

THE KARATE KID

An Original Screenplay

by

Robert Mark Kamen

FINAL DRAFT

October 15, 1983

A Jerry Weintraub Production

of

A John G. Avildsen Film

TLTK

FOR EDUCATIONAL
PURPOSES ONLY

THE KARATE KID

An Original Screenplay

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Robert Mark Kamen

Revised 10-28-83 (BLUE)
Revised 10-29-83 (YELLOW)
Revised 10-30-83 (YELLOW)
Revised 10-31-83 (PINK)
Revised 11-1-83 (GREEN)
Revised 11-2-83 (GOLDENROD)
Revised 11-3-83 (BUFF)
Revised 11-8-83 (SALMON)
Revised 11-11-83 (WHITE)

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REVISED 11-2-83

OPEN TO:

1 The TITLES OVER white billowy clouds, which turn to gray then to brown as the CAMERA DESCENDS. 1 *

2 EXT. SOUTH SEAS APARTMENT - DAY 2

In the sweltering heat of an August San Fernando Valley day, a 1969 Chevy station wagon with New Jersey license plates pulls up laden with luggage. A bicycle strapped to the roof.

DANIEL LaRUSSO, fifteen-and-a-half, and his mother LUCILLE, exit and begin to unload the car.

LUCILLE
(excited)
Look at that dam! Would you look?!

Daniel, not as enthusiastic as his mother, struggles to get his bike off the roof rack. At her insistance he looks up to four tall palm trees in front of the apartment complex.

LUCILLE
(continuing)
Know what that means?

DANIEL
Yeah, besides earthquakes I got to watch out for falling coconuts now.

LUCILLE
Wise guy. No more Newark winters.

DANIEL
I like winters.

LUCILLE
You like sore throats? You like frozen toes?

(CONTINUED)

2 CONTINUED:

2

DANIEL

I don't like smog.

LUCILLE

How about swimming? Do you like swimming? Did I tell you about the pool here?

DANIEL

Yeah, a hundred times.

LUCILLE

So make it a hundred-and-one. Open your eyes, my darling son, this is the Garden of Eden...

(beat)

... and we're in apartment Two-D.

Lucille grabs two suitcases and heads into the apartment complex. Daniel finally gets his bicycle off the roof. He picks up a carton of pots and pans and puts them on the handle-bars, following his mother after a moment. As he reaches the door he realizes he cannot free up his hands so he cocks his leg and kicks out to open it, kicking loudly. From the other side of the door comes a THUD and a CRY. Daniel enters to FREDDY, his age, picking himself up off the floor.

3 EXT. HALL - DAY

3 *

DANIEL

Oh, sorry.

FREDDY

S'okay. I shoulda looked. You the new people in Two-D?

*

*

DANIEL

Yeah.

*

*

FREDDY

Freddy Fernandez. One-A.

Freddy and Daniel shake hands.

DANIEL

Daniel LaRusso.

FREDDY

Lemme help you.

Freddy relieves Daniel of the suitcase on his handle bars.

CONTINUED:

3

CONTINUED (2)

3

FREDDY

(continuing)

Where you from? *

DANIEL *

New Jersey. *

FREDDY *

Wow! Whatcha doin' here? *

DANIEL *

My mom got a job with a
company out here. Rocket
Computers. *

(mimicking) *

Flight to the future. *

FREDDY *

Never heard of it. *

DANIEL *

It's up and coming. *

Daniel and Freddy past the pool, half empty, unbrackish. *

A rubber swan, the neck deflated, floats listlessly. *

Next to the pool an OLD LADY doing a crossword puzzle *

and an old scruffy dog, panting from the heat, sit side- *

by-side. *

DANIEL *

(continuing) *

Hi ya, pup. *

The dog wags his tail as Daniel scratches his ear. *

OLD LADY *

This place is a dump. You
should go back to New Jersey. *

DANIEL *

How'd you know I was from New
Jersey? *

OLD LADY *

Because I'm from New Jersey.
I got a nose for my own. *

DANIEL *

Oh yeah? Where you from in
Jersey? *

OLD LADY *

Parsippany. And I never should
have left. *

DANIEL *

Hey, my Uncle Louie is from
Parsippany. *

3

CONTINUED: (3)

3

For a moment, the Old Lady gets excited.

*

OLD LADY

Louie Fontini?

*

*

DANIEL

Louie LaRusso.

*

*

Her excitement dies.

*

OLD LADY

Don't know 'im.

*

*

With that, she goes back to her crossword puzzle.
Daniel and Freddy start up the stairs.

*

*

*

FREDDY

She's missin' a few screws.

*

*

DANIEL

(fondly)

She's alright.

*

*

*

4 INT. STAIRS - DAY

4

*

FREDDY

Hey, was that? Karate?

*

DANIEL

Yeah.

FREDDY

Been doin' it long?

DANIEL

(evasive)

A while.

FREDDY

Ever use it?

DANIEL

Coupla times.

FREDDY

Bet you can kick some ass, huh?

As they reach his new apartment, Daniel shrugs with false modesty, implying that indeed he has and can.

FREDDY

I'd like to learn some of that.
Maybe you can teach me sometime.

DANIEL

(gallant)

Sure.

(CONTINUED)

4

CONTINUED:

Freddy hands Daniel the suitcase.

FREDDY
Whatcha doin' tomorrow?

DANIEL
Nothin'.

FREDDY
We're havin' a party at the beach.
Sorta adios summer. Wanna come?

DANIEL
Sure.

FREDDY
Great. I'll come getcha in the
morning.

Freddy scoots down the stairs. Daniel enters the
apartment.

5

INT. APARTMENT - DAY

5 *

Daniel enters. Before he can get a word off, Lucille
takes the offensive. *

LUCILLE
Not a word about the pool,
please. I'll call first
thing in the morning. *

DANIEL
You tell that lady downstairs
where we were from? *

LUCILLE
Yeah. Tell me, doesn't she
remind you of Aunt Tessy? *

Daniel takes a bowl from a box. *

DANIEL
More like Uncle Louie. *

As Daniel goes toward the sink, Lucille talks on. *

LUCILLE
You know, I really think
we're gonna do good here.
I never felt so positive
about anything in my life.
This was really the right
move. I'm telling you,
Dan. *

(CONTINUED)

CONTINUED:

At that moment, Daniel turns the faucet on. It sprays all over him.

LUCILLE

(continuing)

Oh! The faucet's broken.

Daniel is standing there soaken wet.

DANIEL

Nice timing, ma.

LUCILLE

The real estate lady says there's a fix-it guy around here. See if you can find him, okay?

Daniel takes the half-filled bowl of water and goes to exit.

LUCILLE

(continuing)

What's that for?

DANIEL

Uncle Louie's dog.

(beat)

I got invited to a party tomorrow.

LUCILLE

Hey, great. You see?

DANIEL

I was going to help you unpack.

LUCILLE

I don't remember saying anything about that.

DANIEL

I must'a had you confused with somebody else. Thanks, ma.

Daniel exits.

SA EXT. APARTMENT BUILDING - DAY

SA

Daniel goes down the stairs and places the bowl of water in front of the dog. As the dog drinks, Daniel pets him.

*
*
*

Daniel enters.

DANIEL

Hello.

His eyes are drawn to dozens of the most perfect miniature trees: bonsai. A SWAPPING SOUND from the rear draws his attention. He follows the sound. As he rounds a corner, he is startled, coming face to face with an old Oriental man brandishing a set of chopsticks in the air. A namepatch on his shirt identifies him as MIYAGI.

DANIEL

Are you the maintenance man?

MIYAGI

Hai.

DANIEL

We're the new people in 2D

A FLY'S BUZZING distracts the old man. His eyes begin to follow it. His chopsticks are up, poised.

DANIEL

Uh, our faucet's leaking.

Miyagi doesn't seem to be listening any longer. His attention is riveted to the fly.

DANIEL

Can you come fix it?

MIYAGI

Hai.

His eyes follow the fly. Daniel watches perplexed. Suddenly, Miyagi stabs at the BUZZING with his chopsticks. Undaunted, he continues following the NOISE.

(CONTINUED)

DA

CONTINUED:

DA

DANIEL

Is that better, boy?

The dog steps off from drinking long enough to lick Daniel's face appreciatively.

OLD LADY

I hope you take my advice.

DANIEL

We're discussing it. Where can I find the maintenance guy?

OLD LADY

You go down through there and you take a right, where it goes to the left, but not too far, then you go left, and it'll be on the right.

DANIEL

So I go left, then right.

OLD LADY

No, right where it's left, then left, then to the right.

Daniel starts walking in the general direction, totally confused.

DANIEL

Um, can I tell my mom when?

MIYAGI

When what?

DANIEL

When you'll come fix the faucet.

Miyagi's attention is anywhere but on Daniel.

MIYAGI

After.

DANIEL

After what?

MIYAGI

After.

Daniel watches him follow the fly's movement for a moment, and the exits, shaking his head.

7

EXT. BEACH - DAY

7

Secluded strip of sand at the bottom of steep brush covered hill. Twenty kids cavort on the sand and in the water. DANIEL plays soccer with FREDDY, ALAN, CHUCKIE and BILLY. He is clearly the best of the bunch. The ball is kicked high out of bounds onto a blanket where a group of girls sit around a radio giggling and chatting. As DANIEL jogs over to retrieve the ball, ALI, cute as a button, picks it up ready to toss it to him. Their eyes meet, ALI smiles. ALI tosses him the ball. DANIEL catches it on his knee, bounces it to his other knee, then to his head, then to his instep, then up to his hand. ALI's eye twinkle. She is duly impressed. Her friends rise and they all run to the water. ALI looks over her shoulder once more before hitting the surf. DANIEL'S friends jog up.

DANIEL

Who's that?

FREDDY

The hills.

DANIEL

What's the hills.

ALAN

Rich.

(CONTINUED)

7 CONTINUED:

7

FREDDY takes the ball and boots it. Everyone runs after it except DANIEL who lingers for a moment, his eyes on ALI and her friends cavorting in the waves.

8 LATER - NIGHT (FOG)

8

The fog has rolled in. The kids are gathered around several camp fires. Around are DANIEL and his new friends bobbling the soccer ball. DANIEL's eyes keep drifting over to where ALI is sitting around another fire with her friends. Likewise, her eyes are drifting. CHUCKIE offer DANIEL a joint. DANIEL refuses.

CHUCKIE

Got a car?

DANIEL

No. Why?

CHUCKIE

This is the Southland man, no wheels - no feels.
But ALI is still locking.

FREDDY

Hey man, she is hot for you.

DANIEL

Yeah, sure.

FREDDY

Make a move.

ALAN

Maybe they ain't got no moves where he comes from.

DANIEL

I got moves you turkeys never heard of.

Mischievous, FREDDY lofts the soccer ball onto ALI's blanket.

FREDDY

Let's see.

OTHERS

Yeah, let's see.

(CONTINUED)

Hesitantly, DANIEL goes to retrieve the ball. As he approaches, Ali rises from the blanket and advances a few steps. She is talking to the ball. He does some fancy handling.

ALI

Is that hard to learn?

DANIEL

Not really.

ALI

Can you show me how to do it?

DANIEL

Sure.

CUT TO:

9 EXT. HILLTOP - NIGHT

9

JOHNNY and the Cobras pull up on the hilltop overlooking the beach. JOHNNY has a radio which fills the air with music. He and BOBBY harmonize to the Sony. TOMMY pulls apart a six pack. He proffers a can to JOHNNY, who refuses.

JOHNNY

I pass.

TOMMY is taken a back.

TOMMY

What is this, something new?

JOHNNY

You got it.

TOMMY

Who are you kidding. You are a major degenerate.

JOHNNY

Ex-degenerate. 9AM tomorrow I'm a senior. I have one year to make it all work and that's what I'm going to do, make it work. All of it. Right?

JOHNNY and BOBBY slap a supportive five as TOMMY looks towards the beach, mischief in his eyes.

TOMMY

Must be a new thing. Looks like everyone is trying something new.

JOHNNY doesn't get his meaning.

TOMMY

Take a right.

JOHNNY follows TOMMY'S hand.
POV JOHNNY - ALI and DANIEL cavorting on the beach.

JOHNNY'S smile dies. His face goes stone cold. He switches off his radio. Sensing the new mood the other kids go silent.

(Concerned)

Its ancient history Man.

JOHNNY

Who told you?

JOHNNY puts his helmet on and guns his bike.

JIMMY

I thought they broke up.

TOMMY

She broke up. He didn't.

JOHNNY shoots down the hill. All the others follow his lead.

BOBBY

(To TOMMY)

You're such an asshole.

TOMMY, the troublemaker, smiles mischievously. BOBBY rides after JOHNNY.

10 EXT BEACH - NIGHT

10

ANGLE ON ALI. She looks up the hill at the impending headlights knowing what is coming. Hoping to avoid trouble, she kicks the ball hard toward the ocean. Oblivious, DANIEL happily runs to retrieve it and does so. At the water's edge he turns and sees ALI in conversation with JOHNNY who has dismounted. Disappointed but not wanting to interfere, he heads back to his own group where ALI's friends and the dirt bikers have all gathered. Suddenly, the blasting of ALI's radio turns DANIEL's attention and everyone else to ALI and JOHNNY.

POV DANIEL - JOHNNY is yelling over the noise of the radio. His anger mounting turns it off in ALI's arms.

ALI

I don't want to talk.

Defiantly, ALI switches it back on. Now all attention is on the feuding couple. JOHNNY takes the radio away from ALI and throws it. It hits the sand and goes off just as DANIEL comes over. DANIEL bends down to pick it up.

JOHNNY

don's touch it.

DANIEL picks it up anyway and goes to hand it to ALI. JOHNNY rips it from DANIEL's hands.

JOHNNY

You deaf?

ALI (concerned)

Let him have it.

(CONTINUED)

For a second DANIEL does not move. Without warning he lunges upwards punching. JOHNNY leans back. DANIEL's fist grazes his nose drawing blood. The crowd goes silent. JOHNNY touches his nose, looking at his red-tipped fingers, almost dispassionately. DANIEL stands his ground, gasping for breath, his hands raised in a defensive position.

DANIEL (pleading)

We're even.

Like a tiger, JOHNNY settles into a fighting stance.

JOHNNY

No mercy.

ALI tries to restrain him. But TOMMY and DUTCH physically restrain her.

ALI

Stop it.

JOHNNY ignores her as he stalks DANIEL.

JOHNNY's friends pickup his chant.

FRIENDS

No mercy.

DANIEL's friends exhort their boy.

FREDDY

Drop him man. Karate him.

Suddenly JOHNNY's foot rips out towards DANIEL's groin. Reflexively DANIEL's hand stops to block it but the leg flips up at the last second. JOHNNY's roundhouse kick catches DANIEL flush in the face. DANIEL staggers back, holding one eye. JOHNNY pursues him, landing a viscious barage of punches. Each one connecting. DANIEL tries to defend himself but to no avail. JOHNNY beats DANIEL into the sand before BOBBY restrains him. At that moment Ali breaks through DUTCH and TOMMY. She pushes JOHNNY, her anger exploding.

ALI

Come on hit me, will that make you
feel good, come on.

JOHNNY smiles at her dramatics, as his friends crowd around.

JOHNNY

It's your fault.

JOHNNY and others mount their motorcycles as group disperses.

CHUCKIE

What a bullshit artist.

CONTINUED:

10 CONTINUED:

FREDDY
Hey man, he told me he knew the stuff. *

BILLY
You sure pick cool people to be friends with. *

As the kids drift off ALI rushes to the still prostrate DANIEL. *

ALI *

Are you OK? *

Humiliated, hurting he wants to be left alone. *

DANIEL *

Leave me alone. *

ALI *

Let me help you. *

She goes to touch him. He pulls away. *

DANIEL *

I just wanna be alone. *

At that moment JOHNNY leads his friends on motorcycles over ALI'S radio. *

Rebuffed, She allows BARBARA to lead her off. *

PULL BACK on DANIEL sprawled on the foggy beach as the kids all disappear into the night.

11 INT. APARTMENT - MORNING

11

Lucille is preparing breakfast.

LUCILLE

Daniel.

There is no response.

LUCILLE

(continuing)

Daniel. Oh!

She is startled by Daniel standing in the doorway, the darkest pair of oversized aviator glasses covering his face. She turns back to the stove.

LUCILLE

(continuing)

How was the party?

*

DANIEL

Okay.

LUCILLE

Must've been more than okay.
I didn't hear you come home.
Any friend material?

Daniel is taking some orange juice from the refrigerator, gulping it down, looking to exit quickly.

*

*

DANIEL

Some. I gotta go.

LUCILLE

Eat first.

DANIEL

I'm not hungry.

LUCILLE

I didn't ask if you were hungry.
You need energy to be charming.

*

*

DANIEL

I got energy. See ya.

Lucille senses something is wrong.

LUCILLE

Daniel, take off the glasses.

*

(CONTINUED)

11 CONTINUED:

11

DANIEL

Why?

LUCILLE

Because I asked you to.

DANIEL

Hey ma, it's California.

LUCILLE

Take 'em off. I want to see
my baby browns.

DANIEL

Ma, c'mon.

Lucille grows suspicious.

LUCILLE

Are you on something?

DANIEL

Yeah, Minute Maid.

LUCILLE

Why are you hiding your eyes?

DANIEL

I'm not hiding my eyes.

LUCILLE

Then take off the glasses.

DANIEL

Ma.

LUCILLE

Now.

Her hand SLAMS the counter for emphasis.

Daniel removes the glasses. Lucille's anger fades to
a gasp, when she sees Daniel's big black eye.

LUCILLE

(continuing;
running over)

Oh my God! How did this
happen?

DANIEL

(explaining)

I hit a curb with my bike,
then it hit me.

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

DANIEL (CONT'D)

I didn't want to worry you. It looks worse than it feels, really.

LUCILLE

Look at you.

(beat)

Do you want to stay home?

DANIEL

No. it's fine. I gotta go.

He pecks his mother on the cheek.

DANIEL

(continuing)

It's okay, really.

Lucille nods, hurting for her son. Daniel slips the glasses back on and exits, leaving her alone, concerned, but impotent.

12 EXT. HIGH SCHOOL - DAY

12

&

&

13

The first day of school. Daniel pedals his bicycle through the parking lot. His eyes take in all the cars and motorcycles. Foreign sports cars, chromed bikes, chopped and customized hot rods. Everyone seems to know everyone except Daniel.

13

As Daniel chains his bike to the bike rack he sees Johnny showing off his new Honda 750cc at the curb. Anxious to avoid being noticed, Daniel hurries toward the school's entrance, when Freddy's voice catches his attention and Johnny's.

FREDDY

Hey, Karate Kid. Let's see them moves!

CHUCKIE

The only move he knows is how to get his ass kicked.

FREDDY

I already know how to do that one.

All the boys laugh in passing. Daniel looks up from his bike, his eyes meet Johnny's. Daniel hurries into the building, burning with humiliation.

14 OMITTED

14

15 EXT. SOCCER FIELD - DAY

15

Daniel and fifty other aspirants for the soccer team come jogging onto the field. In the b.g. the members of the soccer team warm up. As Daniel practices some moves with a ball he is tapped on the shoulder. He turns to Ali, in cheerleading grab. She is taken aback by his black eye.

DANIEL

It looks worse than it feels.

ALI

I hope so. It looks terrible.
I never got a chance to thank you.

DANIEL

It was nothing. I'm sorry about the radio.

ALI

I'm more sorry about your eye.
You should have let him have it.

DANIEL

Why? It wasn't his.

(CONTINUED)

His attitude earns her admiration.

ALI

Watch.

She picks up Daniel's soccer ball and does the routine he showed her at the beach. It's obvious she's practiced. His heart swells.

LADY COACH

Cheerleaders!

Ali gives Daniel back the ball.

ALI

I gotta go.

She trots off.

DANIEL

Hey what's your name?

Ali stops. Turns.

ALI

Ali.

(beat)

With an I.

She smiles that smile and rushes off.

ANGLE ON: Johnny, a member of the soccer team. He has seen the whole thing. Bobby and Tommy, there for try-outs, have also. Johnny's eyes meet theirs.

CUT TO:

16 A SOCCER BALL AGAINST A BLUE SKY, falling towards earth. 16

ANGLE ON DANIEL going up to head it. Out of nowhere, an elbow smashes into his solar plexus. Daniel crumbles to the turf. The play heads down field.

DANIEL'S POV: Tommy looking over his shoulder. Bobby runs alongside and slaps him five.

17 EXT. FIELD - DAY 17

Daniel, aware of Ali's eyes on him from the sidelines, drives down field -- going strong. He passes one defender, then fakes out another. There is only one man left between him and the goal: Bobby. Daniel fakes left, Bobby commits.

(CONTINUED)

17

CONTINUED:

17

Daniel goes right and is about to take his shot when Bobby falls to the turf and hooks Daniel's leg from behind.

Daniel falls heavily on his knee. The goalie scoops up the ball. Bobby rises, grinning. Furious, Daniel springs, wrestling him down. WHISTLES BLOW. Coaches and players come running. Daniel and Bobby are separated, straining to go at each other. The COACH faces Daniel.

COACH

Out!

DANIEL

(furious)

He hooked me.

COACH

I said out. We got no place for that kinda crap on this team.

Bobby smiles at Daniel maliciously. The Coach blows his WHISTLE.

COACH

Back to it.

Play resumes. As Bobby jogs off, he flips Daniel the bird. Daniel limps off the field, dejected, past Ali and the other aspiring cheerleaders shimmying and shaking away. He does not raise his eyes.

GIRLS

Fight, team, fight!

ANGLE ON Ali, watching Daniel pass, feeling for him.

18

INT. APARTMENT - DUSK

18 *

Daniel sits on a couch, pensive, burdened by the events of the last two days. The door opens. Lucille rushes in. Daniel covers with a big smile, as if he didn't have a care in the world.

DANIEL

Hi, Ma!

Lucille hurries past him towards the bedroom. She begins to rustle through her closet.

LUCILLE

Hi, hon! How's the eye?

(CONTINUED)

18 CONTINUED:

18

DANIEL
Okay. What's the rush?

LUCILLE
(excited)
I got a job.

DANIEL
(sarcastic)
Yeah. I know. Rocket Computers.
Flight to the future.

LUCILLE
Crash landed in the present is
more like it. They went
bankrupt last Friday. Can you
believe it?

DANIEL
(hopeful)
So we're going home?

LUCILLE
Honey, we are home. See my black
shoes?

Daniel hands them to her.

DANIEL
So what's this job?

LUCILLE
Listen to this. I walk out of
Rocket with the beginning of
Excedrin headache one through
ten about to come on, and I'm
going back to the car when this
woman comes flying out of this
restaurant, The Orient Express,
and she's screaming, "I quit!
I quit!" Right behind her is
this guy yelling just as loud,
"You can't quit, you're fired!"
It's one minute to noon, people
are coming in to lunch, I'm the
first but only applicant -- I
got the job.

DANIEL
(displeased)
So after going to school and
all those night classes 'n stuff
for computers, you're going to
be a waitress?

(CONTINUED)

18 CONTINUED: (2)

18

LUCILLE

Hostess.

DANIEL

Big difference.

LUCILLE

There is. But it's only temporary, anyway. Just to keep bread on the table.

*
*
*

DANIEL

(beat)

I got my driving permit.

LUCILLE

(half listening)

That's nice. These go?

(CONTINUED)

She holds up a pair of earrings, one on either lobe.

DANIEL

Uh-huh.

Lucille clips on the earrings and starts to do her lipstick.

DANIEL

If I get enough practice in, I can get my license on my birthday.

LUCILLE

How do I look?

She has not heard a word Daniel said. His mood deflates.

DANIEL

(dejected)

Great!

LUCILLE

(rushing)

There's stuff in the fridge. See ya later.

She hurriedly pecks his cheek and exits. Rejection begins to set in when the door reopens abruptly.

LUCILLE

How's Friday afternoon?

DANIEL

For what?

LUCILLE

Driving lessons.

Daniel's cloud lifts. He beams at his mother. Lucille smiles knowingly and exits, leaving her son alone, but this time, smiling.

19 INT. LIVING ROOM - DAY

19

Daniel is doing front snap kicks, referring time and again to a karate instruction book opened, propped up on the couch. The kicks are awkward.

DANIEL

55, 56, 57...

A KNOCK ON THE DOOR interrupts his counting. He opens it to Miyagi, holding a wrench. Miyagi bows, waving the wrench.

(CONTINUED)

MIYAGI

Fix faucet.

Daniel allows him to enter.

MIYAGI

(continuing)

Karate! You?

DANIEL

Yeah!

MIYAGI

Oh, very good. Learn from book?

DANIEL

Yeah, and a few months at the Y.M.C.A. where we live.

*
*

MIYAGI

What happen eye?

DANIEL

Fell off my bike.

MIYAGI

And not hurt hands?

Daniel looks at his hands, then at the old man. He returns to the living room and resumes his kicking. Miyagi starts to fix the faucet. POV MIYAGI: Daniel trying a lethal-looking technique which looks anything but.

Daniel is at the cashier paying for lunch. Ali scoots through the line forfeiting everything except a container of milk to get to Daniel.

*
*

ALI

Hi.

DANIEL

Hey, Ali with an I. How you doin'?

*
*

ALI

Okay. So, how do you like the Valley so far?

*
*

(CONTINUED)

20 CONTINUED:

20

DANIEL

Those are the breaks. Not your fault.

ALI

Uh, you remember the guy you had trouble with on the beach?

DANIEL

King Karate?

ALI

He's my ex-boyfriend.

The news stops Daniel in his tracks.

20A EXT. EATING AREA

20A

Daniel cocks his head to the side as if listening to someone.

DANIEL

I know. I know. You're right.

Ali looks at him strangely.

ALI

What was that all about?

DANIEL

It's this little voice... gives me advice.

ALI

What'd it say?

DANIEL

That I've got to be some kind of coconut to pursue this.

ALI

It's over.

DANIEL

How over?

ALI

Weeks.

She sees two vacant seats and heads for them.

(CONTINUED)

20A CONTINUED:

20A

DANIEL

(to himself)

Weeks? One week? Two weeks?
What's weeks?

He follows her a step behind.

ANGLE on Johnny sitting at a table with his buddies, flirting with some girls. Tommy taps his arm and motions toward Ali and Daniel moving to their seats, talking, smiling. Johnny smile dies. He scoops up Tommy's blueberry pie and slides across the cafeteria with his tray ending up right behind Ali and Daniel as they are about to sit. *

CLOSEUP: The chair. As Daniel lowers himself, a piece of blueberry pie slips onto the seat inches ahead of his white pants. Contact is made with an audible SQUISH. *

GIRL

Oooo -- gross!

Daniel rises. His eyes and Ali's go to the seat of his blueberry smeared pants. Kids at the surrounding tables rubberneck. Laughter and giggling erupts. In the aisle across the way, Johnny and his friends are slapping each other "five," hysterical with laughter.

ALI

(to Johnny)

You jerk!

Daniel's smoldering eyes meet Johnny's taunting ones. Daniel's face goes passive. He wipes the thick blueberry mess off his pants, holding it in his hands calmly, with measured steps he walks to where Johnny is standing. Johnny's eyes drop for a moment. *

CLOSEUP: The gob of blueberries. *

JOHNNY

(derisive)

Don't even think about it,
worm. *

Johnny's eyes look up in disbelief just as Daniel calmly plants the goo on his chest and smears it down to his belt. Johnny stares at the mess for a moment and then goes for Daniel. Mayhem erupts, as dozens of boys jump in to break it up. *

21 OMITTED

21

22 INT. CAR - DAY

22

Daniel, behind the wheel for the first time, drives slowly, with extreme caution.

22

CONTINUED:

22 *

His bike is strapped to the roof. POV DANIEL: Across the street the Cobra Kai Karate Dojo.

LUCILLE

Kevin and Kenny saw you now they'd have a conniption. You'll have a license before they even touch a steering wheel.

*
*
*

DANIEL

Um... You remember when Mister Maletta's pizza truck went through that fence?

*
*
*

LUCILLE

When he put the reward out?

*

DANIEL

Yeah.

(beat)

That was us.

*
*
*

LUCILLE

You were only...

*

DANIEL

Thirteen?

*
*

LUCILLE

(affectionate)

You little hoodlums. Boy, could I go for a slice of Maletta's pizza with his sausage and all that extra cheese he used to use.

*
*
*
*
*
*
*

DANIEL

Oh! That's a great idea, ma. Let's go. I'll drive.

*
*
*

LUCILLE

You never give up.

*
*

DANIEL

That's my middle name.

*
*

LUCILLE

In here.

*
*

She had almost missed the Orient Express restaurant. Startled, Daniel turns abruptly. The wheel hits the curb, the car stalls. Daniel looks over his shoulder.

*
*
*

(CONTINUED)

22 CONTINUED: (2) 22 *

DANIEL *
I'll be a sec', ma. *

LUCILLE *
Okay. Not too long, or we *
won't be able to eat together. *

Lucille hurries inside the restaurant. *

23 OMITTED 23

& &

24 24

25 EXT. COBRA KAI DOJO - DAY 25

Daniel looks into a trophy laden window. In the midst of the glittering hardware are two photographs. One of JOHN KREESE, granite jawed, hard eyed in Green Beret fatigues with the caption CAPT. JOHN KRESSE. D.I. PARRIS ISLAND, U.S.M.C. and the other also of Kreese in a black gi and black belt holding the biggest trophy imaginable and captioned ALL AMERICAN OPEN KARATE CHAMPION 1970-73.

26 INT. DOJO - DAY 26

As Daniel enters, fifteen students, ranging from black belt to white belts, kneel, their backs to the door and Daniel. Emblazoned on the back of every student's gi is the school emblem: a hooded cobra rising ominously over a clenched fist.

(CONTINUED)

26 CONTINUED: (2)

26

As one, the students spring from their knees. The collective shock of fourteen sets of heels hitting the floor vibrates through the building. Their bodies obscure Johnny's line of vision.

JOHNNY

Rei!

The class bows at the waist.

JOHNNY'S POV: Daniel is gone. The slightest trace of a smile creeps across Johnny's mouth.

27 OMITTED
thru
29

27
thru
29

30 INT. ORIENT EXPRESS - LATE AFTERNOON

30 *

His appetite fled, Daniel pushes his food around the plate. Lucille, positive, enthusiastic, sits down.

*

LUCILLE

Guess what? I'm going to be trained as a manager. Isn't that great?

DANIEL

Yeah.

LUCILLE

They have this program: two nights a week. As soon as a spot opens you're in. And the benefits?! I'd never get them working in computers. They pay for everything.

*
*
*
*
*
*

DANIEL

(unenthused)

Great.

Lucille sees his despondency.

LUCILLE

What's the matter, Dan?

*

DANIEL

Nothing.

(CONTINUED)

LUCILLE

You remember that time when we went to the country for the summer? And you hated it because you had no friends? You remember what happened?

DANIEL

I got poison-ivy.

LUCILLE

You ended up meeting Kevin and Kenny who became your best friends in the world, and the three of you didn't want to come home when it was time. You've got to give it a try, Daniel. It's not easy. But we're not quitters, either, are we?

DANIEL

(shrugs)

I guess not.

Lucille tries to lighten the mood.

LUCILLE

And what's with the girl situation?

DANIEL

It's okay.

LUCILLE

Just okay? To me it looks like the whole world went blond. You got an eye for anybody?

His shrug and the small smile playing around the corner of his mouth tells Lucille she's on the right track.

LUCILLE

(continuing)

Cute?

DANIEL

(seriously considering the subject)

Not... cute... exactly but --

Lucille waits with bated breath for his description when the MANAGER comes over.

30 CONTINUED: (C)

30

MANAGER

Here they come.

Lucille looks at. People are starting to enter.
Lucille cannot wait any longer.

LUCILLE

You'll tell me later. I
love you. Careful how you
ride home.

She kisses Daniel and hurries up front.

DANIEL

Beyond cute.

He smiles with the memory of Ali and begins to eat.

30A EXT. ORIENT EXPRESS - NIGHT

30A

The Cobras come down the block, kidding with each other.
When Johnny sees Daniel through the restaurant's window,
his good mood vanishes.

31 OMITTED

31

32 EXT. ROAD - NIGHT

32

Daniel rides his bicycle along an isolated strip of
road. To the right of the road the ground falls
sharply down a steep embankment. The FAINT WHINE OF
MOTORCYCLES catches Daniel's ear. As it GROWS LOUDER,
Daniel looks over his shoulder. Four headlamps are
coming up fast. Concerned, he pedals faster. The
first dirt bike passes. It is Bobby. He cuts in front
of Daniel and slows his speed. Another two bikes get
on Daniel's tail, forcing him to maintain his pace.
The last bike pulls up. It is Johnny, astride his
750cc Honda. He keeps his eyes straight ahead on the
road.

DANIEL

(desperate)
I'm sorry. Okay?

(CONTINUED)

CONTINUED:

JOHNNY crosses his wife over, holding Daniel under the legs.

DANIEL
I don't want to fight.

JOHNNY getting ready.

DANIEL'S POV: the embankment is inches away.

DANIEL
Pleasee.

For the first time now, Johnny turns to look at Daniel. His eyes fill with tenderness. Daniel pleads silently. Johnny takes the last swipe. Daniel and his bicycle career over the edge and down the twenty foot rocky embankment. Daniel is pitched forward, taking the fall with his body. The BICYCLE CHATTERS NOISILY after him, as the WHINE OF THE MOTORCYCLES fades in the distance.

33 EXT. PARKING LOT - NIGHT

33 *

LUCILLE has pulled into the parking lot. She turns her car off, it doesn't cooperate. The engine keeps chugging away. Pissed off, she gets out and lifts the hood. She fiddles with the motor for a moment, she knows her way around it. The car turns off.

LUCILLE (warmly)
I don't know why I put up with you.

The car's engine gives one last gasp in reply. LUCILLE is about to close the hood when a sound across the lot catches her ear. LUCILLE'S POV - DANIEL slipping out of the shadows, walking his bike when it breaks down causing him to fall. He picks the bike up and in a rage throws it into the dumpster nearby. LUCILLE hurries towards her son.

LUCILLE
Daniel.

She comes running over. He turns his face away from her towards the fence.

LUCILLE
(worried)
What's the matter?

DANIEL
Nothing.

LUCILLE
How did you break your bike's leg?

DANIEL
(st. len)

DANIEL comes, LUCILLE looks at the man, looks on his face and his torn clothing, then she turns away.

LUCILLE
I don't know what to do. I don't want to hear another like accident.

DANIEL
Well what do you want to hear?

LUCILLE
The truth.

DANIEL
You don't want to hear the truth.

DANIEL is on the verge of crying.

DANIEL (continued)
All you want to hear about is how great it is out here. Well, it might be great for you but it stinks for me. I hate it here, I hate it. I just want to go back home, OK.

His anger briming over, DANIEL kicks the fence. Tears streaming from his eyes, DANIEL turns away. LUCILLE softens at his vulnerability. She turns him gently and begins to dab at his scraped forehead with a handkerchief.

LUCILLE
I can't help you if you don't tell me.

DANIEL
I got to take karate.

LUCILLE
You took karate.

DANIEL
I mean in a real school, not the Y.

LUCILLE
Fighting doesn't solve anything.

DANIEL
Neither does palm trees.

LUCILLE
That's not fair.

DANIEL
Life working hard for a living
isn't as hard as you think it is.
I know.

LUCILLE
You're right - I should have said.

DANIEL
I want to go home - I can't understand
any of this.

LUCILLE (tenderly)
Let's get you cleaned up and we'll see
if we can figure these rules out together.

DANIEL sighs, helplessly but compliant allows LUCILLE
to lead him off.

LUCILLE
What about your bike?

DANIEL
It's safer on a bus.

They walk off. ANGLE on MIYAGI in the shadows of his
shed he has heard everything.

34 CUTTED 34

35 EXT. SCHOOL HALL - DAY 35

School is out. Everyone is making for the exits. From
the hall Daniel sees Ali and her girlfriends Susan about
to leave the building. He claims his locker, gives the
girl a quick crush, shifts as surreptitiously as pos-
sible for body odor under his armpits and runs to catch
up with her.

36 EXT. SCHOOL - DAY 36

Daniel bursts out of the building. Ali is halfway down
the walk.

Daniel breaks a few yards away, adopting as much of a
casual gait as possible, until he reaches the girls.

DANIEL
Hi.

Ali brightens.

ALI
Oh. Hi.

She looks at his freshly laundered hair.

(CONTINUED)

DANIEL

Bike accident.

ALI

This is my friend, Susan. You remember Daniel. From the beach.

SUSAN

Oh yeah. The hero.

Daniel blushes.

ALI

We're going to the arcade. Wanna come?

DANIEL

(brightly)

Sure.

They begin to walk.

SUSAN

What kind of bike you got, Daniel?
A Honda?

Daniel is at a loss for words.

DANIEL

No, a Miyagi.

ALI

I never heard of that.

DANIEL

It's new. Just out. Hot.

SUSAN

When do we get a ride?

On the spot, Daniel is about to bluff when he sees something at the curb which stops him cold: the Cobras.

DANIEL

Uh I forgot something.

He heads back to the building.

ALI

I'll come with you.

DANIEL

No, that's okay. I'll see you around.

And with a few quick strides he is inside.

17 DANIEL

Daniel sits at a table, his gaze is fixed on him. His eyes, however, are focused outward through the window to the city, where the lights are just twinkling off. Daniel rises and goes to close the door when he is startled and ...

DANIEL'S POV: The ad: "HARRY HARRIS. FEEL SECURE - 2224 ALPINE. FOLLOWED. WE FLUSH DOGS."

18 OMITTED

19 INT. COFFEE SHOP - LATE AFTERNOON

Daniel, infected with enthusiasm, comes sailing in, a set of papers in hand. He sees Lucille in the rear talking to a man over coffee. Their smiles and gestures smack of a flirtation bordering on intimacy. A glint of jealousy rises in Daniel which, as he approaches, is quickly suppressed.

DANIEL

Hi, Ma.

LUCILLE

Daniel. Larry Scenic, my son
Daniel.

LARRY, a pleasant man, rises and extends a hand and a smile.

LARRY

Hi, Dan.

Daniel accepts his hand, somewhat guarded.

DANIEL

Can I talk to you for a sec', ma.

LARRY

I have to get back to the shop.
See you later.

Daniel watches his mother's parting smile closely, and Larry's familiar hand patting her shoulder.

LUCILLE

Larry owns the card shop down the block. He's a sweet guy. I'd
really like him.

DANIEL

I'm sure.

Daniel passes the paper he is holding into his mother's hand.

DANIEL
Hey, ma. Check it out.

Lucille looks the papers over as David stands, bursting with anticipation.

DANIEL
(continuing)
The teacher's an eighth-degree
black belt. You get to go as
much as you want.

LUCILLE
We can't afford this right
now, honey.

Lucille's eye is caught by the Manager, who waves her up front, impatiently. She rises, wishing there was something she could say to her dejected son.

LUCILLE
(continuing)
Maybe when things loosen up,
okay?

Daniel looks off to the side. Lucille wishes there were something more, but there isn't.

LUCILLE
(continuing)
I gotta go. I love you.

She kisses him perfunctorily on the forehead and hurries off to her post. Daniel takes the papers she was reading, crumples them up as he walks out, down, dispirited.

41 CUTTED 41

42 EXT. DANIEL'S APARTMENT - NIGHT 42

As Daniel reaches the front door, he stops, surprised. There is his bicycle, good as new.

43 INT. MAINTENANCE SHED - NIGHT 43

Miyagi sits at a work table among his tools, training one with the utmost concentration. Daniel appears.

DANIEL
Did you fix my bike?

Miyagi smiles and nods.

Thank you.

DANIEL

Welcome.

MIYAGI

Daniel's eyes go to the door.

(CONTINUED)

DANIEL

Are these real?

MIYAGI

Hai!

DANIEL

How'd they get so small?

MIYAGI

I train, clip here, tie there.

DANIEL

Where'd you learn how? Japan?

MIYAGI

Okinawa.

DANIEL

Where?

MIYAGI

My country. Small island. Japan
here. China here. Okinawa --
here.

He shows the distance to Daniel with his hands. Daniel
fingers a tree.

DANIEL

You go to school for this?

MIYAGI

No. Father teach.

DANIEL

He was a gardener?

MIYAGI

Fisherman.

DANIEL

They're really beautiful.

MIYAGI

You like try?

DANIEL

I'm afraid I'll mess it up.

MIYAGI

Close eyes.

Daniel hesitates for a moment, but something in the old
man's face is reassuring.

(CONTINUED)

MIYAGI

Concentrate. Think only tree.
Make perfect picture down to last
leaf. Wipe mind clean, everything
but tree. Nothing exists in the
whole world. Just tree.

Concentration etches on Daniel's face as the old man
speaks.

MIYAGI

You got?

Daniel nods.

MIYAGI

Open eyes. Remember picture?

DANIEL

Yes.

Miyagi pushes a small bushy pine tree in front of him
along with a pair of clippers.

MIYAGI

Make like picture.

Miyagi goes back to his own tree. Daniel is over-
whelmed by the task. Miyagi looks up for a moment,
smiling.

MIYAGI

Trust picture.

DANIEL

But how do I know if my picture's
the right one?

MIYAGI

If comes from inside you, always
right one.

Tentatively, Daniel makes the first cut. He looks at
Miyagi for approval. Miyagi nods. Daniel clips again
and again. Miyagi smiles. Daniel's concentration
zeros in on the tree.

Lucille exits from the car. She sees Daniel's bicycle,
repaired, outside Miyagi's shed. Curious, she ap-
proaches. POV LUCILLE through the window: Daniel
working on his tree, while Miyagi instructs him. The
sight gladdens her heart.

DANIEL

Bonsai tree.

MIYAGI

Bonsai.

DANIEL

Bonsai.

LUCILLE walks over to examine a tree.

LUCILLE

They are beautiful.

DANIEL

Mr. Miyagi learn in Okinawa. That is where he is from.

LUCILLE

Really.

MIYAGI presents LUCILLE with a tree.

LUCILLE

For me? No, no..I couldn't.

MIYAGI is insistent.

MIYAGI

Please. Hurt feelings.

LUCILLE (touched)

Well, thank you very much. I know just where I am going to put it.

MIYAGI bows. LUCILLE not knowing how to respond, dips at the waist.

LUCILLE

Come on, we've got to go - it's getting late. School tomorrow.

DANIEL

Be up in a half hour.

LUCILLE
(insistent)

No, we've got to go now. You've got to get to bed.

LUCILLE (to Miyagi)

REVISED 10-28-83 (BLUE)

44A INT. MAINTENANCE SHED - NIGHT

44A *

DANIEL and MIYAGI are clipping trees. LUCILLE appears at the entrance.

LUCILLE

Hi.

DANIEL

Hey, mom.

LUCILLE

You fixed your bike.

DANIEL

Mr. Miyagi fixed it. Come on in.

LUCILLE

Oh great (beat) Thank you very much

LUCILLE opens her pocketbook.

LUCILLE

How much do we owe you?

MIYAGI

My pleasure.

LUCILLE

Well, thank you.

MIYAGI

Welcome.

MIYAGI bows.

LUCILLE not knowing how to respond dips awkwardly from the waist.

LUCILLE

What are you doing?

DANIEL

Trimming. Like baby trees?

MIYAGI

bonsai tree.

44A CONTINUED:

LUCILLE and DANIEL start to go. MIYAGI picks up DANIEL's tree and puts it in his arms. 44A

MIYAGI

No forget tree, practice.

MIYAGI puts the clippers in DANIEL's pocket.

DANIEL

Thanks.

MIYAGI

Welcome. Sayonara.

DANIEL and LUCILLE walk to the screen door (ad lib).

DANIEL

He gave you the best one. Look the bike works perfect.

45 EXT. APARTMENT HOUSE - DUSK (SIX WEEKS LATER)

45

Daniel sits on the stairs, in a blue funk. Below, Freddy and his friends emerge in Halloween costumes joking and laughing. Daniel's gloom deepens.

46 INT. MAINTENANCE SHED - DUSK

46

DANIEL comes to the screen door and enters.

DANIEL

Mr. Miyagi.

MIYAGI is not there. DANIEL looks around for a moment and then notices a big Jack-o-latern carved with an oriental face. Next to it a smaller pumpkin drawn in outline with a similar face, uncarved. DANIEL admires then wistfully. MIYAGI enters, surprising DANIEL.

MIYAGI

Danielsan, long time no see.

DANIEL

Yeah, I've been busy.

MIYAGI unloads little packs of candy from a bag. He tosses one to DANIEL.

MIYAGI

Happy Halloween

(beat)

How bonsai coming?

DANIEL

Good, good.

MIYAGI notices DANIEL admiring pumpkins. *

DANIEL
Did you do this? *

DANIEL pats pumpkin. *

MIYAGI
Hai. *

MIYAGI hands DANIEL a carving knife. *

MIYAGI
Like try? *

DANIEL takes the carving knife and begins to carve the smaller pumpkin. *

MIYAGI
Pass school. Big doings. Not going? *

DANIEL
No. *

MIYAGI
How come? *

DANIEL
Don't feel like it. *

MIYAGI
Too much by self, Danielsan, no good. *

DANIEL
I'm not by myself, I'm with you. *

MIYAGI
To make honey, young bee need young flower. Not old prune. *

DANIEL
I don't have a costume anyway. *

MIYAGI
If had costume, would go? *

DANIEL
You remember those bike accidents? *

MIYAGI
Hai. *

DANIEL
They weren't accidents. So, like, unless I go as the Invisible Man, I'd be better off staying here. *

47 INT. GYM - NIGHT

47

A shower complete with curtain, shower head and grey yarn for water appears at the entrance. The front curtain is pulled slightly and Daniel peeks out at the decorated-for-Halloween gym. A THOUSAND COSTUMED KIDS gyrate to a HARD ROCK NUMBER under a strobe. Daniel's eyes find Ali, a scantily-clad Harem girl, dancing in a group. As the fast number stops and a slow number begins Daniel approaches her. Couples are pairing off in close clinches. Daniel comes up behind Ali, opens his curtain, encircles her and closes it. She turns, startled, but coming nose to nose with Daniel breaks into a smile.

DANIEL

Wanna dance?

Her arms encircle his neck. His go around her waist.

ALI

I never danced with a shower before.

In such close proximity things steam up fast.

ALI

Where've you been hiding. I haven't seen you for weeks.

DANIEL

I been busy.

(CONTINUED)

ALI

I'm glad you got unbusy.

DANIEL

Me too.

Words lose their meaning. Eyes do the talking. Slowly their heads close the inch gap between them until their lips meet: torrid yet tender, intimate yet innocent. The heat rises.

ALI

Want to go outside?

DANIEL

Sure.

Still face to face, they try to walk, laughing at the awkwardness of their position. Ali gets turned around. Daniel opens the curtain enough to see. POV BOTH: Twenty yards off in the crowd a giant chicken flops around with a basket of eggs. The chicken's eyes fix on the shower. He removes an egg from his basket and begins to run toward them, clucking and flapping.

DANIEL

Oh no.

The chicken leaps high in the air.

CHICKEN

Two points!

An egg comes out the top of the shower and splatters on Daniel's head. Ali laughs at the sight. Outside the chicken crows. Daniel forces a smile as the egg drops down his forehead.

Inside the shower, Daniel wipes the last spots of egg when he hears a voice he knows only too well.

BOBBY (V.O.)

You ready?

JOHNNY (O.S.)

In a minute.

BOBBY (V.O.)

I'll get the guys.

VOICE OVER #1 exits, leaving the room empty. Daniel looks under the stall at one pair of legs.

(CONTINUED)

48 CONTINUED: 48

He climbs up on the sink and peers over the top of the toilet. POV DANIEL: Johnny seated, rolling some joints. Daniel is ready to flee when his eye catches a hose, a mop and a bucket in the corner. A light bulb goes off in his head. He runs the hose over a light fixture so the nozzle is aimed at the stall, turns on the water and runs out. Right into the arms of the rest of the Cobras.

JOHNNY (O.S.)

Fuck!!

Daniel doesn't waste a second. He breaks loose and heads for the gym. A moment later Johnny exits furious, soaking wet. The Cobras take off in pursuit.

49 INT. GYM 49

Daniel runs through the crowd, past Ali. He is about to explain when he sees the Cobras see him. He splits. As the Cobras pass Ali all becomes clear to her. She sticks out her foot, tripping Johnny. The others topple over him.

50 OMITTED 50

51 EXT. SCHOOL - NIGHT 51

Shedding his costume in bits and pieces Daniel runs across the street. Cars SCREECH to a halt, rear ending each other, as the Cobras come rushing out.

52 EXT. VACANT LOT - NIGHT 52

Winded, tiring, DANIEL takes off across a weed choked lot. At the end of the lot is a chain link fence, beyond the fence is home and safety. DANIEL reaches the fence and leaps. His hands grasp the top as he struggles to pull himself over, he is dragged down from behind by JOHNNY. The others catch up, breathing hard, their faces obscured in shadow. They surround DANIEL and with one last desperate attempt he tries to break away, punching and kicking loudly but JOHNNY's knee to his chest ends all that.

JOHNNY

You couldn't leave well enough alone, could you *
 you little twirp and now you are going to pay *
 for it. *

JOHNNY, soaking wet and furious, lifts DANIEL by his collar and *
 pushes him to one of his compatriots. The Cobras push DANIEL *
 around setting him up for JOHNNY's vicious kicking technique. *
 He is pushed around three times. JOHNNY hitting him each time *
 until at last he is prostrate on the ground.

(CONTINUE)

JOHNNY

Get him up.

The others hang back, hesitant to do more damage.

BOBBY

Come on man, he's had it.

JOHNNY
(robot like)

A man faces you, he is your enemy. An enemy deserves no mercy. Get him up.

BOBBY

C'mon, man, he's had it.

JOHNNY
(robot-like)

A man faces you, he is your enemy.
An enemy deserves no mercy. Get
him up.

Two of the other Cobras obey, propping the almost unconscious figure against the fence. Johnny backs up, takes a running start, and leaps into the air.

DANIEL'S POV: through blurred vision, he watches Johnny's lethal side kick unfolding in SLOW MOTION, aimed for his head. Too weak to move, he waits for the inevitable impact, when out of nowhere a figure leaps the fence, pushing Daniel to the ground. Johnny's foot hits the fence a second later with such force a slat cracks where Daniel's head was.

DANIEL'S POV FROM THE GROUND: A small, lithe figure, obscured by shadows, poised opposite the Cobras in a low cat stance. The first three Cobras attack. In a moment, they are on the floor, writhing in pain, as the anonymous defender lashes out with punches and kicks. Johnny, the last one left standing, charges madly. The mystery figure somersaults towards him, shooting his leg up into Johnny's exposed groin. Johnny stops dead, choking, and crumbles. Daniel's vision fades to black.

Daniel revives, his vision clears. He looks around at a familiar setting. A repugnant smell catches his nose. He removes an offensive compress from his head when Miyagi appears.

MIYAGI

Leave on.

(CONTINUED)

He firmly slaps the compress on Daniel's head.

DANIEL

It stinks.

MIYAGI

Smell bad. Heal good.

As Miyagi dabs at Daniel's cuts and bruises, Daniel looks around.

DANIEL

Where's the other guy?

Miyagi blinks. A revelation slowly unfolds.

DANIEL

You?

Miyagi bows and smiles.

DANIEL

No.

MIYAGI

Why no?

DANIEL

Because -- because --

But the words will not come.

MIYAGI

Because old man?

A KETTLE WHISTLES. Miyagi rises.

He goes over to the hot plate and pours two cups of tea. Daniel sits up slowly.

DANIEL

Why didn't you tell me?

MIYAGI

What?

DANIEL

That you knew karate.

MIYAGI

Never ask.

DANIEL

Where'd you learn?

(CONTINUED)

MIYAGI

From father.

DANIEL

I thought he was a fisherman.

MIYAGI

All Miyagi know two things. Fish and karate. Karate come from Okinawa. Matter of fact, Miyagi ancestor bring from China in sixteenth century, call "Te." Hand. Later, fancy pants uncle call Karate, empty hand.

DANIEL

I thought it came from like Buddhist temples and stuff.

MIYAGI

Watch too much TV.

Miyagi removes Daniel's head cloth, rinses it out, and reapplies it.

DANIEL

Have you ever taught anyone?

MIYAGI

No.

DANIEL

Would you?

MIYAGI

Depend.

DANIEL

On what?

MIYAGI

Reason.

DANIEL

How's revenge?

MIYAGI

Look revenge that way Danielsan, start by digging two graves.

DANIEL

At least I would have company.

(CONTINUED)

MIYAGI

Fighting always last answer to problem.

DANIEL

No offense, Mr. Miyagi, but I don't think you understand the problem.

MIYAGI

Understand perfect. Friends karate students, yes?

DANIEL

Yeah.

MIYAGI

Problem attitude.

DANIEL

Problem is, I'm getting my ass kicked every other day.

MIYAGI

Yes. Because boys learn wrong attitude. Karate used to defense.

DANIEL

That's not what these jerks are taught.

MIYAGI

Can see. No such thing bad student, only bad teacher. Teacher say, student do.

DANIEL

(sarcastic)

Oh, great. That solves everything. I just have to go down to their school and straighten it out with the teacher.

MIYAGI

Now use head for something besides target.

DANIEL

I was only kidding.

MIYAGI

Why?

(CONTINUED)

DANIEL

'Cause I'll get killed if I show
up there.

MIYAGI

Get killed anyway.

Miyagi has a point. Daniel stops and thinks about it.

DANIEL

Would you come with me?

MIYAGI

No can do.

DANIEL

You said it was a good idea.

MIYAGI

For you.

(beat)

For me, rule number one, no like
get involved.

DANIEL

But you're already involved.

MIYAGI

So sorry.

Daniel gets up and throws the rag off.

DANIEL

Well thanks for nothing. I didn't
have enough trouble. Now I gotta
carry your weight too.

Daniel stalks out. Miyagi's face reflects his troubled
thoughts.

54

EXT. MAINTENANCE SHED - NIGHT

54

Daniel is halfway to his building.

MIYAGI

Danielsan.

Daniel stops and turns, petulantly.

MIYAGI

Okay, I go.

(CONTINUED)

Daniel's petulance gives way to a smile. Miyagi turns to go back to the maintenance shed.

DANIEL

Mr. Miyagi. What belt do you have?

MIYAGI

(tugs at his belt)

Canvas. You like?

DANIEL

(surprised)

Yeah, it's very nice.

MIYAGI

J.C. Penney, \$3.98.

Miyagi sees by Daniel's face that his joke is not understood.

MIYAGI

In Okinawa, belt mean "don't need rope hold up pants." Karate here.

(taps his head)

Here.

(taps his heart)

Not here.

(he pulls on his belt)

Understand?

Daniel nods.

MIYAGI

Good night, Danielsan.

Miyagi enters the maintenance shed and closes the door.

55 EXT. MAINTENANCE SHED - DAY

55

Miyagi waits by his dusty old pickup. Daniel arrives, nervous as can be.

MIYAGI

Know how drive?

DANIEL

Uh, yeah.

Miyagi slaps the truck's keys into his hand and climbs into the passenger side.

DANIEL

Uh, I'm not very good.

(CONTINUED)

MIYAGI

Then must practice.

Daniel climbs in behind the wheel and starts the engine, GRINDING the ignition.

DANIEL

I don't really have a license.

MIYAGI

Me, either.

Miyagi looks straight ahead, waiting to be off.

56 OMITTED

56

57 INT. DOJO - DAY

57

CLOSEUP: On the wall a poster: ALL VALLEY UNDER 18 OPEN KARATE CHAMPIONSHIP. Twenty STUDENTS stand in four lines doing punches from a difficult horse-stance position. Kreese prowls the ranks, barking the cadence. As Miyagi and Daniel take seats in the first row of the visitors' section, one of the students shifts his eyes a fraction in their direction. In a flash, Kreese sweeps his legs out. The student's head hits the wooden floor hard, opening a gash above his eye. Kreese fires a fist towards the stunned boy's face, kiailing ferociously. The fist stops a hair's breadth from the boy's nose. The whole class stops in mid-punch. No one bats an eye.

KREESE

Lose concentration in a fight, and you're dead meat.

The student does not move. Blood trickles from wound.

KREESE

Excuse yourself.

The student jumps up, bows to Kreese, and runs into the locker room, shamed.

KREESE

Combat.

The class rushes to don hand and foot protectors. Bobby's eye, which is suitably blackened, catches Daniel and Miyagi. He nudges Johnny, whose glare makes Daniel squirm.

(CONTINUED)

LUCILLE and DANIEL start to go. MIYAGI picks up DANIEL's tree and puts it in his arms. 44A *

MIYAGI

No forget tree, practice.

MIYAGI puts the clippers in DANIEL's pocket.

DANIEL

Thanks.

MIYAGI

Welcome. Sayonara.

DANIEL and LUCILLE walk to the screen door (ad lib).

DANIEL

He gave you the best one. Look the bike works perfect.

45 EXT. APARTMENT HOUSE - DUSK (SIX WEEKS LATER) 45

Daniel sits on the stairs, in a blue funk. Below, Freddy and his friends emerge in Halloween costumes joking and laughing. Daniel's gloom deepens.

46 INT. MAINTENANCE SHED - DUSK 46

Daniel enters. Miyagi is not present, but several miniature Jack O'Lanterns, carved in an oriental motif, are. Daniel examines them wistfully, then sits down to work on his tree which is really shaping up. Miyagi with an arm full of plumbing supplies, including a shower head, enters.

MIYAGI

Danielsan. Happy Halloween.

DANIEL

You too.

MIYAGI

Pass school. Big doings.

Daniel doesn't respond.

MIYAGI

Not going?

DANIEL

No.

MIYAGI

How come?

DANIEL

Don't feel like it.

DANIEL

Bonsai tree.

MIYAGI

Bonsai.

DANIEL

Bonsai.

LUCILLE walks over to examine a tree.

LUCILLE

They are beautiful.

DANIEL

Mr. Miyagi learn in Okinawa. That is where he is from.

LUCILLE

Really.

MIYAGI presents LUCILLE with a tree.

LUCILLE

For me? No, no..I couldn't.

MIYAGI is insistent.

MIYAGI

Please. Hurt feelings.

LUCILLE (touched)

Well, thank you very much. I know just where I am going to put it.

MIYAGI bows. LUCILLE not knowing how to respond, dips at the waist.

LUCILLE

Come on, we've got to go - it's getting late. School tomorrow.

DANIEL

Be up in a half hour.

LUCILLE
(insistent)

No, we've got to go now. You've got to get to bed.

LUCILLE (to Miyagi)

Thank you for everything.

(CONTINUED)

KREESE

Brown, Robertson.

Bobby jumps up, along with another student, JERRY, and runs to face Kreeese. Both boys bow to Kreeese and turn to face each other.

KREESE

Bow. Engarde. Begin.

Before the word is out, Bobby spins, burying his foot in Jerry's stomach, doubling him over. Bobby looks at Kreeese for approval.

KREESE

(stern)

What're you looking at? Finish him.

Bobby jumps on the prostrate student, delivering a chop to the back of his exposed neck. He snaps to attention before Kreeese. Kreeese nods. Bobby bows to him. Kreeese stands over Bobby's hapless opponent, who is still on his knees trying to catch his breath.

KREESE

(addressing the class)

We do not train to be merciful.
Mercy is for the weak. Here, on
the street, in competition, a man
confronts you, he is the enemy.
An enemy deserves no mercy.

ANGLE ON DANIEL: He has heard these words before.

KREESE

(gruffly)

Get up, mister.

Jerry tries to stand, but his wind has not returned. Kreeese yanks him up by his gi until the boy's face is inches from his own. His eyes turn hypnotic, demanding.

KREESE

Pain purifies. The mind is master.

The boy gasps for breath.

KREESE

Say it.

JERRY

Pain purifies. The mind is master.

(CONTINUED)

KREESE

Louder.

JERRY

Pain purifies. The mind is master.

KREESE

LOUDER.

JERRY

(shouting)

PAIN PURIFIES. THE MIND IS
MASTER.

KREESE

Give me a hundred on the board.

The boy drags himself to a sit-up board at the far end of the dojo, assumes a position and begins to do a series of painful sit-ups.

KREESE

Lawrence, Johnson.

Johnny and another boy his age jump up to face Kreese. Johnny moves with a slight limp. As he presents himself before Kreese, he shoots a look at Miyagi and Daniel.

KREESE

What's the problem, Mr. Lawrence?

Johnny leans forward and whispers in Kreese's ear. Kreese's hard eyes train on Daniel and Miyagi.

ANGLE ON Daniel, fidgeting uncomfortably.

DANIEL

Let's go.

As he goes to rise, Miyagi's hand rests on his knee, staying him. Kreese, with Johnny behind him, approaches. He stops before Miyagi, towering over him, glowering.

KREESE

I understand you jumped on my student last night.

MIYAGI

Think facts mixed up.

KREESE

You calling my boy a liar?

(CONTINUED)

MIYAGI

Not calling no one nothing.

KREESE

What are you here for, old man?

MIYAGI

Ask leave boy alone.

KREESE

What's the matter? He can't take care of his own problems?

MIYAGI

One to one problem, yes. Four to one problem, too much ask anyone.

KREESE

(smug)

That's what's bothering you? The odds? We can fix that. Feel like matching, Mr. Lawrence?

JOHNNY

Anytime, sensei.

Kreese looks at Daniel and speaks to another student.

KREESE

Get him a gi.

(beat)

That better?

MIYAGI

No.

KREESE

(sarcastic)

Well, what more can we do to accommodate you?

MIYAGI

No more fighting.

KREESE

This is a Karate dojo. Not a knitting class.

He thrusts a gi into Daniel's chest.

KREESE

Now let's get on with it.

(CONTINUED)

Miyagi takes the gi from Daniel and puts it neatly on the chair. He motions for Daniel to follow him. As they turn to leave, Kreese blocks their path.

KREESE

You don't come into my dojo, drop a challenge and leave, old man. Now get the kid on the floor, or, antique or not, you and I have a serious problem.

MIYAGI

Too much advantage, your dojo.

KREESE

(hard)
Name a place.

Miyagi points to the tournament poster on the wall.

ANGLE ON DANIEL: His knees all but buckle. His face goes white. Kreese's anger evaporates. A smile breaks across his face. He begins to laugh. All his students laugh with him.

KREESE

You got real balls, old man. Real balls.

(beat)
Okay, we'll go for that. Won't we, Mr. Lawrence.

JOHNNY

Yes, sensei.

KREESE

(exaggerated politeness)
Any other accommodations I can make for you, sir.

MIYAGI

Want student left alone to train.

KREESE

(humorous)
Pushy little bastard, ain't ya?
(beat)
What the hell? No one from here lays a hand on the prima donna until the tournament.

(CONTINUED)

57 CONTINUED: (5)

57

Kreese's joviality vanishes. He reduces the distance between himself and Miyagi to inches.

KREESE

But you don't show, it's open season. On him.

(beat)

And you.

Miyagi meets Kreese's hard glare directly. He bows courteously, moves around the bigger man and exits, Daniel following on his heels.

58 EXT. DOJO

58

Daniel is a quivering mass of concern bordering on hysteria.

DANIEL

Why'd you do that? You said we were gonna find a solution.

MIYAGI

Did. Save three months beating.

DANIEL

(exasperated)

Oh, God!

Miyagi flips the truck keys to Daniel.

59 EXT. MIYAGI HOUSE - CRANE SHOT - DAWN FOR DUSK

59

The pickup drives through an abandoned oil rig area, stopping in front of a ramshackle house in need of a paint job. Several vintage autos sit outside. Daniel and Miyagi exit from the truck.

DANIEL

Where are we?

MIYAGI

Miyagi's house.

DANIEL

(sarcastic)

I didn't know you were in the oil business.

*
*
*

MIYAGI

Not everything is as seems.

*
*

DANIEL

What are we doing here?

(CONTINUED)

DANIEL

What are we doing here?

MIYAGI

Start training.

Miyagi moves off into the darkness. Suddenly the yard is bathed in light. Daniel looks at the automobiles, all vintage, all filthy. He gets into one, a 1950 Chevy convertible. Miyagi exits from his house, holds a bucket, some rags, sponges, and a can of car wax.

MIYAGI'S POV: Daniel, fantasizing, getting off on the car, making believe he is driving.

Miyagi comes up to him, Daniel gets out of the car.

DANIEL

You really think I can beat him?

MIYAGI

Doesn't matter. Attitude teacher rest in fist. Stupid, but fact of life. You show good fight, win lose no matter, you get respect. No more bother.

DANIEL

Or they'll bury me where I fall.

MIYAGI

Either way, problem solved.
(beat)

Ready?

DANIEL

I guess so.

MIYAGI

Danielsan. Walk on road. Walk left side. Safe. Walk right side. Safe. Walk middle, sooner or later get squished like grape. Same thing here. Either karate do yes, or karate do no. Karate do guess so you looking get squished. Understand?

DANIEL

Yes.

(beat)

I'm ready.

(CONTINUE)

MIYAGI

Good. First step. Sacred deal.
I teach karate, that my part. You
learn. I say, you do, no
question. That your part. Deal?

Daniel goes to shake hands. Miyagi unceremoniously
slaps the soapy sponge into it.

MIYAGI

First wash. Then wax. Like this.
Wax on right. Breathe in. Out.

(CONTINUED)

59 CONTINUED: (2)

59

Miyagi makes small circles, clockwise, on the fender with his right hand.

MIYAGI

Wax off left. Breathe in. Out.

He repeats the motion with his left hand, counter-clockwise.

MIYAGI

Very important, breathe in out.

Miyagi turns and re-enters the house. Daniel watches him go and then turns glumly to the task at hand.

60 EXT. YARD - DUSK

60

Daniel slaps on the first bit of wax and begins to rub haphazardly. Miyagi comes up from behind and guides his hand in the prescribed circular motion.

MIYAGI

Breathe in out. In out.

61 EXT. YARD - NIGHT

61

An exhausted Daniel removes the last bit of wax from the last vehicle. All the cars shine like new.

62 INT. MIYAGI'S HOUSE - NIGHT

62

Daniel enters. The house is sparse to the point of containing nothing. Miyagi sits in a meditative zazen posture against the far wall. Daniel approaches him, is about to say something, thinks better of it, turns, and goes to exit. As he opens the door, a loud snore emanates from Miyagi. He turns and looks at the old man. Another snore punctuates the silence.

63 EXT. SCHOOL - DAY

63

Daniel is at his locker when Ali comes up quickly. She is about to speak when he turns. The fresh bruises make her wince. She turns abruptly, angry.

DANIEL

Hey. Where you going?

ALI

To find King Jerk. This has got to stop.

(CONTINUED)

DANIEL

It's been taken care of.

ALI

I can see.

Daniel steps in front of her.

DANIEL

You can only make it worse for me.

This stops her. ALI'S POV: Over Daniel's shoulder. Johnny and his crew rounding the corner. Daniel, picking up on her eyes, turns. Johnny stops. The others take his cue.

DANIEL

Come on.

Daniel leads Ali past the Cobras.

TOMMY

Must be take your worm for a walk week.

But no one moves to stop him. Daniel and Ali turn the corner to her classroom.

DANIEL

See. We got an agreement.

ALI

Oh, yeah. What was it?

DANIEL

They promised not to beat up on me anymore, and I promised not to get blood on their clothes.

ALI

You're unreal.

DANIEL

What am I supposed to do? Piss and moan?

ALI

Anybody else would.

DANIEL

Who'd listen?

Ali's eyes go warm, intimate.

(CONTINUED)

ALI

Ma.

Daniel's heart races. This is his big chance.

DANIEL

Well, um. You feel like, uh, listening on, uh, Saturday night?

ALI

Sure.

She pulls a piece of paper from her notebook and writes her address. She puts the paper in his hand.

ALI

'Bye.

She pecks him on the lips and disappears into the classroom so fast. She is gone before Daniel can recover. His mind elsewhere, he turns the hall corner and runs right into Johnny. Johnny looks down at the piece of paper and then up at Daniel.

JOHNNY

Don't push it, punk.

Johnny looks down at the paper.

JOHNNY

(continuing)

What's that?

DANIEL

(nervous)

That? Oh, ah, nothing.

As Johnny goes to grab for it, Daniel sees MR. HARRIS, a teacher, walking by.

DANIEL

Mr. Harris. Can I talk to you a minute.

Harris stops.

DANIEL

Barroso! I'm in your history class in the 3rd period. I really got a lot out of that lecture you gave about how Indians got the horse.

(CONTINUED)

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88 CONTINUED: (C)

HARRIS
That's nice to hear.

DANIEL
Yeah, I was trying to explain to
my friends how the stuff all fit
together with colonization and all
that. But then I messed up. So
could you like give us a quick
review?

HARRIS
(flattered)
I'm free this period.

(CONTINUED)

63 CONTINUED: (4)

53

JOHNNY

I got class. But thanks anyway.

He and the Cobras stalk off. Daniel watches them go, relieved.

64 EXT. MIYAGI'S HOUSE - DAY

64

Daniel rides up on his bike and knocks on the door. There is no answer. From the rear comes the SOUND OF SOMEONE POUNDING NAILS INTO WOOD. Daniel goes around the side to investigate.

CUT TO:

65 EXT. BACK OF MIYAGI'S HOUSE - DAY

65

A marvelous sight greets Daniel. A perfect Japanese garden. Miyagi is putting the last nails into a large unfinished wooden deck. In each corner are graceful Japanese lanterns.

DANIEL

It's beautiful.

Ignoring the compliment, Miyagi pounds the last nail and bids Daniel kneel.

Daniel picks up a wooden block with a strap on it.

DANIEL

(continuing)

What's this?

MIYAGI

Japanese sander.

DANIEL

How does it work?

MIYAGI

Funny you should ask.

He attaches the sander to Daniel's hand and helps him make perfect circles, starting counter-clockwise, the paper rubbing hard against the rough, wood deck.

DANIEL

Wouldn't it be easier to go back and forth?

MIYAGI

Hai. But you go circle.

(CONTINUED)

65 CONTINUED:

65

Miyagi rises and enters the house. Daniel begins to
to work. It is hard-going. Three strokes into it, he
lifts his left hand abruptly and extracts a splinter.
Cursing, he rips his T-shirt, wraps it around his
hand for protection and continues.

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66 EXT. BACK OF MIYAGI'S HOUSE - NIGHT

66

CLOSEUP: Half a dozen discarded sandpaper pads.
Daniel, sweating profusely, has almost finished.

(CONTINUED)

66

CONTINUED:

66

*

He lifts his head, sniffing the air, and looks over his shoulder to the far end of the newly-sanded deck, where Miyagi is cooking fish on a small coal brazier. Daniel's hunger is apparent. Miyagi removes the fish and re-enters the house. Daniel sands furiously, his renewed vigor fueled by a growing hunger. He keeps one eye on his work and one eye on the door. Finished, he throws off the sander and goes to enter the house, just as Miyagi exits. Face to face, the old man burps contentedly.

MIYAGI

Splinters gone?

DANIEL

(disappointed)

Yeah.

Daniel looks over the old man's shoulder to an empty plate sitting just inside on the table. Meanwhile, Miyagi is sliding back and forth across the deck, bare-foot, checking for splinters.

MIYAGI

Good. Come morning. 6 A.M.

He bows to Daniel. Daniel, perplexed, bows back. Miyagi steps into the garden and is soon lost in the darkness.

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67

OMITTED

67

68

INT. APARTMENT - NIGHT

68

Daniel enters and finds a note on the kitchen table.

CLOSEUP: THE NOTE.

"Dear Dan. Don't wait up. See you tomorrow. Love. Mom."

His resentment rises. He rubs his shoulder and heads off towards his bedroom.

69

INT. MIYAGI'S HOUSE - DAY

69

*

Daniel enters to find Miyagi seated at a low table trying to catch flies with chopsticks.

(CONTINUED)

89 CONTINUED:

69

Daniel sits down next to the old man, watching him for a moment.

DANIEL
Wouldn't a fly swatter be easier?

MIYAGI
Man who catch fly with chopstick can accomplish anything.

DANIEL
Ever catch one?

MIYAGI
Not yet.

DANIEL
Can I try?

Daniel picks up an extra pair of chopsticks, snaps them together once or twice to get the feel, and begins looking for a fly. Miyagi glances at him from the corner of his eye. Just then, Daniel's hand shoots out at a BUZZING SOUND. The sticks snap. The BUZZING STOPS. Daniel's eyes go wide. CLOSEUP: The sticks, a fly pinioned between them. Daniel looks at Miyagi excited. Miyagi lays his own sticks down and rises.

DANIEL
(continuing)
Hey, look at that, huh? Not bad for a kid from Newark.

MIYAGI
(miffed)
Beginner's luck.

He rises and walks out the door. Daniel looks at the fly and picks up a make-believe telephone.

DANIEL
Yes, sir. Ah, yes sir. He's right here. Alright, sir.

Daniel makes believe he hangs up.

DANIEL
(continuing;
to fly)
Okay -- you were in luck. That was the Governor. You got a reprieve.

Daniel rises with the fly and walks out.

69 CONTINUED: (2)

69

DANIEL
 (continuing)
 Now, go on. No more in the
 house.

He lets the fly go.

70 EXT. MIYAGI'S FRONT YARD - MORNING

70

Daniel exits. Miyagi before six cans of paint, neatly
 stacked. Miyagi has opened a seventh and is stirring
 it with a brush.

DANIEL
 Hey, Mister Miyagi. Does that
 mean I can accomplish anything?

MIYAGI
 Yes. But first paint fence.

With that, he begins to paint the fence.

MIYAGI
 (continuing;
 demonstrating)
 Up... down... up... down...
 All in wrist.

After several demo strokes he hands the brush to Daniel.

MIYAGI
 (continuing)
 Up... down... up... down...
 Whole fence. Don't forget
 breathe.

Daniel complies. Miyagi walks back to the house,
 repeating the words over and over, tickled by their
 sing-song cadence.

71 EXT. MIYAGI'S GARDEN - DUSK

71

Miyagi is tending an ancient bonsai with the utmost concentration. Daniel, paint-splattered, tired, rubbing his sore shoulders, flops down beside him.

DANIEL

Finished.

Miyagi's attention does not waver from the tree.

MIYAGI

Both sides?

Words rise in Daniel's throat, but he swallows them and exits.

72 EXT. MIYAGI'S FRONT YARD - NIGHT

72

Daniel has just finished the last slat when Miyagi exits, dapper in a brightly-colored Hawaiian shirt.

73 INT. DANIEL'S APARTMENT - NIGHT

73

Daniel, paint-splattered, rushes in. Lucille is applying the last touches to her makeup, getting ready to go to work.

LUCILLE

Where have you been?

DANIEL

Helping a friend.

LUCILLE

What's his name? Rembrandt?

DANIEL

Ma, you gotta do me a favor.

LUCILLE

Shoot.

DANIEL

I got a date tonight.

LUCILLE

(enthused)

Well, all right.

(takes a bill

from her wallet)

What do you need?

(CONTINUED)

73 CONTINUED:

73

DANIEL

The car.

*

LUCILLE

Daniel, you don't have a license, remember?

*

*

DANIEL

You do.

LUCILLE

I gotta be at work in half an hour.

DANIEL

Can't you call, say you'll be a little late?

LUCILLE

It's our busiest night.

Daniel gets down on his knees, trying to sway her with comedy.

DANIEL

Pleeease.

*

LUCILLE

You could have given me a little more notice.

Daniel's smile disappears. Resentment surfacing, he rises.

DANIEL

If I knew where to find you, I would have.

Mother and son lock eyes for a long moment.

LUCILLE

That's what I like about you, LaRusso. When you're right, you're right.

*

*

74 INT. CAR

74

Lucille's car moves slowly past the large, luxurious homes of the Hills, as Daniel scans the doors for Ali's address.

(CONTINUED)

74 CONTINUED:

74

The opulence has an effect on both mother and son. She is impressed, he is intimidated. They stop in front of Ali's house. A Mercedes adorns the driveway. Daniel seems frozen to the seat.

LUCILLE

What are you waiting for?

75 EXT. ALI'S HOUSE - NIGHT

75

Hesitantly, Daniel exits. He heads up the walk, almost sorry he has come. He rings the doorbell and Ali pops out brightly.

ALI

Hi.

Seeing her, Daniel's nervousness recedes a bit. As they head down the walk, back towards the Chevy, a big, midnight blue four-door Mercedes pulls into the driveway. Two elegantly handsome people in tennis whites exit from the car.

ALI

Hi.

Ali's PARENTS glance at the Chevy by their curb with a rather distasteful look which Daniel picks up on. His nervousness comes roaring back.

ALI

These are my parents, Mr. and Mrs. Mills. This is Daniel Webber.

MR. MILLS

How do you do, Daniel?

Daniel shakes hands uncomfortably.

DANIEL

Pleased to meet you.

MRS. MILLS

Where are you going, honey?

ALI

I don't know. Where are we going?

DANIEL

I dunno. Where you wanna go?

ALI

Golf N' Stuff.

(CONTINUED)

DANIEL

We're going to golf and stuff.

MR. MILLS

You live in Encino, Dan?

DANIEL

(hesitant)

Uh, no, I don't.

He offers no further information.

MRS. MILLS

Well, where do you live?

DANIEL

Reseda.

The two adults exchange a look of disapproval that Daniel understands only too well.

DANIEL

Nice to meet you.

MR. MILLS

Not too late.

Both parents smile rather thinly. Neither responds. Ali and Daniel head for the Chevy.

DANIEL

(apologizing)

My motorcycle's still in the shop.

Ali seems unconcerned. Daniel opens the door. Ali slips in next to Lucille.

ALI

Hi. I'm Ali.

LUCILLE

Hi, Ali. I'm Mrs. LaRusso.
Pleased to meet you.

Ali moves her butt to avoid a spring sticking through the seat. Daniel eyes it, embarrassed.

LUCILLE

It's a lovely house you have.

ALI

Thanks.

(CONTINUED)

Daniel closes the door. Lucille turns the key to start the ignition. Nothing happens. Lucille looks at Daniel. Daniel's embarrassment mounts.

LUCILLE

(to Ali)

Can you drive?

ALI

Sure.

LUCILLE

Great. Let it roll, and when I say "now," pop it. Okay?

ALI

Okay.

Lucille hops out. Daniel looks at Ali, smiles weakly, but she doesn't seem to notice his discomfort at all. To her, all this is just fine. She slides over behind the wheel. Daniel and Lucille set at the rear of the car, ready to push. Daniel looks over to where Mr. and Mrs. Mills watch, tight-lipped, from their doorway. Mr. Mills is saying something to his wife.

LUCILLE

Guess we should have taken the Rolls, huh?

Daniel shoots a murderous look at his mother as they begin to push. The car rolls, downhill, gaining momentum, getting away from them.

LUCILLE

Now.

A second elapses. The engine catches. Ali hits the brake. Daniel and Lucille run to catch up. They hop in the car on either side. The car disappears down the street, Mr. and Mrs. Mills staring after it in dismay.

76 EXT. GOLF N' STUFF - THE LOCAL HANGOUT - NIGHT

76

The parking lot is packed with kids and their cars and motorcycles. Before Lucille can pull into the parking lot, Daniel stops her.

DANIEL

(quickly)

We'll get out here.

Lucille looks at her son oddly, but does not question him. She stops at the curb. Daniel and Ali hop out.

(CONTINUED)

76

CONTINUED:

76

Lucille drives off. Daniel and Ali hit across the parking lot.

DANIEL

Look at that slide.

ANGLE on a giant water slide.

ALI

We'll come back and do it next time.

DANIEL

Why next time?

ALI

We need bathing suits.

DANIEL

Oh yeah? Bathing suits.

ALI

C'mon. Let me show you around.

76A- MONTAGE
B-C-
D-E

Ali and Daniel racing together on the Little Indy. Watching her sink a hole in one at the mini golf. Jumping up and down on the trampolines. Having cokes and talking. Playing a video game. Daniel's hand tentatively, tenderly, slipping over Ali's.

76A-
B-C-
D-E

76F EXT. PARKING LOT - NIGHT

76F

Daniel and Ali exit hand in hand. Daniel notices the giant slide.

DANIEL

Wow.

ALI

We'll come back and do it some other night. Okay?

Daniel likes the idea. Eddie's red Porsche Targa pulls up.

EDDIE

Hey. Ali.

ALI

Eddie. This is Daniel. Daniel, Eddie.

CONTINUED:

Daniel shakes his hand sullenly.

ALI

When did you get that?

EDDIE

Last week. Want a ride?

ALI

Some other time. Okay?

EDDIE

Okay. Good to see you. Nice to meet you, Daniel.

Eddie VROOMS off. DANIEL'S POV: Lucille pulling into the parking lot.

(CONTINUED)

76F CONTINUED:

76F

He starts walking towards her, hoping to head her off, when a convertible full of Ali's friends cuts in front of them. Johnny is in the back seat.

SUSAN

We're going over the hill.

ALI

I'll see you tomorrow.

SUSAN

Come on with us.

Lucille pulls up behind them. Seeing Daniel, she HONKS and waves. He cringes.

JOHNNY

Your friend can come, too. If his mom'll let him.

Ali glares at him.

ALI

(to Susan)

I'll call you tomorrow.

Ali and Daniel walk back to Lucille's car.

DANIEL

You coulda gone.

ALI

I didn't want to.

DANIEL

I mean it's no big deal.

ALI

(annoyed)

Look if I really wanted to I would have.

She gets in the Chevy.

77 OMITTED
thru
79

77
thru
79

80 EXT. ALI'S HOUSE - NIGHT

80

ALI

So anytime you wanna go sliding...

(CONTINUED)

DANIEL

(angrily)

Why didn't you tell me you were going fishing?

MIYAGI

Not here when I go.

DANIEL

Maybe I would like to have gone. Ever think of that?

MIYAGI

You doing karate training.

DANIEL

I'm being your goddamn slave is what I'm doing. We made a deal.

MIYAGI

So?

DANIEL

So you're supposed to teach, and I'm supposed to learn. Remember. It's four days and I haven't learned a goddamn thing.

MIYAGI

Learn plenty.

DANIEL

Yeah, how to sand your deck, how to wax your cars, how to paint your house.

MIYAGI

Not everything is as looks, you know.

DANIEL

Bullshit.

He flings the paintbrush into the can and stalks off.

MIYAGI

Danielsan.

Daniel lifts his bike.

MIYAGI

(sharply)

Danielsan.

(CONTINUED)

80 CONTINUED:

80

DANIEL
(withdrawn)
Yeah, I'll call you. 'Night.

He turns to go.

ALI
Wait a sec.

She reaches to his lips and extracts a piece of paper from his mouth. She hands it to him.

ALI
How you gonna call without my number? 'Night.

She ducks into the house. Her gesture has brought his mood back. He walks back to the car a little lighter.

81 OMITTED

81

82 EXT. MIYAGI'S HOUSE - MORNING

82

Daniel, on his bike, approaches the front door where a large note is affixed.

CLOSEUP: THE NOTE

"Paint house. No up and down. Side side. One half left hand, one half right hand."

To the left, another half-dozen cans of paint are stacked. Daniel is incensed. He rips the note off the door, crumbles it, and flings it onto the ground. After a moment, his anger subsides. He removes the lid on the first can of paint and begins to stir it with a brush.

83 EXT. MIYAGI'S FRONT YARD - NIGHT

83

The house is almost finished. Daniel is slowly doing the last strokes, breathing in and out, when Miyagi pulls up. Daniel does a slow burn but does not turn around. Miyagi crosses the yard, whistling happily, carrying a full string of freshly-caught fish.

MIYAGI
You miss a spot.

Daniel's brush stops in mid-stroke.

(CONTINUED)

Back to the wall, dangerous-looking even with his eyes closed, the sensei, JOHN KREESE, kneels facing his students. As Daniel watches with rapt attention, Kreese's eyelids rise. His eyes, cold, piercing, seem to be looking right through Daniel. They send a shiver up his spine.

KREESE

Rei!

As one, the class bows, touching foreheads to floor, and rises. No one moves. The air is solemn with silence.

KREESE

What do we study?

The response is sharp, booming.

ALL

The way of the fist.

KREESE

And what is that way?

ALL

Strike first, strike hard.

ANGLE ON Daniel, watching, entranced. Kreese's face sweeps the line of students from left to right, fixing each one with his intense, dangerous eyes. Tension crackles in the air. Finally, Kreese's voice breaks the silence.

KREESE

Mr. Lawrence?

A black belt springs from his knees. His feet hit the floor with a solid thump. His clenched fists are riveted in front of him.

KREESE

Warm them up.

The black belt snaps heels and arms together smartly, coming to attention. He bows crisply from the waist. Kreese bows back and steps aside as the black belt sprints to take his place.

As he turns, Daniel's knees go weak. Johnny's eyes meet Daniel's above the heads of the still kneeling class.

JOHNNY

Class up!

(CONTINUED)

Daniel is stopped by the edge in his voice.

MIYAGI
(commanding)
Come here.

Daniel grits his teeth, but obeys, returning to stand before the old man, sullen, distant.

MIYAGI
Show me wax on, wax off.

Daniel does not move.

MIYAGI
(sharp)
Show.

DANIEL
(defiant)
I can't lift my arms.

Miyagi feels around Daniel's shoulder for a moment. He rubs his hands together back and forth, very fast, then applies them to Daniel's shoulder, one on each side, pressing hard with his thumbs and palms.

DANIEL
Ow!

MIYAGI
Now show. On, off.

Daniel does as he is told. To his surprise the ache is gone. Miyagi corrects the angle of his elbow, tucking it in.

DANIEL
(surprised)
How'd you do that?

MIYAGI
(stern)
Show. Left right. Left right.
Left right.

Daniel catches the rhythm, making perfect half circles. Without warning, Miyagi throws a chest punch. Before Daniel realizes it, one of his circling hands has intercepted the punch and deflected it effortlessly. His eyes find Miyagi's. His face lights up. Miyagi remains emotionless.

(CONTINUED)

MIYAGI

Sand floor.

Daniel does as he is told. Miyagi makes the right corrections so that Daniel's arms circle down. The old man shoots a half-speed kick to Daniel's stomach. Daniel's hand deflects it smoothly.

MIYAGI

Paint fence.

Now Daniel is eager, quick to comply. Miyagi makes a small adjustment, Daniel keeps painting. Miyagi throws a head punch. On the upstroke, Daniel's bent wrist catches Miyagi's punch. Miyagi throws a stomach punch. Daniel's downstroke deflects it perfectly.

MIYAGI

Side side.

Daniel needs no prompting. As he draws his hand from side to side across his body, he deflects two rapid hook punches thrown by the stone-faced old man.

MIYAGI

Look eyes.

Daniel's eyes lock into Miyagi's.

MIYAGI

Wax on.

Miyagi fires a chest punch. Daniel deflects it easily.

MIYAGI

Wax off.

Again, the block is there.

MIYAGI

Paint up.

Miyagi fires hard for the head. Daniel's snapping block is there to meet the attack.

MIYAGI

Down.

Daniel's palm heel crashes into Miyagi's fist.

MIYAGI

Side.

(CONTINUED)

83 CONTINUED: (4)

83

He punches. Daniel blocks.

MIYAGI

Side.

Daniel's block snaps into place.

MIYAGI

Sand.

Daniel sweeps two kicks out of the way.

MIYAGI

On off.

The punches come faster. The blocks are right there. Suddenly, at the height of the exercise, Miyagi stops. Daniel, breathing hard, elated, waits for more. Miyagi picks up his fish.

MIYAGI

Come tomorrow.

He turns abruptly and enters the house, slamming the door behind him before Daniel can say another word.

84 INT. LUCILLE'S BEDROOM - MORNING

84

Lucille exits in her robe, still sleepy. She knocks on Daniel's door.

LUCILLE

Good morning.

When there is no answer, she opens. Daniel's bed is empty, made. Lucille heads for the kitchen.

LUCILLE

Daniel?

She stops at the living room, half painted. And on one unpainted wall a message: TO BE CONTINUED. Lucille couldn't be more pleased.

85 OMITTED

85

86 EXT. ATHLETIC FIELD - DAY

86

Daniel practices with a soccer ball, dribbling alone, at half speed. Out of nowhere Ali charges past stealing the ball, heading for the goal. Daniel pursues, gets the ball and is about to kick for a goal when he mock-trips. Ali takes the chance and boots one home. Daniel rises, smiling.

(CONTINUED)

DANIEL

Definitely varsity material.

ALI

You let me.

DANIEL

I was gonna call you about trying
the slide Friday.

ALI

I have to have dinner with my
parents at their country club.

DANIEL

Oh. Some other time.

COACH

Clear the field for soccer
practice.

ALI

I'll be finished by 9:30. You can
meet me outside.

DANIEL

Is that cool?

ALI

Of course.

The varsity soccer team takes the field, running past
Daniel and Ali. Johnny passes, his eyes set straight
ahead. After he passes, Ali notices a peculiar look on
his face.

ALI

What's the matter?

DANIEL

I'm hearing that voice again.

Ali pecks him on the cheek.

ALI

Don't listen.

And runs off to join the cheerleaders.

87 EXT. BEACH - LATE AFTERNOON

87

The surf crashes onto the shore. DANIEL stands with MIYAGI at the water's edge. DANIEL puts his foot forward to test the temperature of the ocean. He withdraws it just as fast and looks at MIYAGI beseechingly. MIYAGI's expression does not change. Like a man condemned, DANIEL walks into the water. Almost immediately, he is capsized by a wave. He stands and looks back at MIYAGI.

MIYAGI

Not to worry. Will feel good.

DANIEL

When?

MIYAGI

When finish.

With that, the old man turns and walks down the beach toward a line of wooden pilings jutting out into the sea. DANIEL stands again bracing himself against the onslaught of the ocean. He begins to throw front kicks into the waves to his own cadence. A wave hits hard. DANIEL weaves unsteadily until the undertow pulls him down. He struggles to regain his footing, finally succeeding and resumes kicking until another wave wips him out. When he stands again, he looks down the beach to where MIYAGI is left standing on the last piling calmly balanced on his left leg. A wave looms towards him but just as it breaks, the old man leaps over it. He fires a kick with his left leg and lands perfectly balanced on the piling in the same position as when he started.

CUT TO: EXTERIOR BEACH - LATE AFTERNOON

88

88

&

&

89

DANIEL wrapped in a blanket and MIYAGI head toward the parking lot

89

DANIEL

What was that you were doing on the piling?

MIYAGI

Crane technique.

DANIEL

Does it work?

MIYAGI

Do right, no can defense.

(CONTINUED)

Can you teach it to me?

MIYAGI

First learn stand, then learn fly.

DANIEL's disappointment shows.

MIYAGI

Natures rule Danielsan, not mine.

They approach MIYAGI's pickup and trouble. Two big brawny motorcycle riding Yahoos lean on the pickup drinking beer through long neck bottles which are lined up on the truck's fender.

YAHOO #1

Hey look it. Kid has a pet nyp.

YAHOO #2

He know any tricks kid?

DANIEL's fear freezes him to the spot. MIYAGI approaches the truck. He bows politely.

MIYAGI

Excuse please, boy cold, must leave. Kindly remove bottles.

The two men look at each other and burst out laughing.

YAHOO #1 drains the bottle he is holding and with exaggerated precision lines it up with the others. He burps loudly in MIYAGI's face.

YAHOO #1

Kindry do it yourself Mr. Moto.

He stands very still and then explodes with a blinding chop he neatly slices the neck of all the bottles. No longer smiling, his eyes pierce both men. They sheepishly collect the bottle bottoms and backoff towards their choppers. MIYAGI turns to a very proud DANIEL holding the truck door open.

90-92 OMITTED

90-92

93 INT. DANIEL'S BEDROOM - DUSK

93

Daniel is getting dressed to meet Ali at the country club. He has tried on half a dozen different outfits. Nothing looks right. The current one is white shirt, white pants, white sneakers. He looks in the mirror and is about to undress for the umpteenth time, when his mother pokes her head in the door.

93 CONTINUED:

93

LUCILLE

I'm late. If you want to drive,
move it.

She eyes the mess in his room curiously, but says nothing. Daniel decides to stay all in white.

94 EXT. LOBSTER POT - NIGHT

94

The Chevy, the bicycle on top, with Daniel driving, pulls up to the curb.

DANIEL

I'll park it in back.

Lucille exits and hurries inside. Daniel wheels the car into a parking space, gets out, takes the key chain, slips the car key off, and sticks it in his pocket.

95 INT. COUNTRY CLUB - NIGHT

95

Ali and her parents enter the room, greeting people left and right as they make their way to the table. A band plays, people dance. As Ali passes her friend Susan, sitting with her parents, Susan points towards a far table trying to warn Ali about something. Ali does not catch it until she reaches the table. Her mouth tightens when she sees who the dinner company is: Johnny and his PARENTS. Everyone greets everyone.

MRS. LAWRENCE

You look lovely, darling.

ALI

Thank you.

MRS. LAWRENCE

(to Johnny)

Doesn't she?

JOHNNY

(smiles, pleased
with the setup)

Ali always looks lovely, Mother.
Wanna dance?

Ali's response is to sit down and snap open her menu, effectively covering her face. The snub is apparent to everyone.

96 EXT. CLUB - NIGHT

96

Daniel parks his Chevy in the shadows and scurries over to the front of the club.

(CONTINUED)

His white shirt, white pants and white sneakers identical to the uniforms of the car parks. As he is standing there a Mercedes pulls up. The driver, thinking Daniel works there, leaves the door open and slips Daniel a dollar. Daniel recovers, hops into the car, and parks it.

Ali is dancing with her father. Johnny catches her eyes from the table. He smiles widely. She purses her lips, ignoring him.

MR. MILLS

Problems with Johnny?

ALI

No.

(beat)

What time is it?

MR. MILLS

Nine-forty.

ALI

I gotta go.

MR. MILLS

Date?

ALI

(hesitant)

Ah.

MR. MILLS

With who?

ALI

Uh, a friend.

Mr. Mills looks at Ali with a hard eye.

MR. MILLS

Not that boy from Reseda?

ALI

What's the big deal? He's from Reseda. He's a neat guy.

Before he can respond, Johnny taps him on the shoulder.

JOHNNY

May I cut in?

(CONTINUED)

Mr. Mills all too gladly hands his daughter over to Johnny. Ali is less than pleased. Johnny is all sweetness and light.

JOHNNY

Hi.

Ali is cool, tensed. She does not respond.

JOHNNY

Listen. I've been thinking.
Maybe we can call a truce.

ALI

I'm not at war.

(beat)

Excuse me.

She tries to break away. Johnny holds on.

JOHNNY

Can we finish the dance?

Reluctantly, Ali agrees.

98 EXT. CLUB - NIGHT

98

Daniel paces outside. He looks at the clock on the wall: 9:45. Anxiously, he walks around the side of the club.

99 EXT. KITCHEN ENTRANCE - NIGHT

99

Daniel slips into the kitchen.

100 INT. KITCHEN AND CLUB - NIGHT

100

Daniel walks through the kitchen and peeks out of the swinging doors which lead to the dining room.

DANIEL'S POV: Johnny dancing with Ali. Ali's back is to him, but Johnny is not. Johnny sees Daniel. He brings his lips onto Ali's quickly, before she can respond. ANGLE ON Daniel, hurt, betrayed, disappearing. Ali pulls away from Johnny. As she does, a loud CRASH comes from the kitchen. All eyes, including hers, look. POV ALL: through the now open kitchen door. Daniel and a waiter sprawled amidst broken dishes and splattered food. Ali and Daniel lock eyes. He scrambles up and runs out. Ali turns to Johnny smiling, triumphant. Her anger erupts. She clips him with a right hand punch and runs after Daniel, despite her parents' protests.

101 EXT. CLUB 101

Ali exits to the SOUND OF A SIXTY-NINE CHEVY LEAVING RUBBER out the front gate.

102 EXT. MIYAGI'S HOUSE - NIGHT 102

Daniel approaches the house on his bike. A single lantern flickers inside. Odd, discordant Japanese SINGING wafts out into the night. Daniel knocks on the door. The singing stops. A moment later the door opens.

103 INT. MIYAGI'S HOUSE - NIGHT 103

Daniel is taken aback by the state of his teacher. Miyagi appears, reeking of scotch, drunk, dressed in a World War II Army uniform, his chest covered with battle ribbons and medals, his hat tilted oddly. He bows gracefully, unsteadily.

DANIEL
Am I disturbing you?

MIYAGI
Come in, come in.

DANIEL
That was a neat tune you were singing, Mister Miyagi. What was it?

MIYAGI
Japanese brues (blues).

He ushers Daniel into the house. Daniel looks for other guests. There are none. Miyagi leads Daniel over to his low table where a two-thirds empty bottle of scotch sits amidst yellow newspapers and framed pictures. Miyagi pours two healthy shots of scotch and hands one to Daniel. Miyagi clinks glasses against Daniel's noisily.

MIYAGI
Kumpai.

He downs his drink in one gulp. Daniel touches his to his lips. The taste makes him grimace.

MIYAGI
(continuing)
Drink, drink. Bad luck toast.
No drink. Banzai.

DANIEL
Oh, like little trees?

(CONTINUED)

MIYAGI
 No. No. Not Banzai. Banzai!
Banzai! Try.

DANIEL
 (weak)
 Banzai.

MIYAGI
 (strong)
Banzai!

DANIEL
Banzai!

MIYAGI
 Good enough.

Miyagi downs a second shot of scotch while Daniel downs a first, coughing from the heat in his gullet. Miyagi laughs, pounds him on the back and pours another two shots.

DANIEL
 What are we celebrating?

Miyagi picks up a picture, yellowed with age, of himself in the same uniform, his arm around the shoulders of a lovely young Japanese woman.

MIYAGI
 Anniversary.

DANIEL
 Whose anniversary?

Miyagi gestures to the picture.

DANIEL
 (continuing)
 Wow! I didn't know you were married.

MIYAGI
 Hai. Damn beautiful. Don't you think?

Daniel shakes his head, agreeing. Miyagi downs the scotch in his glass.

MIYAGI
 (continuing)
 First time I see her in cane field. Hawaii. Beautiful.
 (MORE)

(CONTINUED)

MIYAGI (CONT'D)

(beat)

Damn good cane cutter, too.

DANIEL

Where is she?

Miyagi empties the rest of his scotch glass and looks into the bottle. It is empty. He points to Daniel's glass. *

MIYAGI

Drink.

Daniel forces down the scotch. It goes down easier than the first time. Miyagi stands unsteadily and weaves across the room to a cabinet. He pulls out a fresh bottle of scotch, pours himself another healthy shot, and downs that one also. *

DANIEL'S POV: One of the newspapers on the table. The headline:

JAPANESE AMERICANS INTERNED.
PRESIDENT CITES WARTIME SECURITY.

Miyagi comes over and shows Daniel a picture of his bride, now very pregnant. *

MIYAGI

(continuing)

Look, Danielsan. First American-born Miyagi. *

Daniel looks at the picture. The news hitting him all at once. Miyagi staggers across the room. *

MIYAGI

(continuing)

Sergeant Miyagi reporting.
Killed Jerry Germans, sir!

Miyagi weaves around the room, talking to no one, his voice distant. He snaps a salute, which misses the mark.

DANIEL

I don't understand.

Miyagi comes over to Daniel and taps on another picture of his young wife, standing beside what appears to be a barracks, barbed wire fencing in the background. She is very pregnant. *

(CONTINUED)

MIYAGI
 (proudly)
 First American-born Miyagi.

Miyagi takes his glass and touches the picture. Daniel forces down another scotch. Miyagi picks up an old, yellow telegram and begins to wander across the room.

MIYAGI
 (continuing)
 Good citizen. Sergenat Miyagi reporting. Killed Jerry Germans, sir!

Miyagi snaps another sloppy salute, almost losing his balance.

MIYAGI
 (continuing)
 Sergeant Miyagi, regret to inform complications, sir.
 No doctor at camp, sir.
 (salutes again)
 Regret to inform mother, child complication birth, sir. First American-born Miyagi. Home of free, land of brave. Complication. First American-born Miyagi...

Miyagi's voice trails off. He sits heavily on his futon bed. His head drops to his chest. His breathing slows.

DANIEL
 Mister Miyagi?

Miyagi doesn't answer. Daniel's attention goes to the yellowed newspapers once again.

Daniel's POV - the headlines:

JAPANESE AMERICAN DIVISION
 SENT TO FIGHT GERMANS AND
 ANOTHER FIGHTING FOUR-FOUR-
 TWO BREAKS THROUGH. HEAVY
 LOSSES TAKEN.

These are things that Daniel knows nothing about. His mind ingests the information. Daniel picks up his scotch glass, looks at the picture of the young Miyagi and his pregnant bride and drains the glass. Miyagi snores loudly. His GLASS falls and BREAKS. The sound snaps Daniel's thoughts. He goes over to the old man and removes his cap, and gently lays him down, until a box of metals falls off the bed.

(CONTINUED)

103 CONTINUED: (4)

103

Daniel bends momentarily to retrieve it. As he does he notices two things. First, Miyagi's dog-tags. CLOSEUP: Dog-tags. And second, the thing that stops him cold: the Congressional Medal of Honor. Miyagi snores and mumbles. Daniel rises. His confusion mounting by the moment. He pries the telegram from Miyagi's fingers. Curious, he reads it:

*
*
*
*
*
*

DANIEL

"Department of War. We regret to inform you that on November 2nd, 1944 at the Manzanar Relocation Center, your wife and newborn son died due to complications arising from child-birth. Our sincerest condolences and sympathies."

*
*
*
*
*
*

Daniel looks down at the small crumpled figure snoring peacefully on the futon. His heart breaks for the old man. He reaches down and pulls the cover over Miyagi, lovingly removing a thread from his uniform, smoothing his hair. Daniel blows out the lantern, throwing the room into darkness and exits.

*
*

104 OMITTED

104

&

105

&

105

106 EXT. SCHOOL ENTRANCE - DAY

106

Ali, her hand bandaged, stands by the entrance, sees Daniel coming up the walk. She is all ready to greet him when he walks right past, ignoring her. She stands for an awkward moment, snubbed, off balance, watching him enter the school. She recovers quickly, self-consciously.

107 EXT. SCHOOL - DAY

107

Daniel is walking along when he hears Ali call from behind, twice.

ALI

Daniel.

He ignores it and keeps walking. She runs up and cuts him off.

ALI

I want to explain.

Daniel shoots her a look of contempt and walks around her. She perseveres.

ALI

Would you at least listen?

DANIEL

And be lied to.

He walks away as if she wasn't there.

ALI

You're rude.

Daniel turns.

DANIEL

How can you tell? You live in a world of rude people. I just want all of you to leave me alone.

He stalks off.

108 EXT. ROWBOAT - LAKE - DAY

108

Daniel is rowing, putting all his strength behind the oars. Miyagi, a fisherman's hat on his face, appears to be sleeping.

MIYAGI

Stop!

Daniel is more than happy to comply. Miyagi prepares his fishing rod with a hook and bait.

DANIEL

What do I use?

MIYAGI

For what?

DANIEL

To fish.

(CONTINUED)

MIYAGI

No fish. Up! Up!

Miyagi bangs the bow seat. Daniel stands, balancing precariously, trying not to fall overboard, as the ocean rolls and sways against the sides of the small boat. Miyagi throws his line overboard, his back to Daniel.

DANIEL

Shouldn't I be practicing?

MIYAGI

Are practicing.

Daniel does not get it.

DANIEL

Practicing what?

Miyagi looks over his shoulder calmly and begins to rock the boat, back and forth. Daniel wobbles, trying to keep his balance. As Miyagi rocks more violently, he topples into the sea. His head comes to the surface, spitting water.

MIYAGI

Practice how to keep dry.

Daniel climbs back into the boat and stands on the seat again.

MIYAGI

Now make block, up down, left right. Up down, left right. Up down, left right.

Daniel begins to do all his blocks. Miyagi rocks the boat little by little. Daniel retains his balance.

DANIEL

When am I gonna learn how to punch?

MIYAGI

First things first.

DANIEL

But how am I gonna score a point if I don't punch?

MIYAGI

How score if knocked on ass?

(beat)

Balance is key. Balance good, everything possible. Balance bad --

(CONTINUED)

Miyagi rocks the boat again, violently. Daniel goes flying overboard. He surfaces, spluttering.

MIYAGI

... All washed up. Ha ha. Ha ha. Funny, huh?

Daniel doesn't think so.

A small crescent of sand nestled beneath the towering cliffs. Miyagi and Daniel sit around the fire feasting on the catch of the day. Daniel warms himself.

DANIEL

How come you left Okinawa?

MIYAGI

Draft dodger. Japan Army say Miyagi come. Miyagi say Japan Army Sayonara.

DANIEL

You mean you ran away?

MIYAGI

Oh yes. Very much fast.

This is not the image Daniel wants to have of his teacher.

DANIEL

But why?

MIYAGI

No like fight.

DANIEL

What about karate?

MIYAGI

What about?

DANIEL

Karate is fighting. I mean, you train to fight.

Miyagi looks at Daniel with a piercing eye.

MIYAGI

That what you think?

(CONTINUED)

Daniel ponders the question for a long moment. When he gives his answer, it is with a certainty borne of experience.

DANIEL

No.

The answer brings a smile to Miyagi's face. It is something he has been waiting to hear. He pats Daniel's knee.

MIYAGI

Good.

He rises and extinguishes the fire.

MIYAGI

Come.

He brings his gear to the boat. Daniel follows.

DANIEL

Where are we going?

MIYAGI

Ready to learn punch.

110 EXT. MIYAGI'S FRONT YARD - NIGHT

110

Daniel stands in the glare of the overhead light. From the shroud of the gloaming darkness, he hears something being dragged across the yard. A moment later, Miyagi enters the lighted area, pulling what looks like a coatrack with a catcher's mitt tied to its middle, and bamboo staves attached by springs, sticking out at odd angles. He rights the contraption opposite Daniel.

MIYAGI

This is Mr. Hashimoto.

Daniel looks at the contraption and at Miyagi askance.

MIYAGI

Show respect.

Daniel bows, lowering his eyes to the ground. Miyagi raps him sharply atop the head.

MIYAGI

Fighting rule number one. Never take eyes off no one. Do again.

Daniel rubs his head. Sure Miyagi has flipped. He complies nonetheless, bowing cautiously, his eyes on the dummy.

(CONTINUED)

MIYAGI

Better. Ready?

DANIEL

For what?

Miyagi taps the catcher's mitt.

MIYAGI

Punch.

Daniel does so, lightly, cautiously. Miyagi corrects his fist.

MIYAGI

Harder, focus power.

Daniel punches harder, nothing happens.

MIYAGI

You girl or something? This Hashimoto one tough son-of-a-bitch. Now, hard.

Daniel fires his best punch; as he makes contact with the mitt, a bamboo pole comes flying over the top and raps him on the head, stunning him. Miyagi laughs hysterically.

MIYAGI

One point, Hashimoto.

Daniel rubs his head, scowling. He sets and punches again, firing a head block almost simultaneously with the punch. This time, however, a side pole swings out, catching Daniel square in the ribs, knocking the wind out of him. Miyagi nearly collapses in gales of laughter. Pissed off, Daniel punches again, only to be hit by a pole from the opposite side. Miyagi laughs so hard he chokes.

MIYAGI

Two points. Winner. Hashimoto.

Miyagi lifts one of the bamboo staves in victory. Daniel stands back, pride and body bruised. Miyagi's laughter subsides as he stands in front of the rack himself.

MIYAGI

To know attack, first must know defend. Secret defend, relax. Learn relax, everything easy.

(CONTINUED)

Miyagi demonstrates. His whole body relaxes. Suddenly, he throws a punch, connecting hard. The headpiece flies at him. He blocks, no strength, all wrist, and punches again. This time the armpiece swings out. He blocks again with the same relaxed posture, stiffening only to counterpunch. Faster and faster he goes, until his blocking and punching seem like one continuous movement. Abruptly, he steps back and motions for Daniel to take over.

MIYAGI

Attack easy. Any dummy can teach, any dummy can do. Remember what Karate mean?

DANIEL

Empty hand.

Miyagi holds up his palms and nods.

MIYAGI

Empty hand, peaceful hand. Real karate, peaceful. Real karate, never attack, only defend.

He motions for Daniel to continue.

MIYAGI

Remember, relax. Only moment of strike be strong.

Daniel sets, quite serious. Miyagi turns and walks back towards the house, to the SOUND OF PUNCHING AND BAMBOO THWACKING.

DANIEL

Oh, shit.

Miyagi turns. MIYAGI'S POV: Daniel on the ground, rubbing his head. Miyagi smiles knowingly and enters his house.

111 OMITTED

111

112 INT. DANIEL'S APARTMENT - DAY

112

The apartment is painted. It looks clean, new. Daniel is beginning to sand the floors. He gets down on his hands and knees and begins to work large circles with the hand sander.

113 EXT. MIYAGI'S YARD - DAY

113

Daniel practices on Hashimoto. His blocks crisp, his punches rattling the dummy. He hits Hashimoto so hard, Hashimoto's head dips down. Daniel bops the dummy on the head as Miyagi has done to him.

*
*
*

(CONTINUED)

DANIEL

Watch eyes.

114 EXT. ROWBOAT - LAKE - DUSK

114

Miyagi fishes and Daniel stands on the bow seat, blocking, kicking and punching, his balance markedly improved.

115 EXT. BEACH - DAY

115

DANIEL balancing his way out into the last piling. He gets up on one leg just as the wave is coming in. Before he has time to leave, the wave knocks him off his perch. The sea slams him into the pilings bloodying his head. He goes under then surfaces struggling against the undertow but the sea is too strong and slams him into the pilings once more and carries him out. Only with supreme effort does DANIEL manage to avoid being slammed into the piling again. With his last ounce of strength, he extricates from the clawing grasp of the undertow, dragging his spent body up into the sand. He lies there, half in the water, half out, coughing up the sea, exhausted.

116 EXT. SCHOOL HALL - DAY

116

Christmas decorations fill the halls. Daniel comes up from the drinking fountain face to face with Johnny, who thrusts a piece of paper in his hand.

JOHNNY

Wanted to make sure you got it.

Daniel glances at the paper.

DANIEL

What's this for?

JOHNNY

So they know where to claim the body.

DANIEL

I thought it was supposed to be no contact.

JOHNNY

Accidents happen.

He turns to go.

DANIEL

Hey!

He turns again.

(CONTINUED)

116 CONTINUED:

116

DANIEL

Can I ask you a question?

(beat)

What pleasure do you get from that?

JOHNNY

What?

DANIEL

The intimidation number: We both know you can kick my ass seven ways from Sunday. Right?

Johnny does not answer.

DANIEL

So why do you still bother?

JOHNNY

(aggressive)

Maybe 'cause I like to.

His words sound tinny, lacking conviction. Annoyed, he turns to go. And again Daniel's voice stops him.

DANIEL

You ever think he might be wrong?

JOHNNY

Who?

DANIEL

Your teacher.

Johnny approaches, menacing.

JOHNNY

Watch your mouth, asshole.

Daniel backs off slowly down the hall.

117 OMITTED

117

&

&

118

118

119 INT. MIYAGI'S HOUSE - NIGHT

119

Miyagi, wearing a birthday hat, enters the darkened room carrying a birthday cake. The candles illuminate the room. He approaches the table, singing an off-key "Happy Birthday" and places the cake down in front of Daniel and Hashimoto.

*
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*
*

(CONTINUED)

MIYAGI

Make wish.

DANIEL does and blows. The room is plunged into darkness. When MIYAGI raises the gas lantern DANIEL finds a present in front of him.

MIYAGI

(continuing)

From Hashimotosan.

DANIEL bows to the dummy and begins to open the present. MIYAGI cuts the cake and serves slices to DANIEL and HASHIMOTO.

MIYAGI

So, how spend birthday?

*
*

DANIEL

A friend gave me some advice about the tournament.

*
*

MIYAGI

Hope good advice.

*
*

DANIEL pulls a brand new kei out of the box. The back is embroidered in calligraphy over a bonsai tree. DANIEL tries the jacket on, thrilled.

*
*
*

DANIEL

Oh man, thanks Mr. Hashimoto.

*
*

DANIEL bows to the dummy and practices some moves with the jacket on. DANIEL sits down and begins to eat his cake, his mood a little deflated.

*
*
*

DANIEL

You think I have a chance?

*
*

MIYAGI

Not important what Miyagi think, Miyagi not fighting.

*
*

DANIEL

I don't feel like I know that much stuff.

*
*
*

MIYAGI

Feeling correct.

*
*

DANIEL

(warmly)

Boy, you sure know how to make a guy feel good.

*
*
*

MIYAGI smiles and bows.

*

MIYAGI

Trust quality, not quantity Danielsan.

*
*

(CONTINUED)

MIYAGI takes a spoonful of cake.

DANIEL

Hey look.

DANIEL whips out his well-worn wallet and extracts his license. At the same time the photos of him and ALI from Their arcade date falls out.

DANIEL

I got my license. I'm legal.

MIYAGI'S eyes only linger on the license; they are much more interested in the photo. MIYAGI picks up the photos (CLOSEUP photo of ALI and DANIEL smiling happily.

MIYAGI

Didn't know you have sweetheart.

DANIEL

I don't.

MIYAGI

Look nice together. Different but same.

DANIEL

Different but different.

DANIEL takes the kei jacket off.

MIYAGI

Where going?

DANIEL

My mom's waiting.

MIYAGI

Can't leave without Miyagi's present.

DANIEL

Oh, hey Mr. Miyagi, you really have given me enough.

MIYAGI starts leading DANIEL outside.

MIYAGI

No lip, just come.

MIYAGI and DANIEL stand in front of the vintage automobiles.

MIYAGI

Choose.

MIYAGI gestures towards the cars.

DANIEL (flustered)

Oh no, no, I can't.

(CONTINUED)

MIYAGI

Hurt old man's feelings.

DANIEL climbs into the 1950 Chevy convertible and finds there is a key, the chain, MIYAGI'S dog-tags. The old man knew what he would choose. He is at a loss for words.

MIYAGI

(continuing)

Remember, license no replace eyes and ears.

DANIEL is about to turn the car on when a mood comes over him.

DANIEL

I'm scared.

MIYAGI

Understand. Should be. Remember lesson of balance, yes.

DANIEL

Yes.

MIYAGI

Not just lesson for karate. Lesson for whole life. Whole life balance everything you do be better. Karate too.

MIYAGI produces the pictures of DANIEL and ALI and hands them to DANIEL. DANIEL breaks into a smile.

MIYAGI

Understand?

DANIEL

Thanks for everything Mr. Miyagi. You are the best friend I ever knew.

MIYAGI

(tender)

You pretty OK too.

(beat, gruffly)

Go! Go!

MIYAGI urges him off. DANIEL starts the car, puts it in gear and drives off.

MIYAGI (o.s.)

Bonsai.

ANGLE ON DANIEL, looking in the rear view mirror at MIYAGI, hands thrown up, smiling like a little Buddha.

MIYAGI

Bonsai.

DANIEL smiles.

DANIEL

(loud, exuberant)

Bonsai!

123 CONTINUED:

123

Ali walks away, but Daniel follows, not finished.

DANIEL

What's the matter? Truth hurt?

*

ALI

You really think that's it, dont' you?

DANIEL

I know that's it.

ALI

Well, you're wrong.

*

DANIEL

I bet I'm wrong.

*

ALI

If you would just listen to me.
I didn't go out with you
because you had a car, or
where you live.

*

*

*

*

DANIEL

As long as we're on the subject,
why did you?

*

*

*

ALI

I thought, maybe you and me...
Well, we're different.

*

*

*

DANIEL

Yeah, we are. I'm from Reseda
and you're from the Hills.

*

*

*

ALI

That's not what I meant.

*

*

DANIEL

Why don't you just admit that
you can't handle the situation?

*

*

*

ALI

I can handle it fine, Daniel.

(beat)

You can't.

The truth hurts to the quick. He lashes out.

DANIEL

You're so full of shit, you're
eyes are turning brown.

(CONTINUED)

121 EXT. ARCADE - NIGHT 121

Daniel cruises the parking lot, looking for someone when he spies Ali, Susan and Barbara entering the arcade. He pulls into a parking space.

*
*
*

122 OMITTED 122

123 INT. ARCADE - NIGHT 123

A hundred video machines blink, BLIP, SCREECH, and GONG. Daniel tries the love-machine. He does not do very well. He sees Ali and Susan shooting at targets with rifles. He runs over and gets in the way of the targets.

*
*
*
*

DANIEL
Don't shoot! Can we talk?

*

ALI
I have nothing to say.

DANIEL
Don't leave me, I'm wounded.

*

SUSAN
Maybe you'll die.

*
*

Susan and Ali move off to two computer games. Ali trying to look disinterested and distracted. Daniel comes over.

*
*
*

DANIEL
I just want to apologize.

*
*

ALI
Fine. You apologized.

*

DANIEL
I got my license.

*

ALI
Happy Birthday.

*

DANIEL
What's with you?

*

ALI
What do you expect, cartwheels?

DANIEL
No. Just a little courtesy.
But I guess that's reserved for
people with Porches and Mercedes.

*

(CONTINUED)

123 CONTINUED: (2)

123

Ali loses her stomach for fighting. Tears well up.
She bolts from the arcade.

SUSAN

What makes you so sensitive?

DANIEL

Huh?

SUSAN

She's never been anything but
nice to you.

DANIEL

Oh yeah. She was so nice she
even let me be her tool to make
what's-his-name jealous.

SUSAN

She doesn't even like what's-
his-name.

DANIEL

I never could have guessed it the
way their faces were stuck
together at the country club. *

SUSAN

Oh, that's right. You didn't
stick around for the exciting
conclusion.

DANIEL

Yeah, what? His hand on her
ass? *

SUSAN

Her right hook. You think she
sprained her wrist doing her
nails? *

DANIEL

She hit him? *

SUSAN

That's an understatement. *

DANIEL

So why didn't she say something? *

SUSAN

She shouldn't have to, should
she? *

She turns on her heels and walks off, leaving Daniel
puzzled. *

123A EXT. ARCADE

121A

Daniel rushes out, looking for Ali. He sees her watching the jumping-jacks. From the corner of her eye she sees him too. She goes to walk away.

DANIEL
(desperate)

Ali?

Ali stops. He comes up to her. She looks at him, holding on to her hurt and her anger.

DANIEL
(continuing)
I'm a jerk.

His vulnerability and his confession melt all of her defenses. A radiant smile breaks across her face. She wraps her arms around Daniel's neck.

ALI
Yes, you are.

And in the instant of relief, the two of them hug closely, tightly. When they break everything is all right. Daniel puts his arm over her shoulder.

DANIEL
Hey, c'mon. I want to show
you something.

He leads her down to where his car is parked.

DANIEL
(continuing)
How do you like it?

ALI
Oh! It's amazing! It's wonderful!
I can't believe it! This is
beautiful.

DANIEL
I thought you weren't impressed
by cars.

ALI
And you believed me?

She cannot take her hands off the fender.

DANIEL
Want to drive?

ALI
Sure.

Daniel flips her the keys. The two of them get in the car and drive off.

124 OMITTED

3

125

124

3

125

*

*

*

126 ALI'S HOUSE - NIGHT

126

Ali combs her hair and straightens her clothes in the front seat of the yellow Chevy. Daniel watches closely, silently.

ALI

How do I look?

DANIEL

Really beautiful.

There is still the residue of fear in her eyes. Daniel looks for a moment and then gently wipes a smudge of dirt from her forehead.

DANIEL

I'm in this karate tournament tomorrow.

ALI

I know.

DANIEL

So, I guess you're already invited.

Ali nods again. Daniel exhales, disappointed.

ALI

I haven't accepted.

Daniel's hopes rise. Her smile is her acceptance.

DANIEL

I'll probably get killed in the first match.

Ali touches his face.

ALI

So, we'll leave early.

Daniel smiles at her joke, affectionate, reassured. Their heads draw together simultaneously. When the kiss comes, it is soft, innocent, intimate. When they pull apart it is with great reluctance.

ALI

G'night.

(CONTINUED)

126 CONTINUED:

126

DANIEL

G'night.

In a breath she is gone, out of the car, running up the walk and into the house. Daniel lingers for a long time, his head back on the seat, his eyes fixed on the stars.

127 OMITTED

127 *

128 INT. LUCILLE'S BEDROOM - NIGHT

128

Lucille is asleep. Daniel stands next to her bed, holding the piece of paper Johnny gave him. He uncaps a ballpoint pen, turns his mother's night light on, and wakes her gently.

*
*
*
*

DANIEL

Ma.

*

LUCILLE

(waking)

Daniel, wh --, where have you been?

*
*

DANIEL

You remember Ali?

Lucille is delighted to hear he scored.

LUCILLE

Sweet girl. Good night.

*

Just as she is about to go back to sleep, he puts the paper in front of her.

*

DANIEL

Uh, can you sign this?

LUCILLE

What?

DANIEL

(apprehensive)

Just a thing for school.

Lucille blinks her eyes open. She focuses on the paper. Daniel gets nervous.

(CONTINUED)

128 CONTINUED:

128

LUCILLE

Release from responsibility for
injury? What is this?

She is awake now, reading on.

LUCILLE

All Valley, under eighteen karate
championships? Are you crazy?

DANIEL

Ma, you don't understand.

LUCILLE

Yes I do. The answer is
no. *

DANIEL

Please. I gotta do it.

LUCILLE

Gotta do what? Have me visit you
in a hospital? *

DANIEL

No one gets hurt. It's no contact.

LUCILLE

Then why do they make you sign a
form?

DANIEL

(weakly)

It's a formality.

Lucille crumbles up the form and puts it in the ashtray
on her night table.

LUCILLE

Good night, Daniel.

(beat)

And happy birthday.

She shuts the light and turns over. Daniel stands in
the dark for a moment, his fingers snake out, and
snagging the piece of paper he turns and silently exits. *

128A INT. KITCHEN - NIGHT

128A *

Daniel opens the refrigerator, still holding the
crumpled piece of paper. He takes out a container
of milk and goes to sip from it, when something on
the table catches his eye. *

(CONTINUED)

128A CONTINUED:

128A

He turns, bathed in the light from the refrigerator.
It's a birthday cake with sixteen candles and a gift.
Daniel unwraps the gift. It is a wallet with twenty
dollars in the billfold. He winces, looks towards
his mother's bedroom, feeling guilty and then down
at the crumpled piece of paper.

*
*
*
*
*
*

129 INT. COMPETITION HALL - ENTRANCE - DAY

129

CLOSEUP: A crumpled piece of paper, straightened as
best it can be, passed from a boy's hand to a man's
hand.

(CONTINUED)

ANGLE ON Daniel, in his karate gi and white belt, anxiously watching an OFFICIAL in the cavernous competition hall peruse the paper.

OFFICIAL

What'd you do, sleep on this, LaRusso? What rank?

Daniel is at a loss.

MIYAGI

Why need rank?

OFFICIAL

Open divisions only for brown belt and above.

MIYAGI

Boy brack belt.

The Official fills in the form.

OFFICIAL

Better hustle. They're starting.

Miyagi coaxes Daniel off. His eyes however stay on the gi bag at the Official's feet, and the black belt sticking out of it.

130 INT. ARENA

130

The various dojo are being announced over the P.A. system as they line up on the gym floor. The packed stands respond with applause. Daniel comes running up to Miyagi and Ali, his gi flopping open. Miyagi wraps the black belt around his waist.

DANIEL

Where'd you get this?

MIYAGI

Buddha provide. Draw ring three. Come.

Just then over the P.A. system the Cobra Kai is announced.

ANGLE ON: The Cobras double-timing in military style, chanting a cadence.

JOHNNY

What do we study?

COBRAS

The way of the fist.

(CONTINUED)

130 CONTINUED:

130

JOHNNY

What is that way?

COBRAS

Strike first strike hard.

Daniel's eyes follow them warily.

ANNOUNCER

Gentlemen. To your rings.

Fighters scurry to their assigned rings.

SKY CAM SHOT: As the Announcer reads the rules and the first matches begin, Daniel, Ali and Miyagi walk through the scene to Daniel's ring. Daniel sees one opponent go down to a back kick. Another to a sweep. Things are rough. He sees the Official from outside in a gi, looking for his belt. Daniel looks down at his waist. When he looks up he sees Johnny in a ring. Johnny is temporarily distracted by Ali and Daniel walking by. His opponent scores. Johnny's anger builds.

REFEREE

LaRusso.

Before he knows it, Daniel finds himself in a ring facing Rufus, a head taller.

131 INT. LUCILLE'S BEDROOM - MORNING

131 *

Lucille wakes slowly. She turns over. Her eyes open. She focuses on the empty ashtray. Fully awake now, she looks on the floor for the crumpled piece of paper she knows should be there. She rises and hurries into Daniel's room. He is not in bed.

132 INT. COMPETITION HALL - DAY

132

Daniel and his first opponent, Rufus, face off in front of a REFEREE in one of the rings. On the sidelines, Miyagi and Ali watch, silently rooting.

REFEREE

My word is law. Don't listen, you're out. Make contact, except in a clash, you're out. Strike the groin, the knees, the throat, the eyes, you're out. Now bow.

The contestants bow to each other.

REFEREE

Engarde. Begin.

(CONTINUED)

132 CONTINUED:

132

Rufus opens with an explosive back kick which catches Daniel in the shoulder and lifts him right out of the ring. The Referee summons him back.

REFEREE

Try to keep it in the ring,
LaRusso. Continue.

Rufus charges, throwing a barrage of punches, none of them landing effectively. Daniel is driven back out of the ring again. The Referee signals him back impatiently. DANIEL'S POV: Several Cobras watch from the side of the ring, their attitudes smug.

REFEREE

One more warning, LaRusso.
Engarde. Continue.

Daniel's opponent charges in with a sidekick. Daniel sidesteps, mid-blocks and fires a reverse punch to the spine.

REFEREE

Point. Punch. LaRusso. Continue.

Rufus charges again, this time with a front punch. Daniel hops to the side and snaps a roundhouse kick to the stomach. He makes enough contact to stop the charge and deflate a little air from the bigger boy.

REFEREE

Point. Kick. LaRusso. Bow.
Winner. LaRusso. Miyagi-do.

Ali breaks into applause. Daniel is very pleased. He looks from Miyagi and Ali over to the Cobras. The smugness of a moment ago has been replaced by tight mouths and hard eyes.

133 OMITTED

133

134 INT. COMPETITION HALL - DAY

134

Lucille is scouring the hall, going from ring to ring looking for Daniel. When she spies one ring with many more spectators around it than the others, she rushes over. LUCILLE'S POV: Across the ring Ali stands with Miyagi and in the ring her son faces off against Brad. Referee signals the match to begin. Right off, Daniel's opponent throws a strong front kick at Daniel's face. Lucille's heart goes to her mouth.

ANGLE ON Daniel sidestepping the kick gracefully and scoring a point with a classic reverse-front punch.

(CONTINUED)

134 CONTINUED:

134

Lucille is startled. Her displeasure is lost in her growing excitement. She nudges her way to the front of the crowd. LUCILLE'S POV: On the far wall, a chart tracks the eliminations down to the finals. She sees Daniel's name as the victor in several matches. A small seed of pride blossoms in her as she turns back to the match. Daniel's opponent charges with a punch, kiailing. Daniel blocks to the inside the counterpunches. The Referee calls the point and brings the boys to center.

REFEREE

Winner. LaRusso. Miyagi-Do.

Daniel bows to the Referee, then to his opponent. The Referee raises his hand and the crowd applauds appreciatively. Daniel hears a familiar voice cheering louder than the rest. He turns to Lucille, applauding proudly. He smiles grandly.

135 INT. COMPETITION HALL - MONTAGE - DAY

135

Johnny, beating an opponent into the ground with multiple techniques. An elimination board serves to keep us current on the tournament's progress. Bobby, scoring with a flying wheel kick. Daniel scoring on a counterpunch. Johnny, annihilating another opponent viciously, as Kreese looks on. Daniel scoring with a front kick. Bobby scoring with a back kick. Johnny scoring with a fake snap into a roundhouse kick. Bobby scoring with a flying chop. Johnny scoring with a flying chop. Daniel scoring with a flying chop. Off the point, Daniel looks across the room to Kreese, whose arms are folded as he watches silently. The crowd from the ring applauds. Daniel does not take his eyes from Kreese's face.

136 INT. HALL

136

The bleachers are filling up. The taped rings are gone. Covered by chairs which are being occupied by spectators, Daniel is seated with Miyagi, Lucille and Ali. An INSTRUCTOR passes and pats Daniel on the shoulder.

INSTRUCTOR

You did a good job there, kid.

Daniel accepts the praise with a sparse smile.

ANGLE ON THE ANNOUNCER at center ring.

(CONTINUED)

ANNOUNCER

And now, ladies and gentlemen, for our first semi-final match of the afternoon. Defending Champion John Lawrence of the Cobra Kai versus Daryl Vidal of the Locust Valley Karate Club. Three points wins. Will the contestants please come to the ring?

Daniel watches Johnny rise and jog up to the ring, supremely confident. The Cobra Kai contingent applauds wildly. Daryl, a head shorter, enters, also cheered loudly. As the match begins Daryl throws a series of incredible techniques. Johnny avoids them easily. Twice more Daryl attacks looking like a world beater. Johnny blocks and retreats. Kreese calls time and whispers something in Johnny's ear. A moment later the match resumes. Daryl throws a big technique. Instead of blocking Johnny spins, dropping Daryl with a back kick. Daryl's sensei rushes to his student, writhing on the floor. He signals to the Referee. Johnny's arms are raised in victory. Cheers from the Cobras mingle with boos from the audience.

137 INT. COMPETITION HALL - DAY

137

ANNOUNCER

The next semi-final will determine who will face the defending champion. Will Daniel LaRusso of Miyagi-Do Karate and Bobby Brown of the Cobra Kai please report?

ANGLE ON KREESE: in a corner of the ring. Johnny just behind him. As Bobby is about to climb into the ring, Kreese speaks to him low.

KREESE

I want him out of commission.

Kreese touches Bobby's knee joint.

BOBBY

I can beat him, sensei.

KREESE

I don't want him beaten.

BOBBY

(pleading)
I'll be disqualified.

(CONTINUED)

137 CONTINUED:

137

Kreese trains his iron eyes on Bobby. The boy cannot endure their searing heat. His head drops, as Kreese bends him to his will. Bobby sullenly enters the ring.

ANGLE ON Johnny: just behind Kreese. He has heard the entire exchange and disappointment in his teacher's words are evident. Kreese looks up to find Miyagi in the opposite corner, his penetrating eyes on him. Kreese looks away and finds Johnny. Johnny looks away. Bobby and Daniel face off.

138 INT. RING - DAY

138

REFEREE

Bow. Engarde. Begin.

Bobby throws a low front kick. Daniel goes to block, only to find, it is a fake for a wheel kick that whistles an inch from his ear.

REFEREE

Point. Brown. Engarde. Continue.

The boys circle. Bobby catches Kreese's commanding eyes at ringside. His concentration lapses. Daniel sees the opportunity and lunges with a punch.

REFEREE

Point. LaRusso. One one.
Engarde.

Bobby does not respond. His eyes are locked with Kreese's. His breath comes in short nervous gasps.

REFEREE

Brown. Engarde.

Bobby puts his hands up. There is no light in his face, only tired resignation. His eyes shift once more to Kreese.

REFEREE

Continue.

In SLOW MOTION, Bobby jumps high in the air, appearing to throw a flying sidekick. Instinctively, Daniel's hands rise, but instead of kicking out, Bobby drops and pushes the blade of his foot into Daniel's knee, the full weight of his body behind it. A sickening CRACK fills the arena. Lucille screams. Ali's hand goes to her mouth. Miyagi rushes into the ring. The crowd rises, sucking air, sharing the pain. Daniel collapses, grabbing his knee, feeling more pain than he has ever known. ANGLE ON JOHNNY: astounded that this has happened.

(CONTINUED)

BOBBY

I'm sorry. I'm sorry.

The Referee pushes Bobby roughly aside. He kneels to examine Daniel and waves for a stretcher. The crowd is on its feet, booing. Cries of "foul" fill the air.

ANNOUNCER

Bobby Brown of the Cobra Kai will be disqualified for excessive and deliberate contact and prohibited from competing in all further competitions sanctioned by this organization. The winner: Daniel LaRusso.

Bobby exits the ring to boos and catcalls. He walks towards Kreese and the other Cobra Kai students, tears welling in his eyes, stopping just long enough to untie his belt and drop it defiantly at Kreese's feet. Kreese glares at him, but Bobby is no longer intimidated. He meets the glare fully. Johnny and the other Cobras avert their eyes.

139 INT. COMPETITION HALL - DAY

139

ANNOUNCER

Before the championship match begins, we have a demonstration by the Fu Jow Pai Kung Fu School of Chinese spear and sword fighting.

KREESE

Get warmed up.

Johnny hesitates. Then obeys.

140 INT. DRESSING ROOM - DAY

140

Daniel lies on a bench in the empty room as a DOCTOR packs his bag. Lucille, Ali and Miyagi all stand in the background, the women visibly upset; Miyagi his usual stoic self.

DOCTOR

I'll inform the judges.

The Doctor exits. Lucille and Ali rush to comfort Daniel.

LUCILLE

I couldn't be any prouder of you.

DANIEL

I didn't have a chance anyway.

(CONTINUED)

ALI

That's not true.

DANIEL

Don'tcha think it's time to get
back to reality here.

ALI

I'm not kidding. I think you had
a shot. I've seen enough of these
things.

DANIEL

(bitter)

Yeah well. We'll never get to
know will we?

A DRY RUBBING SOUND catches everyone's ear. ALL POV:
Miyagi standing, rubbing his hands together so quickly
that smoke seems to rise from them.

141 INT. COMPETITION HALL

141

Johnny and Kreese are in the ring about to accept the
winner's trophy when Ali runs up to the Announcer.

ANNOUNCER

Hold on.

ANGLE ON: Daniel, Lucille, and Miyagi making it
through the crowd to ringside. ANGLE ON: Kreese and
Johnny doing a slow burn as Daniel enters the ring.

ANNOUNCER

Isn't that what it's all about,
folks? How's the leg, son?

Daniel throws two kicks, not taking his eyes off
Johnny.

ANNOUNCER

All right, the big event. The
title match to determine who will
emerge from this ring, victor and
champion of the All Valley Under
Eighteen Karate Championship.
Daniel LaRusso, Miyagi-Do Karate
versus John Lawrence, of the Cobra
Kai.

Ali and Lucille sit at ringside. Kreese stalks back to
his corner and glares across at Miyagi who has taken up
his position in the opposite corner. The contestants
meet at center ring.

(CONTINUED)

REFEREE

You know the rules. Three points wins. Let's give these people a championship match they won't forget. Bow.

Daniel's eyes do not leave Johnny's.

REFEREE

Engarde. Begin.

Johnny opens with a flurry of punches and kicks, driving Daniel back. His last technique is a wheel kick, which Daniel ducks and follows up with a strong reverse punch to the stomach.

REFEREE

Point. LaRusso. Continue.

The boys circle each other. Johnny throws a backhand, followed by a strong sidekick. Daniel drops, pokes one leg in front of Johnny's support leg, and one leg behind, and twists. Johnny goes crashing to the canvas. Daniel scrambles up and delivers a chop to his neck.

REFEREE

Point.

The crowd goes crazy. Kreese's jaw tightens. Johnny rises, his nose bleeding from the fall.

KREESE

Time.

He waves Johnny over, makes believe he is examining the wound.

KREESE

(low)
Sweep the leg.

Johnny hesitates.

KREESE

You have a problem.

JOHNNY

No, sensei.

KREESE

Then take him.

Johnny returns to center ring.

(CONTINUED)

REFEREE

Engarde. Continue.

Johnny explodes with a full powered foot sweep which catches Daniel just below his bad knee. As Daniel spins off balance Johnny drills a punch into his back.

REFEREE

Point.

The Cobra Kai students cheer louder than the rest of the partisan crowd. Daniel rises slowly and returns to center ring, his limp more pronounced.

REFEREE

Engarde. Continue.

Right off the mark Johnny throws another sweep, followed by a roundhouse kick to the head. As Daniel's foot is swept, he spins into Johnny's roundhouse, which makes contact with his mouth. He hits the canvas hard.

REFEREE

Clash. No contact. Point.

Daniel gets up slowly, in pain. Blood trickles from a split lip. His limp is more pronounced. Johnny's eyes go to Kreese. He nods tersely at Johnny, commanding him to continue the barrage.

REFEREE

Two two. Match point. Engarde.
Continue.

Johnny sweeps Daniel again, but before he can get his scoring technique off, Daniel is on the canvas, and the Referee is calling the fighter to center ring. Daniel is in pain. As he comes to center ring, Johnny gets into fighting position.

REFEREE

Engarde. Continue.

Johnny charges, coming at Daniel with everything he has. Daniel is almost defenseless, pummeled to the mat. The Referee breaks the fighters and sets them back at center. Daniel looks over to his corner, where Miyagi stands impassively.

REFEREE

Bow. Engarde.

(CONTINUED)

Johnny sets low, menacing, ready for the footsweep, again. Daniel takes his eyes off Miyagi and raises one leg, his bad leg, up in the air. He puts his hands out in front of him, setting in a perfect crane stance. His eyes lock with Miyagi's. The old man's mouth creases in the smallest of smiles. Daniel's eyes turn to Johnny. The stance has confused him and the Referee as well, who hesitates for a moment. Daniel remains immobile.

REFEREE

Continue.

But Johnny stalls, perplexed, until Kreese's voice shakes him out of his confusion.

KREESE

Finish him.

Johnny takes a deep breath and lunges. IN SLOW MOTION, Daniel leaps straight up with all his strength, his leg tucked in. His kick catches Johnny in the jaw. Johnny goes down. Daniel lands on his bad leg and collapses as well. The crowd erupts, having never seen such technique. Kreese glares at Johnny, still on the canvas, and leaves the corner, stalking out of the arena. The Referee calls the fighters to center.

REFEREE

Point. Flying kick. LaRusso.
Winner.

The Referee raises Daniel's arm in victory. Ali and Lucille are all over Daniel. Miyagi stands proudly by his side accepting kudos as well. The trophy is thrust into Daniel's hands by Johnny.

JOHNNY

(sincere)
Good match.

For the first time Ali and Johnny can look at each other without tension.

Miyagi, Daniel, and Ali exit. Some youngsters stop Daniel for an autograph. He obliges.

LUCILLE

Lobsters on me. I'm gonna go set up.

She goes to hurry to her car, stops, takes Daniel's head in her hands, and kisses him affectionately.

(CONTINUED)

LUCILLE

You're marvelous.

In her excitement she grabs Miyagi and kisses him as well. He blushes.

LUCILLE

So are you.

(pulling back)

Oh. Is that an insult?

MIYAGI

At my age compliment.

Lucille runs to her car.

LUCILLE

Don't be long.

Daniel notices Miyagi looking around.

DANIEL

Who you looking for?

Miyagi does not seem to hear him. He walks toward the parking lot, still looking. Ali and Daniel follow.

143 EXT. PARKING LOT - NIGHT

143

The Cobra Kai students load into Kreese's black van with a Cobra Kai emblem painted boldly on its side. Johnny is the last one in line to enter the van. Kreese bars the door.

KREESE

Beat it.

JOHNNY

I tried, sensei.

KREESE

I had him crippled and you still couldn't beat him.

JOHNNY

It wasn't my fault.

Kreese, angered by the statement, grabs Johnny by the shirt front and pulls him to within inches of his face. Just as Daniel, Ali, and Miyagi turn the corner.

KREESE

You inferring it was mine?

A voice from the side turns Kreese:

(CONTINUED)

MIYAGI

Why you no pick on someone your own size?

KREESE

Mind your own business, old man.

MIYAGI

Who you calling old man, monkey face?

Kreese throws Johnny aside like a rag doll and rushes Miyagi, lunge punching for his face. At the last moment, Miyagi sidesteps. Kreese's punch goes up to his elbow through a car windshield Miyagi was standing in front of. Ignoring his bloodied hand, Kreese whirls and throws a skip kick. Again Miyagi sidesteps at the last moment, causing Kreese's kick to connect with the side of his own van. The steel bends beneath his power. Enraged, Kreese lunges at Miyagi to kill him. Miyagi does not move. At the last moment, he raises his hand, palm out, and intercepts Kreese's fist. Kreese stops dead in his tracks. The old man's mouth creases in an ironic smile, as he slowly applies pressure to Kreese's fist, forcing Kreese down to his knees. ANGLE ON the Cobra Kai students looking out of the van, their eyes wide with terror and amazement. ANGLE ON Daniel, proud of his teacher. Kreese is brought to his knees, his eyes for the first time, flicker with fear. Miyagi's smile dies. His eyes turn to stone. He cocks his hand back slowly.

MIYAGI

Mercy is for the weak. We do not train to be merciful. A man faces you he is the enemy. An enemy deserves no mercy.

Miyagi's hand is cocked as far as it can go behind his head. His face is a mask of vengeance.

ANGLE ON the Cobra Kai students, their mouths fairly trembling with fear. ANGLE ON Daniel.

DANIEL

(whispered)

No.

He cannot believe his teacher would abandon what he has taught him. ANGLE ON Kreese: He looks up at Miyagi, his face rattled with fear. Miyagi's eyes flash. His hand cuts through the air whistling towards Kreese's unprotected head.

(CONTINUED)

CLOSEUP: Kreese's face. His eyes shut tightly expecting the death blow. When it does not come, he opens his eyes slowly. Miyagi's chop is less than an inch from his nose, trembling with power. Miyagi's forefinger flicks out, nubbing the end of Kreese's nose in the lowest form of insult. Miyagi turns to Daniel and winks. Daniel rushes into his teacher's arms. The two of them embrace. One by one, the Cobra Kai students exit from the van, dropping their belts in front of the still kneeling Kreese, and walking off, leaving him alone. ZOOM OUT on the parking lot and Daniel and Miyagi, their arms over each other's shoulders, accompanied by Ali holding Daniel's trophy, wending their way through the maze of cars.

FADE OUT.

THE END