

THE LAST SAMURAI



TOM CRUISE KEN WATANABE

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LAST SAMURAI

by

John Logan

Revisions

By

Edward Zwick & Marshall Herskovitz

REVISED

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Fade In:

A BRIGHT BLUE TIGER

Surrounded by a pack of dogs, ten of them snarling and gnashing their teeth. The TIGER'S, eyes burn with fury as he wheels in a circle, lunging at one dog clawing at another, keeping them all at bay.

Suddenly, the TIGER leaps over the dogs and transforms into a WHITE BIRD, soaring majestically into the sky.

THE FACE OF A JAPANESE MAN

Sits up into frame, sweating, waking from a dream. He is KATSUMOTO. We will come to know him later.

Fade to black. CREDITS OVER.

The faint SOUND of a BRASS BAND.

WINCHESTER REP (V.O.)
the leader in all forms of armament used by the
United States Army. When you need a friend,
Winchester is by your side.

THE FACE OF AN AMERICAN MAN

As he smokes a cigar, barely listening. CAPTAIN NATHAN ALGREN, U.S. Army, ret, 36 years old and looking every day of it. His eyes are lined and saddened. He takes a swig from a flask. He is BACKSTAGE at:

INT. CONVENTION HALL SAN FRANCISCO DAY

Where a trade show is in progress. Scantly clad lovelies in red-white-and-blue undies demonstrate the nation's most important new export: arms. Every weapon imaginable is on display: rifles, pistols, even howitzers. Banners declaim the virtues of Winchester and Springfield. Of Colt and Remington and Smith & Wesson. Crowds mill around a stage. where:

WINCHESTER REP
Ladies and Gentlemen ... the Winchester
Corporation is proud to bring to you... a true
American hero. A patriot who has proven his
gallantry time and again on the field of battle.

LITTLE TIN SOLDIERS are all lined up. A mass of grey. Rebel troops surrounding a band of blue Union cavalry. A large, metal diorama.

WINCHESTER REP
I hope you will join us in welcoming ...Late of
the U.S. Cavalry. The Savior of Sutter Hill ...
Captain Nathan Algren!

A last swig. Algren steels himself, then strides onstage as we reveal a banner:

WINCHESTER PRESENTS: THE MIRACLE AT SUTTER'S HILL!

Garish limelight from a row of foot lights illuminates Algren.

ALGREN

My thanks, Mr. McCabe... Ladies and Gents.

He looks down at the little metal soldiers and begins to tell the story of the battle that made him famous. His narration is halting, unsteady:

ALGREN

... On that fateful day, Johnny Reb had us in a spot, perched on the lonely top of Sutter's Hill, nothing but grey as far as the eye could see: Unhorsed and out of ammunition, I gazed down into the, um, mael... mael...

(squints to see better)

-maelstrom below us, and saw them moving up.

We realize he is reading from cue cards. The little Rebel soldiers begin sliding up the metal hill.

ALGREN

I knew it was fight or die. Into the teeth of the enemy or we would all be buried... buried ...

(loses his place, under his breath)

Shit...

(finds it again)

...on the same hill with our comrades already gone to Merciful Heaven...

A sudden flash:

Algren's mind. The real battle of Sutter's Hill. The grim reality is very different from the dashing tale. Union soldiers scream in agony. Those horses still alive buck and froth at their tether.

Algren, a lieutenant then, moves among the panicked, bloody men. He stops beside a PRIVATE, his brother, DAVID ALGREN, 19, blonde, not much more than a boy.

DAVEY

They're coming, Nate.

He looks over the wall. Rebel troops are moving up the hill.

ALGREN

Keep your head down.

DAVEY

(smiling)

Papa always said we should've joined the navy.

ALGREN

What'd he know?

(looks fondly at his brother)

You watch me now. Do whatever I say. .

DAVEY

Aye-aye, lieutenant.

Algren punches his shoulder and moves on down the line. Nearby, Algren's friend, SERGEANT ZEBULAH GANT, though severely wounded, reloads his revolver with the last of his ammunition.

GANT

How're the horses?

ALGREN

Better than you. Smell better, too.

(looks at him)

Can you hold on, Zeb?

GANT

(fighting the pain)

I got I choice?

Algren smiles sadly. His mend will die loon without medical attention.

Algren moves down the line, bullets whizzing overhead. He kneels beside COLONEL BAGLEY, his commanding officer.

BAGLEY

(panicking)

We need a flag. Find me a goddamn white flag!

ALGREN

What are you talking about?!

BAGLEY

Surrender, damn it! That's an order!

Back to the convention hall:

ALGREN

No thought of surrender among those boy.
Better to die as God made us, we thought, as
soldiers... So I gave the order. Mister Bugler,
sound mount up. Mister Bugler, sound prepare
arms. There were only thirty of us, but we had
fire in us yet. I looked down the hill at the destiny
ordained for us. And gave the order. Mister
Bugler, charge!

The little Union cavalry soldiers begin moving down slots in the hill.

On Sutter's Hill:

Algren leads a chaotic cavalry charge down the hill toward the advancing rebel infantry -- artillery explosions - bullets snapping, trees shattering.

Algren's brother, Davey, rides beside him.

The wounded Sergeant Gant pulls himself up, waves his cap and yells.

Bagley remains cowering behind the stone wall.

Back to the convention hall:

ALGREN

And straight into them we went...

On Sutter's Hill :

Carnage. Union and Confederate soldiers slam together, falling, drowning in mud and blood, stepped on by panicked hoves.

Algren wields his saber in one hand and his revolver in the other, serving death on all sides.

A soldier riding next to Davey is shot. A horse falls into a shellhole.

Back to the convention hall:

ALGREN

"Hip-hip hurray" we shouted, for we had spirit in us yet--

More flashes:

Algren slices right and left with his saber. He is a truly gifted swordsman.

A tree branch knocks Davey from his horse. He sits, dazed, on the ground. Algren kills a rebel soldier just as he is about to fire on him.

Single-handedly, he rallies his men, screaming orders, then lifts his wounded brother onto the saddle beside him.

He leads them downhill toward safety, Davey clinging to him for dear life.

Back to the convention hall:

ALGREN

Before they knew what hit them, we had broken through into the rear of the rebel army.

On Sutter's Hill:

Algren and his men gather in a copse of trees. They are giddy with the exhilaration of having survived.

DAVEY

We did it, bro', WE DID IT! Whoeeeee!!

Algren's smile is shortlived, though.

SUDDENLY, the woods ERUPT with gunfire. Trees are shredded.

Algren's men are literally cut to pieces-

Davey is riddled with bullets, his dead body shielding Algren from harm until he slides, lifeless, to the mud.

ALGREN

Davey---!!!!

Men and horses are torn apart -- they contort and writhe in agony -- jerking grotesquely as the bullets rip into them. Algren frantically tries to locate the source of this firepower. Then he sees:

A Gatling Gun.

Six barrels glisten like steel teeth. This early machine gun is the pinnacle of current military might -- 60 rounds a second -- a triumph in engineering.

ALGREN

AHHHHHHH--!!!!

With insane courage, he wheels and charges the gun.

Bullets rip into horse and rider alike. Algren falls, lifeless, into the mud.

Back to the convention hall:

ALGREN

And the 23rd rode on to glory.

Applause.

At the back of the hall three elegantly dressed JAPANESE MEN watch Algren's performance. They wear Western frock coats and top hats

ALGREN

Now let me: tell you, gentlemen, if there's one thing on earth I could have had with me on that glorious day, it would have been this beauty...

Algren holds up a Winchester repeating rifle.

At the back of the audience we note someone else watching Algren. SERGEANT ZEBULON GANT, whom we last saw on Sutter's Hill.

ALGREN

The Winchester Model '73 lever-action rifle. 15 shot capacity, one round-per-second, accurate at 400 yards. You'll note the patented loading port just beneath the cartridge chamber and the smooth cocking action. ...Lets' just see here--

He peers into the ejection port as he cocks the weapon and sights out over the crowd.

KA-BOOM!!! The report echoes among the screams of the ladies. Dust and glass fall from a rear chandelier.

ALGREN
Smooth trigger action, too.

Audience-members murmur nervously.

ALGREN
This is, gentlemen, The Gun That Is Winning The West... Step on up and take a look. Mr. McCabe is here to answer any question and take orders. I thank you.

Later...

A Winchester representative is handing Algren an envelope.

WINCHESTER REP
What the hell was that?

ALGREN
Got their attention, didn't I?

WINCHESTER REP
Boston in three weeks. And sober this time.

He goes. Algren immediately starts counting the cash.

INT. SEEDY HOTEL ROOM NIGHT

Algren sits alone on the bed. He takes out a leather-bound journal and begins to write.

ALGREN (V.O.)
June 17th, 1876. The dead are with me tonight.
They return each time I am obliged to tell their story.

INT. SQUALID BAR NIGHT

Algren sips absinthe. He stares at the milky, green liquid before him.

ALGREN (V.O.)
I can almost see them in the shadows, their bodies whole and beautiful once more. Sometimes it's as if they call to me in a sweet invitation --

EXT. GAS-LIT STREET NIGHT

Algren walks in the fog. Sputtering gas lamps give an unearthly glow.

ALGREN (V.O.)
 "We are dead," they whisper, "and we are happy."

INT. SEEDY HOTEL ROOM NIGHT

Algren is back in the hotel room. From his small suitcase, he takes the Medal of Honor, looks at it for a long moment.

ALGREN (V.O.)
 "Do not be afraid," they whisper. "You have been dead, too."

A sudden flash:

We are back on Sutter's Hill. Algren's slaughtered cavalry litter the bloody ground, dead to the last man. A rebel army surgeon gives a cursory look at each body before it is loaded onto a wagon.

Algren's turn is no different than the others. He is declared dead and hoisted unceremoniously onto the pile of corpses.

Back in the hotel room.:

Algren sits, staring into the middle distance.

ALGREN (V.O.)
 Is this why they gave their lives? So that I might disgrace their memory?

He reaches into the suitcase and takes out a Colt revolver. Stares at it, cracks the cylinder to make sure it's loaded. His finger wraps around the trigger, the barrel makes its way toward his head.

And then, unaccountably, he is laughing.

ALGREN (V.O.)
 And why, after taking so many lives, do I find myself incapable of taking just one more?

A KNOCK on the door. Algren shuts his eyes, then calls out.

ALGREN
 Go away.

GANT (V.O.)
 Not exactly the greeting I imagined.

Algren looks up. He knows that voice. He carefully puts the revolver back into the suitcase and shuts it before opening the door.

GANT
Thought you'd seen the last of me, I expect.

Algren is filled with emotion, which he tries to hide.

ALGREN
Zeb...

They embrace.

ALGREN
Sit. Please.

Gant moves to the proffered chair with a pronounced limp.

GANT
... Saw your little melodrama today.
Very inspiring... .

ALGREN
Given up soldiering to become a critic?

Gant smiles and shakes his head.

GANT
Got a job for you, unless you're running for
office...

ALGREN
I have I job.

GANT
I mean a real job. Back in uniform.

ALGREN
I' m retired.

GANT
I don't mean a U.S. uniform.

Algren looks at him. Curious despite himself.

INT. RESTAURANT NIGHT

Gant leads Algren into a lush San Francisco restaurant. Flickering gaslight and trays of lobster. COLONEL BENJAMIN BAGLEY (whom we saw in flashback) sits with the three Japanese men. Bagley's hair has greyed. He

has his eye on a political future.

BAGLEY

Nathan, good to see you.

ALGREN

(stunned)

Colonel Bagley...

BAGLEY

Sit down. This is Mr. Omura, from Japan, and his two associates who, so far as I can tell, don't have names...

OMURA 40, is a handsome and intelligent man. He watches Algren closely as Algren pours a glass or whiskey from a decanter.

BAGLEY

They're looking to hire real American soldiers to create the first Japanese Imperial Army.

Algren looks at him.

BAGLEY

Japan's got it in mind to become a civilized country and they're willing to spend what it takes to hire white experts to do the job right.

Algren takes a slow sip of whiskey.

BAGLEY

Sergeant Gant has already agreed to serve. You would be my second-in-command.

ALGREN.

With approval from Washington, of course.

BAGLEY

Both governments prefer to consider our mission unofficial. We'd be there as non-combatants

BAGLEY

(MORE)

only, advisors to the Japanese officers. Help them with training, ordinance and the like.

GANT

You ought to think about it., Captain. Unless you intend to take up a career in the theater.

ALGREN

I have an agreement with the Winchester Corporation -- I'm sure these people have some concept of what an agreement is.

Omura suddenly speaks. His English is flawless.

OMURA

You are paid seven dollars for each performance.
You do, on average, fourteen performances a
year. We will pay you 400 dollars.

ALGREN

A year?

OMURA

A month.

Algren looks at him. The figure, in 1876, is staggering.

EXT SHIP--OCEAN DAY

A steamship chums its way across the great Pacific. Algren leans on the
ship's rail and looks out into an endless procession of waves.

ALGREN (V.O.)

June 23, 1876. It is impossible, standing here,
not to appreciate one's, own insignificance.

A dolphin crests the surface, arcing into the air.

ALGREN (V.O.)

Here there is neither past, nor future. Only an
oblivion of water.

In his tiny cabin, Algren finishes writing in his journal and takes out a
daguerreotype of a HAUNTINGLY BEAUTIFUL BLOND WOMAN.

ALGREN (V.O.)

And yet I ask myself, will the dead follow me
across the ocean to this strange new land?

He stares at the woman in the picture.

INT. SHIP – CABIN DAY

In the main cabin, Algren sits with Gant and Omura. Algren is drinking.

OMURA

...After the Shogun gave up power, the daimyos –
you would call them warlords --knew that Japan
needed a centralized government. So they asked

OMURA (CONT'D)

the hereditary Emperor, His Highness the Enlightened Meiji, to lead the country.

ALGREN

And these warlords just ... gave up hundreds of years of power?

OMURA

Economic incentives were offered. Most provincial leaders saw the financial benefits of modernization.

ALGREN

What about those that didn't?

OMURA

To deal with those who have resisted, the Emperor has decided to create an Army with allegiance only to him... We considered hiring advisors from Germany, but your Ambassador reminded us of your experience in suppressing rebellious elements in your Civil War.

This evocation of the Civil War is not lost on Algren.

ALGREN

Who are we supposed to be fighting against?

OMURA

His name is Mori Katsumoto. He is samurai.

ALGREN

Samurai?

OMURA

The word you might use it "warrior". But that does not quite capture it ... Katsumoto once served the Emperor but he is now a traitor who leads a band of traitors. He must be punished.

Algren looks pointedly at Bagley.

ALGREN

You told them about our experiences together on Sutter's Hill, did you, Colonel?

BAGLEY

They know I was your commanding officer. Yes.

Algren glares at Bagley, then stands.

ALGREN

Excuse me, gentlemen. I need some air.

(to Omura)

I'm sure Colonel Bagley can amuse you with more stories of patriotic gore.

He walks away.

OMURA

He is insolent.

BAGLEY

Get him in front of the troops, you'll see. Top of his class at West Point. Brilliant tactician. Even wrote a book.

OMURA

Why did he leave your army?

BAGLEY

What's a hero to do when there's no more great battles?

OMURA

Is that an evasive answer?

BAGLEY

Sir, this man was left for dead at Sutter's Hill. Doctors swore his heart had stopped beating, but before they could bury him, he came back to life. After the war he fought the Sioux, the Cree, and the Blackfoot.

(leans closer)

Point him at the enemy. He was born for it.

INT. SHIP -- ALGREN'S BERTH NIGHT

Algren lies in his cramped berth. Can't sleep.

A sudden flash:

On the wagon of dead bodies, Algren's eyes open to stare into the unblinking eyes of his brother, Davey, half his face shot off. He tries to move but he is buried beneath the weight of those piled on top of him. Blood drips down into his eyes and mouth, blinding and choking him.

Back to the ship:

Algren awakens, bathed in sweat. Terror. A silhouette in the doorway.

Colonel Bagley stands looking down at him.

BAGLEY

I hope you realize the kind of second chance
this is for you. I won't tolerate insubordination.

Algren reaches for a nearby glass, drains it.

ALGREN

Court-martial me.

BAGLEY

Would you rather I hadn't recommended you
for the medal. Nathan? Is that it?

ALGREN

We both know why you helped me, Colonel.
Don't expect me to go all weepy with gratitude.

BAGLEY

I expect you to do your job. Save the self-pity
for your own time.

He turns and walks out, leaving Algren to stare at the empty glass.

EXT. SHIP DAY

Algren and Gant stand at the rail.

GANT

Hate boats. If the Lord had wanted man to sail
he wouldn't have created infantry.

ALGREN

How many rimes you puke today?

GANT

I'm down to two.

Omura comes up next to them.

OMURA

I understand you are a scholar, Captain Algren.
(to Gant)
Have you read his book., Mr. Gant?

GANT

Can't say I have.

OMURA

An analysis of the triumph of weapons technology
over antiquated military tactics.

ALGREN

(wry)

A real page-turner. Sold twelve copies.

OMURA

Nonetheless, I was impressed. I enjoy reading military history. I spent two years studying English at Princeton University.

ALGREN

And where did you learn to speak Japanese?

Omura is perplexed by Algren's remark, then realizes he is being kidded. He laughs heartily. Algren laughs with him. A connection is made.

OMURA

Yes, and in Japanese there are twenty-seven words for "war." I will be impressed if you learn only half of them..

He walks away. Algren watches him go. His face darkens.

ALGREN

I got twenty-seven words too - Reb, Sioux, Pawnee, Blackfoot, Jappo. Only one language when it comes to war.

EXT. YOKOHAMA HARBOR DAY

Like all Japan, Yokohama is at the cusp of a new era.

Ancient sampans and wooden schooners beside freighters and steamships.

EXT. YOKOHAMA – DOCK DAY

After 23 days at sea, they are all glad to climb down the gangplank. The Yokohama docks are a frenzy of languages and looks and smells and sounds. Japanese competes with German and English and French and Russian. Warehouses fly the flags of a dozen countries.

One striking Japanese character dominates: the symbol for, Omura. It is seen on buildings, warehouses, and the headbands of scores of laborers.

A series of palanquins, litters carried by bearers, await our voyagers.

As does SIMON GRAHAM, a dissipated Englishman who has lived in Japan for many years. Slender and pale, with an occasional consumptive cough, in his 50's, he wears a white linen suit, a bit worse for wear.

OMURA

Captain Algren, this is Mr. Simon Graham. He will be your translator.

GRAHAM

Pleasure, Captain.

BAGLEY

You'll be quartered at the Embassy for now.

OMURA

The Emperor will summon you at his pleasure.

Graham ushers Algren and Gant into their own less-ornate version.

GRAHAM

If you please, Captain...

ALGREN

They're gonna carry us?

GRAHAM

You're guests of the Emperor. You cannot walk.

Algren notes the hoods covering the faces of the palanquin bearers.

ALGREN

Why the hoods?

GRAHAM

So you won't have to burden your eyes by looking at slaves. Oh, excuse me, they're servants now.

(coughs, wipes a bit of blood)

This way, gentlemen...

INT /EXT PALANQUIN - YOKOHAMA STREETS DAY

Their bearers maneuver them through the bustling streets of Yokohama. White face painted geishas walk alongside bearded Russians. Traditional Japanese kimonos alongside European suits and hats, schizophrenic world of ancient Japan versus modern commercialism.

GRAHAM

Twenty years ago Yokohama was a lovely little port. Then your Commodore Perry arrived and changed all that.

ALGREN

All this in twenty years?

GRAHAM

Japan has...embraced... Western ways. Hired lawyers from France, doctors from Germany, naval architects from Britain, civil engineers, railway designers, scientists, teachers. And, of course, warriors from the United States.

ALGREN

Buying the future.

GRAHAM

Or selling the past...

INT. GUEST QUARTERS DAY

A *shoji* screen is opened by a bowing servant to reveal the clean, classic lines of a Japanese room. Algren is about to enter when Graham stops him, indicating for Algren to remove his boots.

Algren scowls, confused, and struggles to pull off the high, filthy boots. He takes in the foreignness of the room, an arrangement of flowers on a low table.

ALGREN

No chairs? . .

GRAHAM

Correct. And this--
(points to a mat)
..is your bed.

ALGREN

And this?

He points to a block of wood.

GRAHAM

Your pillow.

ALGREN

You mean to say there are no real beds in Japan?

GRAHAM

For its entire history Japan has been completely aakoku, I "closed country." Thirty years ago, if you had washed up on Japanese soil... you would have been beheaded on sight. Now, they let you keep your head... and give you a wooden pillow.

EXT. AMERICAN EMBASSY- GARDEN DAYS LATER

In the pristine grounds of the Embassy, a garden party is in progress. Incongruous lilting Yankee tunes are heard from the Japanese band.

Algren and Gant, now in their dress uniforms wander through the party with Graham. Liveried servants pall trays of canapés.

Elsewhere we see diplomats representing all the powers currently trying to devour Japan: Russia; England; Germany; France; Spain; etc.

GRAHAM

I remember when it was just America and the Dutch. Now everybody's getting into the game.

They pass two German diplomats. The Germans glance to Algren and Gant with suspicion, bow tersely. Graham greets them in German.

GRAHAM

The Germans are particularly eager.

ALGREN

What do they want?

GRAHAM

Same thing your country wants. Most favored nation status.

ALGREN

How long have you been in Japan?

GRAHAM

Oh, western time quickly loses its meaning here ... I first came as part of the British legation in 1857. But I was soon relieved of my position, as a result of various...disagreements with the Crown's attitude toward the locals.

Omura separates himself from his entourage and approaches.

OMURA

Gentlemen. I hope you are enjoying a taste of home.

ALGREN

I've done with worse, believe me.

OMURA

America has much to offer us, though. Its' industry and ingenuity are without peer.

(ingratiating)

I have spoken to the Emperor about you. He is interested in the most modern theories of warfare.

ALGREN

I look forward to the opportunity of meeting him someday.

OMURA

You will have that chance sooner than you think. He has requested an audience.

Graham is open-mouthed at this turn of events.

EXT. IMPERIAL PALACE DAY

Algren and Bagley sit with Graham in an ornate carriage as they cross the moat and enter the ancestral palace of the Shoguns.

INT. IMPERIAL PALACE – ANTECHAMBER DAY

Algren waits with Bagley and Graham outside the throne room.

GRAHAM

Remember that he is arahitogami. A god in human form. During the last two hundred years no emperor was even seen by commoner. You may look at him, with deference, but do not speak unless you are spoken to.

EXT. IMPERIAL COURT -- THRONE ROOM DAY

Algren and Gant are surprised to discover the living god is barely in his twenties. The divine EMPEROR MEIJI is an intelligent and curious young man, yet there is a tentativeness about him.

His throne is surrounded by ADVISORS, principal among them is Omura. Nearby, the American AMBASSADOR SWANBECK a cagey diplomat

The throne room itself is sweeping, beautiful, and extremely restrained. Everywhere, tasteful displays of the traditional flower of the monarchy: chrysanthemums. The vibrant yellow blossoms haunt the chamber.

As the Emperor considers his guests, Omura whispers into his ear. Then:

OMURA

The Emperor bids you welcome. He wishes you to know that he is most grateful for the assistance your country offers ours, in order to rid ourselves of the brutality of the provincial warlords - and to accomplish the same national harmony which you enjoy in your homeland.

The Emperor speaks in Japanese. The advisors are non-plussed, and Omura leans down for a moment to confer with him, then smiles indulgently:

OMURA

The Emperor is most interested in your American Indians, and wishes to know if you have seen them firsthand.

Algren looks at Graham, who nods. He may speak.

ALGREN

I have seen many of them, and have fought them,
too. They are very brave.

Graham translates. The Emperor nods and smiles.

EMPEROR

(accented English)

Thank... you... very ...much.

He stands. Everyone else hurries to follow suit. The audience is over.

EXT. PALACE GARDEN DAY

Algren, Graham, and Bagley walk through the palace grounds.

BAGLEY

That young pup runs this country?

GRAHAM

That "pup" runs the country no more than I do.
He was installed as a figurehead at age twelve
when the warlords realized Japan needed a central
government. But don't be fooled -- he may be a
powerless god, but to these people he's a god
nonetheless.

GENERAL YOSHITAKA appears. He is a seasoned soldier in his 40's. A
decent man. He stops before them, bows quickly.

GRAHAM

Gentlemen, may I present General Yoshitaka.
He will assist you in training the army.

ALGREN

General.

Algren offers his hand. General Yoshitaka does not take it. He bows his head and
speaks a few words. Graham translates:

YOSHITAKA/GRAHAM

He greets you with extreme courtesy and asks if
you are ready to meet the Imperial Army.

EXT. PARADE GROUND DAY

About a thousand Japanese soldiers in baggy uniforms are milling around a large
parade ground. Each has an old single shot rifle. Algren, Gant, and Yoshitaka
look down on them from a reviewing stand.

GANT

Jesus....

ALGREN

Ask the General what training they've had.

Graham speaks to General Yoshitaka, then translates his response.

YOSHITAKA/ GRAHAM

He says... We have trained them not to shoot
their ...asses off.

Algren glances to General Yoshitaka, who looks back wryly.

ALGREN

Sergeant Gant, have the men stand to attention.

GANT

Imperial Army, Atten-tion!

Graham translates, rather mildly.

ALGREN

For God's sake, let's not keep it a secret who's in
charge here ... Mr. Gant.

GANT

(roars)

ALL RIGHT YOU SLANTY-EYED LITTLE
BASTARDS STAND UP STRAIGHT OR I
WILL SHIT-KICK EVERY ONE OF YOU
COCKSUCKERS!!

As the soldiers immediately stand to attention, we begin a montage of the training
of the first Imperial Army:

We see Gant drilling the men. Shouting at his translator. Trying to get them to march
in formation. Algren is nearby, watching.

ALGREN (V.O.)

August 4, 1876. As I watch this new army train,
I cannot help but think of those who rode with
me in the 23rd cavalry.

Algren sits in his tent, writing in his journal. Outside, the Japanese are being taught
the basics of firing tactics.

ALGREN (V.O.)

For four years they had survived, never once
shrinking from the fire. And so, when given my
order to charge the advancing rebel infantry,
they never hesitated. ...And they all died.

We see Algren showing the Japanese how to fire in formation. The old single-shot
rifles they carry make reloading a painfully slow process.

ALGREN (V.O.)

Now I am training another army. In another civil war.

Algren and Gant spar with sabers - Algren's expertise far exceeds Gant's, a fact which Gant accepts with good humor.

ALGREN (V.O.)

Is this why I was spared? Once again to lead men to their death?

It is sunset Algren, Graham, and General Yoshitaka watch the training. General Yoshitaka speaks.

YOSHITAKA/ GRAHAM

... the problem is they're peasants. They have never had this sort of responsibility or power.

Algren watches Gant march beside the Japanese. They are illuminated by the majestic red sunset

ALGREN

(to Graham)

Ask him if they have a flag.

Graham translates. General Yoshitaka responds.

GRAHAM

No flag.

ALGREN

They need a flag.

EXT. TOKYO – STREET EVENING

Tokyo is a city in chaos. Everything seems out of balance. Dystopic. A collision of Eastern and Western. Algren and Gant watch as Graham prepares to take a photograph of an old merchant in front of his store.

GRAHAM

... I've been doing this for years. Trying to capture it before it's all gone. Afraid I'm losing the battle.

Algren silently watches the passers-by. Something draws his attention:

Across the street, a man is striding down the crowded sidewalk. His martial bearings, two swords, traditional dress and unique top knot of hair instantly identify him to us as a samurai.

We will meet him again later, he is UJIO. A terse, grim man in his 40's. His proud gait and rigid, imperious manner intrigue Algren.

Most of the people on the sidewalk instantly step out of the way, bowing in deference. But two young Japanese in Western dress do not.

Ujio stands before them, waiting for them to move. They don't.
Tense words are exchanged. Ujio glares at them. Algren watches.

ALGREN

Mr. Graham...

GRAHAM

Ah... now this should be interesting... He's waiting for them to show deference.

Across the street, Ujio barks out some harsh commands to the two Japanese men. They laugh in response. Then one of the men raises a hand and barks some clearly disrespectful words back--

Like lightning-- Ujio pulls out his long samurai sword - it flashes --

Cleanly beheading the disrespectful Japanese man --

The beheaded corpse begins to fall--

In one smooth motion, Ujio wipes his blade clean of the corpse as it falls and sweeps it back into its scabbard. The other man immediately drops to his belly, prostrating himself.

Without another glance, Ujio walks away. His face is completely impassive.

GANT

What the hell was that?

GRAHAM

That...is a samurai.

INT. RESTAURANT NIGHT

Sergeant Gant gazes unhappily at his dinner: glistening raw fish; tepid beancurds; boiled rice. Algren, Gant, Graham, and General Yoshitaka sit cross-legged on the floor. Gant finds this extremely uncomfortable.

GRAHAM

... Before the edicts every citizen had to prostrate himself in the presence of a samurai.

ALGREN

What edicts are those?

GRAHAM

The Council of State has been passing a series of laws designed to eliminate the samurai.

GANT

Why?

GRAHAM

Because you are here now, Sergeant... For the last 800 years guarding Japan and fighting her wars was the exclusive occupation of the samurai.

The next course arrives. Thick, black eel. Gant groans.

GRAHAM

Men like Mori Katsumoto were the most elite caste in Japanese society until the Council of State -- led by your friend Omura - decided the whole class had to go ...

(munching eel)

... Most of the samurai accepted the new laws. But some didn't. Or couldn't. Like Katsumoto.

General Yoshitaka speaks up. Graham translates:

GRAHAM

General Yoshitaka bids you to remember that the word samurai means "one who serves." Their whole existence is based on serving their country as warriors.

Graham finishes translating, then continues on his own:

GRAHAM .

Your Imperial Army is taking away their only reason for being ... So what are they to do now?

Algren considers this as he pours another cup of sake.

ALGREN

This is sake?

GRAHAM

Sake. Rice wine.

YOSHITAKA

Hie! Sake.

ALGREN

Sake..

(to Yoshitaka)

Good.

Yoshitaka nods. Enthusiastically tries an English word.

YOSHITAKA

Good!

GRAHAM

Vexing people, the samurai. Blood-thirsty, honorable, cruel, fabulously artistic. Wanted to write a book about them for years, but no Westerner can get close enough.

ALGREN

Ask him if he ever saw a samurai in battle.

Graham looks at Algren.

GRAHAM

He is samurai.

Algren looks at Yoshitaka with new eyes.

EXT. TOKYO – STREET NIGHT

Later that night.

Algren and Gant, a little drunk by now, wander Tokyo's bustling red light district. Like Amsterdam, the geishas sit in windows facing the street.

INT. GEISHA HOUSE NIGHT

This is certainly not the whorehouse they expected. Elegant Japanese furnishings. Lovely flute music. The MADAM lowers her head and speaks quietly in greeting.

GANT

My friend and I were looking for some companionship...

The Madam speaks no English. Gant speaks louder, as if to a deaf person.

GANT

Ladies of the evening? Hootchie-contchie?
Boom-Boom?

ALGREN

(embarrassed)

Zeb.

(tries a bow to the madam)

...so sorry.

Gant flashes a fistful of Japanese currency.

GANT

Universal language. boyo.

The Madam nods and bows. Almost magically, two beautifully-dressed GEISHAS appear, their faces are painted pure white.

One of the Geishas smile. Her teeth are blackened, to better set off the whiteness of her face paint

GANT

That one's yours.

INT. GEISHA HOUSE – ROOM NIGHT

Algren and Gant are led into an elegant room with paper screens, and a table set for the Japanese tea ceremony.

Gant tries to take the arm of one of the geishas - but she moves away, gesturing for him to sit The other begins the tea ceremony.

ALGREN

No tea... Sake.

A musician plays a traditional lute. The geisha begins a graceful fan dance.

GANT

Fan dance. Saw this once in Chicago.

Algren smiles at the Geisha preparing the. She smiles back. Algren pours himself a cup of sake.

Later...

The sake bottle is empty. The interminable lute music continues.

Gant is increasingly agitated as the geisha continues her dance. Algren can't help but laugh at his frustration. Finally Gant has had enough. He rises, a bit unsteady from the sake.

GANT

Okay, darlin' time to get down to business:

He shoos the musician out of the room, then approaches the geisha, who shrinks from his intention.

ALGREN

Zeb. I don't think she --

GANT

She's just shy. Who knows what we white devils have got in our trousers, eh, darlin'?

He takes her arm. She resists - her voice rising.

GANT

Come on, now.

He tries to pull her along. Her kimono tears. She calls out in terror. Two men appear, bouncers presumably, but alight of build.

ALGREN

Oh, shit.

The Madam yells angrily at Gant in Japanese. Pushing him out roughly.

GANT

Now, hold on there, sister. I paid good money.

One of the bouncers puts his hand, politely, on Gant's arm.

GANT

Back off, short-stuff.

This time, the bouncer is more insistent. Gant takes a swing at him. Wrong move. Before Gant knows what hit him, the little man uses Gant's momentum in an akido move to flip him to the mat, hard.

Algren can only stare, in awe, at the lethal move. As the second bouncer moves to confront him, bowing apologetically, Algren speaks in English, smiling, knowing they can't understand a word he's saying.

ALGREN

Obviously you can kick the shit out of people much larger than you, so we'll be leaving now...

EXT. PARADE GROUND DAY

The training continues. We see Gant, now sporting a black eye. Algren walks with General Yoshitaka and Graham. Graham translates:

YOSHITAKA/ GRAHAM

The General wishes to know if you had a pleasant evening?

Algren looks at Yoshitaka, who gives him a wry look..

ALGREN

It was... educational

(Yoshitaka nods)

Would the General mind telling me more about our common enemy?

Yoshitaka looks at him. Has Algren deliberately used the word, "enemy," knowing that Yoshitaka, too, is a samurai? Algren gives nothing away.

YOSHITAKA/GRAHAM

... Mori Katsumoto is an extremely charismatic leader. To those who honor the old ways, he's a hero. His force is estimated at about five hundred and growing by the day. All samurai.

ALGREN

What kind of man is he?

Graham translates. General Yoshitaka considers his words.

YOSHITAKA/GRAHAM

Katsumoto has no fear. He has no pity. He is kotsutai-- the soul of old Japan ... He is my honored kinsman.

ALGREN

Kinsman?

YOSHITAKA/GRAHAM

We grew up together in Yoshino. Marched together and fought together. He is Kaishaku the brother of my spirit.

Algren considers this as they observe rifle practice. Erratic but improving. Algren notes Yoshitaka's reaction. The rifles seem to make him unhappy.

ALGREN

Ask him what kind of guns Katsumoto has.

GRAHAM

The samurai don't use guns.

ALGREN

No, ask him what kind of firearms they have.

Graham obliges. Yoshitaka responds, with disdain:

YOSHITAKA/GRAHAM

The samurai no longer dishonor themselves by touching firearms.

Algren is surprised at this bit of information. A servant approaches, bows.

GRAHAM

Colonel Bagley requires you.

INT. _____ TENT _____ DAY

Colonel Bagley and Algren stand at a map. Omura sits.

ALGREN

They're not a fighting unit yet

BAGLEY

We have no choice.

(refers to the map)

--the railroad has been stopped here. Just as it entered Yoshino, Katsumoto's province.

OMURA

Captain, we cannot govern a country in which we cannot travel freely. ... Katsumoto's provocation is strategic. His defeat will demonstrate to the other disloyal samurai that resistance is an act devoid of honor.

BAGLEY

The rebels don't have a single rifle. They're savages with bows and arrows. You get up there and show 'em how it', done.

ALGREN

With respect, sir, I need more time.

OMURA

With all due respect. this railroad cannot wait.

He bows and leaves them alone. Bagley spins on Algren.

BAGLEY

You think we're the only country interested in Japan?! You don't think the Germans and the French would like to oversee the new army?

ALGREN

Colonel--

BAGLEY

(brutally)

Why do you think we're here, Captain? Because Remington and Colt and Winchester have powerful allies in Washington. We're here to sell a shitload of American guns...and steel...and timber. That shouldn't be bud for a Winchester whore like you to understand.

Algren looks at him, murderously.

ALGREN

Yes, sir.

EXT. _____ RUINED VILLAGE _____ DAY

A STEAM ENGINE lends plumes of smoke into the air as it waits. Algren, Bagley, and General Yoshitaka ride along the railroad line.

The Imperial Army follows, with Sergeant Gant, on foot.

A traditional Japanese village is being torn aside to make room for the railroad line. Houses are being leveled and black smoke drifts up. The displaced villagers gather belongings. Omura guards herd them about rather brutally.

Railroad workers are laying a new spur, building a brick station. Algren notes the by now familiar Omura symbol on the new water tower and on the headbands of the guards and workers.

ALGREN

What is that sign?

GRAHAM

It's the symbol for the Omura Zaibatsu.

ALGREN

Zaibatsu?

GRAHAM

Old family businesses that own everything worth owning. The most powerful is the Omura Zaibatsu. That's your friend, Omura.

ALGREN

They own all of this?

GRAHAM

They do now.

SEVERED HEADS on pikes line the road, a warning to those who continue to resist

ALGREN (V.O.)

October 24, 1876. Today we entered Kansai province. Here the local warlords have all been convinced to accept the emperor's rule.

They pass a particularly wrenching sight. Villagers kneeling outside what used to be a Shinto temple. The railroad tracks cut straight through it.

ALGREN (V.O.)

Our destination is Yoshino, home of the rebel Katsumoto. Protected by high mountain passes, it can be reached only during the summer months, and even then with great difficulty.

The Army moves on. Ahead are towering mountains.

EXT. MOUNTAIN PASS DAY

The Imperial Army winds its way up the steep mountain pass.

ALGREN (V.O.)

A long march. And then a battle. A new enemy, but the same feeling I had in my guts at twenty-one, in the cornfield at Antietam -- men will die here, today, and will I be among them?

EXT. MOUNTAIN PLAIN MORNING

Fog. Obscuring everything.

Algren and Bagley, on horseback, wait with Graham. General Yoshitaka and a few Japanese Commanders are mounted as well. The thousand strong Japanese Army is on foot. They stand, rifles ready.

ALGREN

(to Graham)

Ask him how they'll come at us.

Graham speaks to General Yoshitaka. Yoshitaka responds:

YOSHITAKA/ GRAHAM

They'll come straight on. They will push forward and keep on attacking... And he adds that there is no samurai word for "retreat."

Algren prepares himself.

They wait.

General Yoshitaka is suddenly alert. He speaks quietly to Graham.

YOSHITAKA/GRAHAM

He says they're coming...

Algren gazes into the thick fog ahead, sees nothing. Bagley looks worried.

BAGLEY

Captain Algren, have you posted a rear guard to protect our supply train?

ALGREN

Yes.

BAGLEY

Who is overseeing their deployment?

Algren is somewhat confused by the question.

ALGREN

No one.

BAGLEY

Mr. Graham, you will accompany me to the rear. I want to be certain we are protected from any surprise assault.

GRAHAM

Yes. Of course.

Before Algren can respond, Bagley has left the front lines with Graham in

tow. Gant watches as they head out of harm's way.

GANT

Son of a bitch.

ALGREN

(almost to himself)

...I'm going to kill him.

GANT

Waste of good ammo.

Gant checks his two revolvers. The methodical clicking of the chambers as he checks his rounds is the only sound.

Then absolute silence. A light SNOW begins to fall.

Algren continues to peer into the fog. Nothing.

Then a sound ... distant ... building through the fog...

The steady rumble of horses. Slowly approaching. Closer and closer...

Algren notes some of the Japanese soldiers are literally shaking in fear.

Algren peers again into the fog. Nothing. But the sound is closer.

Then the sound abruptly stops.

Silence broken only by the murmured prayers of some of the soldiers.

ALGREN

Sergeant Gant, order the troops to assume staggered firing positions.

GANT

Imperial Army, assume staggered firing positions.

His order is translated. The Japanese soldiers prepare to fire, one row kneeling, the other standing behind them.

One of the Japanese soldiers faints from sheer tension.

Algren can see nothing through the dense fog. The tension is unbearable.

Then a form on horseback... ghostly... like lame sort of medieval monster. An elaborate, horned helmet. Sweeping samurai armor.

All we can see is the eerie silhouette in the fog.

Like something from a nightmare.

And then another figure... and another ... as 500 mounted samurai warriors slowly move into position.

The Japanese troops are terrified

GANT
(quickly)
Hold the line ... hold the line...

The order is translated.

A terrible, beautiful moment of absolute stasis.

Nothing moves.

The Japanese soldiers wait.

The ghostly silhouettes wait.

Silence.

Then -- as if a silent signal were given -- the samurai suddenly CHARGE, emerging from the fog in a great wave--! The force of a tsunami.

The silence is shattered as the charging samurai roar out ancient war-cries that chill the blood -- sweeping forward on their hones like lightning -swords and spears flashing

ALGREN
FIRE!

The Japanese troops fire then quickly begin trying to reload their single shot rifles -- others fumble at the ask and then break and run--

Panic and chaos--

ALGREN
Hold the line!

Too late-- the samurai are on them--

They attack with an intensity few have ever seen -- many of the Japanese soldiers try to escape, turning and running in blind panic -- they are butchered-- run through by the ashigaru, cut in half by the naginata.

Those soldiers who laboriously try to reload their rifles are quickly mowed down by ferocious clouds of samurai arrows, fired by mounted Samurai.

ALGREN
Sound fall back! Sound fall back!

A bugler sounds the order. The Army begins to retreat.

But suddenly they are attacked from behind as well! Arrows shoot from the fog and more mounted samurai appear.

They are surrounded.

Algren, Gant, and the Japanese Officers call out orders but all discipline soon breaks down -- it is every man for himself--

The battle swirls everywhere around us. Fleeing soldiers are run through by lances, run down and trampled by horses.

Each samurai wears individual, vibrantly colored armor. Various battle flags sweep through the fog.

Gant uses his two cavalry revolvers -- firing constantly -- finally out of ammo he drops from his horse in the cavalry style and pulls a Winchester repeating rifle, crouching and quickly firing--

Algren uses his revolver first -- firing as he turns on his horse -- when the revolver is empty he pulls his cavalry saber. He manages to parry the lethal blows as the Samurai hurtle past --

But one Samurai, his armor all in black, comes at him on a collision course and SLAMS INTO HIM, sending both horse and rider to the ground.

Algren scrambles to his feet, his saber nowhere to be found as another rider heads toward him carrying a lance.

Algren manages to grab it and throw the rider to the ground, wrestling the lance from his grip and running him through.

In the midst of the battle we notice a peculiar thing. One samurai is just sitting on his horse. Watching Algren. This samurai wears a BLACK MASK.

The MASKED SAMUARI watches Algren fight.

Algren now wields the lance to battle the horsemen as they sweep past. He spears one and then unseats another. When a third samurai cuts his lance in half, Algren uses the remaining half as a club to take him down.

The Masked Samurai continues to watch Algren. Algren's tenacity is amazing. He continues to fight with heroic passion, refusing to give an inch, long after Those around him have fled.

Then a blaze of bright yellow -- a samurai in yellow armor galloping past, firing arrows steadily from horseback. His control and speed are astounding.

We will come to know him as YORITOMO, a handsome young samurai.

Yoritomo fires arrow upon arrow -- the speed is breathtaking -- Two arrows slam into Gant, knocking him to the ground.

The battle, meanwhile, has become a rout. Those Imperial soldiers who fight are easily cut down. Those who flee are run down like prey.

Left alone, Algren finds himself confronted by ashigaru -- samurai foot soldiers carrying pikes. He turns to discover his retreat cut off by other

samurai wielding katana – the lethal long sword.

But rather than give any quarter, Algren launches an attack. He kills one samurai before he is RUN THROUGH, at the shoulder, by a lance.

In agony, Algren SNAPS OFF the hilt of the lance, leaving its tip buried deep in his chest, and fights on.

He manages to parry a blow – which SLICES into his side. The next blow takes off a piece of his scalp. Blood flows down his faces and into his eyes.

Algren is now surrounded by ten samurai. A man's heroic stand against certain death is of great interest to them. As they begin to close in, Algren whirls the lance around, a tattered battle-flag with TIGER INSIGNIA still dangling from the end.

The MASKED SAMURAI removes his mask. It is the JAPANESE MAN, whose dream of the tiger we glimpsed at the beginning of the story. His eyes wide in surprise, he watches his dream come to life—the blue tiger holding the dogs at bay.

In SLOW MOTION Algren whirls the lance, as one samurai, wearing BLOOD-RED ARMOR, advances. With a murderous smile, he draws his katana.

Algren seems spent – he drops to one knee, swaying, on the brink of losing consciousness.

But as the RED SAMURAI, lets out a battle cry and propels himself forward for the death blow - Algren suddenly LEAPS UP and propels the jagged wooden end of the broken lance into the unprotected throat of his attacker.

As the samurai falls, the rest of his comrades close in to cut Algren off.

A harsh COMMAND stops them in their tracks.

The Masked Samurai leaps from his horse. Everyone steps aside deferentially so that he might pass by without being jostled.

He looks down at Algren, then removes his battle helmet.

And we meet MORI KATSUMOTO, the leader of the samurai. He is an imposing man of about Algren's years.

Sensing that he is about to be killed, Algren pulls himself to his knees, and SWINGS his saber at Katsumoto. With blinding speed, Katsumoto pulls his katana from its scabbard.

Algren's saber is SNAPPED CLEANLY IN TWO.

Katsumoto looks down at Algren.

Then Gant appears behind Katsumoto -- limping toward him, cocking his rifle, urgently trying to save Algren--

Ujio, (the Samurai we saw earlier on the streets of Tokyo) leaps to protect his Lord. His sword flashes--

Gant is eviscerated. Algren watches in horror.

A dreadful beat as Gant stands, pathetically trying to hold his guts in. Then he sinks to his knees.

Katsumoto turns, leaps back onto his horse and trots off.

Algren finally wrenches himself from under his horse. He crawls to Gant, blood pouring from his own injured back and shoulder.

Gant is dead.

Algren looks up to see the battle is lost. The Japanese soldiers have fled. Or are surrendering, injured or dead.

And he sees one other thing. General Yoshitaka is still on his horse, head down. He has not pulled his sword. He has not been hurt.

Katsumoto rides to Yoshitaka. A few serious words are exchanged. Katsumoto bows his head in respect, seems to agree to something.

Both men climb from their horses. General Yoshitaka pulls out a small blade and hands it to Katsumoto, who holds it out firmly.

General Yoshitaka quickly and calmly pulls himself on to the blade, plunging it into his stomach, embracing Katsumoto.

It is seppuku -- the traditional form of samurai suicide.

Algren watches, stunned.

Then a terrible scream cuts through the battlefield.

Algren sees samurai calmly walking among the injured and captured Imperial soldiers .. killing them one by one with a single stroke.

Algren looks over the slaughter.

And then passes out, his wounds overcoming him.

Fade to...

EXT. MOUNTAIN PASS DAY

Algren is unconscious, tied to a horse.

The mounted samurai move up a treacherous mountain pass, disappearing into the soaring mountains of Yoshino.

EXT. VILLAGE SUNSET

Katsumoto's village is the other Japan. The Japan we have not yet seen.

The gorgeous mountain scenery of Yoshino envelopes the village. Snow-capped mountains soar in the distance. A valley below with rice fields.

After the turmoil of Tokyo, this place seems a bucolic paradise. Traditional, wooden Japanese architecture. Farming. The sense of harmony so markedly absent from the cities.

Algren, barely conscious, hunches over his horse. He has lost a lot of blood.

Katsumoto leads his samurai into the village. As he passes, every person in the village touches his or her forehead to the ground to show respect.

Most of these villagers have never seen a white face and gaze at Algren with curiosity. And suspicion.

Katsumoto dismounts in a large square, the rest of his men follow suit. A samurai helps Algren painfully slide from his horse.

Katsumoto moves to the steps of the largest house. His officers fall into formation around him. Algren notes Ujio - the grim samurai who killed Gant -- in jet black armor, glaring at him coldly.

Ujio walks forward and SCREAMS at Algren in Japanese. Algren doesn't move. This only makes Ujio more angry. He paces back and forth like a caged panther spitting invective at Algren.

Algren doesn't move. He watches Ujio evenly. This takes incredible will. His wounds are so bad that- he can barely stand.

SUDDENLY - Ujio draws his long sword -- it slashes through the air - the blade singing -- and stops an inch away from Algren's face!

Algren doesn't move.

Ujio brings the cutting edge' into contact with Algren's cheek. Blood runs where even this feather-light touch cuts Algren's skin. Algren doesn't move.

Ujio glares at him. Then sheathes his sword and walks away.

Katsumoto looks at Algren deeply, gauging him. Then he speaks. In English. Algren is surprised.

KATSUMOTO

You cannot escape. We are deep in the mountains
and winter is coming.

Katsumoto turns and walks into his house. Ujio follows him. Algren collapses.

Fade to black.

As Algren begins his time at the heart of the samurai world.

INT. _____ YORITOMO'S HOUSE _____ NIGHT

Algren'. eyes open...

A WOMAN is leaning close, her eyes intent on the task of sewing up his wound. She is beautiful, but he is not really conscious enough to notice, or

even feel the pain. He blacks out again.

INT. YORITOMO'S HOUSE NIGHT

Algren wakes again. He is lying on a simple mat. His injuries are such that he can barely move his head. He takes in the traditional Japanese furnishings.

A red ball rolls across the floor. And after it... TOSHIIE, a little boy. around four. The boy looks at Algren. offers him the ball. Smiles.

Algren blacks out...

INT YORITOMO'S HOUSE ANOTHER DAY

Algren's eyes open...

Through the archway he can see Toshiie and his older brother HIGEN, around ten. Also the beautiful WOMAN who earlier was stitching his wound.

From his recumbent position, Algren watches as she ministers to the boys, who are dearly her sons. Algren is fascinated by her grace and the sweet attention she gives them.

She seems to sense him. Her eyes raise, meet his. She speaks to someone, and YORITOMO appears. He is twenty-one, too young to be the woman's husband. Yoritomo comes into Algren's room. Speaks to him.

Algren shakes his head. Doesn't understand

Yoritomo speaks to the woman, who approaches and places bowl of soup in front of Algren. He ignores it

The boys stand in the doorway. Yoritomo shoos them away.

Algren glances up at the woman. Her eyes avoid his, her expression is opaque.

INT. YORITOMO'S HOUSE ANOTHER DAY

Algren now sits in the main room. The woman is changing the dressing on his wounded right shoulder and arm.

Yoritomo kneels across from Algren. He is impressed at the many battle wounds on Algren's body; the old bullet wounds and scars. In Japanese, he indicates his admiration.

Algren has no idea what Yoritomo is saying. Finally he interrupts with the only Japanese word he has bothered to learn:

ALGREN
Sake.

Yoritomo's face breaks into a wide smile.

YORITOMO

Sake?

ALGREN

Sake.

Yoritomo glances to the woman. She nods, and brings Algren a saucer of sake. He drinks it down. Holds out the saucer for a refill

Smiling, Yoritomo indicates for the woman to comply, but before she can pour another saucer, Algren takes the jug out of her other hand. Yoritomo laughs as Algren drinks it down.

EXT. VILLAGE NIGHT

Autumn leaves fall to the ground. In a tiny hut, the village swordsmith begins work on a samurai blade.

INT. YORITOMO'S HOUSE NIGHT

Algren writhes on his mat. Trapped in his recurrent nightmare.

A sudden flash:

The wagonload of the dead. Davey's bloody corpse closes in on Algren suffocating him.

Back in the house

Yoritomo and the woman are asleep in separate rooms.

A piercing SCREAM shatters the night

EXT. VILLAGE FOLLOWING

The screaming continues. Lamps are lit around the village...

INT. YORITOMO'S HOUSE FOLLOWING

Yoritomo and the woman hurry to Algren's room --

Algren in the throes of his recurring nightmare - awakens, disoriented.

ALGREN

Sake.

Yoritomo and the woman confer. Yoritomo looks at Algren and shakes his head, no.

ALGREN

SAKE!

Yoritomo refuses -- Algren roars and tries to rise. Laughing at Algren's ferocity in his weakened condition, Yoritomo easily pushes him back down.

Algren folds in on himself, rocking like a feral animal.

EXT. YORITOMO'S HOUSE NIGHT

Katsumoto stands outside the house, drawn by the commotion. Ujio stands with him, shaking his head.

UJIO

(subtitles)

My lord, why do you spare the barbarian? He is shamed in defeat, he should kill himself.

KATSUMOTO

(subtitles)

The barbarian doesn't know his shame.

UJIO

(subtitles)

Then I will kill him.

KATSUMOTO

(pats him; subtitles)

Ujio-San, he will still be shamed tomorrow or in a month. For now there are things I wish to learn.

EXT. VILLAGE DAY

A glimpse of village life -- fish are hung on lines to dry, children chase each other, clothes are washed in the river, and in the rice fields below, farmers squat as they have for thousands of years. In his hut, the swordsmith continues to hammer and fold the blade.

INT. YORITOMO'S HOUSE NIGHT

Algren sits hunched in a dark corner. His body is convulsed with shivering. His withdrawal from alcohol, his wounds, his isolation and his imagined sins are devouring him.

Then we see he is not alone. The woman stands in the doorway, watching him closely. Finally she enters with a bowl of soup.

He glances up, something like panic in his eyes.

She kneels and attempts to hand him the soup, but he knocks it out of the way and grabs her by the throat.

ALGREN

Sake!

She stares at him, the breath being squeezed out of her, but there is not even a whisper of fear in her eyes. She is utterly impassive. Shaken, he lets her go, and crumples to the floor.

ALGREN

(mumbling to himself)

Sake...

The woman leaves the soup and walks away.

INT. YORITOMO'S HOUSE DAYS LATER

Daylight streams in, finding Algren lying on his back. The worst of the detox is past. As he lies there, these first moments of repose lead to:

A sudden flash of memory:

The beautiful blond WOMAN from the picture laughs merrily, and falls back languorously in a grassy field.

Back in the room

Algren shakes off the memory as harsh SOUNDS from outside draw him to the window.

EXT. YORITOMO'S HOUSE MORNING

Algren watches from the window as the samurai train. It is like nothing else in the world. Part sacred ritual, part martial preparation, samurai training combines athletic prowess and graceful artistry into one effortless whole.

Finally well enough to walk, Algren comes out onto the porch to watch the spectacle. In front of him, is a Kendo (The Way of the Sword) master practice with their long and short swords. They have incredible control.

NAKAO, a mountain of a man, is a Karate master. He stands unarmed, four samurai facing him. They attack with wooden swords. He effortlessly defeats them -- the agility of the huge man is shocking.

Kyudo ("The Way of the Bow") masters use their bows for target practice. Yoritomo holds a bundle of arrows. In the distance, a line of plums.

Algren watches. Yoritomo just seems to stand there, his eyes half-open.

And then -- in a stunning blaze of movement -- Yoritomo fires the arrows -- one after another, amazingly fast -- cleanly hitting each plum. The final arrow splits the previous one as it buries itself in the tree.

A wooden sword leans against the porch.

Algren idly picks it up, feeling its balance. In a flash, Ujio has raced over and grabbed it from him. Algren stands motionless as Ujio screams at him.

The training stops, as everyone watches Ujio berate Algren.

Even as Ujio continues screaming. Algren simply shakes his head, turns away, and walk back into the house.

INT. YORITOMO'S HOUSE DAY

As the sounds of training resume outside, Algren explores the house.

He comes upon Higen and Toshiie playing with the red ball. They are embarrassed to encounter him alone. There's a moment of suspension, and then Higen throws the ball to Algren.

Algren looks back and forth between the two boys, fixes his gaze on Higen but throw the ball to Toshiie, causing both boys to laugh and run away.

Algren walks on.

INT. SMALL ROOM DAY

Algren opens a sliding shoji screen and discovers a small room that has been made into a kind of shrine.

Candles and incense burn, a small Buddha sits on a dais, and Algren's eyes are drawn to what seems like an apparition standing in the corner.

The BRIGHT RED ARMOR of the warrior Algren killed in the fog, is held upright by an unseen stand. It is almost as if the dead warrior himself is swing back at him.

Algren senses someone behind him and turns. The woman is standing across the hall. Their eyes meet. She turn, and walks away.

EXT. VILLAGE NIGHT

A first, light snowfall has covered the ground. Algren walks out into the still night. He turns a corner and confronts curious sight:

Ten warriors kneel, motionless in the snow, their eyes closed in concentration.

As Algren puzzles over this, he becomes aware that Katsumoto is now standing next to him.

KATSUMOTO

They are training.

ALGREN

Training what?

KATSUMOTO

Their minds. It is called bushido...

Algren looks at him. He has never heard the word.

KATSUMOTO

The way of the warrior. We study from when we are young. Are my words correct?

Algren does not respond.

KATSUMOTO

I will practice my English with you.

ALGREN

Why do you learn English?

KATSUMOTO

To know my enemy.

ALGREN

If I am your enemy, why have you not killed me?

Katsumoto doesn't answer.

ALGREN

Was General Yoshitaka your enemy?

KATSUMOTO

No, I honor his memory as my kinsman.

ALGREN

That why you helped him kill himself?

KATSUMOTO

If a samurai is defeated in battle, he must take his own life to spare himself the shame of capture. It is required that his *kaishaku* his trusted friend, help him. I was honored to by his *kaishaku*.

ALGREN

Hell of an honor.

KATSUMOTO

It was his destiny. He knew it, he died at peace.

ALGREN

Who was the warrior in the red armor?

KATSUMOTO

My son-in-law. His name was Hiroshi.

ALGREN

And the woman who cares for me?

KATSUMOTO

My daughter, Hiroshi's wife. Her name is Taka.

Algren is incredulous.

ALGREN

I killed her husband?

KATSUMOTO

It was an honorable death.

Katsumoto walks away.

INT. YORITOMO'S HOUSE DAY

Algren it now well enough to kneel at the table with the others. Taka treats him with utter politeness and dignity. He watches her intently, seeking any sign of the animosity he's certain she must feel.

She hands him a bowl of rice.

ALGREN

(smiling politely)

You hope I choke on it, don't you?

She bows, uncomprehending.

ALGREN

You want to poison it and watch me fall over the table and foam at the mouth.

Yoritomo bows in response to Algren's new willingness to communicate.

YORITOMO

(to Taka, subtitles)

I promise I'll make him take a bath.

TAKA

(subtitles)

Soon. Please.

.EXT. VILLAGE -- BATHING TUB DAY

Yoritomo leads Algren to a large, wooden bathing tub in a secluded part of the village. A banked fire smolders beneath it.

Embarrassed, Yoritomo indicates to Algren that he needs to bathe. Algren strips off his filthy uniform then lowers himself into the steaming water.

Yoritomo begins taking off his own kimono. Algren is taken aback. Used to Western privacy, he is a bit disquieted about bathing with another man.

Yoritomo, unconcerned, climbs into the tub. He chats pleasantly as they bathe, showing off his old battle wounds.

Algren's discomfort turns to outright alarm when a toothless old grandmother appears. She happily strips and joins them in the tub!

Algren sinks a little lower into the water. The old grandmother smiles at him with her toothless grin.

EXT. VILLAGE DAY

Algren, feeling self-conscious in the clean kimono he's wearing for the first time, walks back with Yoritomo. Kids start walking with them, pointing at his Japanese garb, laughing as he stumbles in his wooden clogs. They pass by Ujio training a group of samurai using wooden kendo swords.

Nearby, Higen and Toshiie are imitating the grown-ups, sparring with wooden swords that are much too big for them. Yoritomo watches his nephews proudly, murmuring details of their prowess to Algren, who has no idea what he's talking about.

Higen charges his little brother, but goes careening past, right toward Algren, who deftly dodges out of the way. This causes gales of laughter from the boys, one of whom takes Toshiie's sword and offers it to Algren.

Algren looks at the sword in his hand and unthinkingly twirls it with a flourish -- causing the boys to applaud. Yoritomo bows, and encourages Algren in Higen's direction. Algren shakes his head politely, but Higen is already on the attack.

Algren dodges one thrust, then parries another, as the boys begin to cheer.

Suddenly, everyone goes silent. Algren turns.

Ujio is standing behind him, arms folded.

Ujio barks a command in Japanese. He wants Algren to drop the sword. It is obvious to Algren what it must mean, but he does nothing.

Ujio approaches Algren slowly. Algren holds the wooden sword casually, only his eyes betraying the tension of the moment.

Ujio's wooden sword FLASHES, quicker than the eye can follow. Algren's sword is knocked from his hands, then, somehow in the same fluid movement, Ujio brings the sword around and cracks Algren across the chest hard enough to knock the breath from his body and lend him to his knees.

Satisfied with himself, Ujio starts to walk away, but the expressions of the bystanders cause him to turn back: .

Algren is standing again, and again holding the sword.

With grim purpose, Ujio returns to Algren, who has assumed a ready pose.

Again Ujio's SWORD FLASHES. Algren manages to parry one blow, before he is cracked across the face, and blood begins to flow freely from his nose.

Ujio knocks Algren's legs out from under him, and while Algren is sprawling on the ground, Ujio kicks Algren's sword out of his hand, and starts away.

Again, Algren manages to stand up, and before Ujio can turn, charges him.

But Ujio doesn't need to turn. In a sliding move, he dodges and cracks Algren in the side, then the legs, then the neck. Gasping for breath, at least one rib broken, Algren writhes on the ground. Ujio digs the point of his sword into Algren's hand until he releases his grip. Again Ujio kicks the sword away.

The ever-enlarging crowd gasps as Algren once again struggles to his feet. This time without hesitation, Ujio runs back and rains blows upon Algren's now defenseless body. First the wrist, then the back, then the stomach, then finally the head.

Algren hits the ground, unconscious, his fingers still clutching the sword. Ujio reaches down, pries it from his fingers, and breaks it across his knee.

INT. YORITOMO'S HOUSE EVENING

Algren lies painfully on a mat, his eyes unfocused.

A sudden flash of memory:

The lovely blond woman, tears in her eyes, looks up to Algren's shining face, the epaulets on his crisp officer's, uniform gleaming gold in the sun.

The reverie is broken.

As Taka kneels to swab the cuts on his face. He stares at her darkly.

ALGREN

Who are you people anyway?

She makes no attempt to understand or respond.

ALGREN

You have no God, you have no mercy, you don't even have any fucking walls. Your walls are made of paper, what's the matter with you?

She pushes his head aside so she can attend to his neck.

ALGREN

This man tries to kill me and I've done nothing to him, and you, I kill your husband and you act like, what? Like I'm a guest in your house. What is wrong with you?

This last said so intensely that she glances at him before picking up a bowl of soup she had brought for him, and bringing it to his lips...

ALGREN

Do you have a soul at all?

He stares at her for a moment, then knocks the soup out of her blinds.

Her eyes FLASH for one moment, before resuming their usual mildness. But that flash is enough to satisfy him, and he calms down. She walks away. He sighs, exhausted, only to see her approach again with a new bowl. Their eyes meet, and hold for a moment. She does have a soul. He takes a sip.

INT. SHINTO SHRINE DAY

Algren is led past baldheaded monks into an ancient shrine. Katsumoto kneels before a small altar. He doesn't seem aware that Algren is present.

KATSUMOTO

Ujio is teaching you the way of the Japanese sword.

ALGREN

Is that what he's doing?

KATSUMOTO

At what age did you become I soldier?

ALGREN

Nineteen.

KA TSUMOTO

To fight in your American civil war.

ALGREN

Yes.

KA TSUMOTO

Tell me about that war'.

ALGREN

What about it?

KATSUMOTO

Everything.

ALGREN

Everything about the civil war?

Katsumoto sits impassively, staring at the altar.

ALGREN

That would take a year.

KATSUMOTO

You have pressing business elsewhere?

Shaking his head, Algren sits down.

ALGREN

The civil war began on April 12, 1861 when the rebels attacked Fort Sumter. Well, actually, it probably began three years earlier when the Supreme Court decided a runaway slave had to be returned to his master

DISOLVE TO:

The TWO OF THEM, hours later--

ALGREN

--and Pickett says he wants to do it, over Longstreet's objections and Lee doesn't know what to think, but he lets him. So 15,000 men go up that hill. And most of them die.

KATSUMOTO

Was that wise?

ALGREN

No, it was stupid.

KATSUMOTO

Why?

ALGREN

The point of a battle is to win, or at least have enough men survive to fight another day.

KATSUMOTO

You did not try to survive when we took you prisoner.

Algren eyes him, frustrated.

ALGREN

What do you want from me?

KATSUMOTO

What do you want for yourself?

ALGREN

You know they're not going to ransom me.

KATSUMOTO

We have little use for money.

ALGREN

(mounting fury)

Then what are you doing, why are you asking me these questions, what is going on here?

KATSUMOTO

The snows will melt in May, and the passes will open, and the events of the world will unfold. Until that time, you are here.

(smiles)

I enjoyed this conversation in your English. I hope you will honor me with more tomorrow.

Katsumoto stands, bows, and leaves.

INT. YORITOMO'S HOUSE DAY

Young Toshiie sits near Algren. He labors over a scroll with a brush, the gentle brush strokes are hypnotic as they sweep across the rice paper.

Algren tries to indicate that he would like pen and paper for himself. Toshiie gives him what he asks. Algren begins to write:

ALGREN (V.O.)

Day unknown, month unknown, 1876. I continue to live among these strange people.

EXT. VILLAGE DAY

Katsumoto watches Ujio bark orders to the men he is training. A sudden Movement of their eyes, causes Ujio to stop. He turns to find:

Algren standing at the end of the line, holding I wooden sword.

An almost imperceptible look passes between Ujio and Katsumoto, but Ujio's Resentment is over-ruled. Without a word, he continues.

Algren does his best to follow the exercise.

Katsumoto, the slightest hint of a smile on his face, walks away.

ALGREN (V.O.)

Each day I am confounded by their strange customs and contradictions, savagery followed by mildness.

INT. YORITOMO'S HOUSE NIGHT

Algren now kneels at the table with the rest of the family as they eat. He is in considerable pain from the rigors of training. He tries to roll the stiffness out of his neck, when he notices that Higen is imitating him. Toshiie laughs.

ALGREN (V.O.)

They seem to value nothing more than their families, and yet they kill defenseless wounded men without a shade of remorse..

Yoritomo sternly tells Higen not to make fun of their guest. Yoritomo apologizes to Algren, who shakes his head unnecessary.

ALGREN

Raisu? [Rice?]

They stop, shocked. He has spoken!

Yoritomo calls for Taka to serve him more rice, then begins yammering enthusiastically in Japanese. Algren holds up his hand.

ALGREN

Not so fast Ko...toba? [Words?]
(holds up chopsticks)
What is this?

YORITOMO

Hashi.

ALGREN

Hashi.

Yoritomo is hysterical with glee now.

YORITOMO

Hail!

The boys are suddenly dervishes, pulling various objects from the table and around the room, shouting the Japanese words for each.

Algren shakes his head, and smiles for the first time in this story.

Yoritomo manages to quiet the boys. He points to himself.

YORITOMO

Yoritomo.

ALGREN

(points to himself)

Algren.

YORITOMO

All-gren.

Algren nods, and the boys start screaming "All-gren!"

YORITOMO

(points to each in rum)

Higen. Toshiie. Taka.

ALGREN

(bowing)

Higen. Toshiie.

(turns to Taka)

Taka.

She meets his eyes for the slightest moment, then looks down and walks away.

INT. KATSUMOTO'S HOUSE NIGHT

Katsumoto is arranging flowers. Algren watches in confusion, as this powerful lord goes about doing something so feminine and delicate. Finally:

KATSUMOTO

The parliament of your country has two houses.
Why is that?

ALGREN

To keep either one from being too powerful.

KATSUMOTO

Does not a people need a powerful ruler to
protect them?

ALGREN

We believe the opposite.

Katsumoto thinks about this.

ALGREN

I have a question. How do you come to speak
English?

KATSUMOTO

Members of the Council were required to study
it.Yes, I was a member of the government.
I helped restore the Emperor to the throne.

.....

ALGREN

So that Japan could have a powerful ruler to
protect it.

Katsumoto understands Algren's irony, but doesn't smile.

ALGREN

And now you must hate him for what he's done.

KATSUMOTO

He is my blood. I serve him with my life.

ALGREN

By fighting his army?

Katsumoto looks at Algren.

KATSUMOTO

I do not fight the emperor. I fight those who seek to influence him, those who betray the soul of my country.

He slowly draws his long samurai sword, and places it next to the flowers on the table in front of him.

KA TSUMOTO

The Emperor gave this blade to my ancestors 400 years ago. It has been used only to defend his sacred honor.

Katsumoto hands the sword to Algren. Algren studies it.

KATSMUOTO

It takes many years to make a sword. It is a holy Act. A samurai's sword is his soul.

ALGREN

This sword is flawed. What is this uneven line near the edge?

Katsumoto smiles at Algren's ignorance.

KATSUMOTO

One man is flexible and compromises too much to avoid conflict. Another man is so fierce he wins every battle, but so rigid he can never know peace. A man who knows both is the perfect warrior. The lame is true of a blade .. one steel bends, and the other cuts. And where they meet is never perfect Hold the blade up. .

Algren holds the sword, cutting edge up. Katsumoto takes a silk cloth and drops it. It gently billows down -- and splits evenly on the edge.

KATSUMOTO

Some believe a blade is thirsty until it tastes the blood of its enemy.

Algren hands the sword back. Suddenly, Katsumoto swings the sword, cleanly splitting the table in two. Silence.

ALGREN

The crew at Winchester can produce one rifle every seven minutes.

KA TSUMOTO

We gave up firearms two hundred years ago. It takes no courage to kill. A man from half a mile away. You must look into the eyes of your enemy to know who you have killed.

ALGREN

I'm not sure an artillery officer would agree.

KATSUMOTO

Do you?

ALGREN

I think all killing's a filthy business.

KATSUMOTO

TO Taking a man's life is nothing. It is his honor you can never take away.

ALGREN

In other words you have no respect for human life.

KATSUMOTO

(fierce) .

What do you know of human life? You come here to kill for money Where is your family? Where is your wife, your sons? What is your legacy?

ALGREN

(undaunted)

And what is yours? To rebel against the future? I fought the South in our civil war. Their leaders believed they were fighting for "honor" just as you do. And their people died by the thousands!

Katsumoto simply looks at him.

ALGREN

And my wife is dead.

KATSUMOTO

Mine, too.

They look at each other. Some unexpected recognition has taken place.

KATSUMOTO

Tomorrow we will discuss your country's wish for dominance in the..."Far East."

ALGREN

...I look forward to it.

Algren turns to go.

EXT. VILLAGE SQUARE DAY

We see the village swordsmith at work. He has been forging the same long samurai blade for months... Algren watches him as he works.

ALGREN (V.O.)

March 9. 1877. I have never known such a disciplined people.

EXT. VILLAGE DAY

Algren trains with the other men. He attempts an attack, which is easily brushed aside by Nakao. Algren ends up in the dirt again.

ALGREN (V.O.)

From the moment they wake, they devote themselves to the perfection of whatever they pursue--

EXT. VILLAGEDAY

Algren walking with Katsumoto -- they are deep in conversation.

ALGREN (V.O.)

And yet the more time I spend here, the less I understand them.

EXT. VILLAGE DAY

Two women are bowing repeatedly, chattering in smiling, earnest argument.

ALGREN (V.O.)

Everyone is polite, every nuance of behavior seems to have a great meaning, and increasingly I am convinced that the lower they bow, the less they mean it.

EXT. YORITOMO'S HOUSE

Algren, holding the wooden sword in 1870's baseball manner, is coaxing Higen to throw the ball at him. The children laugh as Algren hits it onto the next porch.

Taka watches her sons impassively. It is dear how much they like Algren.

ALGREN (V.O.)

And I am sure they regard my ways to be as confounding and unfathomable as I find theirs.

AN ICE CRYSTAL ON THE END OF A BRANCH

Starts to drip. SPRING has begun.

BXT. VILLAGE DAY

Villagers laugh as they go about the business of life. A man throws a sack of rice to another. Two women hurry away from a farmer who is teasing them.

Algren is once again among the training warriors. He and another man face off, each waiting for the other to attack with his wooden sword.

Algren moves first, but his opponent counters, and strikes him easily. They wheel around and engage again, and again Algren is bested. Furious, he throws himself at his opponent, reverting to classic saber technique.

In a flurry of movement, his opponent manages to deflect the blows and also knock Algren to his knees.

Yoritomo approaches and bows.

YORITOMO

Algren -San. Please forgive. Too many mind.

ALGREN

What?

YORITOMO

(pointing as he explains)

Mind sword, mind face, mind people watch, too many mind.

(on Algren's confused expression)

No mind.

ALGREN

No mind?

YORITOMO

Hai! No mind. You try.

Algren nods, uncertainly, and picks himself up. Again he faces the opponent, shaking off the tension and trying to stay calm.

This time the opponent charges first, and Algren manages to parry one blow, before he is again bested.

Yoritomo bows happily and begins yammering in Japanese, clearly taking credit for Algren's progress.

Across the square, Katsumoto watches.

EXT. IMPERIAL PALACE GARDEN DAY

The cherry blossoms have emerged, creating a scene of intense color, beauty, and serenity. The Emperor sits cross-legged next to a shrine. He is approached by Omura and two other advisors.

OMURA

Your majesty, beg permission to approach.

(the Emperor nods)

Your humble servants are most anxious to know if his

Majesty has signed the order regarding the railroad progress.

EMPEROR

(after a long moment)

I am most impressed at the way the blossoms float upon the air, as if held by unseen hands.

OMURA

Yes, they represent the highest form of *gyoko*.

About the order, your Majesty.

EMPEROR

This railroad must go through Yoshino Province?

OMURA

It is absolutely necessary your Highness.

EMPEROR

If you say so, I shall sign.

EXT. VILLAGE DAY

Algren walks through the village, past the swordsmith who is now honing the blade, carefully sharpening it.

.EXT. CHERRY TREE FOREST DAY

Algren makes his way through a stunning cherry forest near the village. The pink and red blossoms are dazzling and abundant. Other villagers can be seen gathering cherry blossoms.

It is a place of otherworldly beauty.

It is all so beautiful that Algren just stops. Takes it in for a moment. He reaches out and touches a blossom.

KATSUMOTO (O.S.)

A perfect blossom is a rare thing...

Algren turns. Katsumoto is kneeling nearby, meditating.

KA TSUMOTO

You could spend your life looking for one.
And it would not be a wasted life.

ALGREN

Were you praying?

KATSUMOTO

Just sitting... I do not think I have the word.
Satori it means, maybe, awareness.

ALGREN

Of what?

KATSUMOTO

This moment alone, apart from all others ... You
know this?

(Algren shakes his head)

I am writing a poem about this time we have spent.
I have only written one line on "His eyes were like my
own but seen through a deep and troubled ocean."
Can you suggest a second line?

ALGREN

I'm not much of a writer.

KA TSUMOTO

Is this why you spend so much time with your journal?

ALGREN

How do you know that?

(no answer)

She told you.

Katsumoto appraises Algren.

ALGREN

Did you love her husband as your own son?

KA TSUMOTO

You have sent men to their deaths, just as I have.

ALGREN

The difference is, you feel nothing.

KA TSUMOTO

Before you were a soldier, you were a farmer.

ALGREN

What does that have to do with anything?

KA TSUMOTO

You lived on a farm. Or in a forest of trees.

ALGREN

How do you know?

KA TSUMOTO

The way you look at the cherry blossoms.

ALGREN

(reluctantly)

We lived in a place called Connecticut. My...brother
and I climbed the maple trees.

KA TSUMOTO

Were they beautiful?

ALGREN

Yes.

KATSUMOTO

And you were sad to see them die in the winter.

A beat. Something flickers in Algren's eyes.

KATSUMOTO

You were something before you were a soldier. You
were a boy who was sad to see the leaves fall and the
trees die.

Katsumoto looks at him deeply.

KA TSUMOTO

Like those trees, we are all dying. The future is
 an illusion, our plans are an illusion, our fears an illusion.
 We live life in every breath. Eat, drink, fuck. Now. Every cup
 of tea. Every word we write... Every blossom we hold.

He smiles sadly.

KA TSUMOTO

Every life we take.

A beat. He stands, takes in the beautiful cherry orchard.

KATSUMOTO

Life in every breath. That is bushido. The way of the
 samurai.

He goes. Algren stands for a moment deep in thought

INT. YORITOMO'S HOUSE NIGHT

Algren is asleep. And then we note that the ground is vibrating .. he slides
 across his mat .- wakes with a start

An unholy rumbling-

Algren bolts up ... just as a paper wall rips open, the wooden framework to the room splits
 and the roof collapses--

An earthquake. Common for this part of Japan.

EXT. VILLAGE NIGHT

Yoritomo appears. He and Algren crawl out of the house just as the ground lurches
 violently-

Part of the house contorts and caves in

Around the village, the wooden frame houses are swaying and lurching they have some
 torque, but not enough

Ujio directs the villagers as they battle a fire-

Taka appears, calling frantically for Toshiie.

Then an even larger seismic tremor suddenly **TEARS THROUGH THE
 VILLAGE**

Houses are ripped apart -- the whole world shifting.

Though the smoke, Algren sees Toshiie cowering under an eave

A heavy ceiling beam breaks loose, threatens to crush Toshiie

Algren dives forward, grabs Toshiie and pulls him out of the way... the front of the house collapses, the beams smashing to the ground..

Taka and Higen race to Algren and Toshiie. The boy is safe.

Taka grabs the child and cradles him. Her look to Algren is fierce, protective, almost feral -- as if he were the threat instead of the rescuer.

EXT. VILLAGE DAY

Algren watches the villagers rebuild. Yoritomo and Higen struggle with a large wooden framework.

ALGREN (V.O.)

I am struck by these people and their acceptance of Fate in all its variations. At a time like this, they seem utterly without sentiment. Even the children have a gravity beyond their years.

Algren goes to them. Silently begins to help them.

INT. YORITOMO'S HOUSE DAYS LATER

Algren works with Yoritomo, binding the wooden framework. Higen prepares the paper walls nearby. He does this with considerable skill.

Taka is getting water from a rain barrel she observes Algren helping rebuild her home. Yoritomo is working nearby.

Algren's Japanese is rough but improving:

ALGREN

(in Japanese, subtitles)

Would last longer ... if stone.

YORITOMO

(subtitles)

No. House fall. House go back easy with wood.

Algren shakes his head. Taka appears with cups of water. Algren looks at her. For the first time, she holds his gaze.

EXT. YORITOMO'S HOUSE EVENING

Torches illuminate a small stage in the center of the village square. Several samurai perform a ritualistic Noh drama. (A form which, by the way, the samurai invented.) Others play flutes and large steel drums.

ALGREN (V.O.)

And yet I have never seen a people with more capacity for the joy found in the simplest things of life.

Katsumoto himself plays the lead role. An enthusiastic actor, he plays to the children in the audience. They are delighted with his broad theatrics.

INT. YORITOMO'S HOUSE

Taka is carrying in a huge sack of rice. Algren goes to help her.

TAKA
(subtitles)
No, please.

ALGREN
(insistent)
Hai.

He carries the rice for her into the pantry area.

TAKA
(subtitles)
Japanese men do not help with this.

ALGREN
(subtitles)
I know.

She looks at him, a little surprised.

ALGREN
(subtitles)
I am not Japanese.

In spite of herself, she smiles a little. There is an awkward moment.

ALGREN
(subtitles)
I... didn't know he was your husband.

TAKA
(struck; subtitles)
He did his duty. You did your duty.

ALGREN
(subtitles)
And you do yours.

TAKA
(softly)
Hai.

They look at each other for a long moment. She starts to move, but he stops her. They are close enough to smell each other's hair, to feel the warmth of the other's breath. She looks up at him, pleading with her eyes not to take this any further.

He lets her go.

EXT. VILLAGE DAY

Algren stands across from Ujio, ready again for the ken-jutso.

They stand frozen for a long time, hands on the hilts of their wooden swords.
Other samurai watch.

Algren and Ujio stare at each other.

But there is something different about Algren's expression. Not as much
fury and competition, more a sense of balance and alertness. He studies Ujio's eyes, his hands,
the folds of his kimono, the attitude of his body.

We watch Algren closely.

Gradually all SOUND drains away. We hear only Algren's steady breathing. He is
aware of everything. A bird in a tree. A woman grinding rice. A plum about to fall.
A gently swaying battle flag,

Slow-motion as:

Algren attacks -- no fury, just control-- Ujio tries to deflect the blow, Algren
anticipates - he swings his sword elegantly - -Ujio blocks it -- Algren counters --

Algren presses forward, his sword slashing masterfully, forcing Ujio back
Ujio counters with complex moves as he retreats --Algren keeps moving
forward, calm -- finally Ujio's sword is swept aside in one clean
movement. Algren ends with the edge of his wooden sword It Ujio's throat.

The other samurai watch. Amazed.

Algren twirls his sword in a fancy cavalry "flourish." The pride he has always taken in his
swordsmanship has been restored. He bows to Ujio.

Ujio nods his head, slightly, in respect

The other samurai, led by the hearty Nakao, congratulate Algren.

EXT. MEADOW DAY

Algren carries water from the river through a riot of spring wild-flowers. Something
makes him stop, and see the sunlit clouds in the deep blue sky, the colors around him, hear the
buzzing of the bees, feel the kill of the air.

A sudden flash of memory

His beautiful wife, in green field not unlike this one, laughing, tossing her hair, falling
back into the long grass.

Back to Algren

The force of the memory causes him to link to the ground.

Another flash of memory, longer this time:

His wife leans over and kisses his mouth, and his cheek, and his forehead. He holds her as tightly as he can.

Back to Algren

As tears begin to course down his face, and he sinks down into the flowers and the grass, looking up into the impossibly beautiful sky. He gives in to the sobs wracking his body.

EXT. VILLAGE DAY

As Algren returns with the water, he sees Katsumoto approaching with Ujio and several warriors.

KATSUMOTO

The Emperor has requested my presence.
We leave tomorrow. You will be released in Tokyo.

He goes. Algren stands, not sure how to react.

INT. YORITOMO'S HOUSE NIGHT

Algren writes on parchment by the light of an oil lamp.

ALGREN (V.O.)

April 13, 1877. Tomorrow we return to civilization. As eager as I am to be among my own kind, I confess to a curious reluctance.

EXT. KATSUMOTO'S VILLAGE DAWN

Algren stands overlooking the village as the sun rises over the misty peaks.

ALGREN (V.O.)

These months have marked me, and I don't fully know yet why.

EXT. YORITOMO'S HOUSE DAY

Algren prepares to mount up. Yoritomo says goodbye to his family.

ALGREN (V.O.)

I do know it is here that I have known my first untroubled sleep in many years.

Taka comes to Algren, bows her head.

TAKA

(subtitles)

You are always welcome in our home.

ALGREN

Domo Arrigato.

He glances at the unfinished house.

ALGREN
 (subtitles)
 ... You will finish it soon.

TAKA
 (subtitles)
 If that is my destiny.

She bows her head again. Toshiie hands him a scroll: it is a picture of the Family. Algren is included. Japanese characters list all their names.

Toshiie bows. Algren bows and tucks the scroll into his coat.

Algren and Yoritomo move out with Katsumoto, Ujio, Nakao and his bodyguard of several dozen Samurai.

The villagers bow and honor the warrior as they pass.

EXT. MOUNTAINOUS LANDSCAPE DAY

Algren trots alongside Katsumoto.

ALGREN
 ... The Emperor sends a message for you to return to Tokyo, and you go?

KATSUMOTO
 Yes.

ALGREN
 Even though you're in rebellion against him.

KATSUMOTO
 Against the Emperor? Never. I serve him. As I have always done.

ALGREN
 I don't understand.

KATSUMOTO
 Our Emperor is young, and there are things I must say to him.

ALGREN
 But everyone around him wants you dead.

KA TSUMOTO
 And if the Emperor desires, I will take my own life at his command.

He spurs his horse and rides on. Algren watches him.

EXT. MOUNTAIN VALLEY SUNSET

They approach a large inn.

A boy working in the fields see Katsumoto approaching. He doesn't believe it -- the Great Katsumoto. He drops his hoe and races away, calling out.

KATSUMOTO

We will stop here for the night.

EXT. MOUNTAIN VALLEY SUNSET

Samurai guards have been posted around the perimeter.

INT. KATSUMOTO'S ROOM NIGHT

Algren is escorted in. Katsumoto kneels at a table. Preparing the traditional Japanese tea ceremony.

KATSUMOTO

Sit, Captain.

Algren sits. By now he has learned how to sit on the ground. Katsumoto begins the exacting, delicate and precise tea ceremony.

KATSUMOTO

Do you drink tea?

ALGREN

I've had little else for some time...

Katsumoto continues with the tea ceremony.

ALGREN

How's your poem coming?

KATSUMOTO

I am having trouble. The truth is I am not a very good poet.

(Algren smiles)

Do you know why you were sent here? To Yoshino.

ALGREN

To protect the railroad.

KATSUMOTO

Why is the railroad here?

ALGREN

So Tokyo can control the whole country.

KATSUMOTO

You have seen my province. All mountains.
Far from Tokyo. Yet the rail line must come
here?

Katsumoto tosses a tiny bit of coal on the simmering brazier on the table. Algren watches carefully.

ALGREN

You have something they want

KATSUMOTO

What do they want in my mountains?

ALGREN

Minerals ... Gold.

KA TSUMOTO

(smiles)

There is no gold in Japan.

Katsumoto gently blows on the coal brazier. The coal flares a bit.

ALGREN

Coal?

(Katsumoto looks at him)

For steamships.

KA TSUMOTO

And why would steamships be so important?

ALGREN

...China.

Katsumoto looks up at him. Impressed.

KATSUMOTO

Japan has nothing. China has everything.

ALGREN

Mine the coal to create a way station for the trip to
China ... Freeze the Europeans out and Japan and
America have a monopoly on the China trade.

KATSUMOTO

Add to this the Omura Zaibatsu. You know the
Zaibatus?

ALGREN

The wealthy families.

They were then known as Shinobi, masters of stealth and spying.

We know them as Ninjas.

They float across the ground ... creeping an inch every hour... complete physical control. One black-gloved finger moves. Then the next...

They crawl and then wait

Poised on their fingertips and toes.

There is no sound as they strike.

The samurai guards are garroted in an instant. Other Ninjas catch the samurai's weapons as they fall. No sound disturbs the peaceful night.

EXT. INN -- FRONT DOORWAY NIGHT

Silence.

Two samurai guards are in position.

One of them glances up at the stars.

A Ninja throwing star instantly slices into his jugular-- blood sprays -- the other guard turns -- a series of Ninja slice into him...

EXT. INN--WALLS NIGHT

Silence.

The Ninjas use mew claws to crawl up the walls like spiders.

EXT. INN - ROOF NIGHT

Silence.

A samurai guard stands at the edge of the roof. A Ninja silently moves toward him. Stops. Ten feet away.

He pulls out a shuriken -- a small needle-shaped projectile, dips it into a sack of poison. Places it carefully into the palm of his hand. And with the flick of his wrist--

The needle flies -- stabbing into the samurai -- he crumples.

Other Ninjas immediately pour over the edge of the roof -- catching the samurai before he falls...

INT. INN -- KATSUMOTO'S ROOM NIGHT

Silence.

Katsumoto cannot sleep. He stares out the window at a nightingale.

INT. INN—UJIO'S ROOM NIGHT

Silence.

Ujio sits in his room. He is unblinking. Alert. Swords at the ready.

INT. INN – ALGREN'S ROOM NIGHT

Silence.

Algren cannot sleep either. He sits leaning against a wall. Thinking.

INT. INN -- MAIN HALL NIGHT

Silence.

Yoritomo drinks tea with Nakao, the huge martial arts master.

INT. OUTSIDE KATSUMOTO'S ROOM NIGHT

A guard stands sentinel. Above his head, unbeknownst to him, two Ninjas descend on ropes. One of them swings a long chain - to which a barbed-knife is attached.

As it lodges in the guard's chest, the second Ninja swings down just in time to catch the dead guard, silently, before his body hits the ground.

INT. INN -- KATSUMOTO'S ROOM NIGHT

Silence.

Katsumoto lies in bed listening to the night bird. It stops singing. Katsumoto smiles sadly. He decides to give up on sleep, leans forward to rise.

This act saves his life.

For when the Ninjas come, they come all at once--

A Ninja suddenly comes TEARING STRAIGHT THROUGH THE PAPER WALL, his sword slashing down - just missing Katsumoto.

Katsumoto calls out an alarm, diving and rolling across the floor for his sword. He instantly kills one Ninja using his steel-tipped "war fan" to slash his attacker's throat. Another smashes in through the window.

INT. INN -- MAIN HALL NIGHT

Ninjas EXPLODE into the main hall. Samurai who come out of their rooms are cut down by a variety of weapons -- one takes a throwing star in the face, others are felled by the traditional ninja-to, short swords ideal for fighting in confined spaces, chain-knives, nun-chaka and others.

More Ninjas drop from the rafters on ropes.

INT. INN -- ALGREN'S ROOM NIGHT

A Ninja SMASHES through the paper wall -- Algren grabs the nearest object, a low tea table. and swings it at his head. The Ninja dodges the blow and slices at Algren with short-sword.

Algren barely avoids the blow by ducking behind a post as the sword LODGES deep in the wood. Algren flings himself, bodily, at his attacker.

INT. INN-- MAIN HALL NIGHT

Ninja throwing stars spin across the room, killing a samurai.

Yoritomo emerges from his room, readying his bow, but the dead samurai falls back blocking his way. From behind the rice wall, Yoritomo lets fly an arrow without even looking.

It passes THROUGH the wall, killing the Ninja on the opposite balcony.

INT. INN-- FIRST FLOOR NIGHT

Ujio screams a war cry and begins to battle his way up the stairs. With breathtaking moves, he slashes hands and limbs, forcing the Ninja back.

Nakao fights his way up beside him, desperately trying to reach Katsumoto's room. Using only his bare hands he catches a Ninja's wrist and hurls him over the railing.

INT. INN -- ALGREN'S ROOM NIGHT

Algren and the Ninja are in a death struggle, kneeing, gouging, butting. They awkwardly smash through a paper wall into the next room.

INT. INN -- KATSUMOTO'S ROOM NIGHT

Katsumoto wields his long sword in one hand and his short sword in the other. It is the first time we have seen him in action and his movements are both beautiful and deadly.

But more Ninjas are pouring in through the window, threatening to overwhelm him.

INT. INN -- ALGREN'S ROOM NIGHT

Rolling on the ground, Algren manages to grab a chopstick and STAB his adversary through the eye. He picks up the fallen short sword and steps out into the hall.

ARROWS whiz past, thudding into the wall beside his head.

INT. INN-- KATSUMOTO'S ROOM NIGHT

Katsumoto, breathing heavily, his kimono shredded and bloody, is fending off the Ninjas' increasingly savage attacks as Algren enters.

Algren SCREAMS, distracting them just long enough for Katsumoto to take advantage and kill one.

Then, just as a Ninja is about to kill Algren, Katsumoto FLINGS his short sword ... it pin-wheels across the room, hitting Algren's attacker in the chest.

Without missing a beat, Algren pulls the short sword from the dying Ninja's chest and uses it to stab another Ninja who, thinking Algren defenseless, has launched an attack.

INT. INN -- MAIN HALL NIGHT

Ujio and Nakao are back to back, a perfect fighting machine as they fight their way to Katsumoto's rescue. They battle Ninjas wielding lethal kusarigamas, the Ninjas swing chains, the attached blades slice the air—Nakao catches the chains and flinging the Ninja over the balcony.

INT. YORITOMO'S ROOM NIGHT

Yoritomo is pinned down. Darts and throwing stars shred the rice paper wall above him. He picks off another Ninja before changing his position.

INT. INN-- KATSUMOTO'S ROOM NIGHT

The blazing sword battle continues.

Algren throws a beautiful painted standing-screen in front of an attacking Ninja, momentarily confusing him. Then he stabs THROUGH THE SCREEN -as a blood-stain SPREADS across the pastoral painting.

But another Ninja catches Algren off-guard and slices at him with his short sword. As Algren lifts his sword to parry the blow, HIS LITTLE FINGER IS CHOPPED OFF.

He drops the sword, momentarily defenseless.

Across the hallway

Yoritomo has been watching the shadowplay on the rice-paper walls. Algren's attacker raises his blade to deliver the death blow.

In Katsumoto's room

Algren flinches involuntarily beneath the raised blade. Suddenly the Ninja JACKKNIFES as if punched by an unseen hand. As he spins, dead, to the ground, we SEE an ARROW lodged between his shoulder blades. Yoritomo has FIRED blindly, through the wall – killing Algren's attacker.

Nearby, a Ninja hurls a throwing star at Katsumoto. With blind instinct Katsumoto turns and takes the blade in the meat of his arm.

Algren, meanwhile, has ripped the sleeve of his kimono into a tourniquet for his maimed hand. He uses the rest of the fabric TO TIE HIS HAND TO HIS SWORD before launching himself back into the fray -- slicing an attacker just as he is about to impale Katsumoto.

Together, he and Katsumoto force the last two Ninjas through a paper wall to the next room. They fight all the way through that room and BLAST through another paper wall to the next.

INT. INN – STAIRWAY NIGHT

The battle continues unabated on the stairs -- the Ninjas spring for position with incredible grace --perching and fighting on banisters, leaping from one level to the next.

It is a mayhem of flashing swords and flailing limbs and flying arrows and spinning Ninja stars.

Sprays of blood splatter against the white rice paper walls.

Some of the fighting is less than elegant. Men bite and wrestle and gouge to survive in close quarters.

All of them are bloody and sweaty and dirty and tired, heaving for breath, their skin flayed open, their kimonos ripped, their hands and arms and faces blood-stained.

But more samurai reinforcements follow Ujio up the stairs: Together with Yoritomo and Nakao, they have begun to gain the upper hand.

Ujio flings both his swords through the air -- killing two Ninjas -- and dives to fight others - his martial arts skills are dazzling.

Algren and Katsumoto are fighting side by side

And we cut to --

EXT. INN NIGHT

Outside of the inn, we slowly pull away...

The sounds of the battle gradually fade...

Soon it is nothing more than a lovely rustic inn nestled in the mountains.

INT. INN – STAIRWAY NIGHT

Later. The battle is over.

Ninja and samurai corpses litter the inn.

We slowly move up the long stairway from the bottom...

Yoritomo pulls a Ninja star from Nakao's shoulder. Then one from his own.

We move up another level, past more bodies...

Ujio moves through the Ninjas. Making sure they are dead. Before sheathing his sword, he angrily FLICKS it at the rice paper wall, spattering it with the bloody spray.

Katsumoto wipes his sword on a nearby corpse, replaces it in its sheath. He sits beside Algren on a stair. Both men are exhausted. Bloodied. Alive.

A long beat as we watch the two warriors.

Slow fade to...

EXT. TOKYO -- IMPERIAL PALACE DAY

Algren, Katsumoto and the others are nearing the palace. Algren slows to a stop -- his path is toward the city. Katsumoto stops, looks at him, then does something absolutely extraordinary.

He kneels and bows before Algren. Quickly touching his head to the dirt.

Then he rises, turns and walks toward the palace.

Algren stands, stunned.

EXT. PARADE GROUND DAY

Algren walks onto the parade ground. The change he sees could not be more remarkable. Thousands of new Japanese troops are drilling with new bolt-action Mausers. They are precise, exact and frighteningly mechanistic, their uniforms new and crisp.

New German advisors are barking commands. Colonel Bagley sees him.

BAGLEY

Algren? My God, you never cease to astonish.

Bagley runs over, hand extended, but Algren turns to look at the troops.

ALGREN

They have new weapons.

BAGLEY

The Kaiser was only too happy to help. Along with his friends at Mauser and Krupp. Thank God we Americans still have a few teeth in our head.

And they come to the "teeth." Howitzer cannons. A row of them. Artillery officers in US Army uniforms are instructing Japanese officers.

BAGLEY

The ambassador and I have spent eight months kissing Omura's ass so he'll sign the damn trade pact with us. You spent all this time living with those savages?

(Algren looks at him)

He's going to want to talk to you...

ALGREN

I need a bath.

BAGLEY

And your back pay, I imagine.

Algren starts walking away.

BAGLEY

They got their flag. ...See?

And we see it... snapping on I flagpole high above the parade ground.

It is immediately familiar. A red circle on a white field. The Rising Sun.

The Howitzers fire in sequence. Thundering blasts that shake the heavens.

EXT, ROYAL TEMPLE DAY

Omura stands above Emperor Meiji respectful but persistent.

The Emperor is kneeling, tending to his iris garden. It is one of the wonders of the Palace: a sea of white, pink, blue, and purple blossoms.

Retainers and servants stand at a distance. One holds a standard with the Imperial seal: a yellow chrysanthemum.

Omura sees Katsumoto making his way toward them. He talks a bit more quickly to the Emperor.

Katsumoto begins to prostrate himself before the Emperor, the usual sign of extreme respect -- but the Emperor stops him:

EMPEROR

(subtitles)

No, Mori-san. We are "civilized" now.

Katsumoto stops prostrating himself. The Emperor offers his hand.

KATSUMOTO

(subtitles)

I cannot touch the Sacred One.

EMPEROR

(subtitles)

You can.

It is a difficult moment for Katsumoto. He simply cannot do it.

OMURA

(subtitles)

Did you have a pleasant journey, Minister Katsumoto?

KATSUMOTO

(subtitles)

It was uneventful.

Omura appreciates Katsumoto's droll response. He assumes that Katsumoto is aware of his part in the assassination attempt.

EMPEROR

(subtitles)

If it is not a great imposition. I desire a moment alone with
Minister Katsumoto. Omura-San.

OMURA

(subtitles)

Enlightened One, perhaps I can be of service in a conversation
of state.

EMPEROR

(subtitles)

So kind of you, but I fear my old teacher wishes to upbraid
me in private for neglecting my studies.

Omura bows his head quickly and goes.

Silence. The Emperor gazes at Katsumoto. Then:

EMPEROR

(subtitles)

You rise against me, my teacher.

KATSUMOTO

(subtitles)

No, Highness, I rise against your enemies.

EMPEROR

(subtitles)

They are my teacher, my advisers, like you.

KATSUMOTO

(subtitles)

They advise in their own interest.

EMPEROR

(subtitles)

The world is changing, Mori -- you have not seen what
goes on beyond our borders, the inventions, the science.
I need men who can look outward, or soon we will be
left behind, and defenseless.

KATSUMOTO

(subtitles)

I am sworn to defend you even to my last breath.

EMPEROR

(subtitles)

The samurai live in the past. You cannot defend against
a future you don't understand.

KATSUMOTO

(subtitles)

If I am no use, then I will happily end my life,

EMPEROR

(subtitles)

No, Mori. It is my wish that you rejoin the Council of State.
I need your voice.

KATSUMOTO

(subtitles)

It is your voice that needs to be heard, Highness. You
are a living God, you can do what ever you
think is right.

The young emperor is silent a moment.

EMPEROR

(subtitles)

I am a living God only as long as I do what they
think is right.

KATSUMOTO

(subtitle)

Your Highness, may I beg forgiveness for saying
what a teacher must, that such a statement is pathetic
drivel not worthy of an ignorant stable boy, let alone
a young man I know to have some modest intelligence.

The emperor laughs warmly, almost happy to be scolded as he once was.

EMPEROR

(subtitles)

Is it possible a living God can be too afraid to make
his voice heard?

(Katsumoto's look is not unkind)

Tell me what to do, Mori-San?

KATSUMOTO

(subtitles)

You are emperor, my Lord, not me. You must find
the wisdom for all of us.

EXT. YOKOHAMA WHARF DAY

A series of warehouses, beyond which we see warships in the harbor. Algren walks
with Bagley and two other OFFICERS.

INT. WAREHOUSE DAY

The cavernous warehouse piled high with huge crates.

BAGLEY

As soon as they sign the agreement, they're obligated to buy the entire weapons package, from Colt revolvers to Halliwell twelve-pounders. Plus this particular item you might recognize.

A few stevedores tear open one of the crates. Algren hides his astonishment:

A Gatling Gun is revealed.

BAGLEY

They've been calibrated to fire 200 rounds a minute,
The new copper cartridges cut down on jamming.

Algren closes his eyes, trying to keep his memories at bay.

EXT. TOKYO STREETS DAY

Algren fights the crowds with Colonel Bagley And Ambassador Swanbeck..

ALGREN (V.O.)

May 15, 1877. The city I return to is immeasurably
changed

New construction everywhere. Telegraph wires strung next to an ancient temple. A modern European hotel is going up, dwarfing the traditional Japanese buildings. Huge billboards advertising Western goods. A new invention, the rickshaw, has replaced many of the palanquins.

ALGREN (V.O.)

As though Tokyo were determined to become
another New York or Chicago .- all in one
headlong rush.

Spider's web of telegraph cables spread from a tall new brick building.
It is like a New York office building stabbing into the heart of old
Japan.

The familiar Omura character is emblazoned on the side.

.INT. OFFICES OF THE OMURA ZAIBATSU DAY

Aside from the occasional bit of Japanese decor, this could be a buzzing Wall Street firm.

Telegraph operators click away. Accountants use adding machines. Secretaries use pneumatic tubes to send documents back and forth. Engineers plot out railway lines. All are dressed in Western clothes.

Algren, Colonel Bagley, and Ambassador Swanbeck enter.

AMBASSADOR SWANBECK

(to Algren)

If he asks, you can talk about ordnance and tactics.
But remember, this has to do with a lot more than
just weapons.

An anteroom holds waiting delegations from the various European powers.
A babel of language. ... French ...Dutch ...Russian ...German.

A pretty American secretary looks up from her desk.

SECRETARY

Ambassador Swanbeck, if you'll follow me.

Some of the delegates are craning forward, watching Algren and the others hungrily
as they head into the final office.

INT. OMURA'S OFFICE DAY

Omura stands like an industrial titan before large picture windows offering a dramatic view of Tokyo.
The only decoration in the room is an enormous Caravaggio.

OMURA

Please, sit down, gentlemen.

Omura removes a gold cigarette case and lights up. Cigarettes are the newest Western fad
Sweeping Japan.

OMURA

(re: cigarette case)

A gift from Czar Alexander... Captain Algren, it seems
you have endured your captivity with little ill-effect.

ALGREN

Yes, sir.

OMURA

He's an extraordinary man, isn't he?

ALGREN

He is samurai.

Omura gazes at him. Slowly takes a puff from his cigarette.

AMBASSADOR SWANBECK

Mr. Omura, my people have been drawing up the documents
we discussed. I have a draft--

OMURA

We're not quite ready to announce the treaty, Ambassador.

AMBASSADOR SWANBECK

Excuse me?

OMURA

The Emperor is...sentimental. Katsumoto was his old mentor--
he is not eager to offend him. It will take a few more days.

AMBASSADOR SWANBECK

How many days is "a few?"

OMURA

I assure you the Samurai will not stand in the way of our agreement. You are prepared to make delivery?

AMBASSADOR SWANBECK

Soon as your emperor signs on the dotted line.

OMURA

Captain Algren you are the expert. Will this array of ordnance be sufficient?

ALGREN

Depends on what you're trying to accomplish.

OMURA

I want my country to take its place as a modern power.

ALGREN

Then they will set you well on your way.

OMURA

I am pleased.

AMBASSADOR SWANBECK

Mr. Omura, you assured us you had the influence with your emperor to make this deal come to pass. With all due respect perhaps there is someone else we should be speaking to.

OMURA

With all due respect, Ambassador, perhaps there is someone else we should be speaking to, for instance the French. Or the English. Or any of the legations waiting in the next room.

Ambassador Swanbeck stands swallowing his rage.

AMBASSADOR SWANBECK

Yes, well, we look forward to hearing from you.

OMURA

Good afternoon, gentlemen.

They start to go.

OMURA

Captain Algren, perhaps you can stay a moment And tell me of your experiences in our rebellious provinces.

Bagley looks at Algren. Do as he asks. He leaves Algren alone with Omura.

OMURA

Cigarette?

ALGREN

Thank you.

Omura lights his cigarette. A moment as he takes Algren's measure.

OMURA

You fought bravely on behalf of our army—
against the rebel Katsumoto.

Algren says nothing.

OMURA

And yet you helped save his life when attacked
by the Ninja.

ALGREN

My role was much less significant than you may have heard.

OMURA

Tell me about your role in Katsumoto's plans.

ALGREN

I have none.

OMURA

And your sympathies?

ALGREN

Again, I have none.

OMURA

I know you have little sympathy for Colonel Bagley.

ALGREN

He is.... unsympathetic.

Omura smiles.

OMURA

I thought it was we who are inscrutable.

Now it is Algren who smiles.

OMURA

You have gained important knowledge of Katsumoto's
province, his army, and his rebellion. This is extremely
valuable to me.

He watches Algren to see how this lands.

OMURA

You also possess significant knowledge of my army, my weaponry, and my plans. This is extremely valuable to Katsumoto.

ALGREN

Again, you flatter me.

OMURA

No. I am a businessman. I recognize what is valuable.

And I buy it.

(looks at him)

In this case, I value your loyalty.

Algren considers the implications of what Omura is saying.

ALGREN

I didn't know loyalty was something that could be sold.

OMURA

Then perhaps you will give it, as a token of future friendship - for which, as a friend, I would be in your debt.

ALGREN

(stands)

Then I will consider it.

OMURA

And I will be grateful.

INT. SHIPPING OFFICE DAY

Algren is in a shipping office. A clerk consults his schedule of departure.

CLERK

All righteee, the ANDREW JACKSON leaves tomorrow – if you want a steamship you'll have to wait six weeks.

(Algren is silent)

Gets ya to Frisco by the 28th. 14 dollars for a private cabin, 8 for a shared or 3 for a lower berth.

What can I put you down for?

Algren is silent, concentrating on a calendar hanging behind the clerk. It features a beautiful Hiroshigi watercolor of mountains.

CLERK

Sir..?

ALGREN

(after a moment)

Private cabin.

EXT. _____ TOKYO – STREET _____ DAY

Graham walks with Algren.

GRAHAM

Leave? Why would you leave now? No white man has ever been in your position. Do you have any idea what it will mean to have Omura as your friend? You want land, you want women, you want boys?

Algren starts to walk faster, but Graham Stops him.

GRAHAM

Nathan. I wanted to leave, too. For three years. You must believe me there is a majesty about these people -- can you imagine what your own country would be if it had half the drive and the discipline and the belief and the bravery of these ridiculous little people?

Then raised voices from across the street stop them.

They see Yoritomo surrounded by four Imperial Army soldiers. The soldiers are rough and imperious, drunk with power. They carry gleaming rifle..

The soldiers bark orders. Yoritomo stands proudly, responding calmly.

ALGREN

Whit is this?

GRAHAM

My God, it's the edicts...

ALGREN

What edicts?

Algren arrives as the situation is clearly growing volatile - the soldiers are pointing to Yoritomo's head, screaming

Algren steps toward the soldiers--

ALGREN

That's enough--

One of the soldiers SCREAMS at him -- raises his rifle -- all the soldiers raise their rifles -- Yoritomo reaches for his sword -- Algren tries to push through -

ALGREN
(subtitles)
YORITOMO, WAIT!

One of the soldiers smacks Algren in the chin with a rifle butt. Algren reels, and by the time he stands straight again, four others are pointing their bayonets at his face.

Graham takes hold of Algren's arm.

GRAHAM
Don't be stupid.

Algren makes eye contact with Yoritomo, who -- in deference to his friend -- puts his sword away.

The Japanese soldiers continue to scream at Yoritomo. They force him to his knees. Rifles pressed to his head.

Yoritomo bows his head, speaking quietly, as if praying.

Algren witches in horror all one of the soldiers removes his bayonet -- another grab. Yoritomo's hair, jerks his head back and begins hacking off Yoritomo's traditional top-knot of hair. Brutally. Blood.

Yoritomo remains kneeling, head down, blood flowing down his face.

The soldiers laugh and move off.

Algren kneels by Yoritomo. Yoritomo looks up at him. There are tears in his eyes.

EXT. KATSUMOTO'S HOUSE DUSK

Katsumoto's house on the outskirts of Tokyo is spacious and harmonious. Utterly Japanese. Samurai guards in full regalia, stand menacingly outside.

INT. KATSUMOTO'S HOUSE DUSK

Ujio kneels with Yoritomo, dressing the wounds on his head.

Graham sits across the room talking quietly to the mammoth Nakao, taking notes in a small notebook. Nakao has been brutally shorn of his top knot as well. His shame is apparent.

INT. KATSUMOTO'S CHAMBER DUSK

Servants help dress Katsumoto in his exacting samurai wardrobe as Algren is ushered in.

KATSUMOTO
Captain, I had not thought to see you again.

ALGREN

I'm leaving tomorrow. But before I go I need to tell you what's going on here.

KATSUMOTO

You mean the Gatling Guns and the howitzers, is that how you say it?

ALGREN

They're about to close a trade agreement that will bring this country more weapons than you can imagine.

KATSUMOTO

Yes, if the emperor agrees - but Omura knows the Emperor must be convinced there is cause to need those weapons before he will sign.

ALGREN

(realizing)

And you are to be the cause...

KATSUMOTO

Elegant, isn't it? Omura passes laws sure to cause a samurai revolt, creating a need for the weapons. The Emperor sees that the weapons are needed so he agrees to the entire treaty, giving your country what it wants and the Omura Zaibatsu what it wants. And my country is sold to yours.

As Katsumoto dresses, Algren notes that Katsumoto's body is at battleground of old scars, so like his own.

KATSUMOTO

Today the Council passed two edicts. The first called for the elimination of our traditional topknots.

ALGREN

I know.

KATSUMOTO

The second banned the wearing of sword.

Algren stops. He knows what swords mean to the samurai.

KATSUMOTO

(re: his swords)

Hand them to me, will you?

Algren picks up Katsumoto's two swords. Looks at him deeply.

ALGREN

If you do this, they will kill you.

KA TSUMOTO

I am hard to kill.

ALGREN

You don't know what their weapons can do. All your men butchered ... Just for pride.

KATSUMOTO

Not for pride. For the emperor.

ALGREN

But the emperor is the one signing the agreement.

KATSUMOTO

He has not signed it yet.

He holds out Katsumoto's two samurai swords.

ALGREN

Is it worth it? ... just for these,

KATSUMOTO

I cannot live without my soul ... Can you?

They regard each other.

EXT. OUTSIDE KATSUMOTO'S HOUSE NIGHT

Algren leaves Katsumoto's gate and sets off on foot.

EXT. TOKYO STREETS NIGHT

As Algren walks, he becomes aware that he is being followed. Two dark figures lurk some distance behind him. After a few moments, he whips around to face them. They stand for a moment, then melt away into the shadows.

INT. COUNCIL OF STATE CHAMBER NIGHT

The Council of State meets in an august chamber. Many of the Council members wear Western clothes. Cigarette smoke billows.

The young Emperor sits on a dais off to the side, as befits his ceremonial role in the proceedings.

Omura is speaking ... he stops ... looking at something ... all the Council members turn ... and gape.

Katsumoto strides into the chamber, his swords proudly displayed.

OMURA

(subtitled)

Minister Katsumoto, you honor us.

KATSUMOTO

(subtitled)

It is my honor to join again the men who are leading Japan into her glorious future.

OMURA

(subtitled)

You are perhaps unaware of this Council's edict regarding the wearing of swords?

KATSUMOTO

(subtitled)

I read every edict with singular attention.

OMURA

(subtitled)

Yet you would bring weapons into this chamber?

KATSUMOTO

(subtitled)

This chamber was protected by my sword for four hundred years--

OMURA

(interrupting, subtitled)

We need no protection... We are a nation of laws now.

KATSUMOTO

(calm, subtitled) .

We are a nation of whores. Selling ourselves to our Western "allies."

Katsumoto slowly looks around at the Members of the Council, but his words are addressed to the Emperor.

KATSUMOTO

(subtitled)

Does Japan no longer need its patriots?

Omura speaks with quiet conviction and honesty.

OMURA

(subtitled)

Who is the patriot? The man who would keep his country trapped in the past, or the man who would help his people into the future?

KATSUMOTO

(subtitled)

A future with no honor,

OMURA

(subtitled)

Honor means less to me than feeding our children. And teaching them. And giving them modern medicine so they will live. .

KATSUMOTO

And lining your own pockets in the process.

They stare at one another with barely concealed hostility.

OMURA

(subtitled)

Minister Katsumoto, it is with great regret that I ask you to remove your sword, as this body has declared in its edict.

Katsumoto's hand closes on his sword hilt

KATSUMOTO

This sword serves the emperor, and only he can command me to remove it.

Katsumoto looks to the Emperor, as murmurs fill the room.

OMURA

(quickly)

Ah, but it is our tradition that the Emperor's voice is too pure and great to be heard in such worldly circumstance as the Council of State.

One last time, Katsumoto meets the Emperor's eye.

KATSUMOTO

Then, with great regret, I must refuse to give up my sword.

Omura looks to his associates, and a silent decision is made.

OMURA

Minister Katsumoto, I must invite you to accompany our soldiers to Himeji Castle, where you will be our honored guest. I think you will find the surroundings there quite harmonious.

Guards with Mauser rifles move into position around Katsumoto. He turns to the other Council members. Looks at them.

KA TSUMOTO

(subtitled)

Brothers ... One day you will know what you have done and feel what I never will ... shame.

Omura nods to the guards. The guards lead Katsumoto out.

EXT. _____ LIVING QUARTERS _____ AFTERNOON

A BEARER is loading the last of Algren's luggage on the back of a rickshaw. Algren emerges from the building, sees the same two disreputable MEN who followed him earlier lurking nearby.

He resists the temptation to confront them. Instead he climbs into the rickshaw and it starts off.

But a moment later, Graham has jogged alongside, huffing and puffing.

GRAHAM

Thought I'd missed you. Were you going to leave without even saying goodbye?

ALGREN

I have a fear of sentimental Englishmen.

GRAHAM

You sod.
(trying to keep up)
Christ, give us . . . second here

Algren indicates for the bearer to stop. Graham tries to catch his breath.

GRAHAM

You're making a mistake, I promise you.
Katsumoto's under house arrest, Omura's made his move -- he'll need you more than ever --

Graham stops, sees the look on Algren's face, realizes.

GRAHAM

Oh, my goodness. How silly of me.. All that time you were with him, up in those mountains,
..... I told you they were a remarkable people...

Algren doesn't answer, but isn't denying it either.

GRAHAM

Then you should get out. Because Omura will become rather impatient with anyone who isn't on the team.

Graham notices Algren staring at his followers.

GRAHAM

Case in point.

ALGREN

Who are they?

GRAHAM

Ronin would be my guess. Disgraced samurai doing odd jobs for his Nibs.

ALGREN

What do they want from me?

GRAHAM

To make sure you're on the side of God and Country, or to make sure you get the hell out.

ALGREN

You've been a great help, Graham. I thank you.

GRAHAM

Look who's getting sentimental now.

A look between them, then Algren nods for the bearer to continue.

EXT. HARBOR SUNSET

Algren stands at the gangplank. Porters wait with his luggage. Algren looks back into the crowd and sees the ronin. They glare back, no longer trying to keep out of sight.

A BLAST from the steam whistle.

Algren looks from the ship, to the ronin, to the bustling, chaotic city behind them. Finally, he looks out at the harbor and the ocean, beyond which used to lie his home.

He turns to the bearer.

ALGREN

(subtitles)

Take back to quarters. I walk.

And Algren starts back into the city.

EXT. TOKYO STREETS EVENING

Down a shadowy street, lit only by torches. Slowly we realize he is being followed and that he knows it.

Up ahead, the street appears to dead-end.

The two Ronin step out from the shadows and face him, their hands on their swords.

Behind him, Another dangerous looking Ronin joins the one who has been following him.

They begin to close in.

Algren stands completely still. They grow closer.

Algren appears to close his eyes. And the sound of the approaching footsteps fades as We HEAR ONLY the sound of his breathing.

The Ronin draw their swords.

Algren gently opens his eyes. Everything has SLOWED DOWN: a sign in the breeze, a piece of rubbish on the street, the flame of a nearby torch.

A BLUR OF MOTION.

Everything happens so fast it is hard to tell just what has taken place. In the strobing shadows, all we really know is that Algren has leapt to the attack.

Within seconds, four bodies lie in the street

Algren holds bloody sword.

His face is cut and a sleeve of his jacket is ripped, but other than that he is unharmed. Ujio has taught him well

As he stands, catching his breath, we HOLD on his face in CLOSE-UP.

A sudden flash:

We see Algren grab one of the torches and smash it across the ronin's face.

It is the attack – replayed in real-time.

Rolling to avoid a death-blow, he grabs the fallen man's sword and eviscerates attacker #2.

The two remaining Ronin strike.

He parries the blow of attacker #3, whirls to slice the legs of attacker #4, whirls again to cut off the hand of attacker #1, who has returned to the attack.

Meanwhile, attacker #3 surges and charges -- just as attacker #4 is trying to stand.

Algren steps back as attacker #3 impales attacker #4. Algren steps forward and cuts off the head of attacker #3.

Even now, it has happened too fast to be truly appreciated.

BACK TO THE STREET

We move, closer-still on Algren's face.

A sudden flash:

And so we watch the attack again. in super-slow motion now, so we can fully appreciate its terrible beauty.

A torch smashes across a face.

A sword slices the sleeve of a coat.

Sparks fly as two swords meet.

A severed hand falls in the dirt.

Blood sprays from a decapitated head.

A sword is wiped clean.

BACK TO THE STREET

In real time, Algren kneels to examine one of the dead Ronin. On his arm is tattooed a familiar emblem:

The sign of the Omura Zaibatsu

EXT. OMURA CASTLE NIGHT

Omura lives in a huge medieval castle on a promontory directly above Tokyo Bay. A testament to Japan's martial past.

INT. CASTLE – TOWER NIGHT

Two guards arc: standing at attention in a dank corridor high in one of the towers of the castle. Cell doors line the corridor.

Katsumoto's samurai swords lean against the wall next to them.

INT. CASTLE – CELL NIGHT

Katsumoto kneels in a cramped cell. A sound draws his attention. He rises and looks out a barred window.

Below he sees two rickshaws moving up the twisting road to the castle.

INT. RICKSHAW NIGHT

Algren and Bagley, in formal dress uniforms, sit in one of the rickshaws. Bagley looks him over.

BAGLEY

Oughtta shave more often, Algren. Becomes you.

ALGREN

Thought I would follow the Japanese fashion.

BAGLEY

...Heard you were leaving, actually?

ALGREN

Why would I do that? Omura wants me to train his personal guard.

BAGLEY

Certainly seems obsessed by you. Why do you think that is?

ALGREN

Could it be my nose isn't permanently lodged up
his ass?

Bagley shakes his head, turns away. Algren stares up at the looming aide.

EXT. CASTLE- MAIN GATES NIGHT

The two rickshaws stop by the heavily-guarded main gates. Guards check the occupants. Motion to other guards atop the gates.

The main gates slowly swing open.

EXT. CASTLE - COURT YARD NIGHT

The bearers lower the rickshaws. Algren and Bagley climb from one.
Ambassador Swanbeck climbs from the other.

EXT. CASTLE -- RECEPTION CHAMBER NIGHT

Omura waits in elegant evening clothes. A woman plays a harp. The interior of Omura's castle is heavy, oppressive. Old Masters paintings dot the walls. Leather-bound boob. Chippendale furniture.

OMURA

Gentlemen...

AMBASSADOR SWANBECK

Omura, you have a lovely home. It must be very old.

OMURA

Nothing is "old" in Japan, everything is "ancient."
... But the views are pleasant. Sit down...

They move to chairs by the roaring fireplace as Omura turns to Algren, noticing the cut on his face, but saying nothing.

OMURA

Do you know your Wagner, Captain? This is the 'Leibestod' from Tristan and Isolde.

ALGREN

I'm surprised you enjoy it. Literally translated it means 'love/death.'

(looks at him)

A samurai concept, don't you think?

The two men take each other's measures. Servants appear with trays..

OMURA

Champagne? And cigars, of course.

Servants light their cigars.

BAGLEY

(re: cigar)

A gift from President Grant?

OMURA

(smiles)

Queen Victoria.

ALGREN

Mr. Omura, may I use the necessity?

OMURA

Certainly.

Omura summons a servant. The servant escorts Algren out.

OMURA

Now, Mr. Swanbeck, regarding our agreement, I noticed a discrepancy in paragraph seven in reference to the investment protocols for coal.

INT. CASTLE – CORRIDOR NIGHT

The servant leads Algren through a corridor, head bowed.

Then, still puffing on his cigar, Algren taps the servant on the back, and as the man turns, decks him. The servant falls.

Algren flicks his cigar out onto the sloping roof. We FOLLOW the BURNING EMBER as it rolls off the roof and lands at the feet of TWO CURIOUS GUARDS.

EXT. CASTLE COURTYARD NIGHT

The guards look up, trying to determine where the cigar butt has come from. But their curiosity lasts only a moment: ARROWS pierce their necks, strangling any sound.

We REVERSE to discover that one of the rickshaw-bearers has fired the arrows. As he peels back his hood, we SEE it is Yoritomo.

We realize the other bearers are Ujio, Nakao, and Simon Graham. They hurry past the dead guards and up the stairs.

INT. CASTLE APPROACH NIGHT

The three samurai and Graham race up the winding parapets.

Three GUARDS round a corner. Swords flash as Ujio and Nakao dispatch them without even slowing. They race on, Graham laboring to keep up.

INT. CASTLE KEEP NIGHT

Algren rounds a corner—

Ujio, Yoritomo, Nakao, and Graham are moving toward him.

ALGREN

This way...

Clearly, this has all been Algren's plan. They move up a stairway.

INT. CASTLE KEEP (SECOND FLOOR) NIGHT

The three guards are still standing at attention outside Katsumoto's cell. His swords are next to them.

Algren keeps the others out of sight and lowers his head to whisper with Ujio. Ujio nods, then walks into sight and calmly approaches the guards.

Still hidden, Algren gestures for the others remain to silent. After a moment, he gestures that they can proceed.

Algren and the others round the corner to discover the bloody remains of the three guards - whom Ujio has dispatched in absolute silence. They unlock the cell.

INT. CASTLE – CELL FOLLOWING

Katsumoto is shocked to see Algren enter. Algren tosses him his swords.

ALGREN

How's the poem coming?

KATSUMOTO

The ending is proving difficult.

INT. CASTLE -- RECEPTION CHAMBER NIGHT

Omura glances up from the documents.

OMURA

What has become of Captain Algren?

INT. CASTLE – CORRIDOR NIGHT

Algren, Katsumoto, and the others race through an upper corridor.

KATSUMOTO

(re:Graham)

Who is this?

ALGREN

Name's Simon Graham. Wants to write a book about you.

GRAHAM

An honor. I have followed your activities with great interest. I think the European public would be fascinated by a book about your adventures.

KATSUMOTO

Not a book. A play!

Suddenly, from below, the raised voices of guards. They hurry away.

INT. CASTLE – STAIRS NIGHT

Guards carrying pikes race up the stairs--

INT. CASTLE – CORRIDOR NIGHT

Algren and the others are moving swiftly down a stone corridor.

The sound of the approaching guards is growing louder.

A silent WILD BUNCH moment of preparation as they stride down the corridor, five abreast.

Algren pulls the cavalry saber from his dress uniform. Katsumoto prepares his swords. Nakao stretches his huge arms. Yoritomo and Ujio draw their bows.

EXT. CASTLE - UPPER COURTYARD FOLLOWING

Ten guards with rifles patrol the upper battlements.

Yoritomo and Ujio crouch and fire. Arrow after arrow after arrow, as fast as a repeating rifle, the arrows streak through the night. Completely silent.

It is a dazzling display. They time shots to sail over walls, shoot through tiny windows, shoot out torches. Multiple arrows. Perfect aim.

In a matter of seconds all ten guards are dead.

They continue across the courtyard, up some steps --

INT. CASTLE--TIGHT CORRIDOR FOLLOWING

They stride through a tight, dark stone corridor.

Suddenly, a cadre of Omura guards emerge from the shadows.

Without hesitation, they launch into battle. Algren and Katsumoto wield their swords. Yoritomo and Ujio fire arrows.

Nakao fights with his hands, dramatic martial arts from the huge man.

But this corridor is just too tight -- it is a sea of combat.. the guards and our warriors are slammed together --the swords and pikes sending up sparks in the darkness as they strike the stone walls.

The right corridor echoes with samurai war cries and clanging swords.

Then...

More guards appear.

These guards have rifles.

Rifle blasts thunder --startling strobe-like bursts of light in the darkness --

Algren dives in front of Katsumoto to protect him-

Yoritomo is hit-

He jerks back -- blood--

Ujio fires arrows at the guards with rifles, hitting two -- but more guards with rifles are appearing, bullets sending showers of debris and ricochets--

Algren sees a stairway leading to a higher level, barks out a command. As Nakao drags Yoritomo toward the stairs-- the others bolt a heavy SIEGE DOOR – designed to keep attackers at bay.

INT. CASTLE SIEGE ROOM NIGHT

Ujio fires arrows through the siege ports -- momentarily delaying the guards as Algren leads them toward a rear stairs.

INT. REAR STAIRS NIGHT

Algren starts down -- only to discover MORE GUARDS blocking this means of escape. He backs out of the way just in time as rifle blasts SPLINTER the wooden stairwell.

Meanwhile, an EXPLOSION from behind them indicates that the guards have blown the siege door.

Algren, Graham, and Ujio have no choice but to continue upwards into the castle keep. Nakao helps the wounded Yoritomo as they climb.

INT. UPPER KEEP NIGHT

A narrow ladder leads to the final redoubt. They start to climb but Yoritomo leans against the wall. He is gravely wounded.

ALGREN

Come on.

YORITOMO

(subtitled)

You go, Algren-san. I will stop them.

ALGREN

No--

YORITOMO

...Please.

Yoritomo's determination is absolute. Finally, Algren nods.

Katsumoto moves to Yoritomo, leans in for a few final words, taking his head and pressing his forehead to Yoritomo's.

Bullets begin ricocheting around them -- Yoritomo looks to Algren:

YORITOMO

(subtitled)

Tell my family.

Algren bows his head in respect.

Then Algren leads them up the stairs. Ujio fires a final volley, nods with respect to Yoritomo, then follows the others.

Yoritomo pulls himself erect. Draws his two samurai swords.

A beat. He closes his eyes. Smiles.

Then he opens his eyes and hurls himself down the stairs--

The guards fire hitting Yoritomo - but still he comes -- wading into them swords flashing -- he is hit again and again -- but still he comes.

It is a glorious death.

EXT. SIEGE ROOM NIGHT

Algren leads them into the highest room of the castle, the siege room. The echoes Yoritomo's death rings in their ears.

Katsumoto glances at Ujio and Nakao. Without a word, they kneel on the floor, open their kimonos and unsheathe their short-swords, preparing to commit seppuku.

ALGREN

No. Wait...!

Katsumoto glares at him harshly, furious to have his concentration disturbed at such a moment.

ALGREN

There's a way out. Look--!

Reluctantly, Katsumoto joins him at the window.

ALGREN

This place is designed to keep people from getting in, not from getting out. We can make it

KA TSUMOTO

This was your plan?

ALGREN

Do you have a better one?

Nakao and Ujio look at Katsumoto, awaiting his response. He turns to Algren.

ALGREN

I may die. But I'll die trying.

And without another word he LAUNCHES himself out the window, onto the sloping roof.

EXT. CASTLE ROOF TOPS NIGHT

Like his cigar butt earlier in the sequence, he rolls, then falls, hits another roof, rolls, slides, falls, hits again.

INT. UPPER KEEP CONTINUOUS

Katsumoto and the others share a look. Has he survived?

GUNFIRE begins to pepper the floorboards, bullets whistling past them.

EXT. CASTLE ROOF TOPS CONTINUOUS

Algren slides, bumps, rolls, falls, hits, then slides again. Until he finally plummets into the moat.

As his head rises above water, he lets out a scream of absolute joy.

INT. UPPER KEEP CONTINUOUS

Katsumoto hears the scream. A look of disbelief spreads over his face. Then the beginnings of a smile. Without a second look, he leaps out the window. Ujio follows.

Graham shrinks away in fear. Nakao lifts him bodily, throws him out, and then follows.

INT. CASTLE -- RECEPTION CHAMBER LATER

Omura stands, very calm, smoking a cigarette, listening to the report of his guards. Colonel Bagley tries to apologize.

BAGLEY

... I don't know what to say, sir. I never would have thought him capable of treason.

OMURA

I would say Captain Algren's acts tonight have assured our success.

AMBASSADOR SWANBECK

What do you mean?

OMURA

Katsumoto will rejoin his kinsmen. They will fight.
We will destroy them with your new weapons.

BAGLEY

What if he just goes off to the mountains and
becomes a damn sheep-herder or some such?

OMURA

You still do not understand us ... Katsumoto can
do nothing but fight. It is his role in the drama.
He must act out his destiny. He knows it.

AMBASSADOR SWANBECK

You trust a lot in destiny.

OMURA

This story was written years ago. From the first
sight of your warships in our harbor...
(stares out the window)
It is all inevitable.

EXT. HILLS SUNSET

Algren, Katsumoto, and the others ride over rocky ground.

ALGREN (V.O.)

June 1, 1877. Yesterday, I passed the field where
Zebulon Gant was killed by the man with whom
I now ride.

In the distance a steam train chugs along. Inevitable. Progress.

EXT. FOREST – MOUNTAINS DAY

They climb a steep trail. Beyond, the glaciers glow pink.

ALGREN (V.O.)

I am beset by ironies -- trained to fight rebels
now I am one. And yet I ask myself... can a man
be reborn?:

Algren, Katsumoto, and the others ride through a dense forest Katsumoto
reins his horse. The others follow suit. They wait

ALGREN (V.O.)

And if so, what would he make of it?

Mounted samurai emerge from the thick forest As if they were invisible.

The leader leaps from his horse and bows, touching his head to the dirt.
All the other samurai follow suit.

EXT. CHERRY TREE FOREST--NEAR THE VILLAGE EVENING

Katsumoto rides at the head of his samurai as they pass through the cherry orchard. Then he reins his horse and falls in beside Algren.

KATSUMOTO

(his voice troubled)

I was prepared to die in Omura's castle. And yet here I am. I cannot help but ask why were you sent into my life. What is the lesson you were meant to give me?

ALGREN

Maybe that neither of us is as smart as we thought...

Katsumoto laugh. And then in a surprisingly deft imitation of Algren

KATSUMOTO

You...ain't whistlin' Dixie...

He spurs his horse and heads off. Algren shakes his head and follows.

EXT. VILLAGE EVENING

The returning warriors are warmly welcomed by the villagers.

Algren rides directly to Yoritomo's house, dismounts.

Taka and Toshiie are waiting.

He goes to them. His expression tells them all they need to know.

INT. YORITOMO'S HOUSE NIGHT

Algren sits with the family. The boys sit next to their mother.

ALGREN

(subtitles)

... he gave his life to save us. He died bravely.

TAKA

(subtitles)

Thank you, Algren-San.

HIGEN

(subtitles)

Will you fight the white men?

ALGREN

(subtitles)

If they come here, yes.

HIGEN

(subtitles)

Why?

ALGREN

(subtitles)

Because they come to destroy what I have come to love.

Taka looks at him, moved and surprised. Suddenly, Higen jumps up and bolts... out of the room. Algren looks to Taka.

TAKA

(subtitles)

The way of Samurai is difficult for children. He misses his father.

ALGREN

And he is angry because I am the cause of that.

She smiles ever so slightly at his obliviousness.

TAKA

No. He is angry because he fears you will die as well.

EXT. VILLAGE NIGHT

Higen stands, looking up at the stars.

ALGREN

Higen.

HIGEN

(subtitles)

My father taught me it is glorious to die in battle.

ALGREN

(subtitles)

That is what he believed.

HIGEN

(subtitles)

I would be afraid to die in battle.

ALGREN

(subtitles)

So would I.

HIGEN

(subtitles)

But you have been in many battles.

ALGREN

(subtitles)

And I was always afraid.

Higen looks at him, tears welling in his eyes.

HIGEN

(subtitles)

I don't want you to go.

Algren has no answer. He can only gather the boy up in his arms and hold him.

EXT VILLAGE DAY

Nakao is standing proudly, his massive arms folded across his chest. We pull back: Graham is bunched behind his photographic equipment. A flash of phosphorous and the moment is immortalized.

Meanwhile, Algren is working with Higen on the house.

Katsumoto silently watches Algren working with the boy.

KATSUMOTO

Algren-san.

Algren turns.

KATSUMOTO

They are coming.

EXT MOUNTAINS DAY

Algren and Katsumoto perch on a precipice, looking down into a valley.

It is a beautiful setting. Towering peaks and peaceful valleys. It is here that the final act of the inevitable drama will play out.

Below they see the Imperial Army, thousands strong, marching across the valley toward them. Terrifying martial columns in strict formation.

ALGREN

I call it five thousand troops. They'll come in waves of about a thousand, a few minutes between each wave.

Katsumoto listens carefully to Algren's expertise.

ALGREN

German formations have the infantry staggered with on ly light flanking. They'll come straight on with rifles and fixed bayonets. Mausers are only accurate to about 150 yards. They'll look to overthrow us.

Katsumoto takes this in.

EXT. _____ VALLEY _____ DAY

Colonel Bagley, Omura, several German advisors and Japanese officers ride at the head of the Imperial Army.

Bagley sees something, raises a hand. The troops halt.

Algren and Katsumoto ride up to them. Stop.

ALGREN

Colonel.

BAGLEY

Captain... (to Katsumoto)... Sir, the Imperial Army of Japan demands your surrender. If you and your fellows lay down your arms you will not be harmed.

KATSUMOTO

That is not possible. As Omura knows.

Omura meets Katsumoto's look, nods. Bagley turns to Algren.

BAGLEY

Captain Algren, we will show no quarter. You ride against us and you are the same as they are.

ALGREN

I take that as a compliment, Colonel.
(a deadly calm)
I'll look for you on the field.

Algren and Katsumoto wheel their horses and go.

EXT. _____ MOUNTAIN RIDGE _____ DAY

Algren and Katsumoto ride.

ALGREN

They have the howitzers.

KATSUMOTO

How many?

ALGREN

About a dozen.

Katsumoto considers this. Algren looks up into the mountains.

ALGREN

A man could get lost up there ... Build an army.
Hold out a very long time.

KATSUMOTO

Algren-san...Have you seen what happens to the
villages that stand In the way of the railroad?

Algren nods. He remembers.

KATSUMOTO

That is what will happen to my village if we do
not stand and fight.

(looks at him)

No. We serve the Emperor here.

ALGREN

By dying?

KATSUMOTO

Perhaps.

ALGREN

At least make it battle, not a suicide.

KATSUMOTO

And what would that accomplish?

Algren lifts his head, enjoying the feeling of the sun and wind on his face.

ALGREN

It might give you one more day ... One more
fine day like this.

Katsumoto stares at him for a long moment, then smiles and spurs his horse. Algren follows.

They ride together, side by aide, the wind billowing their cloaks -- We enjoy the
ride as they do, the trees strobing by, the sun slanting through the leaves.

EXT. VILLAGE NIGHT

It is the eve of battle. And the samurai rejoice.

Katsumoto is on stage at the center of the village square, enthusiastically
performing a Noh drama. Algren sits with Toshiie and Taka in the audience,
enjoying Katsumoto's theatrics.

Other samurai can be seen around the village, eating, singing, and playing
instruments. Tonight is for celebrating life.

Elsewhere, a flash as Graham takes a photograph of some children.

On the stage, Katsumoto spots Algren in the audience, points to him and encourages him to join him. Algren resists. Toshiie prods him. Algren surrenders and joins Katsumoto on the stage. The villagers are delighted.

Katsumoto embroils Algren in the performance. Algren does his best, laughing at Katsumoto's antics.

It is the freest and happiest we have ever seen Algren. Time SLOWS as we Savor his simple enjoyment

Toshiie is highly amused. Taka has a deeper response, she is moved as she watches Algren give himself over to the part.

EXT. VILLAGE LATER THAT NIGHT

A somber mood has descended. Algren sits and writes in his journal.

ALGREN (V.O.)

July 14, 1877. For so long now, I have managed to convince myself that there was nothing worth believing in.

A samurai plays a melancholy bamboo flute. The gentle sound floats through the village...

ALGREN (V.O.)

Certainly nothing worth dying for.

We see samurai preparing for the final battle. Some check their armor... Others meditate...

ALGREN (V.O.)

Now I am not so sure.

Some make up their faces so they will look handsome when they greet death. Some methodically polish their swords. Some sit with their families.

ALGREN (V.O.)

And so, for the first time in my life, I am truly afraid. Not of dying. But of losing something worth living for.

Ujio is performing a graceful, ritualistic sword-dance to the song of the flute. Algren Joins Graham to watch him.

GRAHAM

What is it:?

ALGREN

The kenbu... his dance of death.

Taka comes to them.

TAKA

(subtitles)

Algren-san, will you come with me?

Algren leaves Graham and accompanies Taka toward the house.

They pass Higen and Toshiie, who sit with other children at the feet of the massive Nakao, listening to a quiet story he tells,

INT. YORITOMO'S HOUSE FOLLOWING

The gentle flute music from outside drifts in.

One of Yoritomo's beautiful kimonos is elegantly spread on a mat.

TAKA

(subtitles)

If you wear this, it will honor us.

He nods.

She steps to him.

A moment. She gently reaches forward and unbuttons his collar.

A tender, silent scene as she undresses him and carefully wraps him in the kimono. Her hands move gracefully around his body, never quite touching him. His movements are gentle in response.

When he is fully dressed, then are tears in his eyes.

Suddenly, fiercely, they are holding each other.

EXT. KATSUMOTO'S HOUSE -- PORCH LATER THAT NIGHT

The quiet evening continues.

Algren, now dressed in the kimono, finds Katsumoto carefully dropping little leaves of incense into a small flame that simmers inside his battle helmet.

KATSUMOTO

So my hair will have a pleasing scent when I meet my ancestors ... (dry) ... You do not do this ?

Algren smiles, sits.

ALGREN

I studied war at a place called West Point. They taught us about a battle called Thermopylae. Three hundred brave warriors held off the king of Persia's army of a million men. For two days they made them pay so dearly that the king lost all appetite for further invasion
(looks at him)
... I have some thoughts about the battle tomorrow.

KATSUMOTO

(bemused)

Do you really think we can defeat them?

ALGREN

I sure as hell want to find out.

KATSUMOTO

You believe a man can change his destiny?

ALGREN

No ... But I think a man cannot know his destiny.
He can only do what he can, until his destiny is
revealed.

A silent beat.

Then Katsumoto picks up a long bundle wrapped in cloth. He unwraps it.
A beautiful long samurai sword.

He bows his head and offers it to Algren.

There are Japanese characters etched on the blade.

ALGREN

What does it say?

KATSUMOTO

"I belong to the warrior in whom the old ways
have joined the new."

Algren is moved beyond words. He bows.

As the CAMERA pulls away, Algren and Katsumoto squat side by side,
drawing in the dirt with a stick, planning the next day's battle strategy.

Across the square, Ujio continues his elegant dance of death, his graceful
form illuminated in silhouette by a fire.

INT. YORITOMO'S HOUSE MORNING

It is the day of the battle. Algren is buttoning the long coat of his cavalry uniform.

He looks up to see Higen standing in the doorway, holding the breast-plate
of his father's armor.

EXT. YORITOMO'S HOUSE DAY

Algren emerges from the house, wearing the breast-plate over his coat.
Taka is at his horse, tying a bag of food to the saddle. She turns and sees her
husband's armor on this man. And her breath stops.

Algren approaches her. They stand very close.

TAKA

(subtitles)

Return.

ALGREN

(subtitles)

If that is my destiny ... Anshinritsumai. [I wish you peace.]

TAKA

Anshinritsumai.

He bows his head to her, she responds. The boys stand on the porch, watching. He mounts his horse and trots off. They watch him go.

Algren joins the line of samurai leaving the village. It is the first time we have seen them in their full battle armor since the battle in the fog.

Katsumoto in his black armor, Ujio in his jet black. And Algren in the blood-red breast-plate. It is dazzling.

EXT. BATTLEFIELD DAWN

We move along the line of waiting samurai. The faces are stoic. Prepared. Their horses are corralled well behind them.

Algren stands with Katsumoto and Ujio. Graham is nearby. They peer into the plain beyond.

They have chosen a strong defensive position. A steep mountain pass. Slopes on either side create a funnel ahead of them. The Imperial Army will have to pass through the funnel to reach them.

On a hill above them

Higen is revealed. He looks down first at the five hundred Samurai, then sees, beyond, the overwhelming mass of the IMPERIAL ARMY.

Back on the battlefield

A distant thud followed by a high-pitched whine. A MASSIVE EXPLOSION ahead of the Samurai. Artillery.

Algren finds Graham cowering at the base of a straw barricade.

ALGREN

Mr. Graham....

GRAHAM

Captain?

ALGREN

Would you please stay with the horses?

Graham would like to be brave enough to remain, but he is not a soldier.

GRAHAM

As you suggest.

Graham starts to go --

ALGREN

Mr. Graham ... Take this.

From his coat, Algren takes his journal, hands it to Graham.

ALGREN

Maybe you can use it for your book.

GRAHAM

I will.

He heads back to the relative safety of the horse corral.

Meanwhile, the samurai remain impassive as artillery is stepped in closer, the range bracketed. Then artillery rounds begin to fall among them.

Samurai are blown to pieces as they bravely stand and await death. Katsumoto BARKS a command to Ujio.

Suddenly, the Samurai break ranks and trot into a new defense alignment. The artillery rounds now fall ineffectually where once they stood.

Bagley directs the artillery to be re-targeted, It is a laborious, clumsy process. They fire again. Another command. The Samurai change position again.

Bagley is furious. Their fluid tactics have rendered his field artillery useless.

Katsumoto and Algren share a look of grim satisfaction. They are leveling the playing field.

Bugle calls are heard from the Imperial Army.

ALGREN

The call to advance.

The rattle of the snare drums. The sound of marching boots.

And then they appear. Thousands upon thousands of them. The Imperial Army marching relentlessly forward in strict formation. The Rising Sun displayed.

Katsumoto gazes at the awe-inspiring sight. His 500 samurai face a staggering 5,000 soldiers.

KATSUMOTO

Tell me ... what happened to those three hundred warriors at Thermopylae?

ALGREN
 (a grim smile)
 Dead to the last man.

Katsumoto glances to him, smiles.

EXT. THE SAMURAI POSITION CONTINUOUS

The First Division of the Imperial Army moves into the funnel, their numbers reduced by the size of the access, and head toward the barricade.

Katsumoto and Algren watch as they move closer and closer. We are expecting the samurai to open fire, but they do not. They just wait.

Finally the Imperial soldiers are in rifle range. They stop to fire a volley.

Bullets begin hitting among the samurai. Many fall.

Algren nods to Katsumoto, Katsumoto then calls out a command and the samurai retreat.

They race back toward the rear of the funnel.

The Imperial Army soldiers climb awkwardly over the first barricade and pursue--

The samurai, meanwhile, have taken cover behind a second barricade that had been hidden from the Imperial soldiers' view. Now safely behind the second barricade, Katsumoto calls out a command and--

The samurai fire!

500 arrows explode -- almost instantly followed by 500 more --

Like an image from Agincourt, the clouds of arrows sweep across the sky --

Imperial Soldiers fall, the attack falters--

From behind the new barricades, archers fire FLAMING ARROWS, that Hit the old barricade. It EXPLODES INTO FLAMES, trapping the Imperial Army between the two barricades.

And from the second barricade, two large CATAPULTS send balls of flaming pitch into the already panicking soldiers.

EXT. OPPOSING HILL TOP DAY

Colonel Bagley, Omura, several German advisers and Japanese Officers watch through binoculars. Stunned. As the First Wave is routed.

HAGLEY
 What the hell?

OMURA

It seems Katsumoto will resist his destiny.
(snaps an order)
Send in the second wave. Two divisions.

EXT. BARRICADES DAY

Algren and Katsumoto wait behind the second barricade. We note that this barricade is the real thing.

Katsumoto removes a piece of shattered armor from his left forearm, a bullet wound beneath. Algren looks over the barricade.

They see Imperial soldiers using semaphore flags to communicate with their commanders on the opposing hilltop.

KATSUMOTO

How long?

ALGREN

They need to regroup and report our position. Then they'll come hard.

Katsumoto considers the bodies of the dead Imperial soldiers.

KATSUMOTO

It is sad to see brave men die without faces... You cannot tell one warrior from another.

ALGREN

They're not warriors. They're soldiers. It's a modern army.

KATSUMOTO

Not my world anymore.

EXT. BATTLE FIELD DAY

Bugles. The attack is reforming. Ranks now bolstered by reinforcements.

They come at a trot, through the narrow defile, skirting the first barricade, continuing at a trot toward the second barricade.

EXT. 2ND BARRICADE DAY

Katsumoto pulls his long sword. Algren does the same.

Katsumoto calls out an order -- the archers fire another round.

The Imperial soldiers are being annihilated but still they come in great waves -- for every one who falls it seems there are ten to take his place.

They race forward, stepping over their fallen comrades, bayonets poised --

The Mauser rifles flash --

Bullets explode around the samurai, many are hit.

The Imperial Army has been trained to keep firing on the run. The waiting Samurai will be decimated, except --

From the hills on either side

Fully half of the Samurai force -- who have been kept hidden until this moment... charge, screaming into the flank of the attacking Army. Even rifles cannot fire in three directions at once.

Algren and Katsumoto lead the charge over the second barricade. Some are cut down, but in moments swords engage bayonets in brutal hand-to-hand combat.

Algren And Katsumoto fight back to back, as if one person, slashing with their swords, shattering bayonet, dealing death on all sides.

Ujio crouches, his back leg straight and planted, his front leg bent. Still using his bow, firing off arrows with Stunning speed, refusing to budge--

On the opposing hillside

Bagley and Omura watch the battle through binoculars.

BAGLEY

A classic "V" ambush. Sonofabitch is using Welt Point tactics.

In the midst of the battle

A charging soldier thrusts his bayonet into Katsumoto's arm - Katsumoto kills, the soldier with his short sword but is awkwardly tangled with his body, a second soldier races toward him for the kill - Algren spins and attacks killing the second soldier - but a third races toward Algren, bayonet flashing

He dodges -- but the bayonet slices into his side --

Algren kicks the soldier away -- tries to use his sword but the soldier springs back athletically .. Ujio appears like a black spectral figure to deliver the coup de grace.

All SOUND gradually fades and is replaced by the elegaic sound of a bamboo flute... the images of combat become fragmented and impressionistic.

Bur no matter how bravely the samurai fight, they are simply outnumbered...

Nakao is like a cornered bear, arcing his two swords wildly around him. He is shot in the chest, and staggers a moment before continuing. Another soldier shoots him in the arm at point blank range. Nakao's sword goes flying, so the giant Samurai leaps forward and picks up the shooter bodily, twirling him around like a wrestler, throwing him finally onto the upraised pike of a fellow Imperial soldier. But now three more soldiers have levelled their weapons, and a ruthless volley staggers him again. Shots rain on him as he tries to continue fighting, but his strength leaves him. Finally, with one last lunge, he manages to pull an Imperial soldier with him, crushing him as he falls.

More and more fall as Algren, Katsumoto, and their comrades fight desperately...

The mournful flute is the appropriate accompaniment as Ujio is mortally wounded. The grim award master is cut through with bullets. Still he fights. An Imperial soldier holds up a rifle to protect himself, and Ujio's blade cuts through the barrel. The soldier just has time to look at the gun in amazement before a second sweep of Ujio's sword beheads him. But there are too many to take the man's place, and finally five men run Ujio through with bayonets, and he is pinned against the barricade, still upright in death.

At last, what is left of this second wave of the Imperial Army, retreats.

EXT. PLAIN ALMOST SUNSET

The plain before the barricade is littered with Imperial Army dead.

Algren and Katsumoto sit exhausted, leaning against the barricade. They are both wounded.

Only about. hundred samurai are still alive.

Algren looks over the decimated warriors for a moment. Even those still alive are in bad shape as they wait for the next wave of Imperial soldiers.

Katsumoto is looking at Ujio's body nearby.

KATSUMOTO

He was Kaishaku ... my trusted friend.

ALGREN

We won't be able to hold them back this time.

KATSUMOTO

This is not your battle. You do not have to die here.

A long beat.

ALGREN

I died a long time ago.

KATSUMOTO

But now you live again.

ALGREN

Yes.

KATSUMOTO

It was not your time.

ALGREN

No. Maybe I survived just to live this one last day.

Algren looks at him.

ALGREN

I'll stay.

He slowly pulls himself up. He and Katsumoto gaze at the plain before them.

At the infantry troops massing on the opposing hilltop.

Algren looks at Katsumoto. He reaches into the pocket of his old uniform and takes out the Medal of Honor he received, long ago, at Sutter's Hill.

He affixes it to his old cavalry tunic.

Katsumoto looks at Algren. They are both thinking the same thing.

Silent agreement.

EXT. PLAIN SUNSET

The hundred mounted samurai are a beautiful sight.

They wait in formation in front of the barricade, the long plain through the funnel to the opposing hilltop before them.

Katsumoto draws his long samurai sword.

Algren draws his.

And they slowly begin to trot forward...

And then to canter...

BEHIND THE IMPERIAL ARMY

Colonel Bagley and Omura watch, transfixed. There is something approaching admiration on Omura's face. On Bagley's, there is only malice.

BAGLEY

The gatling guns. Quickly.

EXT. PLAIN SUNSET

Katsumoto points his sword and screams out his war cry. .

And they charge. It is suicidal

It is glorious.

It is the end of the samurai.

They charge forward, their war cries echoing in the canyon.

The Imperial troops fire rifles -- samurai fall .. but still they come: -- pounding over the earth like something from an ancient dream

Algren and Katsumoto charge side by side. Alive. Warriors.

BEHIND THE IMPERIAL ARMY

Bagley and Omura watch as the samurai fall, one by one.

WITH THE CHARGE

Fifteen or twenty of the samurai -- including Algren and Katsumoto-- somehow manage to fight their way through the lines.

They break into the open.

And continue riding straight toward the rear.

ALGREN AND KATSUMOTO

Are both wounded, yet still they charge. They have only one thought in mind -- death to their enemies. They gallop forward toward Bagley and Omura.

BAGLEY

Looks around in abject terror. He screams out an order.

TWO WAGONS

Are moving into position. Their rear gates fall open ... revealing the GATLING GUNS.

ALGREN AND KATSUMOTO

Are near enough to see them. Yet they will not be deterred.

They charge on.

Up ahead.

THE GATLING GUNS

Are not yet ready to fire. Japanese soldiers slam ammo belts into the chambers.

ALGREN, KATSUMOTO AND THE REMAINING SAMURAI

Have almost reached their goal.

BAGLEY

Cowers in fear, looks around, but there is nowhere to hide.

THE SAMURAI CHARGE

Even while riding at I full gallop, they have fixed arrows into their long

bows. They let loose a lethal volley.

BAGLEY

BAGLEY

Fire! Fire, dammit!!!!

But before the guns can open up, he is IMPALED BY ARROW AFTER ARROW, a human pincushion. The final arrow pierces his forehead.

Then...

The Gatling Guns finally fire. Ripping into the samurai-

Destroying them-

One after another is hit -- and still they come -- their voices raised in glorious cries of triumph-

Graham watches from a hilltop, tears in his eyes.

Katsumoto is hit, blood explodes .- his horse falls -- he spills off—

Then Algren is hit -- he falls--

Algren drags himself to Katsumoto, bullets exploding everywhere –

Algren looks up to see...

The remaining samurai still charging-

And still the Gatling Guns tear through them--

And still they charge –

Until they are all down.

EXT. OPPOSING HILLTOP SUNSET

A Japanese Officer shouts out an order -- the Gatling Guns stop.

Omura screams at him to continue firing!

The Japanese officer barks out response. Refusing.

Omura sees all the samurai are dead or dying.

But he also sees Algren kneeling by Katsumoto, dragging him away. He screams at the Japanese officer to resume fire!

The Japanese officer refuses.

He just looks over the plain of dying samurai for a moment. Then he does the most remarkable thing.

He slowly kneels and touches his head to the dirt.

Then a soldier near him does the same thing. Then another and another.
And then by the thousands.

They kneel and touch their heads to the dirt.

Honoring the last samurai.

EXT. PLAIN SUNSET

Algren drags the dying Katsumoto to a copse of cherry trees nearby...

EXT. CHERRY TREES SUNSET

Both men are bleeding profusely.

KATSUMOTO

Help me up...

ALGREN

Just -- stay there.

KATSUMOTO

Help me up.

Algren helps him to stand. Without Algren's support, he would fall.

KATSUMOTO

My sword...

ALGREN

No.

KA TSUMOTO

You have your honor again. Let me die with
mine ... Kaishaku.

Algren looks at him, deeply moved. Katsumoto manages to pull out his short sword.

KATSUMOTO

You must help me. Hold it firmly...

Algren supports Katsumoto as he holds the sword's point firmly to his stomach.

KA TSUMOTO

Are you ready?

ALGREN

No, Kaishaku.

Katsumoto looks at him deeply, warmly.

KATSUMOTO

We will ride together again.

Katsumoto embraces Algren firmly -- the small sword impales him

Algren holds him tightly. Katsumoto is looking over Algren's shoulder as he dies.

Katsumoto sees something. A look of joy and absolute peace comes to his features.

KATSUMOTO

(whispers)

It is perfect... They are all perfect.

His eyes close. He is dead.

Algren gently kneels with Katsumoto's body

He holds him for a moment and then turns to see what Katsumoto was looking at.

Cherry blossoms.

A display of perfect beauty.

We slowly fade to...

INT. IMPERIAL PALACE -- THRONE ROOM DAY

Ambassador Swanbeck, Omura, and a retinue of advisors are presenting the treaty documents for the Emperor's signature. The Emperor sits restively on his throne.

AMBASSADOR SWANBECK

...will usher in an era of unprecedented prosperity
and cooperation between our two great nations.

A servant comes and whispers into the Emperor's ear.

OMURA

(subtitles)

Highness, if we could just conclude the matter
at hand...

The Emperor ignores Omura, and gestures that the doors to the chamber be opened.

Algren enters with Graham. Algren carries something wrapped in a blanket. He approaches the Emperor. Kneels and sets the bundle at the Emperor's feet. Algren remains kneeling with his head bowed. He unwraps the bundle.

It is Katsumoto's long samurai sword.

The Emperor looks at it.

OMURA

(subtitled)

All your enemies are dead, Enlightened One.

The Emperor continues to look at the sword. He does not look up.

EMPEROR/TRANSLATOR

(to Algren)

You were with him at the end.

ALGREN/TRANSLATOR

Yes. He asked that I bring you this -- that the strength of the samurai will be with you always.

The Emperor rises from his chair and sits on the floor, in the traditional Japanese fashion, before the sword.

OMURA

(after a moment)

Enlightened One, we all weep for his loss, but the future of our country lies in-

The Emperor interrupts him, speaking in English -- to everyone's surprise.

EMPEROR

My ancestors have ruled Japan for 2,000 years. And for all that time we have slept. During my sleep I have dreamed. I dreamed of a unified Japan. Of a country strong and independent and modern...

(touches the sword lovingly)

And now we are awake. We have railroads and cannon and Western clothing. But we cannot forget who we are. Or where we come from.

The Emperor looks up at the gathered dignitaries.

EMPEROR

Ambassador Swanbeck I have concluded that your treaty is not in the best interests of my people.

AMBASSADOR SWANDECK

Sir, if I may--

EMPEROR

You may not. From this moment on, economic investment from every nation will be considered equally.

Ambassador Swanbeck is stunned.

AMBASSADOR SWANBECK

This is an outrage--

The Emperor gestures. A servant escorts Swanbeck to the exit. Omura takes a step closer to the Emperor.

OMURA

(subtitled)

Enlightened One, we should discuss this

EMPEROR

(subtitled)

Omura, do you know our northern island?

Omura is confused.

EMPEROR

(subtitled)

There is a small one called Taraku. A rock in the sea. There is nothing there but crabs who have been known to tear a sleeping man apart ... I have had a small house constructed on the island. You will go there now and await our summons.

OMURA

(subtitled)

Sir...?

EMPEROR

(subtitled)

I hereby seize your family's assets and present them as my gift to the people.

Omura looks at him, stunned.

EMPEROR

(subtitled)

Further, I have decided to stop the railroad expansion into Yoshino.

OMURA

(subtitled)

Enlightened One

EMPEROR

(subtitled)

You have served your function. I have no more need of you ... You can conspire with the crabs now. Remove yourself.

OMURA
 (protests, subtitled)
 Honored Emperor, I do not know why you
 disgrace me.

The Emperor finally looks up from the sword.

EMPEROR
 (subtitled)
 If your shame is too unbearable ... I offer you
 this sword.

Omura looks at him for a moment. Then bows tersely and goes.

The Emperor looks at Algren, still kneeling before him.

EMPEROR
 (in English again)
 The samurai is not a man now. He is an idea.
 (a beat)
 Tell me how he died.

Algren looks At the Emperor.

ALGREN
 I will tell you how he lived.

We slowly fade as Algren begins to speak...

EXT. VILLAGE DAY

Spring. A few years later.

There are no samurai training in the square, but otherwise the village is
 bustling with life. We HEAR Graham's voice:

GRAHAM (V.O.)
 ...And so the days of the samurai had ended.

INT. LECTURE HALL (ENGLAND) DAY

Graham stands at a lectern on a book tour. A well-dressed audience listens
 attentively. A banner proclaims, "The Last Samurai," by Simon Graham.

GRAHAM (V.O.)
 And in the years to come the Rising Sun of Imperial Japan
 would fly in triumph over Korea, over Russia, even over
 China. Nations, like men, it is sometimes said, have
 their own destiny

EXT. VILLAGE DAY

We see that Yoritomo's house has finally been completed.. Toshiie sits on the porch,
 Instructing a group of younger children in calligraphy.

GRAHAM (V.O.)

As for the American Captain, no one knows what became of him. All that is left is his journal which I have published, according to his last request.

Taka steps from the house and passes Toshiie, she carries a basket. We move through the village with her...

GRAHAM (V.O.)

Some say he died of his wounds, others that he returned to his own country...

She passes an old man teaching the Noh drama to a group of teenagers.

She passes Higen, working on a new building. Apparently he has found a good life as a carpenter. He seems content.

We go with Taka as she leaves the village...

EXT. CHERRY TREES DAY

Taka moves through the cherry orchard.

GRAHAM (V.O.)

But I like to think he may have found at last some small measure of the peace we all seek, but few of us ever find.

Taka stops. Watching. We follow her gaze to discover:

Algren, sitting alone. Gazing peacefully at the cherry blossoms.

Waiting for the perfect one. He turns to her, a smile of quiet joy spreads across his face.

GRAHAM (V.O.)

Anshinritsumai. [I wish you peace.]

Fade out.