GIRI //

positions as ABBOT leads his MEN through the corridor to the back stairwell. They go through a door leading onto the stairwell.

CUT TO:

INT. STAIRWELL, RESTAURANT. LONDON - NIGHT

Some of ABBOTôs MEN are engaging the ALBANIANS in gun fire.

CUT TO:

INT. BACK CORRIDOR/ KITCHEN. RESTAURANT. LONDON - NIGHT

ABBOT leads his MEN back into the kitchens past cowering CHEFS. TYLER runs to join ABBOT and the others as they dash through the

An ALBANIAN is hit in the neck. Then they hit their second mark and ABBOTôs 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. Itôs full of shelves and boxes, which provide cover. ABBOT and the others are exchanging gunfire with the ALBANIANS.	TOSHIO **Subtitles:** Freeze. TOSHIO (CONTôD) **Subtitles:** Theyôre not freezing! Theyôre not freezing!	

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

CUT TO:

EXT. ROOFT LONDON - N

KENZO and ALBANIANS stairs and o roof. KENZ some outbu roof just in ti ABBOT, YU DONNA amo dozen of ABB fleeing across rooftops, towar different building pauses and looks The TWO BROTHE stare at each other across the open space. Both briefly frozen, their eyes glued to one another.

CUT TO CAPTION:

CUT TO:

KENZO
Subtitles: You look respectable.

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

YUTO
Subtitles: Suppose you want a thank you.

KENZO
Subtitles: I don't expect one.

On KENZO.

YUTO (O.O.V)

On YUTO.

On YUTO.

CUT TO:

EXT. TOKYO STREETS
- DAY / FLASHBACK

FLASHBACK: YUTO
cycles along on a red3.264

FLASHBACK: YUTO pulls up and parks his bicycle outside a gate. **CUT TO:**	**Subtitles:** (NO PARKING)	
APARTMENT, TOKYO - NIGHT / FLASHBACK		
FLASHBACK: YUTO enters in his uniform. On YUTO. REI is cooking. NATSUKO is helping, much to REI's annoyance. KENZO plays cards with HOTAKA at the table. YUTO stands next to KENZO and glances at his cards. TAKI is sat on the sofa reading. YUTO jumps in the seat next to her. TAKI leans back and looks at him.	YUTO **Subtitles:** I'm home. REI (O.O.V) **Subtitles:** How was your day? YUTO **Subtitles:** Good. NATSUKO **Subtitles:** You look so smart. Doesn't he Hotaka? Very smart indeed. YUTO **Subtitles:** Well, well, well. YUTO (CONT'D) **Subtitles:** Have you got money on this, Dad? HOTAKA **Subtitles:** Should I? YUTO **Subtitles:** How's my favourite niece? What did you do today? TAKI **Subtitles:** Went to the arcade. YUTO **Subtitles:** You win anything? TAKI **Subtitles:** Got a high score on Dance-Evo. YUTO **Subtitles:** Come and show me.	

JIRO is standing by his bike.	JIRO **Subtitles:** Nice outfit.	
	YUTO **Subtitles:** Came with the bike.	
JIRO rings the bikeôs bell. Ding-ding.		
	JIRO **Subtitles:** Cute. Do you know who I am?	
	YUTO **Subtitles:** Some asshole?	
JIRO knocks the bag out of YUTOôs hand. YUTOôs 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 YUTOôs 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 donôt see whose name is written on it, but it stops YUTO from attacking him again.	JIRO **Subtitles:** This is who I work for.	
	JIRO (CONTôD) **Subtitles:** The boss wants to speak to you.	
	YUTO **Subtitles:** What about?	
JIRO just grins and walks off.		
On the business card.	**Subtitles:** (FUKUHARA ENTERPRISES, CHO CHO CLUB)	
CUT TO:		
INT. FUKUHARA'S RESTAURANT. OFFICE TOKYO - DAY / FLASHBACK		

FLASHBACK: YUTO walks into FUKUHARAôs office in the restaurant with JIRO, heôs 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. On YUTO.

On YUTO.

YUTO not sure where this is going.

YUTO pauses, not sure

YUTO walks to the window removing his cap.

KENZOôs expression suggests he does.

CUT TO:

FLASHBACK: JIRO and YUTO follow FUKUHARA to the front desk in the restaurant. FUKUHARA walks off.

CUT TO:

EXT. STREET. TOKYO - DAY / FLASHBACK

FLASHBACK: EIKO (20s) - comes out of the shop and walks to the car.

CUT TO:

INT. CAR. TOKYO - DAY / FLASHBACK

FLASHBACK: YUTO
FLBT/F3 12 Tf1 0 0 1 13OH

smoke a cigarette out of
the window. She blows
smoke out the window.
He rolls his eyes.

She starts to pull the rest

YUTO sits at the bar a few feet away. Eyes only for each other. **CUT TO:** **INT. CAR, TOKYO - NIGHT / FLASHBACK** FLASHBACK: YUTO drives. EIKO sits in the back but leans forward against the passenger seat headrest. **CUT TO:** **INT. MICRO BAR, TOKYO - NIGHT / FLASHBACK** FLASHBACK: YUTO and EIKO drink and mess around playfully. **CUT TO:** **RESTAURANT, TOKYO - DAY / FLASHBACK** FLASHBACK: The car pulls up outside FUKUHARAôs restaurant.	EIKO (O.O.V) **Subtitles:** Why do you work for my father? YUTO (O.O.V) **Subtitles:** Heôs a good boss. EIKO **Subtitles:** Heôs a crook. YUTO **Subtitles:** Maybe Iôm a crook. EIKO **Subtitles:** No. Youôre good. Youôre not like the others. YUTO **Subtitles:** You donôt know that. EIKO (O.O.V) **Subtitles:** Iôd like to kiss you goodbye. Thatôs a nice thing, isnôt it?	

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.

YUTO reluctantly enters the room.

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

INT. CAFE, TOKYO - DAY / FLASHBACK

FLASHBACK: MAN behind the counter makes tea. YUTO sits opposite a nervous YOUNG MAN the same age as him (BANRI).

BANRI (O.O.V)
Subtitles: I had a job recently.

BANRI (CONTíD)
Subtitles: This guy wanted some dirt on his ex-wifeôs lawyer, Hisa Hayashi. I was just supposed to follow her and take some photos. Find out what I could.

YUTO
Subtitles: So?

BANRI shows him the viewfinder on his long-lensed digital camera. Itôs a series of photos weôve seen before of HAYASHI's wife with FUKUHARA coming out of a hotel.

BANRI (O.O.V)
Subtitles: Fukuhara and the police chiefôs wife. I could get killed just for having these.

YUTO (O.O.V)
Subtitles: Have you shown them to anyone else?

BANRI
Subtitles: No.

YUTO looks at him.

YUTO
Subtitles: How come you came to me with this?

BANRI
Subtitles: We go way back. Plus youôre connected now. I want you to know thereôll be no trouble from me. You let your boss know that too, OK?

YUTO takes the memory card out of the camera and hands BANRI a wad of notes.

BANRI (CONTíD)
Subtitles: Thank you.

The MAN behind the counter watches.

CUT TO:

INT. FUKUHARA'S RESTAURANT, TOKYO - DAY / FLASHBACK

On YUTO, he can't take
his eyes off the blade.

On

KENZOôs hand is raised to throw a punch at his little brotherôs face but he realises something. He looks down. YUTO is holding a gun, pointed at him. KENZO looks into YUTOôs eyes.

KENZO steps back and walks away.

CUT TO:

EXT. TOKYO STREET - NIGHT

FLASHBACK: JIRO and YUTO get out of the car. JIRO opens the boot. Inside is something wrapped in cloth. JIRO heads for a nearby

YUTO watches the city out of the window.

CUT TO:

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

FLASHBACK: YUTO stands.

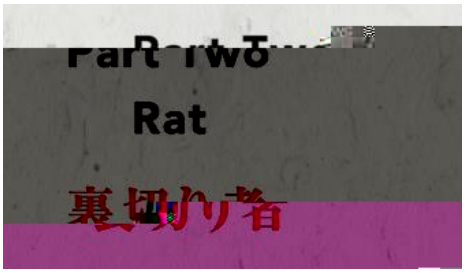
On YUTO.

PULL-OUT to FUKUHARA sitting at his desk. The sword in front

On YUTO.

A beat.

CUT TO CAPTION:



CUT TO:

EXT. SARAH'S FLAT. LONDON - MORNING

FLASHBACK: Soft moans can be heard through an open window of SARAHôs building.

CUT TO:

INT. BEDROOM.

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)

CUT TO:

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

To ROY.

IAN walks off.

JUMP CUT TO:

INT. POLICE STATION. LONDON - DAY / FLASHBACK

FLASHBACK: IAN and SARAH are working at their desks. He whispers over at her.

CUT TO:

INT. WINE BAR.
LONDON - NIGHT /
FLASHBACK

FLASHBACK: SARAH
hugs EVERYONE.

CUT TO:

INT. WINE BAR.
LONDON - NIGHT /
FLASHBACK

FLASHBACK: SARAH is
chatting

SARAH gets the BARTENDERÕs attention. ANGLING is looking at her. She laughs.

CUT TO:

SARAH
No, here.

IAN
What's wrong with the bedroom?

They kiss again.

SARAH
Boring.

IAN steps away from her. Moment gone.

IAN
Thanks very much.

SARAH
Oh no, I, I didn't mean-

A beat.

SARAH (CONT'D)
What?

On IAN.

SARAH (CONT'D) (O.O.V)
What's the matter?

IAN
What's the matter with you?

SARAH
Nothing! I'd like my boyfriend to *fuck*

On IAN. He heads to the bedroom.

She exhales.

CUT TO:

INT. KITCHEN. POLICE STATION. LONDON - DAY

FLASHBACK: SARAH in the kitchen area, making a tea with ROY. Note: ROY has a slight black eye. SARAH looks over. IAN is chatting to JOYCE. She laughs at something heôs said.	SARAH Good weekend, Roy? ROY Not really. Found out the dogôs got diabetes. I bloody love that dog. SARAH What do you think of Joyce? ROY Seems alright. SARAH Sheôs from Brighton. ROY So? SARAH Nothing.	
On IAN and JOYCE. ROY walks off. **CUT TO:** **<u>INT. KITCHEN, SARAH'S FLAT, LONDON - DAY / FLASHBACK</u>** FLASHBACK: IANôs phone is on the side. It starts to buzz. Caller ID is just saved as óAô SARAH stands in the kitchen, eating a bowl of cereal. She looks at it. IAN comes in, picks up the phone.	SARAH (CONTôD) (O.O.V) Just never really met anyone from Brighton that wasnôt secretly a bit of a twat, is all. ROY Oh right. Yeah. Maybe. I, I donôt really know. SARAH Whoôs óAô?	
	IAN Just an informant.	

Picking up his keys he kisses her and leaves.

CUT TO:

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

FLASHBACK: SARAH

IAN comes out.

A beat.

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

DISSOLVE TO:

INT. SARAH'S FLAT. LONDON - NIGHT / FLASHBACK

FLASHBACK:

**INT. BEDROOM.
SARAH'S FLAT.
LONDON - NIGHT /
FLASHBACK**

FLASHBACK: SARAH lies in bed, alone.

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

DISSOLVE TO:

**INT. SARAH'S FLAT.
LONDON - DAY /
FLASHBACK**

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

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.

On SARAH.

HANNAH (O.O.V)
Yeah or maybe you're stoned.

A beat.

On SARAH.

HANNAH (CONT'D) (O.O.V)
How's Ian?

SARAH
Urgh.

On HANNAH.

SARAH (CONT'D) (O.O.V)
Distant.

HANNAH
Like the distant ripples on a pond thrown up by

On HANNAH. SARAH takes another long toke. **DISSOLVE TO CAPTION:** **CUT TO:** **INT. PUB. LONDON - NIGHT / FLASHBACK** 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. 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 Yeah? I'm thinking about last night ;) x Woke up with a big smile on my face SARAH scans them, quickly.	SARAH (O.O.V) No. SARAH (CONT'D) (O.O.V) Like a prick who can't tell his fucking girlfriend where he is. 	

Giri/Haji t

They lead him out of the office. SARAH watches. IAN winks at her on the way out. SARAH passes JOYCEôs desk. SARAH hunches down to JOYCEôs sitting level and speaks quietly. JOYCE, taken aback, can only nod. **CUT TO:** **<u>EXT. CROWN COURT. LONDON - DAY / FLASHBACK</u>** FLASHBACK: SARAH, looking different - her hair a different length - walks past a throng of REPORTERS and enters the court. **CUT TO CAPTION:** **CUT TO:** **<u>INT. COURTROOM. CROWN COURT. LONDON - DAY / FLASHBACK</u>** FLASHBACK: A BARRISTER addresses SARAH.	JOYCE Hey, what was all that about? SARAH Listen, Joyce, itôs really all I can do to stop myself punching you in the *fucking* face right now. So probably best if you donôt speak or look at me again. Okay? BARRISTER (V.O) Detective Weitzmann, can youé BARRISTER (CONTôD) é describe for the court what you saw on the morning of the 14th of January 2018?	

We pan across the court room to SARAH who sits in the witness stand.

IAN watches her from the dock.

SARAH looks at IAN. He stares back at her, hatefully.

JUMP CUT TO:

EVERYONE in the court stands.

CUT TO:

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

INT. POLICE STATION. LONDON - DAY / FLASHBACK

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.

REPORTER (CONTíD) (V.O)
é handed a six-year sentence.

CUT TO:

INT. SARAH'S FLAT. LONDON - NIGHT

SARAH comes in. The flat is empty and still.

YUTO (V.O)
Subtitles: *Sometimes I have a dream.*

CUT TO:

INT. LIVING ROOM SARAH'S FLAT. LONDON - NIGHT

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.

YUTO (CONTíD) (V.O)
Subtitles: *That I am running under a clear night sky. And there is fire all around me. And a great roar of noise.*

YUTO (CONTíD) (V.O)
Subtitles: *It is chaos.*

CUT TO:

INT. YUTO'S APARTMENT, TOKYO - NIGHT / FLASHBACK

FLASHBACK: YUTO lies in EIKOís arms. She strokes his hair.

YUTO (CONTíD)
Subtitles: I know I am going to die. And then I wake.

A beat.

	EIKO **Subtitles:** I don't know. 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) **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.	
She stands up and goes to the table. On YUTO.	EIKO (CONT'D) (O.O.V) **Subtitles:** I have something else for you. YUTO **Subtitles:** Is it another finger?	
On YUTO hesitates, caught off-guard by the question. She turns and looks at him.	EIKO (O.O.V) **Subtitles:** Do you love me? EIKO (CONT'D) **Subtitles:** It's the sort of question you have to answer right away. YUTO **Subtitles:** Yes, I love you.	
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. **CUT TO:**	EIKO **Subtitles:** Good. And yes, it is another finger. Eight more, and two thumbs, to be exact. EIKO (CONT'D) **Subtitles:** I love you too.	
<u>EXT. STREET. TOKYO - DAY / FLASHBACK</u> FLASHBACK: YUTO pulls into a parking space. FUKUHARA sits in the backseat. **CUT TO:**		

INT. CAR.

YUTO doesn't say anything. They drive on. **CUT TO:** **<u>INT. CAR. TOKYO - NIGHT / FLASHBACK</u>** FLASHBACK: YUTO pulls into a boat yard. **CUT TO:** **<u>INT. BOAT YARD TOKYO - NIGHT / FLASHBACK</u>** FLASHBACK: YUTO parks up the car. **CUT TO:** **<u>INT. WORKSHOP. TOKYO - NIGHT / FLASHBACK</u>** FLASHBACK: We follow YUTO and JIRO as they make their way through the boat yard workshop and up some stairs. **CUT TO:** **<u>INT. OFFICE. TOKYO - NIGHT / FLASHBACK</u>** 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 shelfs.		

The THUGS brings YUTO back to the centre for the room. Pushing him to his knees and forcing him to look at JIRO.

JIRO stands over him, FUKUHARAôs family sword in hand.

JIRO
Subtitles: Iôm sorry.

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.

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CUT TO:

INT. MAIN OFFICE. TOKYO - NIGHT / FLASHBACK

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.

CUT TO:

EXT. BOAT YARD. TOKYO - NIGHT / FLASHBACK

FLASHBACK: YUTO runs out of the workshop and dives back into the car. He reverses out of the yard.

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 - itôs KENZO. He looks at it longingly. But he cancels the call.

[illegible]eW'

EXT. JAPANESE COUNTRYSIDE - NIGHT / FLASHBACK

FLASHBACK: YUTO

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.

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 ABBOTôs man. They slowly make their way down the corridor when another of ABBOTôs men appears with a shotgun. He takes out the

Giri/Haji ri/Haji

CUT TO:

INT. BOOKMAKERS, TOKYO - NIGHT / FLASHBACK

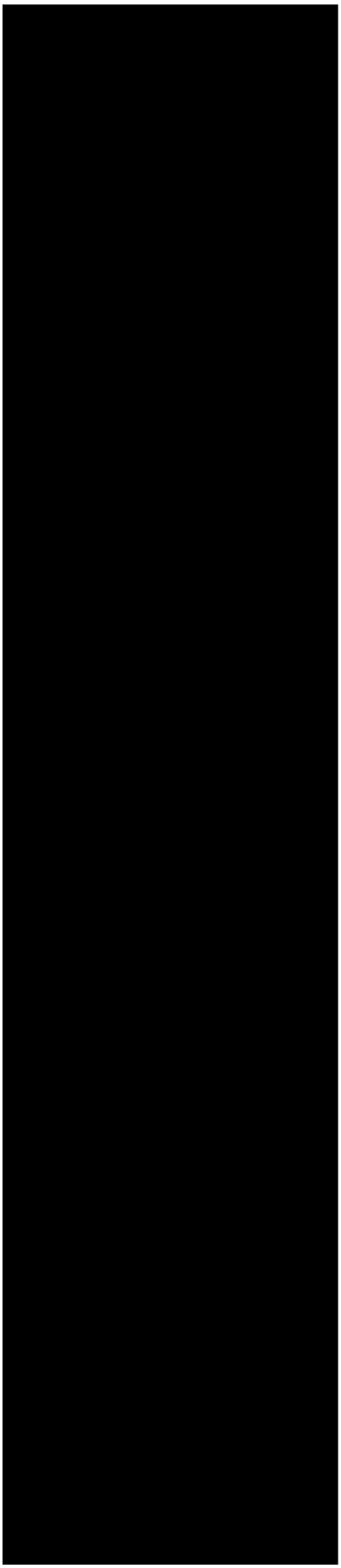
FLASHBACK: KENZO pulls the trigger of the gun in SORA's dead hand. The bullet hits the GANGSTER, killing him instantly.

CUT TO:

INT. CORRIDOR, INDUSTRIAL BUILDING, LONDON - NIGHT

KENZO aims the gun at the KINDLY ALBANIAN, who looks at him - confused at first, then realising. An inta0 0 1first, t

Giri/Haji



We didnôt 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: Itôs RODNEY. He approaches the counter. The BARISTA smiles at him. We angle on the BARISTAôs 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:

APARTMENT. LONDON - NIGHT / FLASHBACK

FLASHBACK: SABURO opens the door

HOTAKA coughs blood into a handkerchief. NATSUKO looking at him, worried. **CUT TO:** **INT. MEETING ROOM.** **RESTAURANT - DAY / FLASHBACK** FLASHBACK: Shaking YUTO wraps the tip of his finger in a handkerchief. **CUT TO:** **EXT. PARK. TOKYO - DAY** The OLD MAN puts the pieces back on the shoji board. **CUT TO:** **CLUB. LONDON - NIGHT** TAKI and RODNEY dance, lights strobe around them, bodies swaying. **CUT TO:** **INT. CORRIDOR. INDUSTRIAL BUILDING. LONDON - NIGHT** KENZO pulls himself up and sees YUTO is gone. **CUT TO:**	SARAH (CONTÕD) (V.O) As if someone was moving us allé SARAH (CONTÕD) (V.O) é like this mad conductor.	

EXT. INDUSTRIAL BUILDING. LONDON - NIGHT		
YUTO stumbles out. Another explosion knocks out a window behind him. **CUT TO:**	YUTO (V.O) **Subtitles:** *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.*	
INT. FUKUHARA'S RESIDENCE. TOKYO - DAY		
EIKO, her belly large with child, reads a letter. from YUTO. **CUT TO:**	EIKO (READING) (V.O) **Subtitles: "** *about what I am doing right now.*	
EXT. INDUSTRIAL BUILDING. LONDON - NIGHT		
YUTO gets to the end of the alleyway and collapses. **CUT TO:**	EIKO (READING) (CONTíD) (V.O) **Subtitles:** *Only that I am doing everything to make it safe to return to you and baby Sora.*	
INT. BEDSIT. LONDON - NIGHT		
We see the name scratched into the wall in kanji: EIKO. **CUT TO:**	EIKO (READING) (CONTíD) (V.O) **Subtitles**: *I love you, Yuto.*	
INT. WAREHOUSE. INDUSTRIAL BUILDING. LONDON - NIGHT		
DONNA, injured, struggles to get up. Someone reaches down and picks her up. Itûs VICKERS.	VICKERS Come on!	

CUT TO:

INT. FUKUHARA'S RESIDENCE. TOKYO - DAY

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)
Subtitles: We need an ambulance!

CUT TO:

INT. VARIOUS. RESTAURANT. KITCHEN - NIGHT

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.

CUT TO:

INT. CORRIDOR. INDUSTRIAL BUILDING. LONDON - NIGHT

KENZO pushes forward. Ahead of him, a door.

CUT TO:

INT. POLICE STATION. LONDON - DAY / FLASHBACK

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

CUT TO: **EXT. ALLEYWAY. LONDON - NIGHT** 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. **CUT TO:** **EXT. CLIFF EDGE. JAPAN - DAY BREAK** YUTO walks away from the cliff edge to a new life. **CUT TO:** **EXT. ALLEYWAY. LONDON - NIGHT** YUTO lies unconscious. Two shadows approach him. YUTO opens his eyes. **CUT TO WHITE:** **END CREDITS:**	YUTO (V.O) **Subtitles:** *It is chaos.* YUTO (CONTD) (V.O) **Subtitles:** *And I know I am going to die.* YUTO (CONTD) (V.O) **Subtitles:** *And then I wake.* 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	

Toshio	KATSUYA
Rei	YUKO NAKAMURA
Natsuko	MITSUKO OKA
Angling	TONY PITTS
Director	JULIAN FARINO
Writer & Creator	JOE BARTON
Producer	SUSIE LIGGAT
Executive Producers	JANE FEATHERSTONE
	CHRIS FRY
Executive Producers	JOE BARTON
	JULIAN FARINO
Tyler	JACOB JAMES BESWICK
Albanian Gangster	PETER GUINEY
Hotaka	TOGO IGAWA
Jiro	YOSHIKI MINATO
Takashi	JOZEF AOKI
Banri	TERIYUKI NAGAMORI
Shin Endo	KATSUYA KOBAYASHI
Murdered Man	KENTA DAIBO
Beth	HANNAH ISHERWOOD
Joyce	ANNA KOVAL
Hannah	VIVIENNE GIBBS
Chris	KEIR CHARLES
Bill	ANDREW JOSHI
Sora	BURGER HASEGAWA
Gangster	TAKAHIRO KAMEOKA
Tiff	JOHN MCCREA
Old Man	KAZUHIRO MUROYAMA
Stunt Coordinators	TONY LUCKEN
	ANDREAS PETRIDES
Stunt Performers UK	NELLIE BURROUGHES
	PHIL CAMPBELL
	NEIL CHAPELHOW
	DAVID COLLOM
	ANDRIUS DAVIDENAS
	AL HOLLAND
	JACK JAGODKA
	Stunt Performers UK

	ANDREJ RIABOKON
	JAMIE STANLEY
Stunt Performers Japan	TOMOHIKO HASHIMOTO
	HIDETAKA ICHIYAMA
	MASAHITO OKAMOTO
	HIDEMI SATO
	YUTAKA SATO

Production Manager	SOPHIE MACCLANCY
Japan Production Manager	ADAM BADRAWY
Second Assistant Director	PAUL BENNETT
Third Assistant Directors	CARLY MILLS
	STEVE CRABTREE
Floor Runners	LUISA ZABEL
	PAUL DREW
Base Runner	STEPHANIE BRADSHAW
Location Manager	JEREMY DECOURSEY
Assistant Location Managers	PAIGE COPSEY
	JON LAWRENCE
Unit Manager	ROB DEACON
Location Assistants	JAMES DOYLE
	JOE KIRBY
Script Supervisors	ALANA MARMION-

Head of Communications	ALEX WELLS
Publicity	JOHN SCRAFTON MONIQUE LEVINE
Co-Producer	KIRSTEN ELLER
Japan Co-Producer	GEORGINA POPE
Financial Controller	ROBIN GREEN
First Assistant Director	DEBORAH BOWSER
Sound Recordist	RUDI BUCKLE AMPS
Supervising Location Manager	ANTONIA GRANT
Japan Casting Director	YOKO NARAHASHI
UK Casting Directors	SHAHEEN BAIG LAYLA MERRICK-WOLF
Editor	ELEN PIERCE LEWIS
Music	ADRIAN JOHNSTON
Costume Designer	IAN FULCHER
Hair & Make Up Designer	VICKIE LANG
Production Designer	MORGAN KENNEDY
Director of Photography	DAVID ODD BSC
Executive Producer for the BBC	BEN IRVING