. It's what you sound like when you're pretending to be asleep.

Pause.

SARAH
What do I sound like when I'm asleep?

IAN
Louder.

SARAH
Where were you?

IAN
Drinks with Steve. I should have called, sorry.

He kisses her on the head. They lie together. Both of them awake, neither of them saying anything. He drapes his arm over her waist and she slowly takes his hand and holds it in front of her.

4/63

EXT. POLICE STATION, LONDON - DAY S9

4/63

SARAH stands outside, smoking. IAN comes out.

IAN
You started smoking again?

SARAH
Just the odd one.

IAN
It's bad for you.

SARAH
If it was really bad for you they'd
put a big warning on the front of
the pack.

She stubs out the fag.

SARAH (CONT'D)
How's the case?

IAN
Going nowhere.

She nods and they stand there for a few moments, not saying
anything. Almost awkwardly.

4/64 **INT. SARAH'S FLAT, LONDON - NIGHT S10** 4/64

SARAH eats Chinese food and watches TV. She checks her watch -
bedtime.

She turns off the TV. The flat is very quiet.

4/65 **INT. KITCHEN, SARAH'S FLAT, LONDON - NIGHT S10** 4/65

SARAH throws away the empty takeaway boxes. After some
thought, she puts the bag of prawn crackers out on the side.
She thinks, then takes a post it note, writes 'YUK! :-)', on
it and sticks it to the bag.

4/66 **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT S10** 4/66

SARAH lies in bed, alone.

4/67 **INT. SARAH'S FLAT, LONDON - DAY S11** 4/67

SARAH sits with her friend, HANNAH. They smoke a joint.

SARAH
(stoned)
Do you ever think about how
everything we do is an echo of
something? Like every action we
take is the consequence of a
thousand different actions and will
result in a thousand more actions
after it. Like...
(MORE)

SARAH (CONT'D)

Like we're a million ripples in a pond or a million stars getting pushed further and further away from a big bang. 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 stroke a hair from our face without affecting the lives of a billion people. That every tiny split second decision we make could potentially have a vast, profound effect on everyone around us. But maybe it's all planned. Everything that's going to happen was always going to happen. As if someone was moving us all like this mad conductor. We've all been here before. And it's all something we've seen before. Just one endless round and round... 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.

HANNAH

Yeah or maybe you're stoned.

SARAH

Yes, I suppose that's also a possibility.

HANNAH

How's Ian?

SARAH

Urgh. I don't know. Distant.

HANNAH

Like the distant ripples of a pond thrown up by the stones of fate, cast asunder by the gods of chance?

SARAH takes another long toke.

SARAH

No. Like a prick that can't tell his fucking girlfriend where he is.

4/68 **INT. PUB, LONDON - NIGHT S12**

4/68

Caption: Winter.

A bunch of COPS drinking after work. SARAH, IAN, ROY and ANGLING among them. Note: ROY is on a sports betting app on his phone but we don't draw attention to it.

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:

Thinking about you x

Be there in 5 minutes

U recovered yet? ;)

Hello. I'd very much like to see your face today XXX

SARAH scans them, quickly. She tries to stay calm but inside it's like she's been doused in ice water.

And then the phone vibrates in her hand. A new message. From **'A'**.

Go to address tomorrow. He'll be there.

She stares at it.

4/69 **INT. PUB, LONDON - NIGHT S12**

4/69

IAN comes out of the toilet. SARAH looks up at him. Smiles.

SARAH

Hey.

IAN

Another drink?

SARAH

No, I'm alright with this one.

He nods and sits down. We see him get his phone out of his jacket pocket and check it. He reads the message. SARAH surreptitiously watches him. IAN glances over at ANGLING and gives a barely perceptible nod. ANGLING sees it.

4/70 **INT. SARAH'S FLAT, LONDON - MORNING S13** 4/70

IAN is leaving. SARAH watches him go.

4/71 **INT. SARAH'S FLAT, LONDON - DAY S13** 4/71

SARAH watches IAN getting into a car. SARAH grabs her car keys and follows...

4/72 **EXT. HIGH STREET, LONDON - DAY S13** 4/72

SARAH watches from her car as IAN approaches the door to some flats above a fried chicken 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.

4/73 **INT. KITCHEN, POLICE STATION, LONDON - DAY S13** 4/73

SARAH stands in the kitchen area, making a cup of tea. JOYCE comes over.

JOYCE
Is there any hot water left?

SARAH
Here.

SARAH passes it to her.

JOYCE makes a tea. SARAH stands there. JOYCE gives SARAH a quick smile, unaware of the hatred emanating towards her.

4/74 **INT. CAR, LONDON - DAY S14** 4/74

SARAH drives. The radio sparks into life.

IAN (OVER RADIO)
Kilo Two Three Zero requesting back
up, suspect on the move, East down
Stoker Street.

SARAH turns the car around. Speeds on.

4/75 **EXT. HIGH STREET, LONDON - DAY S14** 4/75

SARAH arrives. It's the flat she saw IAN go to earlier. Several police cars already there, including armed response. POLICE heading into the flat above the chicken shop.

IAN among the DETECTIVES, leading out a man in cuffs (IVAN LENJANI).

ANGLING is there. SARAH approaches him.

ANGLING
Your boy got them, Weitzmann. He
bloody got them.

He grins and heads off. SARAH stands, not sure what to do.

4/76 **INT. PUB, LONDON - NIGHT S14** 4/76

All the COPS are there, celebrating. SARAH watches IAN as he cheers with the others. IAN briefly glances over at JOYCE. SARAH sees it.

4/77 **INT. SARAH'S FLAT, LONDON - NIGHT S14** 4/77

SARAH and IAN come in. She surprises him by kissing him. She pulls him towards her and onto the table.

He doesn't know it yet. But this is goodbye.

4/78 **INT. OFFICE, POLICE STATION, LONDON - DAY S15** 4/78

SARAH walks through the office, knocks on the CHIEF INSPECTOR's office door and comes in. He looks up.

SARAH
Sir, I need to talk to you about
something.

4/79 **INT. POLICE STATION, LONDON - DAY S15** 4/79

The doors to the office open and TWO MEN and a WOMAN enter. They go straight to IAN's desk. SARAH watches them talk to him. Everyone's craning their necks to see.

IAN stands up and walks out with the three of them.

SARAH passes JOYCE's desk.

JOYCE
What was all that about?

SARAH hunches down to JOYCE's sitting level and speaks quietly.

SARAH

Listen, Joyce, it's really all I can do to stop myself fucking head-butting you. So probably best if you never speak or look at me again. Okay?

JOYCE, taken aback, can only nod. SARAH smiles.

SARAH (CONT'D)

Okay.

She goes back to her desk.

4/80 **EXT. CROWN COURT, LONDON - DAY S16**

4/80

Caption: Spring.

SARAH, looking different - her hair a different length - walks past a throng of REPORTERS and enters the court.

4/81 **INT. COURTROOM, CROWN COURT, LONDON - DAY S16**

4/81

SARAH sits in the witness stand. IAN watches her from the dock. ANGLING and other COPS are present.

SARAH looks at IAN.

BARRISTER

Detective Weitzmann, can you describe for the court what you saw on the morning of the 14th of January 2018?

SARAH

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.

BARRISTER

And do you know who owns that flat?

SARAH

Yes. It's owned by Mr. Ivan Lenjani, who was under investigation at the time, being suspected of drug trafficking and firearm offences.

She stares right at IAN as she gives her evidence. He stares back at her, hatefully.

4/82 **INT. BEDROOM, SARAH'S FLAT, LONDON - NIGHT S16**

4/82

SARAH lies alone in bed.

4/83 **INT. COURTROOM, CROWN COURT, LONDON - DAY S17**

4/83

SARAH listens to a WITNESS. She glances over. ANGLING is watching the trial. He looks at her.

4/84 **INT. COURTROOM, CROWN COURT, LONDON - DAY S18**

4/84

CLERK

Has the jury reached a verdict?

JUROR

We have.

CLERK

Do you find the defendant guilty or not guilty?

JUROR

Guilty.

SARAH closes her eyes. Relief or anguish. We can't tell.

4/85 **INT. BUS, LONDON - NIGHT S18**

4/85

SARAH sits on the top deck of the cramped bus as it crawls through rainy London.

REPORTER (V.O.)

Ivan Lenjani, the man at the centre of a long-running Metropolitan Police investigation into a drug smuggling ring, has been released from jail following the conviction of lead detective, DC Ian Summers. Summers was found guilty on a charge of Misconduct in Public Office by a judge earlier this month and was today handed a six year sentence -

The voice fades out. We're just in SARAH's headspace.

4/86 **INT. CROWN COURT, LONDON - DAY S18**

4/86

IAN is led away by the BAILIFF. He sees SARAH in the crowd.

IAN
 Why? Why?! Look at me! Sarah!
 You'll regret this! *You will
 fucking regret this!*

4/87 **INT. LIFT, POLICE STATION, LONDON - DAY S19** 4/87

SARAH stands in the lift. Her face expressionless. The lift doors open and she walks out into --

4/88 **INT. POLICE STATION, LONDON - DAY S19** 4/88

SARAH enters the office. Everyone looks at her. She goes to her desk and sits down. Determinedly tries to get on with her work.

4/89 **INT. SARAH'S FLAT, LONDON - NIGHT S19** 4/89

Dialogue in Japanese unless otherwise stated.

SARAH comes in. The flat is empty and still. She sits down on the sofa.

The place is very quiet.

She gets her laptop out of her bag and opens it.

She freezes, staring at something.

Someone has scratched the word **RAT** into the screen. PRE-LAP:

YUTO (V.O.)
 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. It
 is chaos. And I know I am going to
 die. And then I wake.

4/90 **INT. YUTO'S APARTMENT, TOKYO - NIGHT Y20** 4/90

Dialogue in Japanese unless otherwise stated.

YUTO lies in EIKO's arms. She strokes his hair.

YUTO
 What do you think it means?

EIKO
I don't know.
(pause)
I got you something.

She reaches into her bag and brings out a box. YUTO opens it - inside is a prosthetic finger. He looks at it.

EIKO (CONT'D)
I'm not asking you to be ashamed of it. But maybe, I don't know, there'll be times when this isn't who you want to be.

She stands up and goes to the window. Looks out.

EIKO (CONT'D)
I have something else for you.

YUTO
Is it another finger?

EIKO
Do you love me?

YUTO hesitates, caught off-guard by the question. She turns and looks at him.

EIKO (CONT'D)
It's the sort of question you have to answer right away.

He smiles. Truly happy.

YUTO
Yes, I love you.

EIKO
Good. And yes, it is another finger. Eight more, and two thumbs, to be exact.

She walks over and hands him something. He looks down at it. It's an ultrasound photo. She's pregnant. He looks up at her.

EIKO (CONT'D)
I love you too.

YUTO and EIKO walk. They get to the end of the street and she stops and turns to face him.

YUTO
I'm going to talk to your father.

EIKO
Not yet.

YUTO
He has to know eventually.

EIKO
You should let me deal with him.

YUTO
He likes me.

She smiles at him.

EIKO
Let's keep it that way.

She kisses him and walks away towards her father's residence. YUTO goes the other way, a smile playing on his lips.

4/92 **INT. CAR, TOKYO - DAY Y21**

4/92

Dialogue in Japanese unless otherwise stated.

YUTO drives. FUKUHARA sits in the backseat. Both of them seem lost in their own thoughts. YUTO pulls into a parking space.

They sit quietly for a few moments. YUTO plucks up the courage...

YUTO
Sir, Eiko is pregnant. The baby is mine.

FUKUHARA doesn't say anything.

YUTO (CONT'D)
I want to marry her. With your permission.

FUKUHARA still says nothing.

YUTO (CONT'D)

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.

FUKUHARA nods.

FUKUHARA

A lot to think about.

YUTO

Yes.

FUKUHARA

There is a job tonight. Jiro will
go with you. We will talk again.

He gets out and closes the door. YUTO sits in the silent car.

4/93 **INT. YUTO'S APARTMENT, TOKYO - NIGHT Y21**

4/93

YUTO dials EIKO's number on the phone. It goes to voicemail
(Japanese message). He sighs.

His phone rings. Caller ID says JIRO.

YUTO grabs his keys.

4/94 **INT. CAR, TOKYO - NIGHT Y21**

4/94

Dialogue in Japanese unless otherwise stated.

YUTO pulls up and JIRO gets in. They pull away. JIRO puts the
radio on. YUTO glances at him.

YUTO

You been drinking?

JIRO

A little.

Pause.

JIRO (CONT'D)

Did you feel the earthquake
earlier?

YUTO

Yeah.

JIRO
They say there might be
aftershocks.

YUTO doesn't say anything. They drive on.

4/95 **EXT./INT. BOAT YARD/WORKSHOP, TOKYO - NIGHT Y21**

4/95

Dialogue in Japanese unless otherwise stated.

YUTO parks up the car. He and JIRO get out. We follow them as they head into the boat yard workshop and up some stairs --

-- Into an office.

Where YUTO is jumped by a large THUG. They wrestle, until the THUG punches YUTO, who falls to the ground. JIRO and the THUG drag him into the centre of the room

YUTO is dragged into the kitchen and dropped in a heap on the floor. He looks up. JIRO stands over him, Fukuhara's family sword in hand.

JIRO
I'm sorry.

He raises the sword above his head. *But hesitates...*

YUTO pulls out a handgun from an ankle holster. JIRO drops the sword and dives for cover as YUTO fires. YUTO scrambles up. He grabs the sword and runs --

-- Out into the upper level of the boat yard. Two exits. A PREVIOUSLY UNSEEN MAN is coming up the staircase YUTO entered by. He runs across the upper level as JIRO and the THUG come out of the office...

4/96 **EXT. BOAT YARD, TOKYO - NIGHT Y21**

4/96

YUTO runs out of the workshop and dives back into the car.

He reverses out of the yard, spinning the car around. JIRO and the THUG run out and spray the car with bullets.

YUTO guns the engine and roars off.

4/97 **INT. CAR, TOKYO - NIGHT Y21**

4/97

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.

4/98 **EXT. JAPANESE COUNTRYSIDE - NIGHT Y21**

4/98

YUTO drives away from Tokyo.

4/99 **INT. CAR, JAPANESE COUNTRYSIDE - NIGHT Y21**

4/99

Dialogue in Japanese unless otherwise stated.

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

FUKUHARA (V.O.)

Yuto. Come back. You cannot run
from your fate.

YUTO

Why are you doing this?

There's a pause.

FUKUHARA (V.O.)

Do you know how I became a widower,
Yuto? The last time 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. And
that my daughter would never marry
a gangster.

YUTO

She loves me.

FUKUHARA (V.O.)

She'll forget you.

YUTO turns the phone off. Carries on driving. He looks at the nub of his mutilated little finger on the steering wheel.

4/100 **EXT. CLIFF EDGE, JAPAN - DAY BREAK Y22**

4/100

YUTO parks on a secluded cliff edge overlooking the sea.

He stares out of 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 BLACK.

The sound of gun fire pinging around a corridor fades up. The following words appear on screen one by one, punctuated by particularly loud gun shots:

Chapter Three

Bang Bang Bang

Scenes take place in the present day unless otherwise stated.

4/101 **EXT. ROOFTOP, LONDON - NIGHT 9**

4/101

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

4/102 **INT. INDUSTRIAL BUILDING, LONDON - NIGHT 9**

4/102

KENZO and the ALBANIANS enter the building through a window. They find themselves in a large open-plan office. Some of ABBOT'S MEN are waiting for them and gun fire is exchanged.

KENZO ducks behind a desk. A computer exploding above him.

He skirts round the office. The TWO MEN that Abbot has left to fight off the ALBANIANS are overcome with gun fire. One is hit in the legs, he drags himself away from the melee. KENZO steps over him and out into --

4/103 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9**

4/103

KENZO comes out and is immediately pinned back by gun fire. He looks around the corridor. ONE OF ABBOT'S MEN is at the far end with a shotgun.

TWO ALBANIANS join KENZO. One of them is hit, the other moves out into the corridor.

We follow him. He fires at ABBOT'S MAN at the end of the corridor, who flinches and squeezes his eyes shut as bullets hit him. The ALBANIAN charges him, screaming, grabbing him and turning his own shotgun on him.

A blast sends ABBOT'S MAN through the window he's been standing in front of, and out into the night air --

4/104 **EXT. SOHO STREET, LONDON - NIGHT 9** 4/104

We follow a line of ARMED POLICE as they skirt the building. Above them, the window smashes and the BODY OF ABBOT'S MAN flies out, landing on the roof of a car next to the COPS. They enter the building at street level.

4/105 **INT. ENTRANCE, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/105

The COPS storm in and head up the stairs.

4/106 **INT. FUKUHARA'S RESIDENCE, TOKYO - DAY 10** 4/106

TOSHIO, FUKUHARA and ROY engage in a gun fight with the intruders. Bullets tearing up the place.

Music kicks in. Lets say for the sake of argument it's a cover of Radiohead's Exit Music (For a Film) by Vitamin String Quartet.

4/107 **INT. UPPER CORRIDOR, RESTAURANT, LONDON - NIGHT 9** 4/107

A terrified VICKERS is hauled up by an ALBANIAN, who pushes him forward.

4/108 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/108

YUTO and DONNA run with ABBOT and his MEN. DONNA reaches back and grabs YUTO by the hand. They skid round a corner. KENZO and the ALBANIANS in pursuit.

4/109 **INT. STAIR WELL, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/109

YUTO, ABBOT, DONNA and some of ABBOT'S MEN run down the stairs. Their PURSUERS close behind. Gun fire exchanged.

4/110 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/110

VICKERS runs with TWO ALBANIANS. The COPS come up a stairwell towards them. As the ALBANIANS exchange gun fire with the COPS, VICKERS turns and runs.

4/111 **INT. WAREHOUSE, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/111

A big room with scattered equipment in the middle, allowing for cover.

ABBOT, YUTO, DONNA and his MEN spread out, splitting up into two groups - ABBOT and his MEN going one way, YUTO and DONNA heading towards a door on the far side. However, gun fire forces DONNA to drop and take cover, and YUTO doesn't notice she isn't behind him...

She scrambles away desperately, separated from YUTO.

The ALBANIANS enter. More gun fire. YUTO realises he's lost DONNA but is forced to escape through the door as the ALBANIANS fire.

KENZO sees YUTO disappear through the door. He follows.

4/112 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/112

VICKERS, separated from the others, turns a corner. TYLER is staggering towards him, wounded. He looks at VICKERS and raises his gun. VICKERS raises his at the same time. The corridor fills with gun smoke.

4/113 **INT. FUKUHARA'S RESIDENCE, TOKYO - DAY 10** 4/113

TOSHIO fires back. One of the INTRUDERS is felled.

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. The bullets rip holes in the paper and one of them pierces ROY in the backside... He goes down screaming.

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.

4/114 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/114

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. Neither moves for a few moments. Time seems to stand still.

KENZO

Yuto...

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. The KINDLY ALBANIAN sees YUTO and raises his gun...

SARAH (V.O.)
Do you ever think about how
everything we do is an echo of
something?

4/115 **INT. WAREHOUSE, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/115

DONNA and some of ABBOT'S MEN are trapped by gun fire. She can't get out.

One of the ALBANIANS has a shoulder bag. He puts it down and opens it. Another ALBANIAN huddles next to him. Inside are more guns and ammunition, and two hand grenades. One of the MEN picks up one of the grenades and pulls the pin out...

He throws it.

DONNA in her hiding place, hears the sound of the grenade landing near by. She looks over to it...

4/116 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/116

The gun smoke clears. TYLER is dead. VICKERS still stands. Blood spreads across his shirt where a bullet has grazed him.

SARAH (V.O.)
Like every action we take is the
consequence of a thousand different
actions and will result in a
thousand more actions after it.

4/117 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/117

The KINDLY ALBANIAN behind KENZO fires his gun. YUTO fires back, KENZO dives for cover. He turns his gun on 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...

SARAH (V.O.)
Like we're a million ripples in a
pond or a million stars getting
pushed further and further away
from a big bang.

4/118 **INT/EXT. CAR/CLIFF EDGE, JAPAN - DAY BREAK Y22** 4/118

YUTO staring over the cliff edge. He takes his foot off the accelerator. He can't do it.

He gets out of the car and walks a few metres away. Holding the sword. He closes his eyes. Spent. Destroyed. Suddenly, the earth starts to shake - an aftershock from the earlier earthquake.

4/119 **INT. BOOKMAKERS, TOKYO - NIGHT FB4**

4/119

Thunder rolls outside. KENZO pulls the trigger of the gun in Sora's dead hand. The bullet hits the GANGSTER, killing him instantly.

SARAH (V.O.)

Like how everything we've done is
going to happen again and
everything we're going to do has
already happened somewhere else.

4/120 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9**

4/120

KENZO aims the gun at the KINDLY ALBANIAN and pulls the trigger. The bullet passes through the man's cheek and he hits the ground, dead. KENZO looks over at YUTO...

4/121 **INT. SARAH'S FLAT, LONDON - DAY S11**

4/121

Close up on the cherry of the joint in SARAH's mouth. Smoke billowing out. Caught by the light.

4/122 **INT. WAREHOUSE, INDUSTRIAL BUILDING, LONDON - NIGHT 9**

4/122

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

BOOM.

4/123 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9**

4/123

In the area between KENZO and YUTO the corridor wall explodes inwards with the force of the blast.

BOOM. The world SHAKES.

4/124 **INT. PLANE - NIGHT 4 FB**

4/124

The turbulence shakes the plane. The whisky rippling in the glass. KENZO grips the seat. The music swells on the soundtrack.

4/125 **EXT. CLIFF EDGE, JAPAN - DAY BREAK Y22**

4/125

YUTO stands away from the car. Holding the sword. The earthquake growing. YUTO almost loses his footing. The edge of the cliff crumbles away and the car topples over the edge and goes crashing into the sea below.

(We could triple split screen the grenade, the turbulence, the cliff to show the reverberations passing through the three separate events, as though one was informing the other)

SARAH (V.O.)

And we're all just dancing around
each other like atoms and we can't
stroke a hair from our face without
affecting the lives of a billion
people.

4/126 **EXT. SARAH'S FLAT, LONDON - NIGHT 8 FB**

4/126

A gang of TEENAGERS throw a brick through SARAH's window and run off laughing. SARAH emerges from the apartment.

SARAH

I know it's you!

4/127 **INT. KENZO'S APARTMENT, TOKYO - NIGHT 3 FB**

4/127

Dialogue in Japanese unless otherwise stated.

FUKUHARA stands in front of KENZO. *Ep 1/29.*

FUKUHARA

Someone threw a stone in a pond a
long way away and we're only just
feeling the ripples.

4/128 **INT. HIPSTER COFFEE HOUSE, LONDON - DAY S2**

4/128

SARAH walks out of the coffee shop with IAN. As she goes through the door, a YOUNG MAN passes her. We didn't get a good look at him the first time we saw this scene (*Ep 4/48*), but now we do - it's RODNEY. He approaches the counter. The BARISTA smiles at him.

BARISTA

What can I get you?

RODNEY looks up. Noticing how handsome the BARISTA is, he puts on a big smile.

We angle on the BARISTA's name tag - TIFF.

SARAH (V.O.)
That every tiny split second
decision we make could potentially
have a vast, profound effect on
everyone around us.

4/129 **INT. KITCHEN, SARAH'S FLAT, LONDON - NIGHT 9** 4/129

SARAH stands, washing the Yom Kippur dinner dishes. She looks at the window. Her reflection staring back at her. At us.

4/130 **INT. KENZO'S APARTMENT, TOKYO - NIGHT 2** 4/130

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

4/131 **INT. TOKYO APARTMENT BUILDING - NIGHT Y17** 4/131

YUTO pierces the MAN he was sent to kill with Fukuhara's sword. *Ep 4/40.*

SARAH (V.O.)
But maybe it's all planned.

4/132 **INT. SABURO'S APARTMENT, LONDON - NIGHT 1 FB** 4/132

SABURO opens the door. YUTO is standing there. Sword in hand.

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

4/133 **INT. KENZO'S APARTMENT, TOKYO - NIGHT 9** 4/133

HOTAKA sits back in his chair. Oxygen tank next to him. NATSUKO looking at him, worried, as he coughs blood into a handkerchief. REI watches them, a swirl of emotions.

4/134 **INT. SHIN ENDO'S HOME, TOKYO - NIGHT Y14** 4/134

SHIN ENDO stands holding YUTO's little finger in a bloody handkerchief.

4/135 **EXT. PARK, TOKYO - DAY FB1**

4/135

The OLD MAN puts the pieces back on the shoji board. *Ep 3/3.*

SARAH (V.O.)
As if someone was moving us all
like this mad conductor.

4/136 **INT. PLANE - NIGHT 4 FB**

4/136

JACK looks at us. *Ep 4/01.*

JACK
The hands of the fucking gods.

4/136A **EXT. LONDON - NIGHT 9 (ANIMATION)**

4/136A

Possible animated shot. Epic and vast. We look out over the rooftops of Soho as CROWDS OF PEOPLE run through the streets, herded by POLICE, emergency vehicles flash their blue lights everywhere, ARMED POLICE storm buildings and ARMED MEN leap and run over the rooftops above them...

4/137 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9**

4/137

KENZO pulls himself up and staggers forward - YUTO is gone. He pushes himself onwards.

SARAH (V.O.)
We've all been here before.

4/138 **EXT. ALLEYWAY, LONDON - NIGHT 9**

4/138

YUTO stumbles out of a fire exit. He's bloodied and injured.

YUTO (V.O.)
(English)
Sometimes I have a dream. That I am
running, under a clear night sky.

4/139 **INT. TATTOO PARLOUR, LONDON - NIGHT FB2**

4/139

ABBOT gets a tattoo of a knife on his hand.

4/140 **INT. WAREHOUSE, INDUSTRIAL BUILDING, LONDON - NIGHT 9**

4/140

ABBOT stumbles towards the exit. An ALBANIAN sees him, follows, a knife in his hand...

SARAH (V.O.)
Just one endless round and round...

4/141 **EXT. INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/141

YUTO stumbles on. Another explosion knocks out a window behind him. He gets to the end of the alleyway and collapses.

YUTO (V.O.)
(English)
And there is fire all around me,
and a great roar of noise.

4/142 **INT. FUKUHARA'S RESIDENCE, TOKYO - DAY FB9** 4/142

EIKO, her belly large with child, gets a letter. She opens it. It's from YUTO. We focus on a word in kanji at the top -

4/143 **INT. BEDSIT, LONDON - NIGHT 7 FB** 4/143

We see the name scratched into the wall in kanji. We translate it - **EIKO**.

4/144 **INT. FUKUHARA'S RESIDENCE, TOKYO - DAY 10** 4/144

Dialogue in Japanese unless otherwise stated.

ROY moaning, holding his bleeding buttocks in agony. FUKUHARA lies on his back. TOSHIO desperately tries to stem the bleeding from his gunshot wound.

TOSHIO
(into radio)
We need an ambulance! We need help!

FUKUHARA stares up at a family photo on the wall. EIKO and her child, staring at the camera. Unsmiling. Accusing.

4/145 **INT. WAREHOUSE, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/145

DONNA, injured, struggles to get up. Someone reaches down and picks her up. It's VICKERS.

VICKERS
Come on. Come on.

They stagger out together.

4/146 **INT. TIFF'S FAVOURITE CLUB, LONDON - NIGHT 9** 4/146

TAKI and RODNEY dance, lights strobe around them, bodies swaying.

4/147 **INT. VARIOUS, RESTAURANT, KITCHEN - NIGHT 9** 4/147

We see men that were felled at the beginning of the battle, some alive - groaning in the now silent corridor. Somewhere, TYLER lies dead, as does the KINDLY ALBANIAN who KENZO shot. The fury of battle is over. All that's left is the aftermath.

4/148 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/148

KENZO pushes forward. Ahead of him, a door opens. ARMED POLICE. He ducks through another --

4/149 **SCENE OMITTED** 4/149

4/150 **INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT 9** 4/150

KENZO slips out of a door, and joins a growing CROWD of people being ushered out into the street by the POLICE.

4/151 **EXT. SOHO STREET, LONDON - NIGHT 9** 4/151

A huge CROWD of people held back by the POLICE. KENZO walks away from the chaos, his hands shaking.

SARAH (V.O.)

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.

4/152 **INT. POLICE STATION, LONDON - DAY S19** 4/152

SARAH walks through the office, past the hateful, accusing stares of her COLLEAGUES.

4/153 **EXT. CLIFF EDGE, JAPAN - DAY BREAK Y22** 4/153

YUTO walks away from the cliff edge to a new life.

YUTO (V.O.)
(English)
It is chaos. And I know I am going
to die.

4/154 **EXT. ALLEYWAY, LONDON - NIGHT 9**

4/154

YUTO lies unconscious.

TWO PEOPLE find him. Hands on him. Worried. Shaking him. We
see the people - RODNEY and TAKI, coming from the club.

The music fades to a close. Just the ambient sound of distant
sirens and the wind between the buildings towering over YUTO.

YUTO opens his eyes.

YUTO (V.O.)
(English)
And then I wake.

END.