

highLANDER



the SERIES

SEASON THREE

94301
THE SAMURAI

Written by
Naomi Janzen

Highlander

"THE SAMURAI"

Written By

Naomi Janzen

Production #94301

June 28, 1994 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"The Samurai"

Production #94301

CAST LIST

DUNCAN MACLEOD
CHARLIE DESALVO

MIDORI KENT/MAIA KOTO
MICHAEL KENT
HIDEO KOTO

AKIRA YOSHIDO
HALEY

LEVIN (NON-SPEAKING STUNT)

HIGHLANDER

"The Samurai"

Production #94301

SET LIST

INTERIORS

DOJO

/OFFICE

MACLEOD'S LOFT

KENT'S APARTMENT BUILDING

/PENTHOUSE BEDROOM

/PARKING GARAGE

/LIMOUSINE

/HALLWAY

HOTEL

/LOBBY

/HALLWAY

/STAIRWELL

/GLASS ELEVATOR

KENT'S YACHT OFFICE

RICE PAPER ROOM - JAPAN (1778)

GARDEN SHRINE - JAPAN (SAME FOR 1778 & PRESENT)

BATH - JAPAN (1778)

EXTERIORS

TOKYO AT NIGHT (STOCK)

BEACH (1778 & PRESENT)

KENT'S YACHT ("ETERNAL PRINCESS")

COURTYARD - JAPAN (1778)

GARDEN - JAPAN (1778 & PRESENT)

HIGHLANDER

"The Samurai"

TEASER

FADE IN:

101 EXT. MODERN DAY TOKYO - NIGHT (STOCK ESTABLISHING) 101

HIGH-RISES loom against the velvet black of night, their windows glowing like jewels above ribbons of headlights and pulsing neon COCA-COLA and NIKON signs with their alien JAPANESE SCRIPT. OVER THIS, the distant frenetic sound of Japanese ROCK MUSIC pounding from cars and clubs. Then...

102 INT. PENTHOUSE BEDROOM - NIGHT 102

Open, sprawling, muted. A mix of hi-tech elegance and oriental simplicity that speaks of exquisite taste and near-limitless wealth. Dim lights illuminate the stylized robes of a seventeenth century Japanese princess painted on a silk screen. OFF a woman's SOFT LAUGHTER, we TILT DOWN to find its source: MIDORI KENT, a beautiful Japanese woman of about 25, sitting up in bed with her handsome young lover AKIRA. She seems distracted as he brushes a strand of black hair from her bare shoulder.

AKIRA

You're beautiful.

MIDORI

You're... nearsighted.

He gives her a playful push. She falls back into the pillows, pulling him on top of her.

AKIRA

You never let me compliment you.

MIDORI

(beat)

Maybe because I don't deserve it.

He touches her face. She's joking but she's not...

AKIRA

You deserve everything.

He kisses her. As she responds, the PHONE RINGS. Midori reacts, pushes him off, clears her voice - then picks up.

(CONTINUED)

102 CONTINUED: 102

MIDORI

Hello?
(beat; stiffening)
Michael --

103 INT. LIMOUSINE - NIGHT 103

A stripe of light etches the angular set of MICHAEL KENT's jaw and picks up a glint of jade and gold cuff-link as he holds the cell phone. Kent is thirtyish, handsome in a hard, hawklike way. In a reasonable voice:

KENT

(into phone)
Sorry to wake you, dear... but halfway to the airport I realized I left my briefcase in the closet. I just wanted to let you know... I'm on my way back.

He presses END. WE PULL BACK through the open door of the limo to reveal we're not on the road, we're in fact in --

104 INT. PARKING GARAGE - CONTINUOUS 104

Two large men in dark suits, HALEY and LEVIN, stand by the open limo door, waiting for instructions. Kent stares into space a beat -- then climbs from the car with grim resolve.

105 INT. PENTHOUSE BEDROOM 105

Midori throws on her robe in a panic. Akira is already zipping his pants. She tosses him his shirt.

MIDORI

Hurry. Call me tomorrow.

He catches her, holds her still --

AKIRA

Would you calm down? He's still in traffic somewhere.

MIDORI

I know. I just don't want to take the risk...

AKIRA

(stops her with a kiss)
I love you, too.

(CONTINUED)

105 CONTINUED: 105

She nods. He smiles and leaves. She closes the door after him and breathes deeply.

106 INT. PARKING GARAGE 106

The LIMO TRUNK opens, and light glitters off the blade of a long SWORD there. Kent lifts it, gleaming, from its scabbard.

107 INT. HALLWAY - NIGHT 107

Akira strides down the hallway, adjusting his jacket, calm and confident as he checks his watch. He rounds a corner --

NEW ANGLE

And runs into KENT'S MEN waiting for him. He's grabbed on both sides, a meaty hand clasped over his mouth. OFF his wide eyes --

108 INT. PENTHOUSE BEDROOM 108

As Midori straightens the bed, trying to calm herself before Kent's return. As she turns to check the room --

MIDORI'S POV - THE CLOSET

Beat. A nagging suspicion. She goes to the door, slowly opens it: No briefcase. OFF her look of rising dread --

109 INT. PARKING GARAGE 109

Akira struggles against the iron grip of the two men as Kent holds his sword, his eyes never leaving the blade.

KENT

Akira, isn't it? Akira Yoshido.

AKIRA

What do you want?

KENT

The same thing you do.

(beat)

I'm Michael Kent, Midori's husband.

Akira pales. Kent lifts the sword.

(CONTINUED)

109 CONTINUED:

109

KENT

This is an authentic Samurai katana, made by the great master Muramasa in the 16th Century. Do you recognize it?

AKIRA

(nervous)
Why should I?

KENT

There was an exhibit last year at the Tokyo Museum.
(pensive)
It was hard losing her, even for a week. But you know how it is when you lose something you prize ...

He fixes Akira with a look.

AKIRA

You don't love Midori...

KENT

Don't talk to me about love!

He controls himself, moves the blade closer.

KENT

Imagine. Thirty-thousand repetitions of pounding and folding to make this blade. You know they used to test the blade by lining up condemned men and seeing how many it could cut through in one stroke.

(indicating)

This one did five. It's recorded Under here.

(to Akira)

Truly... a labor of love.

And OFF the ice in his eyes, as Akira pales --

110 INT. HALLWAY

110

Midori clutches her robe, hurrying as her dread builds. She reaches the lobby door to the parking garage --

111 INT. PARKING GARAGE

111

Akira is sweating now, not noticing as Haley and Levin release him, and take a measured step back.

(CONTINUED)

111 CONTINUED:

111

AKIRA

I was going to talk to you...

KENT

Talk to me? You should have done that before you started screwing my wife.

He turns as if to leave -- then whirls back, and with blinding speed, brings the sword down, and OFF his swing, we SMASH CUT to:

CLOSE - MIDORI

at the garage door, she sees Akira die -- and sags back inside the hallway in horror, her hand over her mouth to stifle a rising scream. She stays there a BEAT, her face in agony -- then turns and runs.

112 INT. PENTHOUSE BEDROOM - NIGHT - A LITTLE LATER

112

Kent enters. He is calm and controlled as he closes the door behind him and sees --

MIDORI

By the bed, combing her hair. Her face is expressionless her voice eerily calm.

MIDORI

I looked for your briefcase, Michael... it wasn't there.

KENT

(beat)

I know about Akira.

Midori reacts -- turns her face away so he can't see her.

KENT

He won't be coming back.

A wave of pain sweeps over Midori's face -- but she regains control, lowers her eyes in acquiescence. Kent turns to the window and stares out at the blackness, his back to her.

KENT

It had to be that way. You understand that, don't you?

(beat)

Come to bed.

Midori moves woodenly toward their bed. She lies down.

(CONTINUED)

112 CONTINUED:

112

Kent lies down next to her. He strokes her face.

KENT

Do you know... do you understand?

You can never leave me.

(beat)

Never.

Midori trembles with emotion. Her hand slides along the bed covers, down under the mattress.

KENT

Make love to me.

She places a hand softly on his shoulder, as if in answer, and Kent's face melts in the pain of wanting her... Then --

Suddenly his back arches in searing pain -- as Midori drives a DAGGER deep into it.

WIDER

Midori pulls away as Kent rises shakily, the steel in his back, a look of betrayed surprise in his eyes. He tries to speak -- then falls to the carpet, dead.

Midori backs away, sobs rising in her throat -- as she stumbles, sickened, frantic to get away. As she wrenches open the door and disappears, WE TILT DOWN... and OFF the staring eyes of Michael Kent, we ...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

113 INT. DOJO - DAY

113

Muscles ripple with sweat as a small mixed class strain through their workouts. CHARLIE ducks around a high kick from the leg of a well-muscled young woman, JENNY, then nudges the kicker's hand.

CHARLIE

Keep your block up, Jenny.

(beat)

OK, let's see it again.

Jenny makes a couple of feints, then kicks -- Charlie dodges, and she misses.

CHARLIE

Come on, focus...

(beat)

And this time, don't hold back.

She doesn't -- and this time she CONNECTS with a roundhouse kick. WHACK. Charlie staggers, and OFF Jenny's apologetic look --

CHARLIE

No, no, that's okay ...

(rubs his jaw)

Your focus is way better.

MACLEOD (O.S.)

Really. Any more focus and you'd be eating through a straw.

Charlie breaks into a grin as he turns to see --

MACLEOD

Grinning and travel rumples, a duffel bag on his shoulder.

CHARLIE

MacLeod, you son of a bitch...!

(to Jenny)

Take five, Jenny...

He goes to MacLeod. They look at each other a BEAT, then clasp hands warmly.

CHARLIE

Welcome back. It's good to see you.

(CONTINUED)

113 CONTINUED:

113

MACLEOD

Good to be back, Charlie.

CHARLIE

(inspecting)

You're all there, too.

MACLEOD

You too, from the look of things. I thought the doctors said to take it easy...

CHARLIE

They also said all the parts worked.

(beat)

You got a visitor.

MACLEOD

(a beat)

But I'm not even here yet.

Charlie gives him a between-the-guys nudge in the shoulder.

CHARLIE

I don't know how you do it.

MACLEOD

Do what?

Charlie points to the office. MacLeod stares at the woman in it.

MIDORI KENT

Through the partition glass, waiting in MacLeod's office.

CHARLIE

You know her?

MACLEOD

Someone who looked like her a long time ago.

MacLeod reacts, and as he stares we PUSH IN on her face, as it becomes...

114 JAPAN - 1778 - A SERIES OF RAPID SHOTS:

114

-- A different hair style, but the identical face of MAIA, subtly accusing eyes cast sideways then down, on her way past MacLeod. And again...

-- MAIA, this time in a garden, turning, resentful eyes flashing as she mouths a soundless accusation.

(CONTINUED)

114 CONTINUED:

114

-- MAIA again, wearing ceremonial robes as she pours tea. As she does this last, we PUSH IN on the arc of the liquid TEA as it arcs down...

115 INT. MACLEOD'S LOFT - DAY

115

And PULL BACK to find MacLeod finishing pouring two cups of coffee. Midori is standing by the window, gazing out. She looks tense and distracted, and as she whirls to a question she hasn't properly heard:

MIDORI

I'm sorry. What was it you said?

MACLEOD

I said... are you expecting someone else, Mrs. Kent?

He brings her the cup, and as she takes it --

MIDORI

Midori.

(beat)

What makes you say that?

MACLEOD

You seem a bit nervous.

As she sips, he studies her, feeling baffled: the expensive modern clothes, the strain on her face -- but a face so familiar that, for MacLeod, she could be a ghost.

MACLEOD

You still haven't told me why you're here.

MIDORI

I'm not even sure myself.

(beat)

Look, I'm sorry I bothered you, but I don't think I've come to the right place.

She starts to move to the door. MacLeod calls to her.

MACLEOD

Walk out that door and you'll never know if this is the right place or not.

She pauses, then goes to her purse. Opening it, she pulls something out, turns with it cradled in her hands: an antique BRASS SPYGLASS.

(CONTINUED)

115 CONTINUED:

115

MacLeod's expression changes instantly and he moves towards it. She allows him to take the spyglass from her.

She watches him closely, trying to gauge his reaction as he turns it over in his hands. His eyes move from the spyglass to hers.

MIDORI

Does it mean anything to you.

MACLEOD

(looking up)

It means that your family name must be Koto.

Midori reacts with a mixture of disbelief and relief.

MIDORI

So you know about the legend?

MACLEOD

(quietly)

A promise, made by my family to yours, two hundred years ago... that Kotos can always come to MacLeods for help.

MIDORI

They told that story for generations. My mother swore it was true, but I was never sure how much to believe...

MACLEOD

Believe it all.

We PUSH IN on his tea cup on the table, the shimmering liquid becoming...

TRANSITION TO:

116 EXT. BEACH - JAPAN 1778 - DAY

116

Ocean surf, lapping at a MAN'S BODY as it rolls loosely on the wet sand, buffeted amongst pieces of wooden SHIPWRECK DEBRIS. Over him stands HIDEO KOTO, a Samurai, a late forties/early fifties man with an aristocratic face. At his side he wears the dragon-head katana we will later know as MacLeod's.

Hideo looks down at the limp body, pokes it with a foot. The body rolls over and we see it is MACLEOD, dressed in European clothes, still wearing his straight sword and leather purse. Water and sand streaming from his slack mouth -- he is clearly dead.

Hideo nudges MacLeod's shoulder again.

(CONTINUED)

116 CONTINUED:

116

Peers down at the alien face with curiosity. Then, with an elegant shrug, he turns his back on MacLeod and continues down the beach.

Behind him, MacLeod stirs. He coughs, spits water -- finally comes back to life. He sits up groggily and sees

HIDEO

Staring at him in surprise. Hideo's hand goes to his sword, and at that moment

THREE RONIN

Charge over the dune and attack Hideo.

He turns to meet the charge of the rough warriors, his katana whirling from one Ronin's sword to another. He's skilled, but he's outnumbered. The RONIN try to flank him, so one of them can take him from behind.

ON MACLEOD

As he drags himself to his feet and draws his straight English sword. It's clearly an unfair battle.

MACLEOD

Three against one. Right.

RESUME - THE BATTLE

one of the RONIN maneuvers behind the tiring Hideo, lifts his sword to kill Hideo when -- a HAND reaches out, taps the Ronin on the shoulder from behind.

MACLEOD

Afternoon.

The Ronin turns, stunned for a moment as he sees --

MACLEOD

But only for a brief instant -- as he recovers and slices at MacLeod. MacLeod wards off the blows, fighting in classic European style -- then drives a roundhouse PUNCH that sends the Ronin staggering. Suddenly --

THE SECOND RONIN

Wheels on MacLeod, knocks his sword away and sends him sprawling into the surf. As the SECOND RONIN wheels back on Hideo --

FIRST RONIN

Recovers and moves in on MacLeod.

(CONTINUED)

116 CONTINUED: (2)

116

MacLeod is on his knees, one eye on the Ronin as he scrabbles frantically in the water for his sword.

MACLEOD

I don't suppose you could wait a moment ...

The Ronin SWINGS with a wild yell. MacLeod dodges away - then spots a PLANK of DEBRIS floating nearby. As the Ronin winds up again...

MACLEOD

Oh, hell.

He grabs the heavy plank, swings with all his strength - and knocks the Ronin unconscious.

Meanwhile, Hideo is quick to strike. Half in, half out of the water, he brings his blade up, killing a Ronin.

The remaining Ronin grabs his friend and beats a hasty retreat. As Hideo chases them a few yards with a fierce cry that would make Toshiro Mifune proud --

MACLEOD

Finally recovers his sword from the surf. As he rises triumphantly:

MACLEOD

That was close ...

He turns to greet the man he just saved.

MACLEOD

My name is Duncan MacLeod...

But before he can finish, Hideo strikes, his katana flashing -- MacLeod's sword is cut in half.

MacLeod staggers back in surprise, stares at his sword, then back at Hideo. Hideo is already in back-swing, the katana poised this time to strike a fatal blow...

Time stands still As Macleod, speechless, unflinching in his confusion, stares a question into --

HIDEO'S EYES

An internal battle rages there.

The two men stand frozen. MacLeod meets Hideo's eyes, not moving a muscle to dodge the threatened blow. A LONG BEAT as the tension builds, and then --

Hideo jams his sword into its sheath with great force.

(CONTINUED)

116 CONTINUED: (3)

116

He looks at MacLeod a long moment -- whatever Hideo was about to do, he can't. He motions for MacLeod to follow him. He turns, without a word or a backward glance, and marches out of the surf.

MACLEOD

Wonders what just happened. He looks at Hideo's departing back, down at the stub of his sword...

MACLEOD

Right.

He tosses his broken sword into the waves and follows the Samurai. As he does, we TILT DOWN to the broken sword in the water, as it becomes...

TRANSITION TO:

117 INT. MACLEOD'S LOFT - THE PRESENT - DAY

117

The gleaming SPYGLASS as MacLeod hands it back to Midori.

MIDORI

But that promise was made by your ancestor two hundred years ago...

MACLEOD

(a smile)

Time doesn't weaken a vow, Midori. The Kotos can always come to the MacLeods.

MIDORI

You're serious? You'd really honor the promise?

MACLEOD

On my life.

(a smile)

What can I do for you?

MIDORI

(beat)

I murdered my husband.

MacLeod stares. She holds his eyes, not flinching.

MIDORI

Will you still help me?

MacLeod is still for a long moment. Then --

(CONTINUED)

117 CONTINUED:

117

MACLEOD

Yes.

(beat: pointed &
probing)

But I need to know why.

MIDORI

(faltering)

I saw him kill someone. A man.

(beat)

He was my...

She can't go on. MacLeod knows where this is going.

MACLEOD

Lover?

She nods, wipes a tear away, feeling ashamed, guilty.

MIDORI

My husband was a powerful man.
Vengeance is still very real in my
country.

MACLEOD

I'll do what I can to protect you.
And if you want to run, I'll help.

(beat)

But it's no life.

MIDORI

What choice do I have?

As they share a look --

118 INT. DOJO OFFICE - DAY - LATER

118

Charlie is behind a desk worrying some paperwork when he
looks up and sees --

CHARLIE'S POV

MacLeod and Midori walking across the dojo.

BACK TO SCENE

Charlie reacts. He rises from the chair and moves out of
the office.

119 INT. DOJO - CONTINUOUS

119

CHARLIE

Mac, can I talk to you for a minute?

(CONTINUED)

119 CONTINUED:

119

MACLEOD

(to Midori)
Be right back.

He moves a few steps toward Charlie.

MACLEOD

It'll have to wait. I'm going to
Japan.

Charlie does a double take as MacLeod hoists his bag to
his shoulder.

CHARLIE

(carefully)
Hello?

MACLEOD

Japan. Land of the Rising sun.

MacLeod starts for the door. Charlie stares a BEAT then
goes after him.

CHARLIE

You just got back!

MACLEOD

That was Paris.
(a smile)
Different continent, Charlie.

CHARLIE

Very funny.

MACLEOD

Okay, you can have the air miles.
(beat)
Watch the store.

CHARLIE

Don't I always?

MacLeod smiles, moves off and Charlie calls after him:

CHARLIE

MacLeod.
(MacLeod turns)
If you need me ...

MACLEOD

I'll call.

He turns and moves through the door of the dojo. And OFF
Charlie's face as he stares after him.

120 INT. HOTEL LOBBY - DAY 120

It's a large, grand lobby. MacLeod is on the house phone.

MACLEOD

(into phone)

It's MacLeod. I've got the tickets.

He hangs up.

121 INT. HOTEL HALLWAY - DAY 121

Midori comes out of her room with a small suitcase. She glances up as the elevator DINGS. Beat -- a maid trundles a housekeeping cart into view and she relaxes. Midori closes her door and heads for the elevator. As she does, WE INTERCUT WITH --

THE MAID coming the other way... Midori stops to let her pass, turning to stay clear... The elevator doors open again... The maid smiles a polite acknowledgment and Midori nods in return... Beat... She watches the maid and her cart disappear around a corner at the end of the hallway, then, taking a deep breath, turns to get into the elevator --

MIDORI'S POV - SHOCK SHOT - MICHAEL KENT

waiting for her with his hand on the door open button.

KENT

Hello, my dear.

Midori SCREAMS and stumbles backwards, dropping her suitcase. She bolts frantically down the hallway. Kent kicks the suitcase out of the way and comes after her, cold and relentless.

122 INT. HOTEL LOBBY - MACLEOD 122

Waiting, looking at his watch.

123 INT. HOTEL STAIRWELL - DAY 123

Midori tears down the stairs in terror. Kent following close behind. She reaches the first floor landing and bursts through the door --

124 INT. HOTEL LOBBY - CONTINUOUS 124

And out, straight into MacLeod's arms. He catches her in surprise and holds her.

(CONTINUED)

124 CONTINUED:

124

MIDORI

(hysterical)

It's him! He's alive... he's come
back...

MACLEOD

Calm down... who's alive?

She can't speak, and Macleod picks up the BUZZ now. He frowns in the direction of the door, as it opens and --

MICHAEL KENT

Appears. He stops in his tracks as the BUZZ hits him, and he realizes who Midori is with.

RESUME SCENE

As Midori gasps in panic and tries to pull away -- but MacLeod has a protective hold on her.

Tension passes between the two Immortals, boring through the atmosphere between two steely sets of eyes. Then, as Kent takes a step toward them -- The elevator suddenly OPENS -- and a boisterous crowd exits, temporarily filling the space between them, obscuring Kent from MacLeod. When the group has passed --

MACLEOD'S POV

Kent is gone. MacLeod feels the BUZZ fade.

MIDORI

(almost
hyperventilating)

Oh God... It's him... Oh God...

He takes her by the shoulders.

MACLEOD

Midori... Midori...

He raises her eyes to his and nods.

MACLEOD

I won't let him hurt you.

Still scanning for a sign of Kent, he takes Midori and starts moving across the lobby. As he does ...

125 INT. HOTEL GLASS ELEVATOR - DAY

125

RISING POV

Through the glass... the lobby below, where we see the figures of MacLeod and Midori moving together. Then...

REVERSE SHOT - KENT

in the rising elevator, watching them. And OFF the dark expression on his face, as he rises upwards...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

125A EXT. MACLEOD'S LOFT - DAY - TO ESTABLISH

125A

MIDORI (O.S.)

But I killed him! I know I did...

126 INT. MACLEOD'S LOFT - DAY

126

Midori is seated on the couch. MacLeod is filling a glass of cognac.

MACLEOD

Apparently not.

MIDORI

(haunted)

But I felt the knife go in... I know it... I still see it every night in my dreams. How could he be alive?

MACLEOD

Your ancestors would have said he's
(in Japanese)
a demon...

(beat, wry)

But I'd say you missed a vital organ.

He hands her a glass of cognac.

MACLEOD

Try that. It'll calm your nerves.

Midori takes a sip from the glass, wincing as it burns her throat. She takes a deep breath, tries to get a grip.

MIDORI

For a second I was almost happy to see him.

(beat)

I mean I'm glad he's not dead... at least that I didn't kill him.

(beat)

This is crazy.

MACLEOD

No... it's human.

Midori nods to herself, not meeting MacLeod's gaze.

(CONTINUED)

126 CONTINUED:

126

MIDORI

What do I do now?

MACLEOD

When you came here you were ready to trust me with your life. Would you still do that?

She searches his face for a long beat.

MIDORI

Yes.

MACLEOD

Talk to me.

He holds out his hand to her. She hesitates -- then slowly puts her hand in his. As MacLeod's hand closes over hers:

127 EXT. KENT'S YACHT - DAY

127

Something along the lines of the Trump Princess.

128 INT. OFFICE - KENT'S YACHT - DAY

128

An office on the yacht that would be enjoyed by a CEO. Elegant in its simplicity but filled with electronic office equipment. Seated in his swivel-chair, facing the ocean is Kent.

KENT

I want to know everything there is to know about Duncan MacLeod. You've got three hours.

He swivels INTO CAMERA, looking cold, forbidding. Haley and Levin stand by a long table, their eyes following Kent as he stands, moving slowly, controlled, past them.

KENT

I want to know where he lives. What he's worth. Who he knows. If he's connected.

(beat)

What he had for breakfast...

(a pained smile)

...who he had breakfast with.

HALEY

Sounds like more than business as usual, sir.

Kent's smile fades.

(CONTINUED)

128 CONTINUED:

128

KENT

He has my wife.

He places his hand on the leather back-rest of his chair and turns his eyes once again to the view.

129 INT. MACLEOD'S LOFT - DAY

129

MacLeod and Midori, mid-scene.

MIDORI

My family had some difficult times. Our business was failing... Michael played the hero. He loaned us money... and then more money...

MACLEOD

And you couldn't pay him back, so you married him?

MIDORI

I thought I would grow to love him... and he to love me...

(pained)

But Michael doesn't love. He possesses. I hated being an object.

(beat)

Look, I know you want to help, and I appreciate it ... but I was wrong to get you involved.

MacLeod shakes his head.

MACLEOD

I'm involved because I want to be.

MIDORI

Because of an ancient promise?

MACLEOD

Yes.

MIDORI

(wry)

Somehow I don't think this is what our ancestors had in mind.

MACLEOD

What difference does that make? I'm here to help.

(CONTINUED)

129 CONTINUED:

129

MIDORI

(beat)

I married Michael for the money I thought would restore my family's honor.

MACLEOD

Honor has nothing to do with money, Midori.

MIDORI

No?... They were going to tear down our family shrine for a parking lot.

(beat)

It was Hideo Koto's shrine ... I don't expect you to understand.

As he looks at her, we hear a loud WHOOMP, as MacLeod's face becomes...

TRANSITION TO:

130 EXT. COURTYARD - JAPAN - 1778 - DAY

130

MacLeod in a classic boxer position. WIDEN to find him in an austere courtyard facing HIDEO, who waits in a martial-arts stance. MacLeod readies, CHARGES swinging -- and goes flying as Hideo throws him.

NEW ANGLE - MACLEOD

as he lands on his back in the dirt. He looks up to see:

HIDEO'S FACE - 90' VERTICAL SHOT

Looking down at MacLeod with a puzzled frown, as if trying to figure out why MacLeod is down there.

HIDEO

Ah! You wish to rest for a while? This must be another Western custom. Shall I have a servant bring you a pillow?

BACK TO SCENE

MacLeod gives him a look and clambers to his feet.

MACLEOD

I'll let you know when I've had enough...

(squaring off)

But I'd like to see you try that one again.

(CONTINUED)

130 CONTINUED:

130

HIDEO

As you wish, honorable guest.

He readies his stance with fluid grace. MacLeod charges again, swinging his fists... again, Hideo throws him.

NEW ANGLE

As MacLeod hits the dirt, and stays there this time.

MACLEOD

All right... now I've had enough.

HIDEO

And I thought I faced a gaijin with the spirit of a Samurai ...

Hideo clucks his tongue sadly, helps MacLeod to his feet.

HIDEO

What was the superior Western art you wished to show me? Ah, yes ...
(quoting)

"The manly art of... loxing?"

MACLEOD

That's "boxing," and you can forget it. Just show me how you do...
(baffled)

Whatever you just did.

Hideo bows politely, makes a move almost too fast to see -- and has MacLeod in a hold, ready to throw him -- but instead he releases him, smiling.

HIDEO

You see?

MACLEOD

(intrigued)
Show me again...
(hastily, before Hideo
throws him again)
Slowly, this time.

ANGLE - MAIA

watching them through a doorway. She looks exactly like her descendant, Midori, except for her 18th C. Japanese robes and hair -- and an expression of burning resentment.

DISSOLVE TO:

131 EXT. ANOTHER PART OF COURTYARD - LATER

131

MacLeod, holding a standard katana, concentrates intently on the move Hideo is showing him with his own weapon.

HIDEO

Feel your weight where it meets the weight of the mountain. When you swing your sword ...

(demonstrating)

Bring the mountain's power through you.

MACLEOD

(exasperated)

Bring the mountain's power through you... Is this sword fighting or poetry...

HIDEO

Both.

He tries the move by himself, does a credible job.

HIDEO

(pleased)

Good. Pull the strength into your arms through the soles of your feet.

MacLeod tries again. Executes the move perfectly.

HIDEO

You learn quickly. Maybe you have a samurai spirit after all.

MACLEOD

(a smile)

Or maybe I just like poetry.

MacLeod repeats the move flawlessly. Hideo is impressed.

HIDEO

You might even best me, one day.

MACLEOD

Never you, Hideo. But maybe, once I leave here ...

HIDEO

(sharply)

No! You must never venture beyond these walls!

MACLEOD

What are you talking about?

(CONTINUED)

131 CONTINUED:

131

Hideo is silent a BEAT, ashamed of what he must tell his guest.

HIDEO
Our laws. Gaijin --
(beat)
Whites -- are not welcome in Japan.
They are thought of as...
(this is hard)
Contagion... a disease to be destroyed
before it spreads.

MACLEOD
Who thinks that?

HIDEO
The Shogun.
(OFF MacLeod's look)
My king.
(beat)
Barbarians have been put to death
for over a hundred years.

MACLEOD
But I was shipwrecked.

HIDEO
No matter. You are a barbarian. If
they see you, you will be crucified...

MacLeod shrugs -- that isn't so bad for an Immortal.

HIDEO (cont'd)
....and then beheaded.

BEAT -- MacLeod puts a hand to his neck.

MACLEOD
That's a pleasant thought.

LATER - ANOTHER LOCATION

MacLeod and Hideo

MACLEOD
But why do they hate us? We're not
so different.

Hideo sighs. Stands back from MacLeod.

HIDEO
Who do you see?

MACLEOD
A man. Hideo Koto ...

(CONTINUED)

131 CONTINUED: (2)

131

HIDEO
(shakes his head)
What you see is not just Hideo Koto...
but all the Kotos that live.
(beat)
And all the Kotos that ever lived...
or ever will live.

A BEAT as MacLeod takes this in.

HIDEO
We are different... and our rulers
want no part of the west.
(beat)
And that is why you cannot go beyond
the walls.

Hideo turns to find --

MAIA

Who has arrived and now stands a few feet away. He gives her the slightest nod and turns to MacLeod.

HIDEO
Will you excuse me?

MACLEOD
Of course.
(to Maia, friendly)
Hello, Maia ...

She turns and starts away, seeming not to hear.

HIDEO
(sharply)
Daughter!
(as she turns)
While I am gone, you will attend to
our guest.

A brief BEAT, before Maia nods under Hideo's stern gaze. Hideo turns to MacLeod -- who hasn't caught this. The men exchange a bow, then Hideo goes. As MacLeod watches him...

131A INT. BATH - JAPAN - 1778 - DAY

131A

MacLeod settles into the steaming tub, closing his eyes in pleasure -- a burst of girlish GIGGLING makes him sit bolt upright.

ANGLE - TWO YOUNG WOMEN

stand watching him, giggling behind their hands.

(CONTINUED)

131A CONTINUED:

131A

MACLEOD

(flustered)

Excuse me, but if you don't mind...
I'm trying to have a bath here.

Maia is watching from the back of the room.

MAIA

It must be a new experience.

MACLEOD

I bathe every month.

MAIA

You smell like it.

More GIGGLING. His eyes widen as one of the women kneels, lifts a scrub brush and reaches into the tub.

MACLEOD

(panicky)

Stop! You can't do that! What do
you think you're doing?

MAIA

Washing you. It is Japanese
custom...

MacLeod moves to the other side of the tub.

MACLEOD

Well, this is a Scottish body, and
it can wash itself. Now you'll just
have to leave... scoot!

She giggles. The other woman starts to wash him from the other side.

MACLEOD

No! Now stop that...

The SECOND WOMAN kneels, peers into the water at his body with great interest. MacLeod gives up -- he grabs his nearby kimono and hops from the tub, the women's eyes following him as he slips it on. He moves to the door and throws them an indignant look.

MACLEOD

And they call me the barbarian.

He musters his dignity, turns on his heel and leaves.

Behind him the women burst into giggles.

132 INT. RICE PAPER ROOM - JAPAN - 1778 - DAY

132

MacLeod is kneeling at a table as Maia brings him sashimi. He looks at his feet.

MACLEOD

I can't get used to not wearing shoes.

MAIA

(pointedly)

Or to bathing every day, it seems.

MacLeod clears his throat in embarrassment, decides to ignore this.

MACLEOD

(as the food is placed
down)

Interesting.

As he fumbles with the chopsticks and chews the rubbery food:

MAIA

It is a delicacy.

MACLEOD

It almost looks like raw octopus.

MAIA

It is raw octopus.

He swallows it painfully.

MACLEOD

Delicious.

MacLeod tries to make conversation. He is awkward.

MACLEOD

He's a good man, your father.

MAIA

(cold)

Sometimes he is too good.

He turns, sees the icy dislike in her eyes.

MACLEOD

What do you mean?

MAIA

I will serve you as my father wishes,
but I do not have to talk to you.

(CONTINUED)

132 CONTINUED:

132

MACLEOD

Was it something I said?

She turns away. MacLeod gets in front of her, forcing her to face him.

MACLEOD

Maia... if I did something to offend you, then tell me! I don't understand...

MAIA

Of course you don't!
(disdainful)
You are a barbarian.

Stunned at her feelings, he gets out of her way. As she leaves, he stands aside, we PUSH IN on the back of his KIMONO, as it seamlessly becomes...

TRANSITION TO:

133 INT. MACLEOD'S LOFT - DAY - PRESENT

133

The SAME KIMONO, hanging on a wall in the loft. Midori is touching it, facing away from MacLeod a BEAT before she turns to face him.

MIDORI

I have brought so much shame on my family.

MACLEOD

You don't have to stay married to him.

MIDORI

I have no choice.

MACLEOD

Where would Kent stay in the city?

MIDORI

He has a boat that he keeps here.
It's called the Eternal Mystique.

MacLeod grabs his coat.

MIDORI

Where are you going?

MACLEOD

I'll talk to him, try and work this out.

(CONTINUED)

133 CONTINUED:

133

MIDORI

What makes you think he'll even see you?

MACLEOD

Oh, I can be very charming ...
(beat)
When I have to be.

He turns to the elevator, and OFF his grim look:

134 INT. DOJO - DAY

134

As MacLeod strides across the floor, Charlie steps out of the office, looking bewildered.

CHARLIE

MacLeod... you're supposed to be in Japan!
(with sarcasm)
Land of the Midnight Sun.

MACLEOD

Change of plans... my business came here.
(beat)
You said if I needed anything...

CHARLIE

It's a standing offer, Mac. What's up?

MACLEOD

I have to leave Midori upstairs for a while. Can you keep an eye on her for me?

CHARLIE

No problem. Am I keeping her in... or someone else out?

MACLEOD

Someone might come asking for her.

CHARLIE

I'll take care of it.

MACLEOD

Don't take anyone on... just get Midori out.

CHARLIE

(shrugs)
If that's what you need.

(CONTINUED)

134 CONTINUED: 134

MACLEOD

Thanks, Charlie.

He heads out. Charlie looks after him.

135 EXT. KENT'S YACHT - DAY 135

The Eternal Princess sits peacefully at its moorings.

A pair of BOOTS move INTO FRAME. MOVING UP to find MacLeod standing there. He looks at the imposing yacht a BEAT -- then heads for the main door.

136 INT. MACLEOD'S LOFT - DAY 136

Midori holds the antique SPYGLASS, turning it over in her hand, thinking. And OFF her unreadable thoughts:

137 INT. OFFICE - KENT'S YACHT - DAY 137

Kent sits in his chair, facing the sea as Haley and Levin enter. Without turning...

KENT

What have you got?

Haley and Levin exchange uneasy glances.

HALEY

It hasn't been easy, sir. The computers usually turn up more, but this guy has very little history.

Kent swivels, rises from his seat. He's getting pissed.

KENT

You'd be surprised.

HALEY

We found a business on the east side.
(beat)
If we had more time...

KENT

You don't.

HALEY

It's not much. The cash flow is nil... Just some kind of martial arts gym.

(CONTINUED)

137 CONTINUED:

137

KENT

(to himself)

A dojo. Yes. That's perfect.

Haley and Levin trade baffled glances -- they know better than to second guess Kent. Then Kent's smile fades as he feels it... THE BUZZ.

HALEY

Sir? You want us to find more?

KENT

No... I want you to go there and get Midori.

OFF their baffled looks.

KENT

Trust me. She'll be there...

(beat)

And she should be alone.

Haley and Levin turn for the main door.

KENT

No!

(off their looks)

Not that way.

They turn, exit by a private side door. Kent settles in his chair, the office silent, the only sound the GENTLE SWISH of the miniature blue TSUNAMI tilting inside its long crystal case. As the wave gathers momentum to crest:

ANGLE - THE FRONT DOOR

suddenly BANGS open. MACLEOD stands on the threshold, a menacing shadow in his long coat, his eyes locked on the CHAIR at the end of the room. As he steps into the room, the chair slowly swivels to reveal Kent.

KENT

Duncan MacLeod... Welcome aboard.

AND OFF MACLEOD'S LOOK:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

138 EXT. KENT'S YACHT - TO ESTABLISH 138

139 INT. OFFICE - KENT'S YACHT - DAY 139

MacLeod and Kent warily face each other across the office, Kent's sword within reach on his desk.

KENT

I ought to thank you, MacLeod. You've saved me a lot of trouble.

MACLEOD

(sarcastic)

I know you're a busy man.

KENT

Not as busy as you.

MACLEOD

Just trying to protect a friend.

KENT

A friend?

(an edge)

Midori is my wife!

MACLEOD

She doesn't want to be.

Kent smiles slightly -- a pained smile.

KENT

She said that?

(dismissive)

It's because she's upset. We had a little misunderstanding...

MACLEOD

She saw you murder someone.

KENT

(an edge)

Did she tell you who I killed? Did she tell you it was her lover?

(bitter)

Do you have any idea what that's like? The secret meetings... The lies... his smell on my pillow... Of course I killed him! What would you have done in my place?

(CONTINUED)

139 CONTINUED:

139

MACLEOD

I'm not here to judge anyone, Kent.

KENT

(suspicious)

You're no saint, MacLeod, and she's a beautiful woman. Is that why you're here?

MacLeod shakes his head.

MACLEOD

Long ago I made a promise to protect her.

KENT

(beat)

And you think you have to protect her from me. She's my prize, MacLeod, a treasure...

MACLEOD

She's a human being.

Kent smiles pityingly.

KENT

She's more than that. Have you seen the light in her eyes... The way the light catches her skin, like porcelain.

(beat)

She's a work of art... You don't destroy a work of art. You keep it close.

MACLEOD

Let her go.

Kent storms up from his desk.

KENT

I understand this is about honor For you... What about my honor?

(churning)

I'm her husband, and she tried to kill me. ME! She could have had Anything she wanted.

He touches his sword on the table.

KENT

(beat)

A man of honor wouldn't come between a husband and his wife.

(CONTINUED)

139 CONTINUED: (2)

139

MacLeod stares a BEAT, weighing this. Then...

MACLEOD

Unless I have to. She's under my protection.

Kent looks at his katana on the desk, runs his finger along the steel, and with an odd smile:

KENT

For the moment.

BEAT -- MacLeod realizes Midori is in danger. His face tight with anger:

MACLEOD

If anything's happened to her... I'll kill you.

He turns and forges out the door. Kent watches him go, that slight smile playing on his lips.

KENT

We'll see.

And OFF his look:

139A EXT. DOJO - NIGHT

139A

140 INT. DOJO - NIGHT

140

ANGLE - THE DOJO WALL

as HALEY hits it with a heavy THUD. WIDEN to see a panting Charlie following up the toss with a hook to his jaw. As Haley slides to the floor...

LEVIN

Snaps a choke hold around Charlie's neck. Charlie slips forward, sends Levin sailing over his head, onto the floor. As Charlie pauses a BEAT, wipes a trickle of blood from his lip...

CHARLIE

You guys must be gettin' paid a lot for this...

WIDER

Haley moves back into the fray. Charlie takes Haley with a high kick that sends him back against the wall. As he does...

(CONTINUED)

140 CONTINUED:

140

ANGLE - THE DOOR

MacLeod bursts in, ready for trouble... but slows as he sees Charlie has things under control. Relieved, he leans back against the wall, crosses his arms to watch.

RESUME CHARLIE

As he spins Levin away from him, then notices MacLeod.

CHARLIE
Feel free to jump in, MacLeod...

WHAM -- he takes a shoulder tackle from Haley that slams him into the wall, pins him there.

CHARLIE
(strangled)
Any time now...

MacLeod moves in. Levin goes for him -- but MacLeod sends him spinning away. He pulls Haley off Charlie and sends him sailing towards Levin. Levin pulls Haley up, and they look at MacLeod and Charlie, doubt gathering in their eyes.

They back towards the door, then turn and scramble out.

MacLeod turns to Charlie.

MACLEOD
(with a smile)
You were having so much fun. I hated to spoil your party.

CHARLIE
(beat)
How long have you been gone?

MACLEOD
Five or six months.

They move toward the elevator.

CHARLIE
Right, six months, everything is quiet. I don't get a hang nail.
(beat)
You come back and I'm fighting to keep my teeth.

MACLEOD
Don't thank me all at once.

Charlie dabs at his lip and follows MacLeod.

141 INT. MACLEOD'S LOFT - NIGHT

141

As the ELEVATOR DOOR rises, and MacLeod and Charlie step out to see --

THEIR POV - THE LOFT

it looks unoccupied.

MACLEOD
Midori?

CHARLIE
Oh, no...

MacLeod frowns.

CHARLIE
Gone...?

MacLeod sits on the couch, his face saying it all. Charlie punches the wall, pissed at himself.

CHARLIE
Damn! I was sure I had 'em, MacLeod.
They must've had someone get around
behind me...

CLOSE - MACLEOD

He sees something on the table.

MACLEOD
No one got past you, Charlie.
(beat)
Midori left by herself.

MacLeod points to an open back door. OFF Charlie's look, MacLeod reaches to the table, picks up the SPYGLASS there.

As he holds it --

CHARLIE
A telescope?

MACLEOD
It's a promise...
(beat)
And she's releasing me from it.

Charlie, mystified, takes the spyglass from his hand, and as he holds it up -- TIGHT ON the brass...

TRANSITION TO:

142 EXT. GARDEN - JAPAN - 1778 - DAY

142

PULL BACK from the spyglass, perfectly burnished and near-new -- as MacLeod lowers it from his eye. He holds it out to Hideo, who is watching him intently.

MACLEOD

Have a look.

(urging him)

Go ahead... it's the best you'll find anywhere. Southham and Sons. Six generations of craftsmen from Dover, England.

Hideo lays his katana on a small table, takes the spyglass carefully as a treasure, admiring its casing.

HIDEO

It's very fine work...

(beat)

But what does it do?

MACLEOD

Look through the end.

Hideo puts the wrong end to his eye first... and jumps. MacLeod laughs, turns it around for him.

MACLEOD

This way.

As Hideo looks, marveling like a child with a new toy.

HIDEO

The edge of the sky! It's as near as my hand!

MACLEOD

It's called a spyglass.

Hideo removes the glass, checks the distance with his naked eye, then regards MacLeod with a strange look on his face.

HIDEO

Strange to think of barbarians as craftsmen. Exceptional ones.

MACLEOD

(wry)

We do have a few.

(re Hideo's sword)

Now that... That's what I call craftsmanship.

Hideo displays his dragon-head katana proudly.

(CONTINUED)

142 CONTINUED:

142

HIDEO

Masuhiko. The finest sword maker in Japan. Almost two hundred years old...

(with gentle sarcasm)

And somewhat stronger than your iron swords.

MACLEOD

(wry)

So I noticed.

Hideo lifts the spyglass again, obviously taken with it. MacLeod sees this, and in a rush of friendship ...

MACLEOD

Keep it.

(off his look)

I want you to have it. A gift.

Hideo bows deep in appreciation, and as MacLeod admires the katana, Hideo eagerly puts the glass to his eye again:

HIDEO'S POV - THRU GLASS - MONOCULAR MATTE

Roving over the landscape beyond -- past a group of blurry APPROACHING FIGURES -- then suddenly BACK UP... FOCUS... we see they are FIVE HORSEMEN, approaching fast.

RESUME HIDEO

He lowers the glass, stricken, all his whimsy gone.

HIDEO

(solemn)

I will honor it as a token of our friendship.

MACLEOD

I'd like that.

HIDEO

Now I must greet the men who approach.

(calling)

Maia.

Maia approaches with her usual stony expression.

HIDEO

You will honor our guest.

(beat)

The Tea Ceremony.

MAIA

(objecting)

Father...

(CONTINUED)

142 CONTINUED: (2)

142

Hideo silences her with a look. Maia nods. Hideo turns and moves off to meet the men. Maia turns to MacLeod, not meeting his gaze.

MAIA

You must come with me.

(beat)

It is as he wishes.

She moves away without waiting, leaving MacLeod baffled.

MACLEOD

(shrugs)

At your service.

He follows her.

143 INT. RICE PAPER ROOM - JAPAN - 1778 - DAY

143

CLOSE - A PAIR OF UPTURNED PALMS

As water pours on them. As the vessel is removed, we see it is MacLeod, now being handed an embroidered cloth to dry his fingers.

WIDER - THE ROOM

soft, filtered light. MacLeod, wearing a kimono, kneels on the rice mat, finishes with the cloth and looks up at...

MAIA

In a ceremonial robe, facing away -- hands raised in an attitude of prayer in the midst of a ritual tea service. Then she slowly lifts a container of tea. Pours, finally placing a cup on the low table in front of MacLeod. She makes a slight bow, not meeting his eyes.

MACLEOD

Do I drink it now?

(off her silence)

Guess not...

She removes the pot and bows her head, rocking back on her heels, waiting. MacLeod, unsure what to do, tries to chat.

MACLEOD

Where I come from, they just pour
hot water in a pot...

(smiles)

And bottoms up.

She doesn't smile.

(CONTINUED)

143 CONTINUED:

143

MAIA

Here it is not the end that matters...
but the path to it.

MacLeod keeps his smile, but he's getting tired of this.

MACLEOD

I'm beginning to get that...
(as a joke)
But I'd still like to know when to
drink the tea.

MAIA

(not looking at him)
My father asked me to do this to
honor you. When you drink it is
your choice.

That does it. MacLeod puts the cup down.

MACLEOD

Tell me something, Maia. Hideo is
my friend... so why do you hate me?

MAIA

Where you come from, are friend and
enemy the same thing?

MACLEOD

Where I come from, a friend is someone
you would lay down your life for.

She shoots him a burning look, emotion welling up.

MAIA

Then my father is a great friend...
(beat)
Because he has given his life for
you.

MACLEOD

(stunned)
What do you mean? I saved him...
That's why he brought me here.

MAIA

You wouldn't understand.

MACLEOD

Please, Maia, tell me.

MAIA

By not killing you on the beach, he
has killed himself.

(CONTINUED)

143 CONTINUED: (2)

143

MACLEOD

Why...?

MAIA

Because the Shogun has ordered the death of all gaijin and disobedience is punished by death.

(beat)

That's what those men have come to tell him.

And OFF MacLeod's stunned look, Maia's tears flowing through her anger.

MAIA

You should have let him die in battle...

(beat)

At least it would have been an honorable death.

She rises and dashes out, leaving MacLeod numbed.

144 EXT. GARDEN - JAPAN - 1778 - DAY

144

MacLeod approaches Hideo who is tending his bonsai garden as though nothing out of the ordinary had happened.

MACLEOD

Hideo... Maia told me everything.

HIDEO

(beat)

Do not be distressed. It is as it must be.

MACLEOD

Not if our friendship cost your life... that isn't right!

HIDEO

If my lord chooses to have me die, that is his right... and my duty.

MacLeod sees no resentment there, only quiet acceptance.

MACLEOD

So you're just going to wait until they come for you?

HIDEO

My Lord has been generous... they will come when it is done.

(CONTINUED)

144 CONTINUED:

144

MACLEOD

When what's done?

HIDEO

When I have taken my own life.

Hideo rises and starts to walk. MacLeod nods with him.

HIDEO

(cont'd)

An execution would stain my family forever. My Lord has been generous by allowing me to choose an honorable death...

(beat)

...and I would be honored if you would assist me.

MACLEOD

I can't... I'm your friend!

HIDEO

And that is why I ask. Because if I should falter you must keep me from shame.

(beat)

You must end my pain, with a pure stroke.

MACLEOD

There must be another way! We'll find a boat, leave Japan...

Hideo shakes his head.

HIDEO

I could no more run than I could fly.

(beat)

Koto is a noble Samurai name... one I have been honored to borrow.

(quietly)

To dishonor it for all who follow me is unthinkable.

(beat)

I don't ask you to understand...

(with a smile)

After all you are a barbarian.

MacLeod looks at Hideo. An idea occurs to him.

MACLEOD

I've got it...

(off Hideo's look)

When they get here, you take your sword and kill me.

(CONTINUED)

144 CONTINUED: (2)

144

HIDEO

You have a strange sense of humor.

MACLEOD

I won't die.

Hideo stops walking.

HIDEO

If I kill you...

(beat)

You'll die.

MACLEOD

(beat)

Hideo, you can't kill me.

(urgently)

When you found me on the beach, I wasn't breathing. You thought I was dead.

HIDEO

I made a mistake.

MACLEOD

No... you didn't.

(beat)

I'd been in the water for days. I'm Immortal.

(off his look)

You know the difference between a dead man and a live one... On my honor, I'm not lying to you.

Hideo studies him for a long moment.

HIDEO

You are truly Immortal?

MACLEOD

Yes...

HIDEO

(curious)

Are many gaijin Immortal?

MACLEOD

No... and some of your people are.

HIDEO

Amazing.

MACLEOD

So, what do you say?

(CONTINUED)

144 CONTINUED: (3)

144

HIDEO

I say no.

MACLEOD

Why? You love life. You love your children.

HIDEO

You can't save honor with a lie.

They enter:

145 INT. GARDEN SHRINE - JAPAN - 1778 - DAY

145

The stone figure of a deity above an altar burns thin wisps of incense as Hideo kneels, places his gleaming katana carefully beside a sharp sepuka knife.

MACLEOD

Is there nothing I can do?

HIDEO

I've already asked a favor.

(beat)

Perhaps there is one more thing...

MACLEOD

Anything.

HIDEO

My family...

MACLEOD

They will always have a protector.

(beat)

Your children will know... and their children's children, that if ever the Kotos need anything... they can come to Duncan MacLeod.

(beat)

This I promise you.

Hideo bows with simple dignity.

HIDEO

I thank you. And now my first favor?

MACLEOD

(fighting emotion)

I would be honored... to be your second.

Hideo ceremoniously hands the dragon-head katana to MacLeod. For a charged moment, their hands clasp on the carved handle.

(CONTINUED)

145 CONTINUED:

145

HIDEO

When it is over... the sword is yours.

MacLeod can't speak -- just nods. He rises, stepping back
OUT OF FRAME.

CLOSE - HIDEO'S FACE

As he raises the knife, gathers his courage ... drives the
ritual knife in -- his face twisting in pain.

ON MACLEOD

Tear streaked, as the dragon-head Katana, in his hands for
the first time, raises back -- and swings down, as it does
becoming a FLASH OF LIGHT that becomes...

TRANSITION TO:

146 INT. OFFICE - KENT'S YACHT - NIGHT

146

An OPEN DOORWAY, the light flooding in to reveal Midori
standing there. She puts down her small suitcase with
pale determination.

ANGLE - THE DESK

Kent working on some papers. He signs one with a flourish,
then looks up at her. They lock eyes for a BEAT, then...

MIDORI

Slowly lowers her eyes. Kent has won. She has lost.

RESUME KENT

Seeing this. He breaks into a thin smile.

KENT

Welcome home.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

147 EXT. KENT'S YACHT - ESTABLISHING 147

148 INT. OFFICE - KENT'S YACHT - NIGHT 148

CLOSE - KENT'S DESK

as a HAND moves across the blank expanse, then slaps it in frustration.

WIDER

MacLeod scowls. The office is deserted, the desk gleams as if it had never been weighted down with so much as a paper clip. Charlie roves the room, then turns back to MacLeod.

CHARLIE

I don't get it, MacLeod. If I was her, this is the last place I'd come running.

MacLeod shakes his head.

MACLEOD

She didn't run. She made a choice.

CHARLIE

To do what?

MACLEOD

Go back to Kent.

CHARLIE

You think she'd go back to him?

MACLEOD

I know it.

CHARLIE

If she did, then it's over. It's out of your hands now, MacLeod...

He claps MacLeod on the shoulder and starts for the door.

MACLEOD

It's not over.

Charlie puts on the brakes.

(CONTINUED)

148 CONTINUED:

148

CHARLIE

I've heard that before... And I never like it.

(turning)

Okay MacLeod... now what?

MACLEOD

We go back to the dojo...

(off Charlie's relief)

And then I catch a plane...

CHARLIE

No, don't tell me...

(beat)

Japan?

MACLEOD

You're getting the hang of it.

He claps Charlie on the shoulder, walks out, and OFF Charlie's exasperated face:

149 EXT. MODERN JAPANESE COASTAL CITY - ESTABLISHING - STOCK

149

And delicate KOTO music over, fading out as we go to...

150 INT. GARDEN SHRINE - JAPAN - THE PRESENT - DAY

150

Midori kneels, head bowed before the ancestral shrine of Hideo. Despite the latest designer clothes, an aura of the past surrounds her. As she kneels in silence ...

POV - INTRUDER

approaching Midori from behind. (NOTE: HAND HELD CAMERA)
Near-silent footsteps, drawing steadily closer.

ANGLE - THE GRAVEL

as approaching feet make a slight sound on the gravel.

MIDORI

Whirls around, a sharp intake of breath, as she sees...

MACLEOD

Standing watching her.

MIDORI

(stunned)

Duncan... how did you know I was here?

(CONTINUED)

150 CONTINUED:

150

MACLEOD

Where else would you go?

(re: the shrine)

This is where your heart is, Midori...
not with Kent.

She stands.

MIDORI

You shouldn't have come.

MACLEOD

When I told you I had a vow, I meant
it.

(wry)

The Japanese aren't the only ones
bound by honor.

MIDORI

Then you understand why I had to
come back.

MACLEOD

After all Kent's done? You still
feel he deserves your loyalty?

MIDORI

I chose this destiny... and I have
to live with it -- what happens to
me isn't important.

Beat. She turns to the shine.

MIDORI

A great man rests here. He was Hideo
of Koto...

(beat)

It is because of him that the Koto
name has remained great.

MACLEOD

(gently)

Not because of his wealth.

MIDORI

(beat)

It's funny that a gaijin could teach
me about honor.

MACLEOD

Midori, it's a mistake. Why
perpetuate it?

(CONTINUED)

150 CONTINUED: (2)

150

MIDORI

(simply)
Honor.
(beat)
It isn't about making the right
choice, but taking the consequences.
(beat)
If I stay, I can regain that honor.

MacLeod feels the BUZZ. He pulls his sword, turning to scan the park. Midori sees the katana, reacts.

MIDORI

(stunned)
My family's sword... how did you get
it?

MACLEOD

From Hideo.
(beat)
Through the generations.

She follows his look to see --

Kent stands at the entrance to the shrine. Slowly he draws his own sword. Midori sees this, grabs MacLeod's arm.

MIDORI

No! I've released you from your
vow!

MacLeod turns to her.

MACLEOD

You can't.
(beat)
It wasn't made to you, Midori.

And he strides out to meet Kent.

151 EXT. GARDEN - DAY

151

Kent waits calmly as MacLeod approaches.

KENT

You could have left this alone,
MacLeod.

MACLEOD

That's just it... I couldn't.

KENT

I'd never hurt her.

(CONTINUED)

151 CONTINUED:

151

MACLEOD

Sometimes it's not the body you have
to protect... it's the spirit.

(beat)

She doesn't love you.

(beat)

Let her go and we can walk away from
this.

KENT

(shaking his head)

I can't let her go, and your honor
won't let me have her.

Without taking his eyes off MacLeod, Kent raises his katana,
the sword he killed Midori's lover with.

MACLEOD

We're on holy ground.

KENT

Of course,

(with exaggerated
politeness)

You're a guest here, MacLeod...

(hard)

Die anywhere you like.

And OFF their steely looks:

152 EXT. BEACH - DUSK

152

The same beach where MacLeod met Hideo. The sound of
CLASHING STEEL echoes above the waves as the swords meet
and hold together for one moment -- then slide apart.

WIDER

As Kent leaps back, then lunges across the sand. MacLeod
dodges, and counters with a lunge.

The two Immortals battle closer to the water.

NEW ANGLE

As Kent knocks MacLeod staggering back into the water,
then charges in after him, and the two plow into the waves,
swinging, teeth gritted. MacLeod slices, almost catching
Kent. Kent responds by attacking even harder. Kent is
getting winded. His tiring seems to anger him even more.
He swoops and knocks MacLeod into the waves. Brings his
sword back and --

(CONTINUED)

152 CONTINUED:

152

MACLEOD'S POV

as Kent's sword comes down at him.

RESUME MACLEOD

As he throws himself sideways, explodes to his feet. His sword is beneath the water. In a move that we saw Hideo use earlier, MacLeod's sword --

CLOSE - MACLEOD'S SWORD

rises and finds Kent. MacLeod quickly beheads him.

MacLeod turns away, drives the katana into the watery sand, gripping the dragon-head to stay upright.

The lightening force of the Quickening jolts his body. He arches upwards above the churning foam as the sky flashes above him... Finally it's over. He staggers, released from the force.

The water is still. Kent is gone. MacLeod collapses to his knees, the katana's carved dragon-head against his cheek. WE PULL BACK, leaving him there, head bowed.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

153 EXT. GARDEN SHRINE - JAPAN - PRESENT - COUPLE DAYS 153
LATER - DAY

A HAND reaches out and places a stick of burning incense on the small shrine. We follow the hand back as it joins together with its match in prayer.

We PULL BACK further to find that it is Midori dressed in the ceremonial kimono that her great-great-great grandmother wore.

For a moment, we are in a time warp, not knowing whether we are in the 1780s or the 1990s. The camera continues to pull back and finds MacLeod in present day garb standing next to her.

Midori looks up at MacLeod.

MIDORI

How do I thank someone for giving me
back my life?

MacLeod points to the shrine and says --

MACLEOD

You just did.

She rises.

MIDORI

Sometimes I come here... and watch
the beach. I half expect Hideo to
come marching towards me.

(beat)

He died 200 years ago but I still
feel him.

(beat, with a smile)

Maybe there is such a thing as
immortality.

MACLEOD

You never know.

MIDORI

I can't hear his voice. I've never
even seen a picture of his face.
Yet I miss him.

MacLeod looks at Midori and then at the shrine, smiles

(CONTINUED)

153 CONTINUED:

153

MACLEOD

So do I.

As MacLeod lights an incense stick of his own --

FADE OUT.

END OF SHOW