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# Final Shooting Script

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INT. ILLEGAL



EXT. ALLEYWAY, TOKYO - DAY 14

SEKI  
I heard his daughter was missing.

HAYASHI  
Yes.

SEKI  
So I'd start with that.

SEKI finishes her meal and wipes her mouth with a hot towel.

SEKI (CONT'D)  
We're getting too old for war,  
Captain. Get him to that meeting.  
For all our sakes.

SEKI gets up and walks away with her BODYGUARDS, leaving  
HAYASHI alone.

INT. BEDROOM, ANNIE'S FLAT, LONDON - EARLY MORNING 14

ANNIE (CONT' D)

How old are you?

TAKI

Sixteen.

AN

ANNIE leans in and kis

When REI





SA



SARAH (O. S. )  
Yes, Kenzo! We

KENZO

I'm going to fix it. I promise.

He and YUTO leave. The door slammed behind them.

INT. LIVING ROOM, SARAH'S FLAT

NA

NATSUKO

Why would I not? What kind of life would that be? Do you see something and think, 'Oh, I have absolutely no opinion on that'?

EIKO

Give it a go, you might find some peace.

NATSUKO

Oh



INT. SARAH'S CAR, LONDON - DAY 14

KENZO drives with YUTO. When KENZO speaks, we get the sense he's trying to convince himself as much as anyone else.

K



I'm talking nonsense probably.

NATSUKO  
Who is this?

EIKO  
I don't know. Where's S

T



He yells out. The other DINERS look at him, some in  
revulsion, some laughing.

EXT. ROADSIDE DINER, JAPAN - DAY 14

KEIICHI runs out to his moto

KENZO  
But not viol

He looks at SARAH's face. She can't hide the worry.

RODNEY (CONT'D)  
Jesus. What is it?

EXT. IAN'S MUM'S FL



KENZO

This is stupid. If he's going to go to the police, we should be staking out the station.

KENZO puts the photo away and heads out the room.

SCENE

INT. SARAH' S CAR, LONDON - DAY 14

KENZO drives. He reme



Epi so

KENZO' s phone rings - i t' s TOSHI O. He looks frustrated. But answers.

What? KENZO (CONT' D)

SCENE MOVED TO 7/A3

SCENE OMITTED: CONTENT MOVED TO 7/29

INT. TAXI, LONDON - DAY 14 (INTERCUT)

YUTO  
What's going on?

KENZO  
Just everything getting a hundred  
times worse.  
(English)  
As fucking usual.

KENZO manoeuvres the car out into the road

Epi 50

POLICEWOMAN  
You're coming from Tokyo?

REI nodes.

POLICEW



EXT. ROAD 0

A few mome



TOSHIO  
I can handle it. You go.

KENZO  
Thank you.

TOSHIO looks around him.

TOSHIO  
I always wanted to visit London.

KENZO  
You're welcome.

TOSHIO grins.

TOSHIO  
T

TOSHI O  
You too. Goodbye Mori -

Episode 7 - Final Shooti

EIKO

Did you think before you sent your  
family into danger?



YUTO  
Okay, Mum.

N



Might stay that way. IET BT 12 0 0 12 250 69 0 3 Tf (y) Tj E



TAKI  
What are you doing?

RODNEY  
Taking matters into my own hands.

She follows him as he goes.

He finds a handbag an



(pause)  
Do you want me to beg?

IAN' s eyes are red too

SCENE OMITTED

EXT. POLICE STATION, LONDON





IAN

Yeah me too.

They drink some of their dr

IAN (CONT'D)  
You're a twat, you

RODNEY  
Hi , Pol i ce pl ease.  
(pause)

Yeah, I've just seen a man on  
Bradley Street, NW1. He's acting  
really strangely and I think he's  
carrying a knife. He's wearing a  
green jacket and black je

POLICEMAN 2  
(into radio)  
One arrest

Across the street sta

I NT. KENZO' S



They work in silence for a few moments

One more bea



NATSUKO  
Everyone's happy for a while.

They drive on in silence.

EX

YUTO  
If you can't s



KENZO doesn't say anything. YUTO goes to leave, then pauses.

YUTO (CONT'D)

What did he say? The gangster.  
Before you shot him.



K

She composes herself slightly. Wipes tears away. Realises something:

JOYCE (CONT'D)  
What are you doing here?

SARAH thinks fast.

RODNEY closes his eyes.

RODNEY  
Fuck.

SARAH  
Yeah.

RODNEY  
I was trying to help.

SARAH  
Well you helped, Rodney. You killed  
him. Problem solved.

RODNEY  
I didn't mean for this to happen.  
I'm sorry.

SARAH  
It's not good enough. You had to  
right. **ed 0854 /TT7 1 Tf Tm**

RODNEY  
I k

REI  
Can you pull over...

EXT. ROAD

KENZO  
What?

REI  
I said no.

He doesn't say anything for a few beats.

KENZO  
Rei...

REI  
I love you very much, Kenzo. But I  
won't have a ghost in my house. Not  
any more.

Tears are silently rolling down REI's cheeks. She hangs up  
the phone.

KENZO is left sitting dumbly in the car.

REI walks back to the other two WOMEN. EIKO looks at her and  
hands her the BABY. REI kisses the baby's cheeks and neck and  
holds it close.

The three of them stand there. NATSUKO reaches out and puts a  
hand on REI's back. A huge gesture for her.

EXT. COUNTRY ROAD, JAPAN - NIGHT 14 N

The rental car pulls away and drives on.

INT. SARAH'S CAR, LONDON DAY 14 (INTERCUT) ('

(pause)  
Do you Love Sarah?

KENZO doesn' t say

I NT. BEDROOM, SARAH' S FLAT, LOND







Real I y what SARAH

JIRO  
You know, it might not seem like  
it, but I do actually like you.

TOSHIO  
Thanks for following me into the  
bathroom to tell me that.

JIRO rolls his eyes.

JIRO  
I need to know I can count on you.  
We're on different teams but we're  
all here for a common goal.

TOSHIO  
I'm here to arrest Yuto Mori and  
ensure that my partner isn't  
harmed. Is that what you're here to  
do?

JIRO  
Sure.

TOSHIO zips up and goes to wash his hands.

TOSHIO  
You've got guns on you, right?

JIR

The sound of the dryer drowns out

INT. TRAIN, OUTER LONDON

Yeah. HI ROSHI

Me too. SHOJI

Wakasa. HI ROSHI

L SHOJI

ANNIE: Hey. Come back and