

RAN



10

草原

卷狩

*The Samurai in the lead,
old but tough, draws his bow,
aiming at the prey.*

*His long white hair and beard
billow in the wind; his hawkish
eyes shine in his sun-tanned face
— the magnificent vision of a
great warrior who has survived
hundreds of battles.*

*This is the Great Lord,
Hidetora Ichimonji.*





FADE IN

1
EXTERIOR • GRASSLAND • GRAND HUNT • DAY

Across the field echoes the tumult—a mixture of the sounds of the gongs, drums, and conch horns of the beaters and the yarking of dogs.

A mass of mounted Samurai, dressed for hunting, are galloping through the tall summer grass, which waves wildly as they storm by. They are wearing rush hats, deer-skin hunting wear, and leather arm protectors, and are carrying quivers on their backs.

The Samurai in the lead, old but tough, draws his bow, aiming at the prey. His long white hair and beard billow in the wind; his hawkish eyes shine in his tanned face—the magnificent vision of a great warrior who has survived hundreds of battles. This is the Great Lord, Hidetora Ichimonji.

2

EXTERIOR • PLATEAU • DAY

A three-forked road—two forks split to right and left toward the mountains on the edge of the plateau, the other to the great expanse of the plain below. By the three roads are three camps, each with a different family crest indicating

the owner on the hunting. Stationed by the respective camps are retainers and beaters. The horses graze, their bodies gleaming with sweat.

3

EXTERIOR • ICHIMONJI CAMP • DAY

The family crest of Ichimonji, a figure meaning "one," is on the hunting.

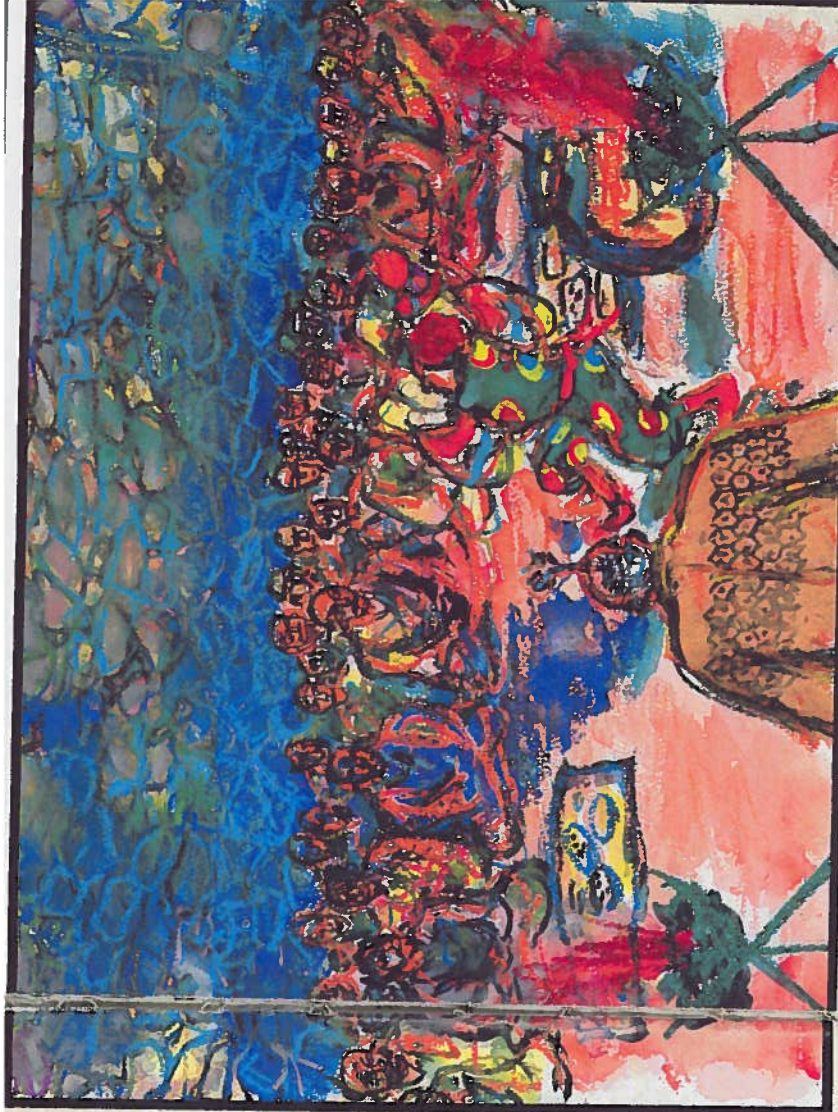
4

EXTERIOR • ICHIMONJI CAMP • DAY

A circle of lords and retainers seated comfortably around saké and food, enjoying the feast. In the center, Hidetora Ichimonji. On his left, accompanied by their respective retainers, are the lords Fujimaki and Ayabe. On his right are Taro Takezora, who is Hidetora's first son and heir; Jiro Masatora, his second son; and Saburo Naotora, his third son. Facing Hidetora are his chief retainers, Tango and Ikoma.

AYABE

First, a drink of congratulations to Lord Ichimonji, who performed the feat of the day at the grand hunt when his arrow killed the great boar.



FUJIMAKI

All at once it was in front of me. My horse gave a leap, and I lost my chance to grab an arrow. I was dismounted.

TARO

Father, shall we cook the boar here?

HIDETORA

That was an old boar. Its meat is tough; it stinks—hardly edible. Would you like to eat old Hidetora? (Glares at Fujimaki and Ayabe)

FUJIMAKI

No one would, if he could, no matter what. Therefore, I accompanied you today on the hunt in order to deepen our friendship.

AYABE

That is correct. And I, too, would like to strengthen the bond between the houses of Ichimonji and Ayabe, through the marriage of my daughter to your son Saburo.

FUJIMAKI

Wait. I have the same desire. Lord Ichimonji, today is a good opportunity. Please give us your

answer. Whom will you choose for Lord Saburo's bride, my daughter or Lord Ayabe's?

HIDETORA

It is a difficult choice . . . two daughters for one lord. If only my second son, Jiro, were not already married.

Fujimaki and Ayabe, their hostility to each other obvious, silently drink.

Hidetora breaks the silence, calling a servant—entertainer the equivalent of the fool in a medieval European court.

HIDETORA

Kyoami, serve us some entertainment.

A man called Kyoami with a shaved head and wearing strange clothes, who had been waiting at the far end, steps up makes a quick bow, and begins to dance as he sings.

KYOAMI

(Sings)

What is that
That has come
Hopping over here



From yonder mountain
Pricking up one—
Two long ears?
—A hare!

His imitation of a hare is amusing enough to win unanimous applause and laughter from the entire party, except for Saburo, who is seated next to Jiro and who does not even smile.

I say, Kyoami. You said a hare. But you meant two?

What?

Two, eh?

They came hopping over from beyond those two mountains to be eaten by my father.

Saburo, watch your tongue!

Do not say such idiotic things!

Taro and Jiro glance up at their father, Hidetora, for his reaction. Hidetora is bent over the cup in his hand. A careful look reveals that he has fallen asleep. The cup falls. The entire party, shocked, stares at Hidetora.

The Great Lord looks tired.

We, too, should withdraw and wait until he awakes.



Ayabe rises as he glowers at Saburo, then sweeps the bunting aside and goes out.
Fujimaki stares at Saburo, who has assumed a posture of composure, then quietly raises the bunting and exits.
Taro and Jiro follow them out.

It is a feigned sleep. After Saburo's insults, the only way he could save the situation was to pretend to have fallen asleep.

Tango and Ikoma exchange worried glances, then regard the old lord. Hidetora is quiet, sound asleep.
Seeing his father sleeping in the midsummer sun, Saburo breaks off a branch of early bush clover to provide shade for him.

The clouds climb up magnificently into the blue sky, one side shining brilliantly in the afternoon sun.



Taro, Jiro, and Ikoma greet Tango, who has been looking into the area surrounded with bunting, where Hidetora is sleeping.

Is he still asleep?
Yes, snug and sound.

It has never happened before. He was merely hunting. He never looked tired before, even after he had captured a domain.

The sun is in the west. Wake him up. We have the lords Fujimaki and Ayabe as our guests.

Saburo, who had been sleeping in the grass, abruptly awakes and yawns.

If you are going to worry about something,



worry about Father. He is not snoring loudly today. That is strange.
He looks over at the bunting. Taro, Jiro, Tango, and Ikoma follow his glance.

The bunting begins to sway. Sweeping it open, Hidetora staggers out, almost expressionless, vacantly gazing into space. His bearing gradually reveals the emaciation of old age—the vigor he showed at the hunt has vanished; there is not even the least trace of it; he is like a different man.
Taro and the others look at each other, then run to him.

TARO

Father, what is the matter with you?

JIRO

Are you ill?

HIDETORA

Be quiet.

(Pause)

I had a dream . . . a dream of a wilderness. A wilderness . . . no matter how far I went I saw no one. I shouted and screamed, but no one answered. And then this cool summer breeze cut into me like a blast of autumn wind—and I woke up.

Everyone is listening silently, amazed at the seriousness in his tone.

HIDETORA

When I awoke . . . I was alone. Alone . . . all by myself. The thought almost suffocated me. I felt a shudder run through me. I jumped to my feet and left the place. . . . Ridiculous! Taro's voice brought me back to myself. There in front of my eyes were my dear children . . . Taro, Jiro, and Saburo.

高原

*"When I was seventeen,
I raised my flag over
that castle.
I fought hard for
fifty-odd years . . .
and at last
I conquered this plain
and raised the Ichimonji
standard over that
castle there."*

He looks tenderly at his three sons.

SABURO

Father, this is the first time that I see you like this. It is not right.

TARO

Saburo, hold your tongue! Are you not grateful for the way he feels about us? He trusts us.

SABURO

But I cannot believe what he has just said, because we are not allowed to do anything except on orders from our father. Do you think we are trusted the way things are?

HIDETORA

All right. I have been thinking of this for a long time. I shall tell you my decision. The place is right. The time is right. The lords Fujimaki and Ayabe, who wish to marry their daughters to Saburo, are here with us. Someone, escort the two lords here!

7

EXTERIOR • SKY • RAIN-HEADS • SUNSET

The tops of the clouds have turned dark. In the distance there are signs of a storm—the rumble of distant thunder.

8

EXTERIOR • PLATEAU • SUNSET

The vast plain below is illuminated by the slanting rays of the setting sun, throwing up silhouettes of the large, medium, and small castles. Hidetora sits on a camp stool against that background. He begins to speak to the men around him: Taro, Jiro, Saburo, Fujimaki, Ayabe, Tango, Ikoma, and the other main retainers. There is almost nothing in his appearance of the earlier emaciation, and there is a tone of confidence in his voice.

HIDETORA

I, Hidetora Ichimonji . . .

(Points to the small castle in the distance)
... was born in that small castle. At that time this plain of Unno was the scene of fighting, a struggle among countless lords. When I was seventeen, I raised my flag over that castle. I fought hard for fifty-odd years . . . and at last I conquered this plain and raised the Ichimonji standard over that castle there. . . .

(Points to the massive castle on one side of the plain)

And after that I have spent the years crossing

swords and spears with these two lords. The time has come when we are finally able to put the steeds of war to rest. But I am already seventy. . . .

He sighs and drops his shoulders, but then suddenly straightens up and looks sharply around the group.

HIDETORA

I, Hidetora, hereby hand the headship of the house to my eldest son, Taro.

The retainers, who had been listening intently, show surprise and consternation. Tango and Ikoma exchange glances. The former moves forward on his knees, gazing at Hidetora.

TANGO

My lord, we do not understand. It is so sudden. . . .

HIDETORA

No. It is something I have long thought about: someday the time will come when I retire and let the young men take care of my domains. Listen, men. Now is the time! Let me restate it to all of you. From now on, Taro is the head of the House of Ichimonji, the lord of the land. I will move

from the castle keep to the outworks. I will keep thirty retainers by my side as well as the title and forms of lordship, but administration of the land and sovereignty over the steeds of war will all go to Taro. Obey well my orders, all of you.

All the retainers are dumbfounded. The faces of Tango, Ikoma, and the other chief vassals express misgivings over Hidetora's proclamation. Fujimaki and Ayabe also cannot help looking at each other.

JIRO

(Disatisfied)

I will obey. But would you kindly give Saburo and me your instructions for our future?

Hidetora looks at Jiro with a fleeting expression, as if he has been caught in a lie.

HIDETORA

You, Jiro and Saburo, are to defend the Second and Third Castles, and assist Taro, who will be in the First Castle. I will be your guest, sometimes at the First Castle, sometimes at the Second and the Third, enjoying my remaining years.

SABURO

(Mutters)

Oh, pity the old!

His words sound crude and heartless, but behind the searing heartlessness there is love.

TARO

(Goes forward, speaks humbly)

I would like to speak. Your honorable command concerning the inheritance of headship of the house are most appreciated, but I beg you to reconsider.

Why?

HIDETORA

TARO

Though I am your eldest son, to rule this land in your place is too great a task for me. I have always prayed to the god of war that my father might live to a hundred years, even if it meant the shortening of my own life.

SABURO

Taro is surely talented at speeches. I could never know how to use such sweet words. It is embarrassing to listen to him.

HIDETORA

You are perverse! Are you saying that Taro is trying to flatter me?

Saburo is about to speak.

JIRO

(Interrupting)

Father, pay no attention to Saburo. I feel the same way as Taro; we long to be safe in our father's arms. But the time has come for us, in order to make your remaining years peaceful, to stand in the thick of the world's arrows.

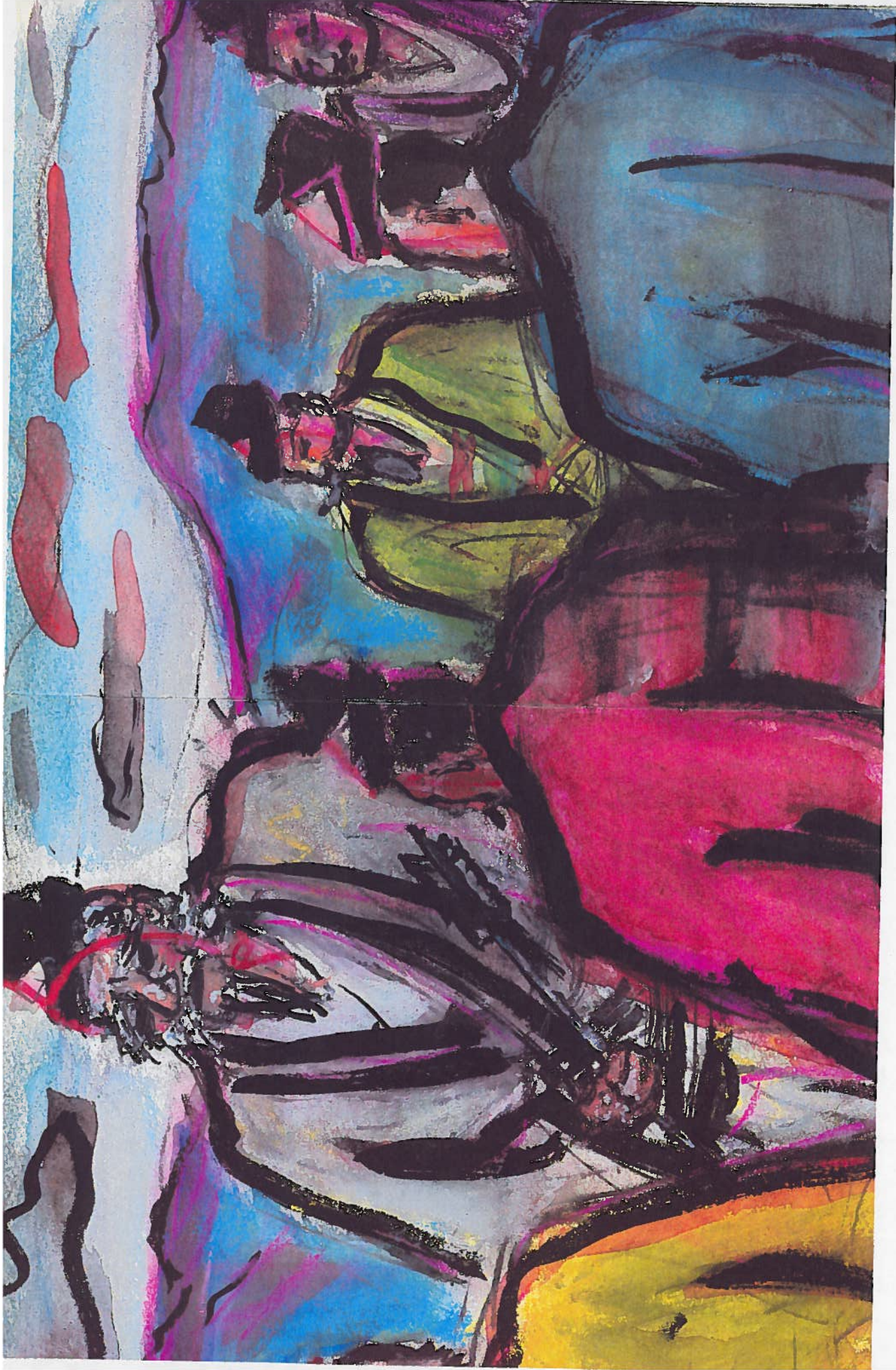
HIDETORA

Well said, Jiro. Bring me that quiver.

He takes three arrows from the quiver and hands one each to Taro, Jiro, and Saburo.

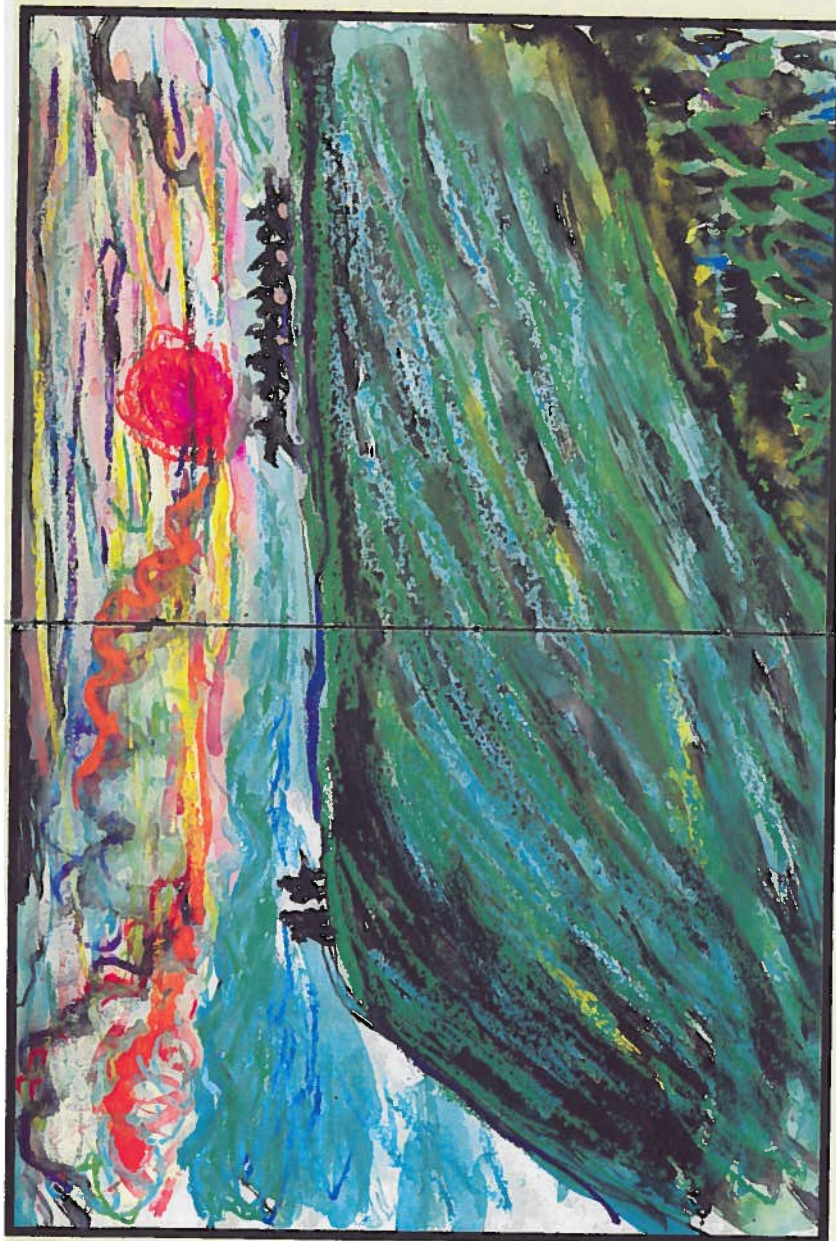
HIDETORA

Can you break these?



高原

三郎と母後、馬を馳せる
それを追つ者は、五騎



The three brothers accept the arrows with a dubious look. Then break the arrows with a snap.
The father watches them, then hands them three arrows more.

HIDETORA

Now bundle these and try to break them.

None of the three can break them. Hidetora watches them.

HIDETORA

A single arrow can easily be broken. But three arrows in a bundle cannot. Even if mishap befalls Taro and he cannot defend himself alone, if you put your strength together, both the House of Ichimonji and this land will stay secure.

Saburo places the three arrows against his knee and shatters them.

HIDETORA

(White with rage)

You perverse brat! Are you still pulling your foolish tricks on me!

SABURO

You are the one who is acting foolishly, speaking such nonsense.

SABURO

Father, your warning about the three arrows seems to have been wasted already. At this rate it will not be long before we are fighting each other, washing blood with blood.

HIDETORA

What is this! It is outrageous! Do you intend to disregard your father's will and wishes? All right, if you insist that there are no parents or children in today's world, then, just as you wish, I cut the bond of parent and child between us. From now on you are a complete stranger to me. Out of my sight! Be gone!

TANGO

What are you saying, my lord!

HIDETORA

Quiet, Tango. It was my mistake to have loved Saburo more than anyone else, and so I spoiled him. I am the one who raised him as arrogant and impudent. It is too late for regrets. Rotten flesh has to be cut off, even if it is your own.

TANGO

Please wait. What Master Saburo said was blunt and could even be thought rude, but those were just the frank words that came from an honest character. If you listen carefully, he is telling the truth, and is not in error.

HIDETORA

Silence!

(Flashes his sword)

TANGO

Are you mad, my lord? As your aides, it is our duty to tell you what we think. I, Tango, shall not withdraw one step just because you wave your sword at me now. Please withdraw your exceedingly rash decision at once.

HIDETORA

I told you to be silent!

TANGO

I will not!

HIDETORA

You are rude! Your impudence matches Saburo's. I can permit it no longer. Both of you, be gone!

Fujimaki, Ayabe, and the retainers gaze in astonishment, speechless, at the argument between father and son, lord and vassal.

9

EXTERIOR • SKY • THUNDERHEADS • SUNSET

About to dissolve into rain, the clouds trail over the setting sun. The sun is an ominous red.

10

EXTERIOR • PLATEAU • SUNSET

Saburo is lying down, the pampas grass for his bedding and his arm for a pillow. Tango is crouching beside him. Two horses are grazing.

SABURO

(Mumbles disconnectedly)

What troubles!

TANGO

Well, what are you going to do, Master Saburo?

HIDETORA

What do you mean, nonsense?

SABURO

You are. Either you are senile or you are mad.

HIDETORA

Silence! How dare you speak like that to your father? What have I said that is mad? What have I said that is senile nonsense?

SABURO

I will tell you. First, just what do you think this world is? This is a world where men's evil, cruel instincts are exposed, where you cannot live unless you throw aside your humanity and all noble feelings!

HIDETORA

I am well aware of that.

SABURO

I suppose you are. You have spilled so much human blood you cannot measure it. You have lived without mercy or pity. But Father, we, too, are children of this degraded age of strife; you do

not know what we may be thinking—"my dear children," you think. To me, Father, you are none other than a madman—a senile old madman.

HIDETORA

(Choked, threateningly)

All right. Then you are saying that someday, according to the circumstances, you may regard me as no longer your parent and might betray me?

SABURO

You are being foolish again. No betrayer ever tells you he is going to betray you.

HIDETORA

Then you are saying that Taro and Jiro have treason in their minds?

JIRO

Maybe he does not want you, Taro, to inherit the lordship.

TARO

Saburo, are you trying to slander me for that purpose? Even if you are my brother, if you go too far, I must punish you.



Not me. The one in trouble is my father. It pains me to think where he is heading for. Tango, you are a fool.

TANGO

Why am I a fool?

SABURO

For defending me and being thrown out with me. It was a mistake for you to leave my father's side, no matter what.

Over track, we hear dashing hoofbeats. Saburo and Tango are listening.

TANGO

I cannot believe it. They seem to have sent someone after us.

The two of them jump onto their horses and race away at full gallop. Five horsemen chase them.

Chased, Saburo and Tango reach the top of a cliff, reluctantly stop their horses, and turn around, their hands on the hilts of their swords.

The chasers are Fujimaki and his retainers.

FUJIMAKI

Why do you run away, my son-in-law?

SABURO

(React, stares at him)

Son-in-law? Me?

FUJIMAKI

(Disarms)

I am a hasty man. Please listen to me. Lord Saburo, you have become the object of your father's rage and have been eddied from your land. Lord Ayabe and I have seen and heard what happened from the start. To you, young lord, who are now an exile and no different from a beggar... no, excuse my rudeness. What I mean to say is that... well, I cannot put it very well.

(Frustrated)

SABURO

(Laughs, disarms)

It does not matter. To me, no different from a beggar...

FUJIMAKI

I thought that to you, as you are, I would not give my daughter in marriage.

SABURO

I should suppose not.

FUJIMAKI

Wait a minute. That is what Lord Ayabe thought, too, and he decided against the marriage. I, too, had withdrawn my proposal. But as I was returning to my land I kept on thinking how wonderfully you had acted. I liked you more and more. How could I let such a young lord go? I will take him for my son-in-law, I thought, and turned back. In the meantime you had run away. Would you dislike to become my son-in-law?

SABURO

Whether I would dislike it or not...

FUJIMAKI

Well, first come to my land and think it over seriously. Tango, you too, are splendid. You are a

START OF WILL. I need you, too. Will you come with us?

TANGO

I am truly grateful for your kindness, but I cannot.

(Bows to Fujimaki, turns to Saburo)

No matter what guises I may have to assume, I will never leave the Great Lord.

(Whips horse, gallops away)

EXTERIOR • MOUNTAIN SKYLINE • NIGHT

!!

The moon comes out.

12

EXTERIOR • PAMPAS GRASS FIELD • NIGHT

Pampas leaves glimmer in moonlight. The moon is golden, and so are the pampas leaves. On the field, the silhouettes of Hidetora's ranks returning to his castle from the grand hunt. Hidetora rides, swaying, his head dropped; he is drowsy. Taro and Jiro, watching Hidetora on his horse from behind, are talking in low voices, carefully looking around.

TARO

What do you think of Father today?

JIRO

I cannot say it out loud, but he was not normal.

TARO

I suppose old age is getting the better of him.

JIRO

He has never been able to see himself objectively. Growing old has made his temper even worse, and he cannot distinguish things anymore.

TARO

He has always been able to do just what he wanted, and so he has become rigid in his selfishness. Yet his capriciousness is really too much for me.

JIRO

(Grins)

Thanks to his capriciousness, this land has fallen into your hands. Above all, it is essential for us to contrive a way to prevent his capriciousness from taking the land back again.

TARO

Hmm... Help me, then.

Hidetora, who seemed to be asleep, suddenly squares his broad shoulders, looks straight ahead, and gives a command in a loud voice.

HIDETORA

Men, light the torches!

TARO

Father, we do not need torches in this moonlight.

HIDETORA

Idiot! We are going into the forest. On a moonlit night the forest is even darker.

Taro says nothing. Jiro looks coolly at Taro.

FADE IN

13

EXTERIOR • FIRST CASTLE • DAY

The massive castle is impressive.

14

INTERIOR • FIRST CASTLE • PASSAGE • DAY

Two streams of servants and soldiers, carrying numerous women's articles, pass each other. Among them are chambermaids carrying hand-boxes and tiny cases. They stop. Taro's wife, Lady Kaede, followed by her maids, stops as her procession comes to a standstill.

KAEDE

What is going on?

She seems hot-tempered, and knits her brows. From the front of the line an old woman comes over with quick, small steps, and, kneeling, explains.

OLD WOMAN

Lord Hidetora's mistresses are moving from the castle keep to the outworks, and they will not get out of the way for my lady's procession.

KAEDE

How rude! I am now the lady of this castle. How dare they block my path!

The old woman scurries away.

15

INTERIOR • FIRST CASTLE • OUTWORKS • DAY

Hidetora is looking out the window.

16

INTERIOR • FIRST CASTLE • PASSAGE • DAY

Hidetora's mistresses stand to one side and kneel as they let Lady Kaede's procession pass by.

17

INTERIOR • FIRST CASTLE • OUTWORKS • DAY

HIDETORA

Why are my women kneeling to Taro's women? It is outrageous!

Ikoma, who has been waiting on him at his side, appears annoyed.

IKOMA

How can you say that? Since you have given possession of the castle to Lord Taro, it is only natural.

Hidetora suddenly closes the window. Then, suddenly, we hear a singing voice.

VOICE

(Singing)

He gives away his house.
He gives away his fields...

Hidetora looks away.

From the corner of the room Kyoami comes out singing and dancing in the same strange costume he previously wore.

KYOAMI

(Singing)

Our village chief is good-natured.
He will end up a scarecrow in the paddy.

HIDETORA

(Turns angrily)

Are you trying to call me a fool?

KYOAMI

God forbid! The fool is me.

(Points to himself)

... here to curry your favor, you illustrious laughingstock... I am a fool. But you, my lord...

(Points to Hidetora)

... are another. You have lost all you have gained!

He dashes away, gesturing like an idiot.

18

INTERIOR • FIRST CASTLE • DONJON TOP FLOOR • DAY

Taro and Lady Kaede, his wife.

KAEDE

How truly auspicious it is that you have ascended to the headship of the House of Ichimonji.

TARO

(His whole face smiling)

Kaede...

(Stands up, looks out window)

How many times have I looked out from here on the landscape! And... now that it is mine, this landscape looks entirely different.

Kaede, ignoring Taro's deep emotion, looks at the upper platform. There are no furnishings on it; it looks bare.

KAEDE

I am sure the standard was displayed there.

TARO

(Nods)

Father's standard and his armor and helmet were displayed there.

KAEDE

Well, where are they?

TARO

(Casually)

I just handed them to Father's bearers.

Kaede tightly knits her brows.

KAEDE

I do not care about the armor, but the standard... My lord. That standard is supposed to be with the head of the House of Ichimonji.

Taro's face reveals a slightly troubled expression.

TARO

But Father said that he would keep the title and forms of lordship...

KAEDE

Without the forms you are just a shadow.

TARO

What do you mean? Father definitely said that the headship would go to me.

KAEDE

Then behave like it.

She rises and shouts down from the top of the staircase.

KAEDE

Somebody! Bring the standard here. Bring the standard back here. It is our lord's order.

一の丸

異形な服装の狂阿彌



KYOAMI
(Continues)

Tottering this way, tottering that.
A gourd we will hang from the keep.
Wouldn't that be amusing!

Reaching the top of the tower, Taro's retainer grabs Kyoami by the collar.

RETAINER

You insolent bastard! I will give you this!

He tries to push Kyoami off the tower.

At that moment, an arrow, its feathers whistling, flies into the retainer's chest. He groans and falls down the stone wall. Shocked, Kyoami falls back and lands on his buttocks. Hidetora's retainers and Taro's are startled for an instant, then look around to see where the arrow came from.

20

INTERIOR • FIRST CASTLE • OUTWORKS • DAY

Hidetora standing on the upper story, his foot on the wind-dowell, one of his sleeves rolled up, holding a bow in his other hand. He has the fierce bearing of a ferocious warrior.

21

EXTERIOR • FIRST CASTLE • PASSAGE • DAY

Taro's retainers, frightened, run away. Behind them remains the corpse, fallen from the tower, its neck broken.

22

EXTERIOR • FIRST CASTLE • OUTWORKS
SQUARE • NIGHT

The Ichimonji standard hangs at the entrance to the castle outworks. In the square beneath the stone steps, bonfires are quickly lighted. Hidetora and his attendants and retainers, are holding a banquet. The retainers are singing in chorus with Kyoami, who dances as he sings.

RETAINERS

(Singing)

That lord is a gourd in the wind . . .

Hidetora is drinking, watching them sing. Suddenly we hear a loud voice.

VOICE

Who is there?

Kyoami shrinks behind Hidetora.



Taro's attendant, Ogura, is being questioned by a guard.

OGURA

I am a messenger from the keep.

GUARD

Pass.

22A

ANOTHER ANGLE

Ogura goes into the square and kneels before Hidetora.

OGURA

I beg to speak. Lord Taro Taketora is holding a family gathering to drink in celebration of the transference of the headship of the house. Therefore, he requests the presence of his father.

HIDETORA

Humph! It seems he is summoning me.

Hidetora angrily gets to his feet.

OGURA

Lord Ikoma, you are invited, too.

23

EXTERIOR • FIRST CASTLE • DONJON • NIGHT

The donjon seems to float above the bonfires. Lights flicker in the windows.

24

INTERIOR • FIRST CASTLE • DONJON
TOP FLOOR • NIGHT

Taro and Kaede are sitting side by side, illuminated by candle-light, their backs to the alcove. That means they are superior to any other in the room. Before them are sake and dishes of food, and at a distance, a round straw mat, which is a lower seat.

Hidetora rises from the stairs and looks around.

HIDETORA

I heard this was a family celebration. But is it just us?

TARO

Yes.

Ikoma and Ogura come up and sit side by side behind Hidetora.



VOICE

Yes, my lady!

The voice is followed by hasty footsteps. Taro stands in blank amazement. He sees, seeing him from the corner of her eye, crosses to the window and gazes out, calm and composed.

19

EXTERIOR • FIRST CASTLE • PASSAGE • DAY

A group of people, packed in the narrow passage between the castle battlement and the stone wall, jostle each other in usual excitement. Swaying in the waves of men is the large Ichimonji standard. Taro's retainers are struggling for the red banner displaying a golden character that means "one."

VOICE

What do you think you are doing?

VOICE

Take it back to the keep!

VOICE

The Ichimonji standard belongs to the Great Lord!

VOICE

It is the head of the house's standard, and Lord Taro is the head of Ichimonji House now!

VOICE

Do not let them have it! Do not let them have it!

VOICE

Give it to us!

With a great shout, they whirl about and struggle furiously, sending up dust. The whirl of dust surrounds the golden character on the banner.

Kyoami, who has been watching from a nearby tower, dances, singing in a loud voice.

KYOAMI

(Sings)

That lord is a gourd in the wind,
Tottering this way, tottering that . . .

One of Taro's retainers looks up at him and runs up the tower.



一の丸

異形な服装の狂阿彌



KYOAMI
(Continues)

Tottering this way, tottering that.
A gourd we will hang from the keep.
Wouldn't that be amusing?

teaching the top of the tower, Taro's retainer grabs Kyoami by the collar.

RETAINER

You insolent bastard! I will give you this!
He tries to push Kyoami off the tower.

At that moment, an arrow, its feathers whistling, flies into the retainer's chest. He groans and falls down the stone wall. Hocked, Kyoami falls back and lands on his buttocks. Hidetora's retainers and Taro's are startled for an instant, then look around to see where the arrow came from.

20

INTERIOR • FIRST CASTLE • OUTWORKS • DAY

Hidetora standing on the upper story, his foot on the winnowmill, one of his sleeves rolled up, holding a bow in his other hand. He has the fierce bearing of a ferocious warrior.

21

EXTERIOR • FIRST CASTLE • PASSAGE • DAY

Taro's retainers, frightened, run away. Behind them remains the corpse, fallen from the tower, its neck broken.

22

EXTERIOR • FIRST CASTLE • OUTWORKS
SQUARE • NIGHT

The Ichimonji standard hangs at the entrance to the castle outworks. In the square beneath the stone steps, bonfires are quickly lighted. Hidetora and his attendants and retainers, are holding a banquet. The retainers are singing in chorus with Kyoami, who dances as he sings.

RETAINERS

(Singing)

That lord is a gourd in the wind ...

Hidetora is drinking, watching them sing. Suddenly we hear a loud voice.

VOICE

Who is there?

Kyoami shrinks behind Hidetora.



Taro's attendant, Ogura, is being questioned by a guard.

OGURA

I am a messenger from the keep.

GUARD

Past.

22A

ANOTHER ANGLE

Ogura goes into the square and kneels before Hidetora.

OGURA

I beg to speak. Lord Taro Takatora is holding a family gathering to drink in celebration of the transference of the headship of the house. Therefore, he requests the presence of his father.

HIDETORA

Humph! It seems he is summoning me.

Hidetora angrily gets to his feet.

OGURA

Lord Ikoma, you are invited, too.

23

EXTERIOR • FIRST CASTLE • DONJON • NIGHT

The donjon seems to float above the bonfires. Lights flicker in the windows.

24

INTERIOR • FIRST CASTLE • DONJON
TOP FLOOR • NIGHT

Taro and Kaede are sitting side by side, illuminated by candlelight, their backs to the alcove. That means they are superior to any other in the room. Before them are sake and dishes of food, and at a distance, a round straw mat, which is a lower seat.

Hidetora rises from the stairs and looks around.

HIDETORA

I heard this was a family celebration. But is it just us?

TARO

Yes.

Ikoma and Ogura come up and sit side by side behind Hidetora.

一の丸

片袖をぬいだ秀虎 夢まじし猛将の姿である



When he has glanced over it, he turns to glare, full of menace, at Taro, then throws it in front of Ikoma.

HIDETORA

This is so absurd that I do not know what to say.
Read it.

Ikoma picks up the paper and reads it.

IKOMA

(Reading)

A PLEDGE IN WAITING.
Clause 1. I transfer to Taro Takatora the headship of the House of Ichimonji.
Clause 2. Therefore, Taro Takatora is now the head of the House of Ichimonji.
Clause 3. Hereafter, I, though the father of Taro Takatora, shall submit myself to his authority and shall not act contrary to it. I shall not be guilty of deceit with respect to any of the above clauses. I pledge the above upon any and every god on this land.

HIDETORA

Well, do you think I can affix my signature to such a stupid document and seal it in blood?

IKOMA

You were the one who originally suggested this in the presence of the lords Fujimaki and Ayabe. Why does the document bother you now?

Ogura immediately puts before Hidetora an inkstone and a brush. It seems that all has been meticulously planned and prepared in advance.

Hidetora is instantly cornered. After a moment's hesitation, he indignantly signs the pledge and seals it with his blood. He throws the paper at Taro.

HIDETORA

Are you my son?

TARO

What are you saying?

HIDETORA

Is this a child's attitude toward his parent?

(Glances at Kaede, who is silent and expressionless)

The hen makes the rooster cry.

He springs to his feet, kicking over the bottles of saké and food that have been prepared.

HIDETORA

I will not stay in this castle. I have another son.

He runs down the stairs, stamping loudly. Ikoma rises to follow him.

KAEDA

(To Ikoma)

Well done. Thank you.

Ikoma bows and exits. Taro watches him go. His pale face exudes a sense of guilt, a feeling that has yet to be stilled.

KAEDA

(Still seated)

How I have longed for this day!

Taro looks at his wife, surprised.

Please have a seat.

HIDETORA

Am I to take the lower seat? Who do you think I am?

KAEDA

You are my husband's honorable father.

HIDETORA

Is that all? What happened to the Great Lord? Is he dead?

TARO

Please do not joke.

HIDETORA

I am not joking. As I remember, I said I would keep the title and forms of the Great Lord. You must not forget it.

TARO

We have not forgotten it. It is you, Father, who have forgotten that you gave the headship of the house to me.

HIDETORA

What do you mean? I handed you this castle keep, moved down to the outworks, and even set a limit on the number of my retainers.

TARO

They may be few in number, but their actions are intolerable. What does that song mean?

The comic song is heard again, sung by Hidetora's drunken retainers.

VOICES

(Singing)

The gourd in the wind
Tottering this way, tottering that.
Let us bang this gourd
From the castle keep.
Wouldn't that be amusing?

Then a burst of jeering voices.

TARO

Father, with this going on, how can I exercise authority over my men?

HIDETORA

They are rough warriors. They do not understand etiquette and politeness. Sometimes they sing comic songs.

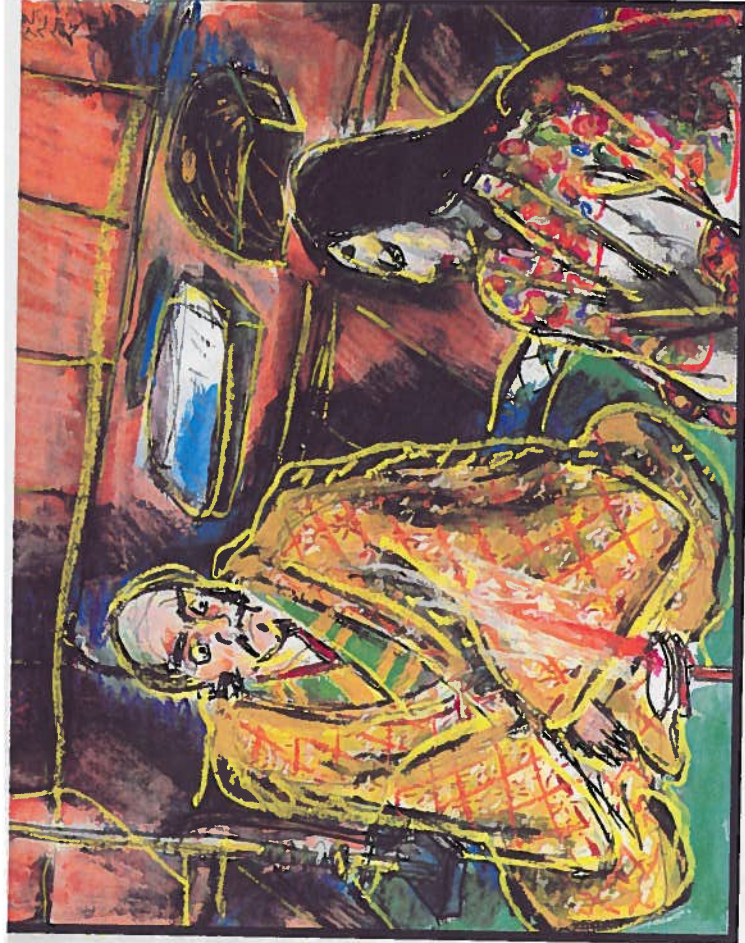
TARO

Even with comic songs there are limits. It was not unreasonable that one of my retainers rebuked the idiot whose song was clearly making fun of me. But of all things, you shot that retainer of mine. That I cannot overlook. No, I can close my eyes to what happened today, but I want you to pledge firmly that such a thing will never happen again.

He looks at Kaede. She takes the thick ceremonial paper that has been placed on the wooden stand table beneath the scroll of Hachimán, the god of war, in the alcove, and hands it to Hidetora.

TARO

I would like you to sign this and seal it with your blood.



28

INTERIOR • SECOND CASTLE • DONJON ROOM • LATE AFTERNOON

Thick pillars and crossbeams run vertically and horizontally crisscrossing, making the interior dim, though outside it is still daytime. The weapons lined against the wooden wall give a sense of warlike brutality.

Surrounding Jiro, who is reading a letter, are his three confidants: Kurogane, Shirane, and Naganuma.

JIRO

My father is on his way here. He was politely thrown out of the First Castle.

The three confidants exchange glances.

JIRO

My brother's letter says that it is dangerous to let our selfish father in the castle. That is not all. It also says that Ikoma, his aide, understands my brother's intentions.

He hands the letter to Kurogane, who peruses it.

KUROGANE

Hmm . . . Lord Taro's unusual severity is almost unbelievable. By the way, my lord, why are you sitting there quietly doing nothing?

29

KAEDA

I was born and bred in this castle, which used to belong to my father. Then I left it to marry you. My father and brothers, all unaware because of our marriage, were murdered by your father, Hidetora. Then I was brought back to this castle, which was seized from my family . . . I have waited for this day ever since.

Taro looks at Kaede, horrified. She is quiet for a while, then slowly looks around the room.

KAEDA

This is the room where my mother committed suicide.

Her glance frozen, her eyes shining strangely, she is quite still. Madness rises from her beautiful immobility. Taro stares at her.

[25, 26 Out]

FADE IN

FADE OUT

27

EXTERIOR • VIEW OF SECOND CASTLE LATE AFTERNOON

Although the Second Castle is smaller in scale than the First, its black structure gives a feeling of warlike ferocity.

28



NAGANUMA
Exactly. You are the one who should be following in the footsteps of the Great Lord and assuming the burden of ruling this land. Lord Taro does not have that ability.

SHIRANE
If I were you, I should stake my whole life on this chance.

Kurogane and Naganuma nod slowly. A faint smile comes to Jiro's lips as he watches the three. His face is uncannily gentle, like a woman's.

JIRO
Then all of you are willing to stake your lives with mine?

SHIRANE

Just as you say.

NAGANUMA
The hunting dogs will not follow their master if he lets the game go.

KUROGANE

If you are not fleet, then you are our game.

JIRO

How the dogs howl!

Lord and vassals exchange words without restraint, as though equals, in their manner can be felt the bonds that tightly link them.

JIRO
It has always bothered me as well. Why should I have to spend my life groveling at my elder brother's feet just because I was born twelve months later? I will kick off these shackles.

SHIRANE

Right, my lord. Splendid . . .

JIRO
Save your breath! Listen carefully. My brother is no problem. But his wife, Lady Kaede, is.

KUROGANE

That is true. She should be perfect for you. Why not steal her from him?

JIRO

Do not be so direct. But before that there is also my father. He may have retired, but he took thirty retainers with him—every one of them a brave warrior . . . a match for a thousand. He will soon come here with those brave warriors. What shall we do?

The three aides shout almost unanimously

KUROGANE
It is not wise to let him in.

29

EXTERIOR • SECOND CASTLE • GATE
LATE AFTERNOON

Hidecōra rides onto the huge gate, Ikōma and the other retainers as well as concubines and women attendants following.

HIDETORA

It is Hidecōra. Let us pass!

His loud voice is overwhelming, not belying his magnificent

look. A guard peeks out a loophole, then hastily retracts his head. The castle gate opens.

30

EXTERIOR • SECOND CASTLE • SQUARE
LATE AFTERNOON

On the outside is a small gate, on the inside a large one. The large gate is called the front gate, and the small gate facing the outside is called the castle gate. Though smaller than the front gate, the castle gate is not really small.

The guards prostrate themselves. Hidecōra rides in, Ikōma is beside him, followed by his retainers and servants, all dirty with dust and sweat, as well as his fatigued concubines and attendants. Their state of exhaustion tells of their miserable travel across the field in the blazing summer sun.

The great doors of the front gate open for Hidecōra. He rides in, passing by the kneeling guards.

HIDETORA

(To chief guard)

The women are tired. Let them rest in the shade and give them water.

(Pause)

I will see Sue first.

(Pause)

Tell Jiro that I will see him later.

(Turns to passage)

31

INTERIOR • SECOND CASTLE • PRAYER HALL • SUNSET
A tiny cottage standing in solitude within the grandiose castle grounds. Hidecōra comes and calls inside the cottage.

HIDETORA

Sue! Sue!

There is no answer. Hidecōra opens the door to the cottage. There is no one inside. On the little altar, a portrait of the Amibabha. Inside the dim room, it is a shining golden figure.

32

EXTERIOR • SECOND CASTLE
HIGH STONE WALL • SUNSET

A stone wall soaring in the lingering light, describing an arc like the gradient of a Japanese fan. Above it, the figure of a woman standing in a long robe of wadded silk, and kneeling behind her the tiny figures of an old woman and a chambermaid.

33

EXTERIOR • SECOND CASTLE
TOP OF STONE WALL • SUNSET

Lady Sue, her hands together holding a rosary, is praying to the western sky, where the setting sun is giving off its last shafts of light.

SUE

Hail the Western Paradise, to the Amibabha in thirty-six trillion identical manifestations.

HIDETORA

Oh, just as I thought, you are here.

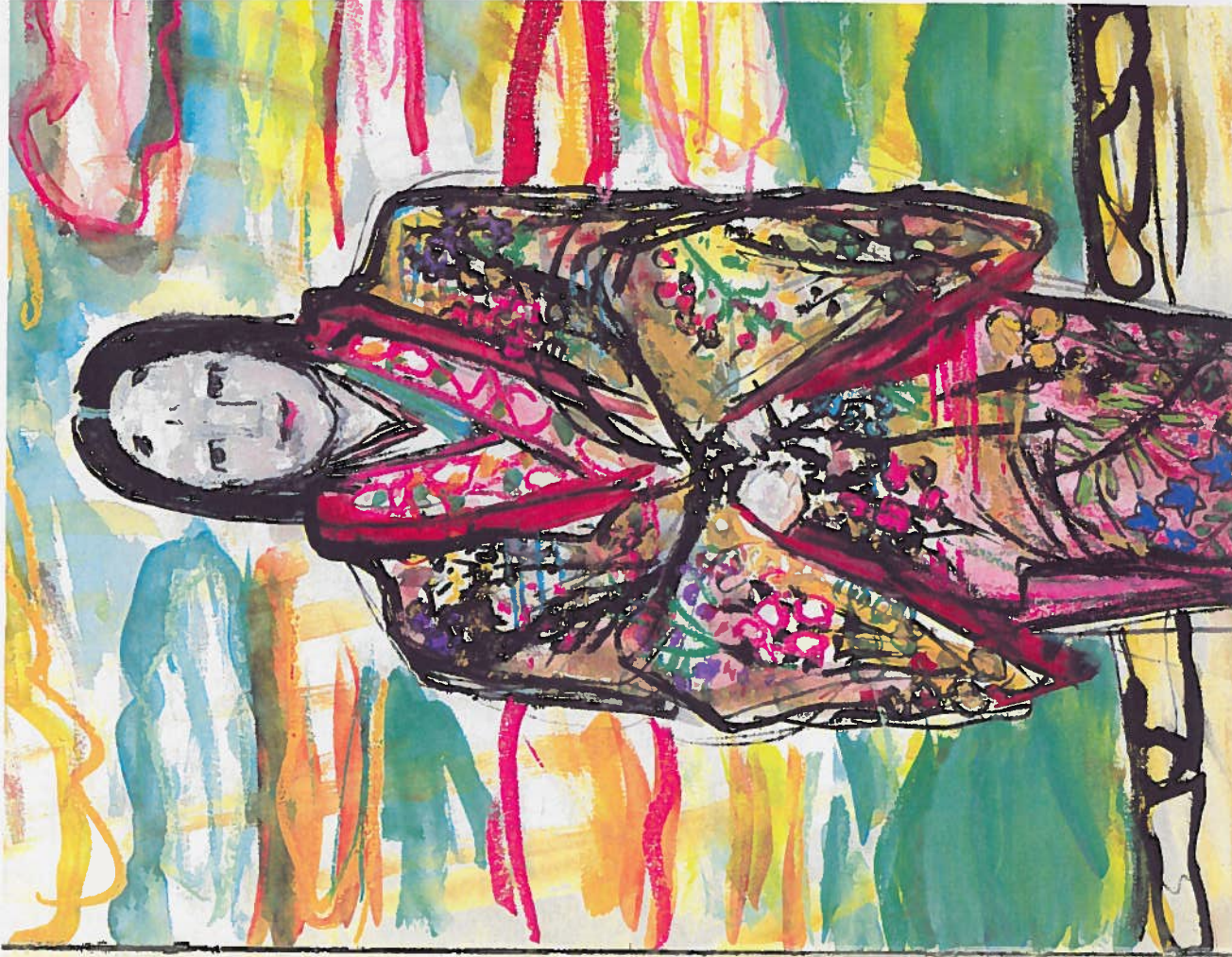
(Approches)

The old woman and the chambermaid, seeing Hidecōra, prostrate themselves as though frightened.

SUE

(Regards Hidecōra)

Father-in-law . . .



一の城

大手門

She is about to prostrate herself, but Hidetora takes her hand.

HIDETORA

No ceremony. It has been a long time. Let me see your face.

(Looks at her tenderly as if at his own child)

You always have a sad face. . . . Every time I see you it pains me.

She cries to smile.

HIDETORA

That is even more heartbreaking.

He turns his eyes away, but then looks sharply at her, firmly takes her by the shoulders, and shakes her.

HIDETORA

It was I, Hidetora, who burned your castle with your father and mother and your family in it. Why do you look at me like that? Rather glare at me with hatred. It would make me feel easier.

But she continues gazing gently at Hidetora. He lets his hands drop weakly from her shoulders.

HIDETORA

Circumstances forced me to burn that castle. . . . If your father had just opened the castle to me and had lowered his head to me, I would not have burned it, and your father and mother would not have died. . . . No, there is no use in talking about it now. Go on, hate me!

SUE

I do not hate you. Everything has been pre-ordained in our previous lives. . . . All things are the heart of the Buddha. . . .

HIDETORA

The Buddha again? There are no Buddhas in today's world. This is a degraded age, when the Buddha's guardians, Bonzen and Taishaku, have been routed by raging Asuras. It is not a world where we can rely on the Buddha's compassion.

Sué looks up sadly at Hidetora. He looks down on her with pity.

Jiro and Naganuma come running up the stone steps.

HIDETORA

(Seeing them)

is that you, Jiro? Son, I am going to be a guest in

your castle. Jiro . . . I am disappointed in Taro. I can no longer consider him my child. You, too, are not to think of him as your brother. Listen to what happened. . . .

JIRO

(Interrupting)

Father, I already know what happened from my brother's letter.

HIDETORA

You received a letter from Taro?

JIRO

According to his letter, your retainers were rough and wild beyond toleration. He wrote that I should greet you with a son's proper courtesy, but not to let your retainers into my castle.

HIDETORA

What? You think I am going to come into the castle all alone, leaving my followers to rot outside?

JIRO

Lord Taro is the head of the House of Ichimonji, and I have no choice but to obey his instructions.

Hidetora is shocked, speechless, his body shaking with violent rage.

JIRO

If you think that is unreasonable, it might be best for you to go apologize to my elder brother and go back to the First Castle.

HIDETORA

Apologize to Taro and go back to the First Castle?

He forgets his dignity and lets out a sorrowful cry.

Sué stands there watching the two of them with tears in her eyes. Is it the golden western sky illuminating her figure that gives her the very appearance of a weeping Buddha? Then we hear a burst of unusual sounds and shouts.

34

EXTERIOR • SECOND CASTLE • FRONT GATE • SUNSET
The garrison are driving Hidetora's retainers out of the gate, levelling their spears.

RETAINERS

What are you doing? You did not give us water, and now you do this to us? Outrageous! If the





Great Lord hears about this, you will be severely punished!

Outside the gate is a group of concubines and women trembling in fear, gazing at the unbelievable happening. Kyoami is sitting alone, apart from the women, a hand on his cheek, observing calmly. Standing behind the retainers, Ikoma shouts.

IKOMA

Lord Kurogane! Lord Shirane! Just what is this treatment?

Kurogane and Shirane ignore him, sneering, standing behind the garrison.

35

EXTERIOR • SECOND CASTLE • PASSAGE • SUNSET

Hidetora, Jiro, and Naganuma come running

36

EXTERIOR • SECOND CASTLE • FRONT GATE • SUNSET

The garrison push Hidetora's retainers brutally out of the

gate and close the doors. But the doors begin to open again, banged and pushed hard by the retainers outside. The guards push them back and bar the doors. Kurogane steps forward and calls out.

KUROGANE

Lord Ikoma! Lord Ikoma! An order from the Great Lord!

Hidetora, who has come running with Jiro and Naganuma, stops to listen.

"Today we have come so suddenly that the castle has to make preparations for us. Wait quietly outside until it is ready." These are the Great Lord's instructions.

Hidetora looks sharply at Jiro. Jiro prepares for his father's furious reproach. But, contrary to his anticipation, Hidetora is calmly gazing at Jiro with profound sadness in his eyes. Jiro looks down to avoid his gaze.

HIDETORA

This is enough. I understand.

(Calmly, as if grooming)

You are not in the least different from Taro. You, too, want to get rid of me.

JIRO

Not at all. I would have been delighted to welcome you if you had come alone.

HIDETORA

Humph! You know that I could not do that.

JIRO

Father, if you are retired and intend to depend on your sons, there should be no need for retainers.



HIDETORA

Only the birds and the beasts can live by themselves. No more excuses!

He straightens himself and shouts.

HIDETORA

Open the gate!

The soldiers are immobile, gazing aghast at the old lord. Hidetora gives a sharp surveying look over them.

HIDETORA

Why do you hesitate? I said to open the gate, not for my retainers to enter, but for me to exit. Open the gate!

Overwhelmed by his strong voice, the soldiers hurriedly open the gate. Hidetora strides through the gate, stops, and looks back fiercely at Jiro.

HIDETORA

Close the doors! I shall not see you again!

Jiro is immobile, scared. Kurogane urges the guards to close the doors.



EXTERIOR • SECOND CASTLE
OUTSIDE FRONT GATE • SUNSET

Hidetora stands in front of the closed front gate. His body full of fury and strength like an angry god of war. He looks around; his retainers and women are worriedly gazing at him. Suddenly he bursts into a hysterical laugh; then, as if enraptured, he staggers. Kyoami hurriedly runs up to hold him.

38

EXTERIOR • FIELD • DAY

A hot, calm summer day. There seems to be no living thing in the field in the sun. The Ichimonji standard hangs loosely without a breeze.

Hidetora's concubines are lying in the shade of a few trees, covering their faces with the sleeves of their beautiful garments. The retainers are sleeping like logs, half naked.

Hidetora, still in possession of the air of a great lord, is seated on a stool, gazing into space, face contorted painfully. Ikoma, seated behind him, looks up at him searchingly. Some retainers gallop in. They dismount and kowtow to Hidetora.

FIRST RETAINER

There is no one in the village.

SECOND RETAINER

Except for this deserted old man . . .

One of the retainers pulls down a gaunt old farmer who has been clinging to the horse. The old man collapses to the ground, timidly looking at Hidetora, trembling in fear.

THIRD RETAINER

No rice bales in the granaries; not a grain of rice in the houses.

SECOND RETAINER

The farmers must have fled to the mountains with the rice to avoid us.

Hidetora seems to be listening to their report but is obviously preoccupied with other thoughts. He nods absently, not realizing what is happening. The retainers withdraw, disappointed, dragging the old man away.

IKOMA

My lord . . . we have no other way than to go to the Third Castle. It was there you first raised your flag. Go there and once again . . .

HIDETORA

(Starts at Ikoma, interrupting)

Idiot! If I could do that, I would not have stayed hungry and tired like this, wandering aimlessly like a beast. Just think. Will the Third Castle garrison welcome the one who banished their master?

Ikoma does not answer. Kyoami, crouching beside Hidetora, regards Ikoma and shrugs his shoulders. Hidetora returns his gaze into space.

[39-51 Out]

52

EXTERIOR • VIEW OF THIRD CASTLE • DAY

This is a mountain castle. It rises resolutely in front of a rigid mountain, at the top of a steep slope. It is even smaller than the Second Castle, but the marks of recent repair and en-

largement are still new. With white tiers added onto the old wooden frame, the castle looks like the awe-inspiring figure of a young Samurai wearing white armor.

53

EXTERIOR • THIRD CASTLE • FRONT GATE • DAY

Ogura, seated in noble headgear and courtly robes, comes riding up, leading Taro's retainers, and shouts into the castle.

OGURA

By the order of Lord Taro Takatora, head of the House of Ichimonji, I, Ogura, have come to take possession of this castle. Open the gate!

A dead silence within the castle.

OGURA

Although we fully understand the wholehearted devotion of the garrison whose master, Saburo Naotora, has become an exile, open the gate and let us in in peace. Then you will be accepted as Lord Taro's retainers with your present positions and allowances.

There is no answer from inside the castle.

OGURA

Open the gate! Open the gate!

The great doors slowly open to the left and right, revealing a crowd of Samurai in the castle square, either on horseback or on foot, in their armor and helmets, spears and bows in hand.

Ogura and Taro's retainers gasp in surprise, then hurriedly prepare for combat. But the soldiers inside the castle merely form ranks.

The mounted men in front spur their horses to a trot and come out quietly. The bearded Samurai, Hatakeyama, is in the lead.

HATAKEYAMA

(To Ogura)

Without Master Saburo this castle means nothing to us. We are in accord. Our only way is to follow Master Saburo and die for him. We hear he is in the Fujimaki domains. We are proceeding there. Out of our way, if you please!

The soldiers of the Third Castle imposingly depart in formation, glaring contemptuously at Ogura and Taro's retainers as they go.

[54 Out]

55

EXTERIOR • FIELD • DAY

Tango, disguised as a hunter, comes leading a horse. The retainers rise from the grass. Their grazing horses neigh, lifting their heads.

RETAINERS

Lord Hirayama!

They sit formally with respect. Tango lets the retainers take care of his horse, which is carrying a load of food.

TANGO

Rice. Bean paste and pickled plums, too.
(Sits, bows to Hidetora, who is a short distance away)

I, Tango Hirayama, have followed you in this guise, observing what was happening to you, my lord. You have suffered so much that I could no longer remain in the shadows. Although I have been banished, I would be pleased if you would accept my service.

HIDETORA

(Reacting, stands up)

Oh, it is you, Tango!

Ikoma casts a scheming glance at Hidetora, then calls to the retainers, who are cheerfully unloading the horse. Tango has brought. The gift quickly changes their gloomy mood.

IKOMA

Wait! We cannot accept food without good reason. Even if it means starving, Samurai cannot accept charity from farmers.

Hearing this, Hidetora's rage is rekindled.

HIDETORA

Exactly! The farmers should not have done this! Burn the villages! All of them!

Tango rushes to Hidetora.

TANGO

My lord! Wait! The farmers are not to blame. They could not ignore Lord Taro's orders, so they evacuated their villages to avoid you.

HIDETORA

What did that damned Taro say?

TANGO

He issued a proclamation that the Great Lord was banished and that anyone who helped him would be punished with death.

Shocked, Hidetora gapes and collapses to the stool. The retainers and concubines are speechless as they gaze at their once-powerful lord. Summer cicadas chirp in the otherwise quiet field. After what seems an eternity to Tango, Hidetora turns to him.

HIDETORA

Only now have your admonitions been brought to me.

TANGO

Thank you, my lord.

HIDETORA

Laugh, Tango! Look what has become of Hidetora! The poor old man, betrayed by his children, thrown out of his two castles, has no place to go!

TANGO

My lord! You do have a place to go! Master Saburo has found a place with Lord Fujimaki, who wishes him to be his son-in-law. You should go to him.

HIDETORA

How should I? You tell me, with what kind of face can I go to Saburo?

TANGO

(Even more strongly)

Great Lord! Listen carefully. Master Saburo thinks of nothing but his father's welfare. It is because of him that I have disguised myself like this so that I could be by your side. It is all because of his orders that I must not

These words have a deeply moving effect on Hidetora. His face twists in spite of himself. Torn between joy and shame, the stern face of a great general disappears, giving way to the face of a frail old father.

One of Hidetora's retainers gallops up.

RETAINER

I beg to speak. All the soldiers of the Third Castle have surrendered the castle to Lord Ogura. They formed ranks and left for the Fujimaki domains.

HIDETORA

What!

IKOMA

Now you see what Fujimaki's intentions are. First he takes Saburo as a son-in-law, then he takes his soldiers, and then he will take you, my lord, so that the House of Ichimonji will split and fight each other. He will be able to capture this land without soiling his hands.

TANGO

What are you saying? Lord Fujimaki is not a man like that.

IKOMA

(Ignores Tango)

My lord, let us go to the Third Castle immediately!

Hidetora springs to his feet.

TANGO

My lord!

He grabs Hidetora's sleeve.

HIDETORA

(Pushes his hand away)

Do not tell me what to do in this emergency, you exile! Men! First, we go into the Third Castle!

RETAINER

The Third Castle has been occupied by Lord Ogura and his troop.

IKOMA

It does not matter. Ogura will understand.

Kyoami, who has been crouching, suddenly looks up and sniffs.

KYOAMI

It stinks. It is the smell of rotten guts.

Ikoma looks back at him sharply. Kyoami shrugs his shoulders and crouches again. Hidetora watches them, perplexed.

IKOMA

My lord, Ogura's troops are powerless. We can beat them if necessary.

Tango begins to speak but is interrupted.

HIDETORA

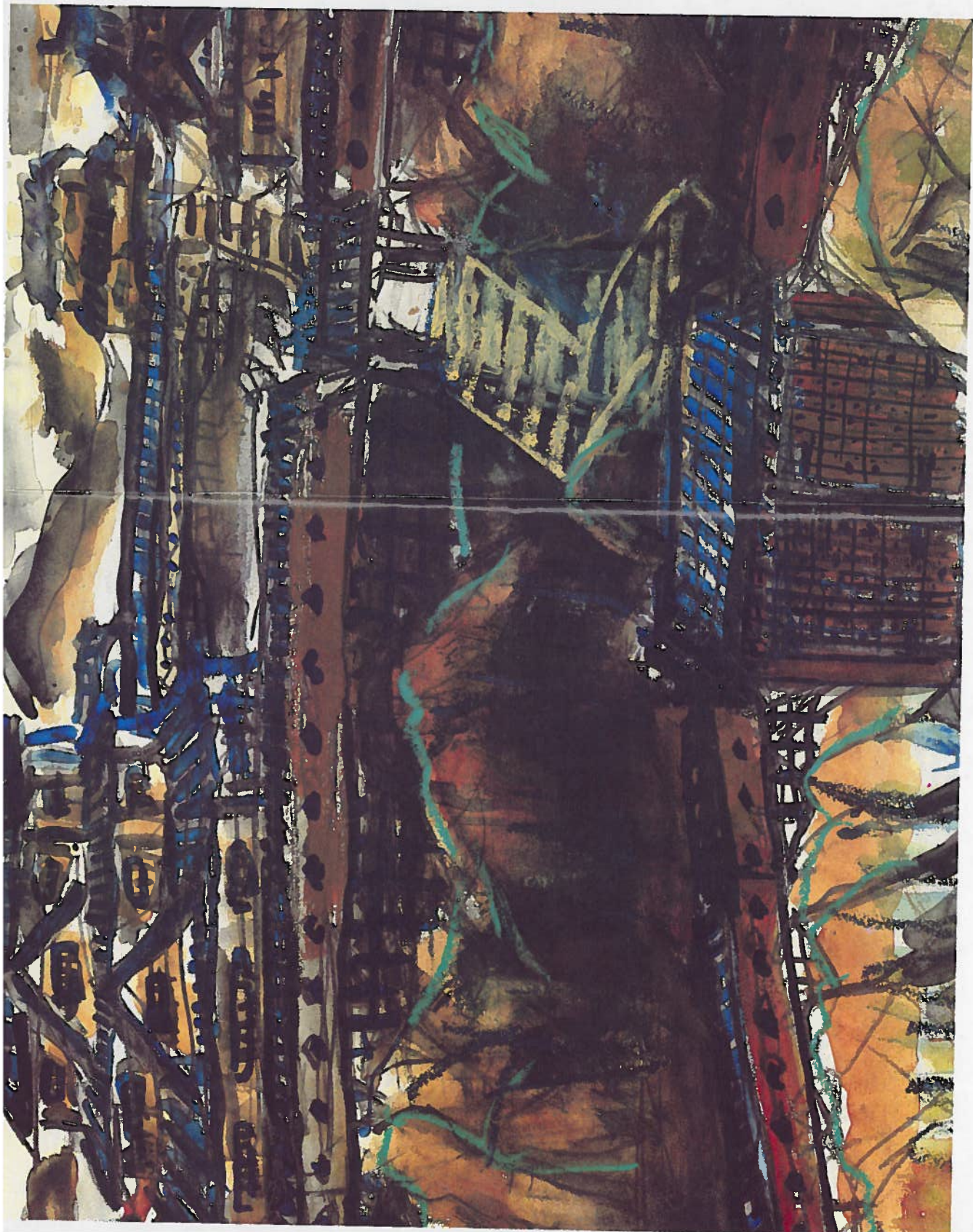
Get my horse!

A retainer comes running with a horse. Hidetora hastily mounts it. Tango has no chance to speak.

KYOAMI

Go quickly. Heaven is far away, but Hell is not.

Hidetora turns sharply to Kyoami. The next moment, with a fierce glare he criticizes Kyoami in the fare with his whip.



You cur! Do not come if you are afraid! Die!

During all this, while Hideotora, Tango, and Ikoma argue, the retainers and ladies-in-waiting are so shocked by the sudden turn of events that they stand there gaping.

56

EXTERIOR • SAME FIELD • LATER • DAY

The same scene as before, but gloomy now, with clouds hanging over it. Also, the summer grass, crushed and broken under the feet of Hideotora's men, gives the feeling that one is looking at the traces of man's evil-doing, the mood of a pestilence. On it are two unmoving shadows—those of Tango and Kiyomori, a fresh welt on his face, tears running down over it. Tango looks dolefully at Kiyomori.

TANGO

We were sincere and spoke the truth.

Kiyomori, sobbing, turns up his face like a crying child.

57

EXTERIOR • THIRD CASTLE • CASTLE GATE • DAY

Hideotora and his party are entering the castle. Ikoma and Ogura are on their knees walking beside the gate. After the party passes, the great doors close, squeaking ominously.

[58 Out]

59

INTERIOR • THIRD CASTLE • DONJON
ROOM • MORNING

Hideotora, who has been in his bed with his concubine sleeping beside him, sits up when he hears hasty footsteps and shouting voices.

VOICE

Great Lord! Great Lord! An emergency!

HIDEOTORA

What is it?

VOICE

A large army has surrounded the castle!

HIDEOTORA

(Leaps up)

What! Is it Fujimaki?

VOICE

No, it is Lord Taro at the front and Lord Jiro at the rear.

Hideotora stares in blank amazement for a moment, then runs out of the room with a speed that belies his age. The half-naked woman left on the bed looks shamefully unkempt.

[60 Out]

61

INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • MORNING

The Ichimonji standard and Hideotora's armor are displayed in a corner.

Hideotora hurriedly comes up the stairs, runs to the window on one side, opens it, and looks out.

62

EXTERIOR • THIRD CASTLE • FRONT GATE
HIGH SHOT • MORNING

Soldiers clamoring outside the castle; flashes of fire spew from the gun muzzles of the riflers in the front row. Then the resounding roar of rifle shots.

63

INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • MORNING

Hideotora bites his lip and strains to see.

64

EXTERIOR • THIRD CASTLE • FRONT GATE
HIGH SHOT • MORNING

Amid the smoke streaming from the rifles, Taro can be seen on horseback directing the soldiers.

65

INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • MORNING

Hideotora fiercely shakes his head as if it were a nightmare, looks down again, then, turning around in terrified amazement, opens the window on the other side and looks down.

66

EXTERIOR • THIRD CASTLE • REAR GATE
HIGH SHOT • MORNING

Here, too, soldiers are clamoring. With the shooting attack of the riflers, the spear brigade rushes for the gate. At the head of the ranks, mounted, is Jiro.

67

INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • MORNING

Hideotora, swaying, pulls back and calls down the stairs.

HIDEOTORA

Is someone there? Call Ikoma! Where is Ogura?

Below the stairs, a retainer, hurriedly putting on his armor, appears.

RETAINER

Both have abandoned the castle and run to the enemy position! Great Lord! This is the end!

Hideotora, his strength drained from his body, slips and tumbles down the stairs like a dead man falling into Hell.

A terrible scroll of Hell is shown depicting the fall of the castle. There are no real sounds as the scroll unfolds like a daytime nightmare. It is a scene of human evil-doing, the way of the demonic Asura, as seen by a Buddha in tears.

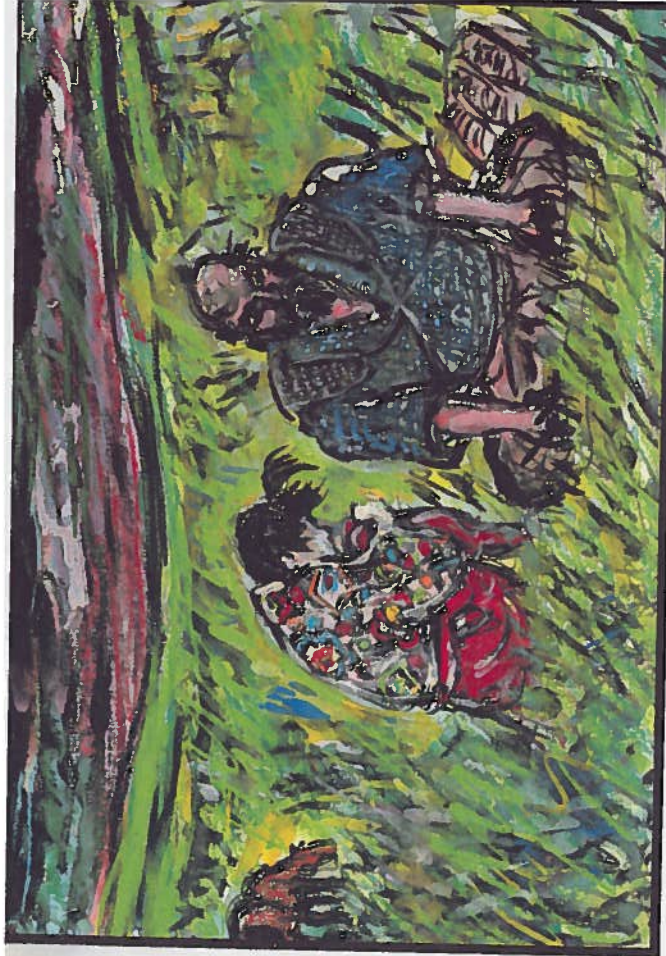
The music superimposed on these pictures is, like the Buddha's heart, measured in beats of profound anguish, the chanting of a melody full of sorrow that begins like sobbing and rises gradually as it is repeated, like karmic cycles, then finally sounds like the wailing of countless Buddhas.

[68 Out]

69

EXTERIOR • THIRD CASTLE • BATTLEMENT • DAY

A retainer hurled into the air by an explosion is thrown down and dies.



70

EXTERIOR • THIRD CASTLE • PASSAGE • DAY

Black smoke sweeping the ground; a cloud of dust. A retainer, his hair still disheveled from sleep, screams something and staggers left and right with a weird slowness like someone running in a dream.

71

EXTERIOR • THIRD CASTLE • STABLES • DAY

Horses run madly out of the stables that have fallen in the explosion.

72

EXTERIOR • THIRD CASTLE • DONJON • ROOM • DAY

Women in pandemonium—a whirl of voluptuous colors: red, blue, yellow, violet, and pink.

73

EXTERIOR • SKY • DAY

The sun appears from between the low-hanging clouds. Black smoke blocks the abnormal color and light of the sun.

74

TONGUES OF RED FLAME AMID THE BLACK SMOKE

75

A SNAKE CRAWLING OUT OF A HOLE
IN THE STONE WALL

76

EXTERIOR • THIRD CASTLE • FRONT GATE • DAY

Retainers open the great doors on orders from Ogura—all have the appearances of screaming demons. The spear-carriers' brigade and the riflers' brigade rush at the castle like an avalanche. The corpses of Hideotora's retainers are trampled underfoot by them, spouting out blood. The glitter of spears and swords, black smoke and dust envelop the swaying flagpole.

77

EXTERIOR • THIRD CASTLE • REAR GATE • DAY

Ikoma is standing with the great gate opened behind him. He has a demon's expression as he screams something. The men of the riflers' brigade that has pushed its way in kneel and begin to shoot. Fire and smoke. A forest of spears and bows thrusts ahead through the smoke.

78

A RAIN OF ARROWS FLYING THROUGH
THE BLACK SMOKE

79

EXTERIOR • THIRD CASTLE • PASSAGE • DAY

A stream of retainers are running away. Hideotora appears among them, shouting commands in a crazed voice. A man screams as he crawls away to escape, an arrow piercing his leg.

80

80

INTERIOR • THIRD CASTLE • STABLE • DAY

Black smoke curls around saddles and stirrups of gold lacquerwork, leopardskin saddledcloths, and other colorful war-horse ornaments.

81

EXTERIOR • THIRD CASTLE • BATTLEMENT • DAY

Bullets spray dust around the battlement.

82

EXTERIOR • THIRD CASTLE • WOODEN WALL • DAY

83

A SERIES OF SHOTS

Sparks of fire in the black smoke, flaming scraps of banners flying about. The crest on the banner—a butterfly with its wings open—looks as if it were writhing.

84

A BLOOD-SMEARED RETAINER, SURROUNDED AND STABBED BY SPEARS AND SWORDS, WRITHES IN AGONY

85

EXTERIOR • THIRD CASTLE
ABOVE STONE WALL • DAY

Cornered and stabbed, a retainer falls

86

ARCHERS' BRIGADE SHOOTING ARROWS IN A VOLLEY

87

A MAN PIERCED WITH ARROWS LIKE A PORCUPINE

88

EXTERIOR • THIRD CASTLE • FRONT GATE • DAY

The cavalry charges. Poles with fluttering banners of various colors. Plumes on glittering helmets, the faces underneath like those of evil demons.



89

EXTERIOR • THIRD CASTLE • REAR GATE • DAY

The attacking cavalry. Corpses trampled under their horses' hooves. A man running away is bent back, skewered.

90

EXTERIOR • THIRD CASTLE • PASSAGE • DAY

Among the cavalry racing up the way, a man is running about trying to escape, holding his own severed arm.

91

EXTERIOR • THIRD CASTLE • CASTLE GATE • DAY

A man comes running, his whole body splashed with blood and his hair undone and hanging down. He clings to a pillar, then slithers down to the ground. Smeared on the pillar is a bloody handprint and a streak of blood.

92

EXTERIOR • THIRD CASTLE • STONE STEPS • DAY

A stream of blood with islands of severed arms and hands.

93

GUN MUZZLES SPEWING FIRE

94

ARROWS FLYING THROUGH THE FLAMES

95

A MAN SHOT IN THE EYE WITH AN ARROW STAGGERS
WITH THE ARROW STILL STUCK IN HIS
BLOOD-SMEARED FACE

96

INTERIOR • THIRD CASTLE • DONJON • ROOM • DAY

Foot soldiers fighting over the colorful, voluptuous women's clothes and women's articles. Black smoke creeps in.

97

INTERIOR • THIRD CASTLE • GRANARY BELOW
THE DONJON • DAY

Enemy men raping chambermaids. A half-naked chambermaid picks up a fallen sword, stabs herself in the chest, and suddenly falls. The rice bales are covered with blood.



INTERIOR • THIRD CASTLE • DEEP INSIDE
THE DONJON • DAY

The wooden door opens, and Hidetora, bathed in a spray of blood and holding a bloody sword, peers out. The two concubines face each other and stab daggers into each other's hearts. Being who they are, they are not disheveled; they wear light makeup, have their robes tied at the knees for decency's sake, and are beautifully attired in long dresses. Something in the beautiful way they die touches the heart. Hidetora watches the scene, standing as if petrified.

EXTERIOR • THIRD CASTLE
ABOVE STONE WALL • DAY

Women in waiting who have run away jump off, with daggers in their mouths—the sleeves of their voluptuous robes trail as they plunge headfirst.

INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • DAY

Here, too, the smoke creeps in. Amid the smoke, the Ichimonji standard and Hidetora's helmet is displayed in a corner. Hidetora runs up the stairs. He goes round and round in the room like a madman.

INTERIOR • THIRD CASTLE • DONJON
BELOW STAIRS • DAY

To this floor Shirane and Naganuma come looking for Hidetora. They are forced by the onslaught of arrows to crouch on the stairs.

EXTERIOR • THIRD CASTLE • FRONT GATE • DAY

Taro comes riding up, greeted by his retainers in a frenzy over their victory. He wears armor with pale green braids and a helmet with a plume. This also is the figure of a young general.

EXTERIOR • THIRD CASTLE • REAR GATE • DAY

Jiro and his army march in. With his grass-green armor and helmet, he has the air of a great warrior.

EXTERIOR • THIRD CASTLE • PASSAGE • DAY

Taro, mounted, comes with his men up the slope, now piled high with corpses, where the blood runs like a river. He is composed.

Then—a gunshot.

From this point, the track bursts into real sounds: the shouts of soldiers running around, footsteps, hoofbeats, the fluttering of banners and banners, the roar of fire. In the midst of these sounds, Taro clutches at his throat with one hand, blood pouring out between his fingers. He reels around and falls heavily from his horse.

INTERIOR • THIRD CASTLE • DONJON • TOP FLOOR

Hidetora runs up the stairs. Obviously he has fought hard. He throws away his broken sword, sits down with a thud, and glares into space, his face full of chagrin and fury.

INTERIOR • THIRD CASTLE • DONJON
BELOW STAIRS • DAY

The top story is defended impregably. Shirane and Naganuma as well as the Samurai who have come rushing up behind them are showered by the onslaught of arrows coming from the battlements on their left and right. Two of the Samurai who have rushed up the stairs receive arrows in the chest and forearm, and fall back on Shirane and Naganuma.

EXTERIOR • THIRD CASTLE • REAR GATE • DAY

Jiro, who has been sitting on a stool, stands up.

What? My elder brother has been killed?

He was shot by a soldier lying in ambush with a rifle near the watchtower on the outworks.

Oh . . .

Do not grieve, my lord.

Kurogane comes out of the smoke. Jiro starts as he sees Kurogane's cold expression; he casts a hurried glance at the rifle Kurogane is holding.

Such is a warrior's fortune . . . yours is better than Master Taro's! You are hereby Lord Jiro Masatora, head of the House of Ichimonji.

Jiro falls into a daze, then regains his senses.

What has happened to my father?

He has holed up in the donjon with the few remaining enemy soldiers.

I suppose he will commit harakiri.

He casually tosses aside the rifle he has been holding.

INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • DAY

Hidetora, who has been gazing into space, bares his stomach preparing for harakiri and reaches at his waistband for his dagger—but it is gone. Startled, he hastily looks around.

INTERIOR • THIRD CASTLE • DONJON
BELOW STAIRS • DAY

Naganuma, Shirane, and others are forced by the onslaught of arrows to crouch on the stairs. Smoke is already rising here, too; smoke blown up from below is sucked into the donjon stairwell.

We hear a scream:

This is the end!

The iron battlement doors open on the right and left, and four retainers come tumbling out.



RETAINERS

My lord, farewell!
Goodbye, my lord!

They stab each other.

107A
INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • DAY

Hidetora is looking for his dagger as desperately as a hunted animal. An honorable death by harakiri means a lot to him. Should he be defeated by a nameless soldier, the shame would be intolerable.

108
EXTERIOR • THIRD CASTLE • KEEP • DAY

Jiro, Kurogane, and their men run over. Smoke pours from the donjon windows above, and tongues of flame lick at the wooden walls of the lower stories. From the entrance emerge Naganuma, Shirane, and several Samurai who are running away.

Jiro stops, looks away.

From the donjon entrance comes Hidetora, trailing smoke, which wraps around him. His white hair is bristling, and he is staggering as if treading on air, staring vacantly into space.

Jiro and all the others pull back from the mad Hidetora to let him pass.

109
EXTERIOR • THIRD CASTLE • EMPTY MOAT • DAY
The moat is filled with layers of bodies, some still moving.

110
EXTERIOR • THIRD CASTLE • PASSAGE • DAY

The mad Hidetora goes staggering down the slope. Samurai and foot soldiers slide away to open up his path but cannot avert their eyes from him.

111
EXTERIOR • THIRD CASTLE • BURNED TOWER • DAY
Black, burned bodies are smoldering.

112
EXTERIOR • THIRD CASTLE • SQUARE • DAY

The madman Hidetora walks. Enemy soldiers scramble away and hug the stone walls, letting him pass.

113
EXTERIOR • THIRD CASTLE • MOAT • DAY
The moat is filled with corpses instead of water.

114
EXTERIOR • THIRD CASTLE • FRONT GATE • DAY
The mad Hidetora comes out staggering. Soldiers make way for him, watching him.

The ranks break, and Jiro appears. Following Jiro are Kurogane, Shirane, Naganuma, Ikoma, and Ogura. Jiro gazes at Hidetora from behind, then spontaneously runs after him.

KUROGANE

My lord!

Jiro stops as if nailed to the ground and stands there watching his father walk away.



KUROGANE

The die is cast. Do not hesitate. This road you are taking is a way of no return. Once you step out on it, against your conscience, you must keep going straight without hesitation. The road will lead to the headship of the House of Ichimonji. You have no choice.

115
EXTERIOR • THIRD CASTLE • DONJON • DAY
It spews fire.

116
INTERIOR • THIRD CASTLE • DONJON
TOP FLOOR • DAY

Hidetora's armor and helmet and the Ichimonji standard amid the hellfire.

117
EXTERIOR • FIELD • DAY

Tango comes racing up on his horse. Sitting in back of him, clinging to Tango, is Kyoami. The horse is running toward the black smoke belching from a valley in the far foothills. A blast of wind.

118
EXTERIOR • DARK SKY • DAY

Black clouds descend like swooping dragons. Then they break into a thousand shreds that race and fly. Rain and lightning strike the earth.

119
EXTERIOR • FIELD • DAY

Tango racing his horse through the typhoon winds, thunder, and rain. Kyoami is clinging to his waist.

120

EXTERIOR • WILDERNESS • STORM • DAY

The very wilderness of insanity. A small shadow wandering in the mad gales, in the downpour, among the thunderclaps and the lightning bolts.

Tango, who has raced over on horseback, looks at the shadow.



TANGO

Who is that?

Kyoami strains his eyes and looks, then moves up and down on the horse in a frenzy.

KYOAMI
Am I dreaming? Oh, Heaven forbid!

TANGO
The Great Lord!

He turns his horse's head, racing after Hidetora at full gallop. Hidetora's white hair and beard, disheveled in the wind and drenched by the rain, are stuck to his face. His fluttering garments are likewise wrapped around his body. He stands up sharply like a demon god, scowling all around him. Tango and Kyoami, who have galloped up and jumped off their horse in front of him, are rooted to the ground with fright at his extraordinary appearance. Hidetora screams at the raging plain.

HIDETORA
I am a messenger from Heaven! This is Heaven's war! Smash the rebels that turn against Heaven! Forward, men, forward!

Tango runs up to him.

TANGO
Great Lord! Have you gone mad?

KYOAMI
(Starts dancing)
Go mad! Go mad! In this mad world it is the sane who are mad!

HIDETORA
Forward! Forward! I am the sun!
KYOAMI
The Great Lord is great indeed!

TANGO
What do you mean?

KYOAMI
If you are going to go mad, it is better to think you are the sun than to think you are a worm.

Tango is silent.

HIDETORA
Forward, men! Have no mercy! This is Heaven's punishment!

Kyoami is dancing himself into a frenzy.

KYOAMI
Bravo! Bravo! Men are beasts! Kill them all and the world will be paradise!

Hidetora suddenly becomes quiet and still, gazing intently on some point in the distance. Kyoami puts his hand in front of Hidetora's eyes and moves it up and down but, falling at one point, suddenly straightens.

HIDETORA
You have come, you have come out with your hatred for Hidetora! Come on, I will give you a taste of destruction!

He is unarmed, but he grabs an invisible sword and takes a fighting stance.

Seeing this, Kyoami sings a parody of a verse from the Noh play *Funa-benkei*.

KYOAMI
(Sings)
How strange! On withered fields I see an entire clan destroyed by my hands, each one of them floating up before me.

Hidetora runs madly about, back and forth, left and right, waving his fist. Fighting the ghosts of his enemies who are appearing in front of him. Hidetora displays an expression and bearing that are the extreme of madness.

Tango is, of course, amazed. But even Kyoami wants to shield his eyes as he watches, unable to move. Hidetora, mad, reaches the limits of his strength and collapses.

Tango, after a moment, pulls himself together and runs over.

TANGO
Great Lord!

He shakes Hidetora as if clinging to him.

TANGO
Great Lord! Come to your senses!

Hidetora opens his eyes, and, looking for a moment at Tango, who is watching him, he stands.

HIDETORA
Is it you, Tango!

TANGO
(His face lights up)
Yes, my lord!

HIDETORA
(Looks around)
Where am I? It is cold.

He is shivering in the violent wind, the rain slanting across him.

TANGO
Kyoami, rejoice! Our lord has regained his senses!

KYOAMI
That is worse. If he were still mad, he would be spared the memory of what had happened to him.

The wind and rain rage violently.

HIDETORA
(In a sudden groaning voice)
Tango, hear me! I, Hidetora, was attacked by Taro and Jiro!

Tango is dumbfounded.

HIDETORA
Ikoma, too, betrayed me.

Tango is shocked.

HIDETORA
And then I was so easily defeated. Now you may laugh at me, laugh at my stupidity! Because of my stupidity, my retainers are dead!

The rain strikes Hidetora's face, and the wind lifts his hair. He shouts. The wind and rain are fiercer than ever.



