

LOG # _____

A Jerry Weintraub Production
of
A John G. Avildsen Film

KARATE KID II

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REV. SECOND DRAFT

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A lie becomes

truth

only if you want

to believe it

... Miyagi

KARATE KID II

OPEN TO:

The CREDITS ROLLING over a reprise of selected scenes from Karate Kid I which will illuminate first-time viewers and remind our loyal following what's gone on before. The scenes build to the last dramatic moment of the tournament: Daniel's winning kick. Bill Conti's soaring score. The crowd's overwhelming enthusiasm. Miyagi's satisfied, all-knowing smile.

FADE OUT.

FADE IN:

1

INT. SHOWER

1

Steam and the sound of a SHOWER FILL the SCREEN.
Daniel's V.O. from the shower.

DANIEL (O.S.)

Hey, Mr. Miyagi, I was thinking.

MIYAGI stands outside the shower holding a towel.

MIYAGI

About what, Daniel-san?

DANIEL (O.S.)

That maybe we should have a strategy now.

MIYAGI

For what?

DANIEL (O.S.)

My tournament career.

MIYAGI

Miyagi already has one.

The SHOWER STOPS, DANIEL's wet head pops out.

DANIEL

Yeah? What is it?

Miyagi hands him the towel.

MIYAGI

Permanent retirement.

Miyagi turns and exits, leaving Daniel slightly bemused and dripping.

CUT TO:

2 EXT. COMPETITION HALL - DAY

2

Daniel is signing the last of a group of autographs of young, adoring fans. Miyagi stands by his side. The REFEREE and the ANNOUNCER come walking over.

REFEREE

Very impressive win, son. You showed a lot of poise under pressure.

DANIEL

Thank you.

ANNOUNCER

People will be talking about that last kick for years.

The doors to the hall slam open behind them. KREESE comes stalking out. He pushes his way through a group of people, his jaw set, his mouth a tight scowl. He stops momentarily before Daniel and Miyagi and glowers at Miyagi. Miyagi meets his glare evenly. Kreese pushes past them.

DANIEL

Why does he act like that?

REFEREE

He doesn't know any better.

DANIEL

Maybe he should learn.

ANNOUNCER

(smiling)

Would you like to teach him?
Well, good luck.

The Announcer and the Referee exit.

MIYAGI

Ready?

At that moment TWO more little BOYS come up with programs and pens.

BOYS

Could we have your autograph?

DANIEL

(proud)

Sure.

He signs both programs.

(CONTINUED)

2 CONTINUED:

2

BOYS

Thanks.

They run off. Daniel and Miyagi head for Miyagi's pickup.

DANIEL

I can't believe they wanted my autograph!

MIYAGI

Why not?

DANIEL

Who am I?

MIYAGI

Today? Everyone's dream.

Miyagi opens the truck door.

MIYAGI

You drive.

Daniel is about to enter the truck when something across the way catches his eye.

3 DANIEL AND MIYAGI'S POV - JOHNNY

3

the second-place trophy strapped on the handlebars of his bike, is being yelled at by Kreese. Kreese is intimidating, abusive. The other Cobras on their bikes watch, too scared to move. Johnny responds, shouting back, pointing to his trophy. Kreese takes the trophy from his hands and snaps it in two, throwing it on the floor. Johnny's anger exceeds his caution. He curses Kreese coldly with two choice words, understood even when lip-synched. In the blink of an eye, Kreese has moved to catch Johnny in a lethal rear choke hold. Johnny goes white, then red, futilely trying to break free. All the while Kreese berates his efforts, snarling over his shoulder as he applies more pressure, strangling Johnny.

4 ANGLE ON DANIEL AND MIYAGI

4

DANIEL

He's not gonna stop.

Miyagi is already in motion, quick-stepping across the parking lot, confronting Kreese.

MIYAGI

Let him go.

5

KREESE

5

tightens his choke on Johnny.

KREESE

You don't beat it, you're next,
old man.

Miyagi's response is to reach out and grab Kreese's arm between his thumb and forefinger, applying pressure to a point. The pain produced is so sharp, so acute, Kreese's hold is broken. Johnny falls to the ground. Kreese rubs his arm for a moment. Then, the anger growing in his face like a storm, he attacks Miyagi, lunge-punching for his face. A tremendous *kiai* bellowing from his lungs. At the last moment, Miyagi sidesteps. Kreese's punch goes up to his elbow through a car windshield Miyagi was standing in front of, ripping the fist to shreds. Kreese pulls his mangled hand out and looks at it, his fury growing. Miyagi stands before him, relaxed, his face passive, his back to a 14-foot U-Haul trailer truck. Kreese charges blindly, again, this time with his good hand leading. At the last moment, Miyagi sidesteps. Kreese's fist crumbles against the truck's side. He screams in agony and anger, cradling both his hands, helpless. Miyagi grabs him by the gi jacket, and with one hand yanks. Kreese falls to his knees. Miyagi pulls his head up by the hair, exposing his throat. On his knees for the first time in his life, Kreese's eyes flicker with fear. Miyagi's smile dies. His eyes turn to stone. He cocks his fist back slowly, still holding Kreese's throat exposed. He quotes Kreese:

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 fist is cocked as far as it can go behind his head, his face a mask of vengeance.

6

ANGLE ON COBRAS

6

Their mouths trembling with fear.

7

ANGLE ON DANIEL

7

Astounded by what is happening.

8

ANGLE ON KREESE

8

He looks up at Miyagi, his face rattled, his eyes closed.

(CONTINUED)

8 CONTINUED:

8

Miyagi's eyes flash. His FIST cuts through the air WHISTLING towards Kreese's unprotected throat.

9 CLOSEUP - KREESE'S FACE

9

His eyes shut tightly, expecting the death blow. When it does not come, he opens his eyes slowly, Miyagi's fist 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. He drops Kreese's head. Kreese's chin goes to his chest, his body slumps forward. Miyagi turns to Daniel and winks. Daniel smiles a wave of relief. One by one, Kreese's students drop their belts at his feet and walk away.

10 ANGLE ON DANIEL AND MIYAGI

10

walking into the sunset.

DANIEL

You could have killed him, couldn't you?

MIYAGI

Hai.

DANIEL

Why didn't you?

MIYAGI

Because, Daniel-san, for a person like that, living is worse punishment. Come.

Miyagi leads Daniel away. The SCREEN GOES TO BLACK.

SUPERIMPOSE: SIX MONTHS LATER

FADE INTO:

11 EXT. MIYAGI'S HOUSE - FRONT - MORNING

11

Miyagi is working on a bonsai tree in his front yard when Daniel drives in. His front left fender is dented. Daniel exits the car bedraggled, bummed out, the casualty of prom night. His tuxedo is crumpled. He takes a bonsai tree from the back seat of his car.

MIYAGI

Daniel-san, must have been some prom. What happened?

(CONTINUED)

DANIEL

You mean, what didn't happen.
*First, Ali broke my car by hitting
a pole. Then she broke my heart
by telling me we're kaput as a
couple. Then the guy I sold this
tree to returns it and doesn't pay
me. And to top it off, last night
my mother tells me she's taking a
management training course for the
month and we leave tomorrow
morning...*

(beat)

... for Fresno.

Coming from his lips, Fresno sounds like a prison sentence. Miyagi regards his student for a moment, rises and puts his hand under the car fender, feeling for just the right spot.

MIYAGI

Things could be worse.

DANIEL

Yeah, I coulda lost my sense of humor, too. What are you doing?

Miyagi signals for silence. Finding the right spot he kiais and pushes the fender, popping it out, good as new. With a look of firmness, he walks over to Daniel, takes him by the arm and leads him around to the back of the house.

MIYAGI

And now, for problem number two.

DANIEL

Where are we going?

MIYAGI

Miyagi have just the thing to make you feel better.

DANIEL

What, poison?

They reach the rear of the house where Miyagi is constructing an addition. The framing is up, the siding about to go on. Miyagi picks up a hammer and puts it in Daniel's hand.

(CONTINUED)

DANIEL

How come every time I have
problems, you have work for me
to do?

MIYAGI

Cosmic coincidence, I guess. Now,
watch.

Miyagi sets a nail into a piece of siding, picks up a
hammer, draws it back to no more than twelve inches and
hammers the nail through the wood with one deft shot.

MIYAGI

Now, you.

Daniel sets up a nail.

MIYAGI

Remember, concentrate. Focus.

Daniel swings. The blow is misdirected. Haphazard.
Off. The nail bends. Daniel's spirits sag. He puts
his hammer down.

DANIEL

I can't. Not today.

MIYAGI

Why not?

DANIEL

I feel like I'm losing my balance.
Like everything is just floating
away around me.

MIYAGI

Only thing matter Daniel not float
away.

DANIEL

I don't know how to stop it.

Miyagi takes Daniel's hands and presses them together in
a prayer position at chest level.

MIYAGI

When fear losing focus, always
return to basic of life.

DANIEL

Praying?

(CONTINUED)

MIYAGI

Breathing. No breath, no life.
Now, breathe... in, out.

On the exhale, he raises Daniel's hands, still clasped together, above his head until the arms are fully extended.

MIYAGI

In...

On the intake, he returns Daniel's hands to prayer position.

MIYAGI

... Out...

On the exhale, he leads Daniel's hands straight out in front of him still clasped.

MIYAGI

... In...

He returns Daniel's hands to the prayer position, removing his own.

MIYAGI

... Out...

Daniel does the movement solo.

MIYAGI

... In...

His breathing is deep, measured.

MIYAGI

... Out...

His face calms, his eyes focus.

MIYAGI

... In...

The exercise has come full circle.

MIYAGI

How feel?

DANIEL

(pleased)

Better.

(beat)

Focused.

(CONTINUED)

12 CONTINUED: (3)

12

Miyagi picks up his hammer and slaps it back into Daniel's hands abruptly.

MIYAGI

Good. Back to work.

Miyagi enters the house. Daniel, with new vigor, sets up the first nail. Without hesitation, he drives it straight in. The accomplishment pleases him. He sets the second nail.

FADE TO:

13 CLOSEUP - FROSTED PITCHER OF ICE TEA WITH A SPRIG OF MINT

13

on a tray. A smiling Oriental face traced on the frost. PULL BACK TO Miyagi carrying the tray from the house to the shade to where Daniel is working. Daniel, sweating profusely, is still hammering away with such exacting skill that one whole wall is complete.

MIYAGI

How you feel now?

He hands Daniel a glass of tea.

DANIEL

Better. What am I building here, anyway?

MIYAGI

Guest room.

DANIEL

You expecting company?

MIYAGI

Hai.

DANIEL

Who?

MIYAGI

Refugee.

DANIEL

You mean like someone from Vietnam?

MIYAGI

No. Fresno.

(MORE)

(CONTINUED)

MIYAGI (CONT'D)

(beat)

Talked to mother this morning.

Miyagi smiles. Daniel saved from fate, can hardly believe it.

DANIEL

I don't believe this. This is great! Thanks, Mr. Miyagi, you saved my life...

(beat)

... again.

MIYAGI

Welcome.

DANIEL

Oh, I almost forgot. Wait a minute.

Daniel exits quickly through the gate and returns a moment later with a picture frame wrapped in cloth. He unveils it and holds it up for Miyagi to see. CLOSEUP -- a velvet-backed display case in a hand-crafted wooden frame. Displayed in four corners are battle ribbons. In the center prominent is Miyagi's Medal of Honor.

DANIEL

I thought it would be nice to show them off.

MIYAGI

Why?

Miyagi's unenthusiastic response confuses Daniel.

DANIEL

Well, it says something about you... winning the Medal of Honor.

MIYAGI

What do you think it says?

DANIEL

That you're brave.

MIYAGI

No, Daniel-san. Only this...

(he taps his heart)

... says you're brave.

Daniel holds up the showcase and points to the Medal of Honor.

(CONTINUED)

DANIEL

Then what does this say you are?

MIYAGI

Lucky.

Miyagi picks up a board, a hammer and nail and begins to work. Daniel is still curious.

DANIEL

What did you do to win it?

MIYAGI

Not important anymore.

DANIEL

Could you have been killed?

MIYAGI

Hai.

DANIEL

Were you afraid?

MIYAGI

Knees didn't stop shaking for a whole week after.

Miyagi hammers in his end of the board, bends down and picks up some more nails. He puts one in and hammers it.

DANIEL

Did you kill a lot of people?

MIYAGI

Unfortunately.

DANIEL

Why unfortunately? They were the enemy, weren't they?

Miyagi puts his hammer down. He looks Daniel directly in the eye.

MIYAGI

They were also people.

After 45 years, the memory of what he has done still weighs heavily on Miyagi. The rear gate of the fence opens and a POSTMAN appears. He is immediately distracted by the unique beauty of Mr. Miyagi's garden.

POSTMAN

Mr. Miyagi?

(CONTINUED)

MIYAGI

(hesitant)

Yes?

POSTMAN

Special delivery...

(beat)

... from Okinawa.

Miyagi freezes. A black cloud of prescience descending.

POSTMAN

Sign here, please.

Miyagi signs, distracted. His eyes on the letter. He takes it almost gingerly as if it would burn his hands.

POSTMAN

This is some place you have here.
From the outside yard, you'd never
know. You should charge admission.
My Mrs. loves this stuff. You
mind if I bring her by sometime
to see it?

But Miyagi does not respond. He has walked off to another corner of the garden, opening and reading his letter. The Postman looks at Daniel, then at Miyagi, shrugs and exits. Daniel watches Miyagi concerned by his friend's sudden shift in mood. Miyagi reads, then stops. He looks off into the distance, his shoulders sagging, his eyes peering into a past long left, long forgotten. After a moment, Daniel speaks softly.

DANIEL

Mr. Miyagi...

Miyagi does not respond.

DANIEL

... Is it bad news?

MIYAGI

My father is very sick.

DANIEL

(stunned)

I didn't know he was still alive.

MIYAGI

Neither did I.

In a trance, Miyagi walks off into the house, leaving Daniel alone to ponder this new unsettling mystery.

CUT TO:

14

INT. PASSPORT OFFICE

14

The office is filled with people. Daniel and Miyagi enter. Miyagi has an assortment of papers in hand. He looks around for his destination. Miyagi's POV: a sign, "One Day Service." He and Daniel head for that line.

DANIEL

I didn't know you could get a passport in a day.

MIYAGI

In an hour, if you have same day plane ticket.

They get on the short line.

DANIEL

How come you left Okinawa in the first place?

MIYAGI

A girl and I fell in love.

DANIEL

Was that a big deal?

MIYAGI

It was arranged by her parents for her to marry someone else.

DANIEL

You knew the guy?

MIYAGI

He was my best friend.

CLERK

Next...

Miyagi steps up to the counter leaving Daniel reeling from this new revelation.

CUT TO:

15

INT. MIYAGI'S HOUSE - CLOSEUP - TWO PICTURES

15

In Daniel's hand. The one on top a picture of a beautiful Okinawan girl of 18 in formal kimono.

DANIEL (O.S.)

She's beautiful.

MIYAGI (O.S.)

Very beautiful.

(CONTINUED)

PULL BACK TO Miyagi packing his suitcase.

DANIEL

What's her name?

MIYAGI

Yukia. She wrote the letter.

Daniel looks at the second picture. CLOSEUP. A young sato in a karate gi posed in a cat stance position looking lethal.

DANIEL

And this is your friend.

MIYAGI

Sato --

DANIEL

What'd he do when he found out about you and Yukia?

MIYAGI

Challenge Miyagi to a fight.

DANIEL

What did you do?

MIYAGI

Left Okinawa forever the next day.

DANIEL

But you loved her.

MIYAGI

Very much.

DANIEL

So, how could you leave?

MIYAGI

Never put passion before principle, Daniel-san. Even if you win, you lose.

Miyagi exits to the next room. Daniel studies the pictures.

DANIEL

You think they got married?

MIYAGI (O.S.)

His family was richest in village.

(MORE)

(CONTINUED)

MIYAGI (O.S.) (CONT'D)

Hers was poorest. It was a good arrangement.

DANIEL

Then he shouldn't be angry anymore.

MIYAGI (O.S.)

Why not?

DANIEL

It was 45 years ago.

Miyagi reappears.

MIYAGI

In Okinawa, honor has no time limit. Did you see my white shirt?

Daniel is looking at Sato's picture, his mind elsewhere.

DANIEL

Uhh... I packed it.

MIYAGI

Thank you.

Miyagi exits to the next room again.

DANIEL

Umm... Mr. Miyagi, listen, I forgot I had to do something.

Miyagi comes back.

MIYAGI

Thought you were going to drive me to airport.

DANIEL

Oh, yeah, I'll be back in plenty of time. Just wait, okay?

MIYAGI

Okay. But don't be late. And, Daniel-san...

Daniel turns as he is about to exit.

MIYAGI

... Thank you for your help.

(CONTINUED)

15 CONTINUED: (3)

15

DANIEL
(distracted)
Oh, you're welcome.

Daniel exits quickly. Miyagi stops his packing and looks at the two pictures of Yuki and Sato. He sits, overwhelmed by the past.

CUT TO:

16 EXT. AIRPORT - PARKING LOT

16

Daniel's car pulls into the long-term parking. Miyagi turns to him, perplexed.

MIYAGI
This is long-term parking.

DANIEL
I know.

Daniel TURNS OFF the ENGINE and exits. Miyagi takes his suitcase out of the back seat and exits to Daniel, pulling a suitcase out of the car trunk.

MIYAGI
Daniel-san, what are you doing?

DANIEL
Mr. Miyagi, when I need you,
you're always there for me. Who
knows what you're gonna find when
you get home? I couldn't let you
go alone. I mean, if it's okay
with you.

Miyagi takes a long moment before answering. Finally, he nods his assent. His voice choked with emotion:

MIYAGI
Thank you, Daniel-san.

DANIEL
(smiling)
You're welcome.

Miyagi clears his throat.

MIYAGI
Are you ready?

(CONTINUED)

16 CONTINUED:

16

DANIEL

I was born ready.

Daniel snaps the strap off his suitcase and pulling it along on its wheels behind him, follows Miyagi towards the terminal.

CUT TO:

17 INT. AIRPLANE - NIGHT

17

The stewardesses work the aisles, handing out blankets and pillows, putting the plane to sleep. Daniel is studying from a Japanese-American dictionary. Miyagi is fixing his pillow and blanket.

DANIEL

O gen ki deska.

Miyagi corrects his pronunciation.

MIYAGI

O gen ki deska.

Miyagi prepares to pull sleeping shades over his eyes.

MIYAGI

Not going to sleep, Daniel-san?

DANIEL

I'm gonna study more words.

Miyagi is about to turn the light off. Daniel puts down his dictionary. Curiosity perking.

DANIEL

Mr. Miyagi?

Miyagi pauses and pulls up his shades.

DANIEL

Was Sato as good as you in karate?

MIYAGI

Same.

DANIEL

Where did he learn?

MIYAGI

From my father.

(CONTINUED)

17

CONTINUED:

17

DANIEL

But, I thought you told me your family's karate was only taught from father to son.

MIYAGI

I convinced my father to make an exception in his case. Good night, Daniel-san.

Miyagi pulls his shades down and turns off his light, and back to Daniel, goes to sleep. Daniel looks at his dictionary and tries to concentrate, but his mind is elsewhere.

DANIEL

(low)

Mr. Miyagi?

MIYAGI

(sleepily)

Hmmm?

DANIEL

This fight Sato wanted to have...
how do you tell who wins?

MIYAGI

Whoever lives wins.

Miyagi pulls his blanket up to his ears and goes to sleep. Daniel, stunned by the news of a death fight, sits alone in the only spot of light in the darkened cabin, sleep an impossibility.

CUT TO:

18

INT. AIRPORT (NAHA, OKINAWA) - DAY

18

Miyagi and Daniel exit from Customs into a terminal filled with scores of U.S. servicemen moving along with the local population. The walls of the terminal are festooned with advertisements in English and Japanese. *Daniel wheels his suitcase along, looking around, taking it all in.*

DANIEL

I thought I'd be the only American here.

(CONTINUED)

MIYAGI

Okinawa biggest U.S. airbase in
the Pacific.

DANIEL

Hey, Mr. Miyagi, look.

A large advertisement dominating the wall next to the exit in big bold letters, "LEARN KARATE AT OKINAWA'S BIGGEST DOJO FROM MASTER SATO. 40 YEARS OFFICIAL INSTRUCTOR TO THE U.S. MILITARY. PROVEN IN COMBAT." Prominent under the words is a picture of Sato punching through twelve one-inch wooden boards.

DANIEL

Isn't that your friend?

MIYAGI

Hai.

The ad clearly disturbs Miyagi, but impresses Daniel.

DANIEL

Can you do that?

MIYAGI

(sniffs)

Don't know. Never been attacked
by tree.

On that note, Miyagi exits. Daniel's eyes linger on the photo for a moment before he follows.

CUT TO:

Miyagi is looking for a taxi in the hustle and bustle when CHOZEN, a lithe 18-year-old who bears a striking resemblance to the young Sato in the photograph, approaches. He is carrying an airport greeter sign with Miyagi's name in both Japanese and English. He addresses Miyagi deferentially, reverently.

CHOZEN

Miyagi-san?

MIYAGI

Hai?

Chozen bows deeply.

(CONTINUED)

CHOZEN

It is an honor.

Miyagi and Daniel are equally taken aback.

CHOZEN

Yukia-san could not meet you herself, so she sent me to escort you home. I am Chozen Toguchi.

MIYAGI

How did you know I was coming?

CHOZEN

Okinawa is a very small place.

There is veiled intent behind a genuine smile. Before Miyagi can respond, a big, black 1955 Cadillac pulls up to the curb driven by a muscular young Okinawan, TOSHIO. The trunk pops open as the car stops. Miyagi and Daniel's attention is drawn to the car.

He takes the strap Daniel uses to pull his suitcase and slips it around the cane of an old man waiting at the curb for the light to change. The driver jumps out of the car and opens the rear door, bowing respectfully. Chozen loads Miyagi's suitcase. Miyagi and Daniel are about to enter the car when Chozen calls to Daniel, motioning to his suitcase, still on the curb.

CHOZEN

Please.

DANIEL

Oh, sure.

Not looking, he grabs the suitcase by the handle and hefts it toward Chozen. The old man's cane flies skyward. The old man topples to the ground, squawking. People rush to help him. A lot of CLATTERING NOISE is directed in Daniel's direction. He squirms, embarrassed, uncomfortable.

MIYAGI

Must be more careful, Daniel-san.

Miyagi enters the car. Chozen takes the suitcase from a confused Daniel's hand. The twinkle in his eye and the slightly malicious smile on his face sets off a small bell in Daniel's hand.

(CONTINUED)

20 CONTINUED:

20

CHOZEN
(innocent)
Accidents happen.

DANIEL
(suspicious)
Yeah.

He enters the car. Chozen hops in the front seat. The car takes off.

CUT TO:

21 INT. LIMO

21

Chozen and the driver are separated from Miyagi and Daniel by a glass partition. From up front, the FAINT sound of a RADIO BLASTING a heavy metal obis, reaches the rear.

22 MIYAGI'S POV - ROAD FORKS

22

The Cadillac takes the smaller road which leads toward an airplane hangar in the distance. Miyagi taps on the partition. Chozen slides the window open.

MIYAGI
Isn't the village that way?

CHOZEN
Some things have changed since
you left, Miyagi-san.
(afterthought)
And some things have not.

He closes the partition, his tone disquieting, leaves Miyagi on guard. He looks out the rear window at the receding road.

CUT TO:

23 INT. EMPTY AIRPLANE HANGAR

23

The darkness is broken by light from the opening doors. The limo drives in, the doors close, the car stops in the only pool of light in the warehouse. Chozen and the driver exit simultaneously. The veneer of civility gone, both passenger doors are yanked open. Chozen, when he speaks, is now cold, threatening.

(CONTINUED)

CHOZEN

Out.

Perplexed, Daniel and Miyagi obey. A third young man, TARO, appears from the darkness, opens the trunk and removes their luggage.

DANIEL

What is this?

CHOZEN

(demanding)

Quiet!

Chozen faces into the darkness.

CHOZEN

Uncle.

His call echoes throughout hangar. A moment later, measured footsteps respond from the shadows. Everyone watches as the outline of a figure emerges, walking like a Samurai, tall, deliberate, imperious. The man comes into view only as he steps into the light.

MIGAYI

Sato-san.

SATO's tone is less than reconciliatory.

SATO

(gruff)

So, coward, you have returned.

MIYAGI

To settle affairs with my father.

SATO

And with me.

Miyagi sighs heavily. Daniel senses his despair.

MIYAGI

It is forty-five years.

SATO

And I have waited every day for your return.

MIYAGI

I thank you.

(CONTINUED)

SATO

Do not thank me. It is not you
I had in mind. It is my honor.

(hard)

I will finally have it back.

MIYAGI

I will not fight.

SATO

Then you will die, as you have
lived, running away. Go see your
father. I will give you that
much time.

Chozen opens the rear door of the car for Sato. Sato enters. Chozen is about to follow, but not before giving Daniel one final hard look and tossing his Japanese-*English dictionary onto the floor at his feet.* The ENGINE TURNS OVER. The car drives toward the rear door. The door opens. The car exits. The door closes. Miyagi and Daniel are left alone in the dark hangar.

CUT TO:

Daniel and Miyagi peer out the window as the taxi stops at a road construction site along a perimeter fence. Soldiers are at work doing repairs. JACKHAMMERS ERUPT, asphalt is rolled. Bulldozers move earth. MACHINERY WHEEZES and GROANS. A young SOLDIER manning the road-block approaches the cab.

SOLDIER

Where you going, buddy?

The cab driver, speaking no English, answers in Japanese. Miyagi intercedes.

MIYAGI

Tomiko Village.

The name draws a blank to the young soldier.

SOLDIER

Never heard of it. This is Kadena
Airbase. Hey, Sarge...

An old SERGEANT, a lifer, looks up.

SOLDIER

Tomiko Village?

(CONTINUED)

SERGEANT

We're standing on it. What's
left of it's down there.

He points to the end of the road.

SOLDIER

You have to go around.

He points off the road. The driver takes the cab in
that direction, around the construction.

DANIEL

What used to be here?

MIYAGI

Lovers' Lane.

The images in stark contrast to the BLASTING JACKHAMMERS
and the CLANKING EQUIPMENT. The cab drives off.

CUT TO:

From the taxi, Miyagi and Daniel peer at the village.
People peer back as they pass. They reach Miyagi's
house. The cab stops. Miyagi exits. His eyes, anxious
with excitement, search over the house. He approaches
the door and goes to open it. His hand hesitates on the
door knob, as if he were a stranger. He removes his hand
from the knob and knocks instead. The door opens to
KUMIKO, 17, the spitting image of the young Yulia. Her
face registers surprise as does Miyagi's. Kumiko bows.

KUMIKO

(excited)

My aunt said you would come.

MIYAGI

Where is she?

KUMIKO

Nursing your father.

Kumiko moves aside. Miyagi enters. Daniel follows. As
he passes Kumiko his eyes meet hers. She smiles. His
heart goes into a familiar melt. She closes the door.

CUT TO:

26 INT. HOUSE

26

Miyagi walks ahead, Kumiko and Daniel behind.

DANIEL
My name's Daniel.

KUMIKO
I am Kumiko.

DANIEL
Did you know we were coming?

KUMIKO
No. How could we? Why do you
ask?

DANIEL
Oh, no reason.

They approach a room where Miyagi has stopped before a
closed Shojii screen door. Slowly, he slides it open.

26A INT. OLD MAN'S ROOM - NIGHT

26A

YUKIA, 60, graying, but still a vision of grace and
poise, is ministering to Miyagi's father who lays asleep
on a Futon. She looks up. Her heart stops. She holds
her breath. Her body shivers involuntarily.

27 ANGLE ON MIYAGI

27

He enters the room and kneels at the bedside opposite
Yukia.

28 ANGLE ON DANIEL AND KUMIKO

28

DANIEL
Is he going to get better?

KUMIKO
Only Buddha knows.

29 ANGLE ON MIYAGI

29

He looks down at the sleeping face of his father for a
long moment.

YUKIA
He is asleep.

After a moment Miyagi looks up.

(CONTINUED)

29

CONTINUED:

29

MIYAGI

How did you know where to find
me?

YUKIA

Have known for years.

MIYAGI

Then why did you not write sooner?

YUKIA

Out of respect.

MIYAGI

For your husband?

YUKIA

For your silence.

(beat)

I never married.

At that moment Miyagi's father stirs. His eyes open slowly. He looks up, straining to focus. When he realizes who is at his bedside, tears come to his eyes. He addresses Miyagi in Japanese, then raises his hand and caresses Miyagi's cheek.

30

ANGLE ON DANIEL AND KUMIKO

30

Kumiko's face glows, watching the scene. Her eyes glisten with emotion.

DANIEL

What did he say?

KUMIKO

(heartfelt)

If I am dreaming, let me never
awake. If I am awake, let me
never go back to sleep.

31

ANGLE ON MIYAGI

31

His hands cover his father's. His eyes fill with tears as he basks in his father's love. Respectfully, Yukia gathers up her tray and exits. She bows to Daniel and walks off. Kumiko follows, but not before she and Daniel look at each other once more. There is no doubt that these two people belong together. Daniel turns back to watch Miyagi and his father.

31A INT. KITCHEN - NIGHT

31A

(NOTE: Bath scene from last script)

32 EXT. BONSAI GARDEN - MORNING

32

Daniel, just woken, exits from the house to the Bonsai garden, buttoning the last buttons on his shirt, looking for Mr. Miyagi.

DANIEL

Mr. Miyagi?

He stops to admire the ancient Bonsai of the garden. A slightly open Shojii door catches his eye. He steps over and opens it.

DANIEL

Mr. Miyagi?

33 INT. DOJO

33

What he finds catches him by surprise. Daniel's POV -- the Miyagi family dojo. Daniel enters. The dojo walls are lined with photos and paintings of four hundred years' worth of karate-practicing Miyagis. Prominent over the family shrine is a painting of a man in the formal garb of the 16th century. He bears a striking resemblance to Miyagi. On the back wall of the room are Chinese and Okinawan weapons. Daniel removes his shoes and walks around the dojo, fascinated. At the end of the weapons rack is a small hand drum. The head attached to a stick. Two wooden balls hanging from strings, like limp arms. Daniel picks up the drum and looks at it curiously. Miyagi's voice at the door turns him.

MIYAGI

So, how you like Miyagi family dojo?

DANIEL

It's great. Who are all these people?

MIYAGI

Miyagis. Four hundred years' worth.

DANIEL

Who is he?

He points to the picture above the shrine. Miyagi bows respectfully.

(CONTINUED)

MIYGAI

Miyagi Shimpo Sensei. First
Miyagi to bring karate to Okinawa.

DANIEL

From where?

MIYAGI

China.

DANIEL

How did he get there?

MIYAGI

By accident.

(beat)

Like all Miyagi, he is a
fisherman. Shimpo Sensei love
fishing. Loved saki. One day,
strong saki, strong sun, no fish.
Shimpo Sensei fell asleep ten
miles from Okinawa. Woke up ten
miles from China. Ten years later
he comes back with Chinese wife,
two kids...

(beat)

... and secret of Miyagi family
karate.

Miyagi taps the drum Daniel is holding.

DANIEL

(skeptical)

This is the secret of your karate?

MIYAGI

Hai.

He takes the drum and twirls it. The BALLS BANG against
the drumhead, RAT-TAT-TAT-TATTING.

DANIEL

I don't get it.

Miyagi hands the drum to Daniel.

MIYAGI

Practice. You will. Come. Time
for work.

CUT TO:

Daniel and Miyagi walk through the village. Daniel, getting to see it, really for the first time. Daniel's POV, a small school across the way. Out in the yard, Kumiko is teaching a group of young girls a traditional Okinawan dance. The girls, age six to eleven, follow her through the graceful movements, dutifully. She sees Daniel, smiles, and, in the midst of her movements, gives a small wave.

MIYAGI

They are practicing bone dance.

DANIEL

What's that?

MIYAGI

Ancient summertime custom. Big production number.

Daniel waves back to her, pleased. They walk past a series of shelters, strong, brick.

DANIEL

What are these?

MIYAGI

Storm shelters.

Miyagi and Daniel pass the village shrine, a separate building, outside of which an ancient old man, ICHIRO, with the shaved head of a Buddhist monk, teaches a group of young children from a large storybook. Miyagi calls out to him. Ichiro waves back.

MIYAGI

The day I left, he was in the same place, doing the same thing.

Miyagi and Daniel reach the vegetable gardens of the village, which stretch in the distance, neatly terraced. Daniel stands outside a small gardening shed, as Miyagi extracts tools and gloves. All through the fields, the village people are working on various plots in the large patchwork garden, harvesting, watering, pruning, planting.

DANIEL

I thought this was a fishing village.

MIYAGI

Was until waters were fished out.

(CONTINUED)

DANIEL

How'd that happen?

MIYAGI

Someone brought in big, commercial boats.

DANIEL

Who?

MIYAGI

Only one who could afford it... Sato.

DANIEL

What did everybody else do?

MIYAGI

Most gave up and went to the city for work. My father and some others invented a new economy, and saved what was left of the village.

He gestures to the gardens.

DANIEL

Awful lot of vegetables to feed one small village.

MIYAGI

Not grown for eating, Daniel-san. Grown for selling. One customer takes it all.

DANIEL

Who?

34A

POV SHOT

34A

At that moment, three giant Air Force helicopters rise off a landing strip just over the hill and, in formation, fly overhead, their BLADES THUMP-THUMPING the air. Miyagi salutes.

MIYAGI

(heartfelt)

God bless America.

Miyagi begins to work the garden.

DANIEL

Everyone owns a plot?

(CONTINUED)

34A CONTINUED:

34A

MIYAGI

No one owns anything. Everyone rents.

DANIEL

Do I have to ask from who?

At that moment, Sato's big, black Cadillac comes up the road. Miyagi rises from his work. He and Daniel face the car. Toshio and TARO open both rear doors. Sato exits from one, Chozen from the other. They approach Miyagi and Daniel.

SATO

You have seen your father.

MIYAGI

Yes.

SATO

Then we finish tonight. I will bring my nephew as witness.

MIYAGI

Then two of you will lose a night's sleep. I will not come.

CHOZEN

(shouting)

You are a stinking coward.

Sato turns. His eyes shooting daggers at his nephew. Chozen withers under his glare. Sato turns back to Miyagi.

SATO

You leave me no choice.

Sato bows to Miyagi. Miyagi stands still, arms at his sides. Sato settles into a strong stance, slowly, deliberately. He sites Miyagi with one hand and draws the other back in a fist, the same fist that breaks twelve-inches of wood. The target -- Miyagi's heart.

35 ANGLE ON DANIEL

35

Nervous, frozen.

36 ANGLE ON CHOZEN

36

Eager for the kill.

37 ANGLE ON MIYAGI

37

His face calm.

38 ANGLE ON SATO

38

His fist almost chambered. He is about to punch when Yukia's voice breaks the tension.

YUKIA

Miyagi-san, Miyagi-san.

The attention shifts to her as she comes running up. She stops short at the sight. Her eyes widen. It takes her a moment to recover.

YUKIA

Your father.

Her voice is filled with sadness.

YUKIA

He asks for you.

She turns to Sato.

YUKIA

And for you.

There is enmity in her voice when she addresses Sato. The news catches Sato off-guard. His fist drops. Miyagi looks at him, waiting. Sato makes the move. He turns and heads hurriedly for the village. Miyagi looks at Yukia and follows. Daniel goes to follow as well, but finds his path blocked by Chozen, Taro and Toshio. His choice is to fight or step off the road and go through a muddy rice paddy. He glares at Chozen for a moment, then steps into the mud, sinking up to his ankles. He makes his way to the other side. When he emerges, he looks back at Chozen, smirking maliciously on the road. Daniel takes off for the village.

CUT TO:

39 INT. BEDROOM

39

Death hangs in the air. Miyagi kneels on one side of his father, Sato on the other. Yukia and Kumiko and a shoeless Daniel stand in the b.g. The old man, whose breath is shallow, almost non-existent, opens his eyes to Miyagi and Sato. His frail hand takes one of Sato's hands, his other takes Miyagi's. With his remaining strength, he draws both hands together until they touch, his hands joining them over his body.

(CONTINUED)

The old man looks at his son and his student. A beatific smile creases his lips. His eyes dim. The strength leaves his hands. They flutter to his chest, leaving Miyagi's hand and Sato's still clasped. Both men look down at Miyagi, Sr. whose life has fled. In the b.g., Yuki buries her face in her hands, sobbing quietly. Miyagi raises his eyes from his father's corpse, looking at Sato hopefully. In response, Sato's face hardens. He withdraws his hand coldly.

SATO

Out of respect for my teacher, I
allow you your period to mourn.
When it is over, I return.

He bows deeply to the old man's body, rises and strides out, blowing past Yuki, Kumiko and Daniel. Miyagi looks at his father and lovingly strokes his head, pushing his hair off his forehead, and closing his eyes.

CUT TO:

Miyagi is hanging a picture of his father up, last in the long line of Miyagis. Daniel is playing with his drum.

DANIEL

Mr. Miyagi, I don't get something.

MIYAGI

What's that, Daniel-san?

DANIEL

If Sato hates you so much, why'd
he back off?

MIYAGI

Because father was his teacher.
In his heart, he still knows right
from wrong.

DANIEL

But he still wants to kill you.

MIYAGI

Sometimes, what the heart knows,
the head forgets.

DANIEL

Well, until he remembers, what
are you going to do about it?

(CONTINUED)

MIYAGI

Nothing.

DANIEL

He's looking to go to war.

MIYAGI

Don't stop war by participating
in one, Daniel-san.

DANIEL

But if he would have thrown that
punch in the field, what would
you have done?

MIYAGI

Blocked.

DANIEL

You think you could have?

MIYAGI

Even you could.

DANIEL

I'm not that strong.

MIYAGI

Not a matter of who's stronger,
Daniel-san. Matter of who's
smarter. Come, I will demonstrate.

Miyagi exits. Daniel follows.

CUT TO:

EXT. APPROACH TO CANNERY - DAY

Miyagi and Daniel approach the deserted, rusting cannery
on the reef outside the lagoon. The sign above, in
Japanese and English, reads: "SATO CANNERY."

MIYAGI

From my first karate lesson,
father said best way to avoid
punch is not to be there when it
arrives.

DANIEL

Easier said than done.

(CONTINUED)

MIYAGI

That's what Miyagi said...

(beat)

... until I worked here.

They arrive at the point where the fish are unloaded from the boats. A viscious looking hook, attached to a chain and pulley, still holds rotting fishnets. Miyagi puts the chain in Daniel's hand and climbs down a small ladder.

MIYAGI

The fish went from the boat in
the net, across here.

He motions to where he is walking, a distance of ten yards. He climbs a small ladder to a platform in front of a wooden chute blocked by two wooden guardrails. There is only a few feet of room to maneuver without falling off.

MIYAGI

To here.

ANGLE ON DANIEL, touching the hooks, still sharp, despite their rust.

MIYAGI

One day, Miyagi's mind was
somewhere else when the fish came
across. Now push, Daniel.

Daniel sends the hooks, nets and all, down the track. Miyagi sidesteps at the last moment. The hooks pierce the wooden guardrails as if they were paper. Miyagi climbs down the ladder, meeting Daniel in the middle of the floor.

MIYAGI

Now, you understand?

DANIEL

Yeah.

MIYAGI

Good. Come.

Miyagi turns to go.

DANIEL

Can I try?

Miyagi turns, thinks about it for a moment, then his eyes catch some big cork fishing floats on the floor.

(CONTINUED)

41 CONTINUED: (2)

41

MIYAGI
Release the hook.

Excited, Daniel climbs the platform, releases the hook and swings it back to Miyagi. Miyagi sticks the cork ball on the hook, blunting it. Daniel sets himself, ready.

MIYAGI
When I say move, move.

Miyagi swings the chain. Daniel's POV. The hook with the cork ball on it comes down the track on target with his stomach. Faster, faster.

42 ANGLE ON MIYAGI

42

MIYAGI
Move.

A SICKENING THUD makes Miyagi flinch.

43 ANGLE ON DANIEL

43

doubled over, holding his stomach.

MIYAGI (O.S.)
Okay, Daniel-san?

Daniel straightens, grimacing.

DANIEL
Yeah.

He swings the chain back to Miyagi and sets in his stance.

DANIEL
Ready?

Miyagi hesitates, but impressed by Daniel's persistence, proceeds. He swings the chain. ANGLE ON DANIEL. The ball comes closer, closer.

MIYAGI (O.S.)
Move.

Daniel does, but not enough. The ball hits him in the shoulder. He falls from the platform, grabbing at the last moment, dangling from its edge. He pulls himself up and swings the chain back to Miyagi.

(CONTINUED)

MIYAGI (O.S.)

(concerned)

Maybe we try again, tomorrow.

Daniel straightens and takes his stance, determined.

DANIEL

Ready.

MIYAGI

Okay, but last one.

Against his better judgement, Miyagi swings the ball.
ANGLE ON DANIEL. The ball coming.

MIYAGI (O.S.)

Move.

Daniel moves. The ball bounces against the wooden guards. Miyagi applauds.

DANIEL

Good.

He begins to climb down the ladder, his back to Miyagi.

MIYAGI

You know, Daniel-san, there is a quality, very special, we call karate-smart. Only few people have it.

ANGLE ON DANIEL. As Miyagi is talking, he has removed the cork ball from the hooks and is preparing to swing the chain out on the track. ANGLE ON MIYAGI.

MIYAGI

I think you are one of those people.

The sound of the CHAIN moving along the track breaks Miyagi's thoughts. He turns. His POV. Daniel, in a ready stance, as the chain's momentum switches and the bare hook comes flying back at Daniel. CLOSEUP, DANIEL'S FACE, tense, ready. He moves. The sound of CLOTH RIPPING, following by the THUNK of the HOOK into WOOD fills the air. Miyagi's POV. Daniel stands, his back to Miyagi, his hands on his stomach; slowly he turns, removing his hands, revealing the whole center of his shirt ripped away. He smiles, triumphant. Miyagi is relieved, but piqued.

MIYAGI

Daniel-san.

(CONTINUED)

43

CONTINUED: (2)

43

DANIEL
(expectant)

Yes?

Miyagi is relieved, but piqued.

MIYAGI
Daniel-san.

DANIEL
(expectant)
Yes?

MIYAGI
I take back what I said.

With a huff of exasperation, Miyagi turns and exits. Daniel looks back at the hook and the piece of cloth pinioned to the wood. He runs his fingers across his stomach. A shiver runs up his spine.

CUT TO:

44

EXT. VILLAGE - DUSK

44

Chozen with Taro as company, oversees the loading of a truck of vegetables. As each farmer brings his produce, it is weighed. Chozen notes the weight, and writes a check for the amount. On the side of the truck is printed, "SATO PRODUCE." Daniel and Miyagi, heading for Miyagi's house, pass on the far side of the road.

DANIEL
Does he own everything?

MIYAGI
Almost.

As they reach Miyagi's door, Chozen calls out:

CHOZEN
Hey, coward. Hey, coward.

Miyagi acts as if he has not heard a word. But Daniel does. He turns, as Miyagi enters the house, to Chozen and Taro and the villagers near the truck. He checks his anger and enters.

45

INT. HALLWAY - DUSK

45

Daniel catches up with Miyagi.

(CONTINUED)

45

CONTINUED:

45

DANIEL
Doesn't that bother you?

MIYAGI
Why should it?

DANIEL
Because other people might believe
it's true.

MIYAGI
A lie becomes truth only if you
want to believe it, Daniel-san.

46

INT. DINING ROOM

46

They reach a room. Daniel and Miyagi stop. POV BOTH.
*Kumiko and Yukia kneel behind a table set for two, with
an array of exotic, aesthetically arranged foods.*

DANIEL
(whispered)
It's only set for two.

MIYAGI
Very observant.

Miyagi enters and sits down. He bows to Yukia and
Kumiko. Daniel follows suit a moment later, sitting
like Miyagi, bowing like Miyagi. Yukia takes a small
dish and holds it out for Miyagi. He takes his chop-
sticks up and tastes it. He nods. Yukia smiles slightly
and puts the dish down in front of him. Kumiko does the
same for Daniel. Daniel puts a piece in his mouth,
savoring it, as Miyagi did. The taste supercedes
decorum.

DANIEL
Hey, that's good. What is it?

KUMIKO
Diced, pickled squid in raw sea
urchin.

Daniel stops chewing. Yukia says something to Miyagi
in Japanese.

MIYAGI
Kumiko dove for the urchins
herself.

(CONTINUED)

46

CONTINUED:

46

KUMIKO
(expectant)
You like?

DANIEL
(gulping)
Yeah, it's great.

Kumiko beams. She puts the dish down in front of him. Across the way, Miyagi eats heartily. With a grimace of determination borne of good manners, Daniel digs in, taking another chopstick-full, putting it in his mouth and chewing; smiling back at a pleased Kumiko, with the greatest effort.

CUT TO:

47

INT. DINING ROOM - NIGHT (LATER)

47

Yukia is cleaning up. Daniel and Kumiko are not there.

MIYAGI
Why did you never marry?

YUKIA
You never came back.

MIYAGI
But you knew I wouldn't.

YUKIA
It made no difference.
(beat)
Tell me about your life in America.

MIYAGI
I have a home, a garden. Same as
I would have here.

YUKIA
What you did was right.

MIYAGI
Except for one thing.

YUKIA
What is that?

MIYAGI
I should have taken you with me.

Yukia stops cleaning up. His words affect her. She reaches over and touches his hand.

CUT TO:

The sun has set. Daniel walks over to the edge of the garden, concentrating on turning his drum back and forth. He sees old ICHIRO trying in vain to lift a bundle of vegetables he has collected. Daniel walks over to help, putting his drum in his belt.

DANIEL

Excuse me.

He bows. The old man bows back. Daniel picks up the load and carries it to a small wheelbarrow on the road. He puts the sack in the wheelbarrow. The old man bows, relieved.

ICHIRO

Arigato.

DANIEL

Domo.

Ichiro smiles and touches his chest.

ICHIRO

Ichiro.

Daniel touches his chest.

DANIEL

Daniel.

ICHIRO

Daniel.

DANIEL

Ichiro.

The old man smiles his toothless grin, bows again, picks up the wheelbarrow and walks off. Daniel begins playing with his drum. He looks at the motion of the drum and then tries to approximate it with his body. The few farmers left in the field look up and talk between themselves, chuckling quietly, as something gets lost in Daniel's interpretation. He goes through it again, trying to pivot like the drum and comes face to face with Kumiko. He quickly steadies himself.

KUMIKO

Hello.

DANIEL

Hi.

(CONTINUED)

KUMIKO
I'm disturbing you?

DANIEL
No... uh, thanks for dinner. It
was great.

KUMIKO
You really liked it?

DANIEL
Yeah, I did.

KUMIKO
We were afraid it would be too,
what is the word... exotic.

DANIEL
That's my middle name.

KUMIKO
Excuse, please?

DANIEL
It means you like something a lot,
understand?

KUMIKO
No.

DANIEL
It's not important.

Kumiko looks at the drum.

KUMIKO
What are you doing?

DANIEL
Practicing some moves.

KUMIKO
What are moves?

DANIEL
You know, like karate?

KUMIKO
Looks like bon dance.

DANIEL
Yeah, well, I must be doing
something wrong.

(CONTINUED)

KUMIKO

Look.

Kumiko does a graceful dance movement, humming a tune. The movement looks more like the drum than Daniel's did. He is impressed by her grace and insight.

DANIEL

That looks great.

KUMIKO

You try.

DANIEL

No, I got two left feet.

Kumiko looks down at his feet, confused.

DANIEL

It's just another expression. It means I'm not a great dancer.

KUMIKO

Well, this is not a great dance. Try.

She hums the melody again and does the step once more. Her long, black hair swaying. Her face radiant. Her voice melodic. Daniel succumbs. He tries the step, tentatively.

KUMIKO

Good. Now left side.

She hums and moves the opposite way. Daniel follows, gaining confidence.

KUMIKO

Good. Now right.

As he follows her, he warms to the movement until both of them are moving in unison.

KUMIKO

... And, turn.

ANGLE ON DANIEL, into it now, turning and stopping dead. Daniel's POV. A gaggle of young girls, Kumiko's students standing by, watching.

(CONTINUED)

They break into applause, along with the farmers, working the fields, disbursing in a burst of giggles, as Daniel bows gracefully.

DANIEL

We're a hit. Maybe we can take it on the road.

KUMIKO

(confused)

We are on the road.

She motions to the road they are standing on.

DANIEL

Right. Let's try it again, okay?

They are about to go into the movement when Chozen, Taro and TOSHIO show up.

CHOZEN

You dance very nice...

(beat)

... like a geisha.

Kumiko worried, tries to lead Daniel away.

KUMIKO

Come, Daniel-san, let's go.

But Chozen and his henchmen block their way.

CHOZEN

His teacher's favorite technique ... 'let's go.' You know, geisha also sing. You like to sing for us, too?

DANIEL

Listen, I'm not looking for any trouble.

CHOZEN

Well, maybe trouble is looking for you.

Kumiko snaps at him in Japanese. He snaps back, surly.

CHOZEN

What's a good American song?

TARO

Old MacDonald had a farm...

(CONTINUED)

It comes out in broken English, awkward, funny.

TOSHIO

... Eee, ai, eee, ai, oh...

They are getting off on teasing Daniel.

CHOZEN

You know it?

Daniel will not be made sport of. He takes Kumiko's hand and tries to go around Chozen. But Taro blocks him. Chozen pushes Daniel back.

CHOZEN

Sing or fight.

Kumiko jumps in front of Chozen.

KUMIKO

Stop it!

Chozen looks at Toshio and nods. Toshio grabs Kumiko and pins her arms.

DANIEL

Hey.

He moves towards Toshio. But Chozen pushes him back again, towards the lip of an irrigation ditch.

KUMIKO

No, Daniel.

Daniel checks the urge to swing.

CHOZEN

You won't sing; you won't fight.
Maybe you swim.

He pushes Daniel again, closer to the end of the road and the irrigation ditch's muddy bank.

DANIEL

Cut it out.

Chozen pushes him one more time. Daniel is at the lip of the irrigation ditch, about to fall in.

DANIEL

I'm warning you.

(CONTINUED)

48

CONTINUED: (5)

48

Chozen smiles and goes to push Daniel off the embankment, but Daniel, using the technique from the cannery, side-steps. Chozen's momentum carries him too far. He loses his balance and goes right off the road, down the muddy embankment, into the cold water of the irrigation ditch below. Taro and Toshio's faces drop. The villagers in the field begin to laugh. Toshio releases Kumiko. As Chozen tries to mount the bank, slipping on the mud, Taro and Toshio make a human chain with Toshio the anchor. They reach down for Chozen. Just as they have him, Kumiko settles her own business with Toshio. She pushes him just enough to send him, Taro and Chozen back down the muddy bank into the irrigation ditch. Satisfied, she runs off with Daniel, down the road. Amidst the laughter of the farmers, Chozen, Toshio and Taro mount the bank after much scrambling and race off after them.

CUT TO:

49

EXT. MIYAGI'S HOUSE - NIGHT

49

Daniel and Kumiko reach the door, just as Chozen, Taro and Toshio, muddy from head to toe, round the corner. The trio stops, hesitant to go any further. Daniel and Kumiko enter Miyagi's house.

CUT TO:

50

INT. HOUSE - NIGHT

50

Daniel looks out the window at the three boys glaring at him. They finally stop and stalk off.

DANIEL

You know what that was all about?

KUMIKO

History.

DANIEL

Whose?

KUMIKO

Miyagi's and Sato's.

DANIEL

But that's got nothing to do with me and him.

(CONTINUED)

50 CONTINUED:

50

KUMIKO

It does now.
(beat)
You were great.

DANIEL

You weren't too bad yourself.

Their growing admiration is interrupted by a noise from the interior courtyard. Kumiko puts her hands to her lips and leads Daniel to a vantage point where they can observe the garden undetected.

51 THEIR POV

51

In the garden, Miyagi kneels in formal kimono as Yukia, also in formal kimono, performs the tea ceremony.

52 BACK TO SCENE

52

Daniel turns, observing Kumiko, who watches with rapt attention, her face radiant with joy for Miyagi and Yukia.

DANIEL

(whispering)
What are they doing?

KUMIKO

Tea ceremony.

Her voice holds a breath of excitement, her eyes romantic dreams.

DANIEL

What does it mean?

KUMIKO

That they are falling in love again.

53 CLOSEUP - DANIEL

53

Watching the ceremony.

54 MONTAGE

54

proceeds. Scene dissolves into scene of Yukia performing the tea ceremony; her eyes and Miyagi's glowing with love.

(CONTINUED)

54 CONTINUED:

54

Until Yukia hands Miyagi the cup that she has prepared. He sips, puts it down and bows to her. He comes up. Their eyes lock. Their souls fly.

FADE TO:

55 INT. COURTYARD - MORNING

55

Miyagi is working on the ancient bonsai of the garden as Daniel enters.

DANIEL

Konichi wa.

MIYAGI

Konichi wa, Daniel-san. Your Japanese is getting very good.

DANIEL

Thank you. How was your date last night?

MIYAGI

Very nice, and yours?

DANIEL

Interesting. Wanna see something?

Daniel assumes a fighting position and does half the drum technique, slowly, as he has learned it from Kumiko.

DANIEL

It's a block, right?

Miyagi is impressed.

MIYAGI

Very good, Daniel-san. Now use hips for power.

Miyagi demonstrates. Daniel follows.

MIYAGI

Took Miyagi forever to figure out first part of move. You are very fast learner.

DANIEL

Guess I'm just a natural Karate genius.

(CONTINUED)

MIYAGI

And modest, too.

DANIEL

Oh, thanks. Kumiko is taking me around the island, if that's okay with you.

MIYAGI

Fine. We'll meet after. I must go to Naha City.

DANIEL

What are you going to do there?

MIYAGI

Change the title on the house.

DANIEL

You're selling it?

MIYAGI

Giving it.

DANIEL

To who?

MIYAGI

Yukia.

DANIEL

You still love her, don't you?

MIYAGI

Hai.

DANIEL

You could do worse, you know. She's a great cook, if you like that kind of food and I bet she'd really fix your place up nice. Whatdaya think?

MIYAGI

Think you should use hips and not lips.

KUMIKO (O.S.)

Konichi wa.

DANIEL

My tour guide.

(CONTINUED)

55

CONTINUED: (2)

55

MIYAGI

See you later.

Daniel is about to exit when he turns.

DANIEL

Uhh, Mr. Miyagi, just one thing...

MIYAGI

Hai.

DANIEL

What's the other half of the technique?

MIYAGI

Ask drum.

DANIEL

Drums don't talk.

MIYAGI

They do to Karate geniuses. Have a good time.

Miyagi returns to his Bonsai. Daniel exits.

CUT TO:

56

EXT. CASTLE RUINS - DAY

56

Daniel and Kumiko exit from her small car to the ruins of a 13th century castle, surrounded by a chain link fence with "Private Property" -- "No Trespassing" signs prominent on the entrance gate. A guard booth stands inside, empty. Kumiko parks the car slightly out of sight, looks left and right and is about to scale the fence.

DANIEL

Is this okay?

KUMIKO

No one is here on weekends.

She scales the fence and he follows. They disappear inside the ruins.

CUT TO:

The castle is being excavated, stripped of its facades and statuary, which are being crated for shipment. Scaffolding with safety lighting bracket several areas.

KUMIKO

Every summer for eight hundred years Bon dance is held here. But no more.

She points to a center island, cut off from the rest of the ruins by a moat. On top of the island, the small island of land, are two large stone foo dogs. Daniel's POV. Several crates and their labelling: all destinations are out of the country.

KUMIKO

This was the castle of King Shohashi, most famous Okinawan king, called the peace king.

DANIEL

Looks like someone is taking it apart piece by piece.

KUMIKO

Sato. He sells it.

There is a tone of sadness to her voice. She points to the crates.

DANIEL

Bet the king wouldn't be too happy.

KUMIKO

No one is. This is our history.

DANIEL

Why doesn't somebody say something?

KUMIKO

Not everyone with ears can hear.

DANIEL

Is there a name for this place?

KUMIKO

Called Castle of Courtesy and Good Manners.

DANIEL

Why?

(CONTINUED)

57

CONTINUED:

57

Kumiko points at an archway to the sea.

KUMIKO

See, over there?

She points beyond the horizon.

KUMIKO

China. And there...

She points the other way.

KUMIKO

Japan. We live between giants.
Best way to survive is by having
courtesy and manners. King
Shohashi built the castle here
to always remind us.

Daniel points to a staircase to the right.

DANIEL

Is it safe to go up?

KUMIKO

Oh, yes. Legend is, if you race
to the top and win, your wish
will come true.

DANIEL

You want a head start?

KUMIKO

Not necessary, thank you. Ready?

Daniel crouches.

KUMIKO

Set...

Unexpectedly, she takes off.

KUMIKO

Go.

She is a dozen steps ahead of Daniel before the word comes out of her mouth. He strains to catch up and in no time he does, only to be bumped on a turn and fall back. He pulls even just before the top and is about to pull ahead again when Kumiko grabs his shirt tail and pulls him off balance. She crests the top, a step ahead.

(CONTINUED)

57 CONTINUED: (2)

57

KUMIKO
<triumphant>
I won.

DANIEL
You cheated.

KUMIKO
Okay, we'll share the wish.
Close your eyes.

Daniel does, a moment after she. He opens his eyes before her and studies her face. The temptations of her lips are too much to ignore. She opens her eyes into his, vulnerable, inviting. Their faces move closer, closer, when a VOICE sounds from below.

WATCHMAN (O.S.)
Hey, who's there?

Kumiko starts. She puts her finger to her lips, takes Daniel's hand and runs down the back staircase. A moment later, a WATCHMAN appears, looking left and right, searching for the vanished intruders.

CUT TO:

58 EXT. NAHA STREET - DAY

58

The main city of Okinawa. The streets are jammed with cars and motorcycles. People crowd the sidewalks. There are a number of G.I.'s in the crowd. Daniel and Kumiko stand outside a video store, watching a tape in the window of Wuthering Heights dubbed in Japanese. Kumiko holds some video tapes under her arm. The big love scene commences on the screen. Heathcliff, the waves bursting on the cliffs below him, professes his love, which sounds a bit awkward, dubbed in Japanese. Kumiko has tears in her eyes.

DANIEL
Do you like this?

KUMIKO
My favorite film.

Daniel doesn't get it. He shrugs and points to her video tape.

DANIEL
What's this?

Kumiko shows him the video.

(CONTINUED)

KUMIKO

Modern dance. I learn from the tape.

DANIEL

Why don't you go to school for it?

KUMIKO

No schools for this in Okinawa.

DANIEL

Too bad.

KUMIKO

Doesn't matter. One day I will. I know.

A Japanese boy comes running up along the avenue, hawk-
ing tickets. He speaks to Kumiko and holds up the
tickets.

KUMIKO

You like rock and roll dancing?

DANIEL

Sure.

Kumiko buys two tickets and off they stroll.

DANIEL

When is it?

KUMIKO

Tomorrow night.

They are about to enter Kumiko's car when something
catches Daniel's eye across the street.

A large sign in English above a double store fronted
plate glass window. "World Headquarters -- Master
Sato -- Okinawan Karate."

She sees his face light up. She frets.

KUMIKO

Must meet Miyagi-san and my aunt.

(CONTINUED)

60

CONTINUED:

60

DANIEL
I just wanna look.

KUMIKO
(cautionary)
Daniel-san.

DANIEL
It's a public street. There are
lots of people around.

He is already halfway across the street. Kumiko has
no choice but to follow.

61

DANIEL'S POV

61

Chozen is instructing a group of some 60 American G.I.'s
in the art of breaking boards. Some men hold and some
men punch. Taro aids in the demonstration. Chozen
demonstrates first, smashing his fist through several
inches of wood. Then he commands the class. The G.I.'s
hit the wood. Some break the boards, some just hurt
their hands.

62

ANGLE ON DANIEL AND KUMIKO

62

DANIEL
Don't any Okinawans study?

KUMIKO
Oh yes, many.

DANIEL
Where?

KUMIKO
Where they can learn real Karate.

DANIEL
What is this?

KUMIKO
We call business Karate.

DANIEL
Having us here really changed
things for you people.

Just then an American G.I., his Okinawan wife and his
Okinawan child, perched on his shoulders eating an ice
cream cone, pass by.

KUMIKO
And for you people, too.

63

EXT. ARCADE - DAY

63

The sound of a KIAI, followed by a SCREAM, APPLAUSE and LAUGHTER, come from the door of a bar-video parlour-disco, filled with young G.I.'s. The noise draws their attention. A moment later, a G.I., holding his bloodied hand in a white towel, exits cursing. Daniel looks at Kumiko.

KUMIKO

We're going to be late.

Again there is a KIAI, CURSING and LAUGHTER.

DANIEL

Come on.

KUMIKO

Daniel-san, please.

He takes her hand and leads her inside...

64

INT. ARCADE - DAY

64

... Where G.I.'s, off-duty, drink beer, play video games, shoot pool and flirt with a smattering of Okinawan bar girls and a few Okinawan men. ROCK AND ROLL BLASTS from a sound system. Periodically from the rear there is a KIAI, a scream, applause and laughter. Another G.I. passes Daniel and Kumiko, his bleeding hand wrapped in a towel. Daniel leads Kumiko through the crowd to the rear. Someone else's POV. Toshio, hitting up on some girl sees Daniel and Kumiko pass by. He exits on the double. Daniel and Kumiko come to the source of the noise. Their POV. Four saw-horses hold a wooden plank. On the plank are three one-inch thick slabs of ice, spaced an inch apart. Ice and blood litter the floor. A muscular G.I., stripped to the waist is rolling his shoulder, warming up. A gaggle of his buddies, cash in hand are calling bets back and forth. When the contestant is ready, he steps up to the ice.

VOICES

Quiet! Quiet!

The betting starts. The betting stops. The contestant takes a few measured trial swings, then concentrating as much as he can, takes four deep breaths.

65

ANGLE ON DANIEL

65

DANIEL

(whispered)

He's not gonna do it.

(CONTINUED)

Daniel's whisper distracts the man. He looks at Daniel dirtily, then begins his ritual again. This time Daniel says nothing. The man kiais, swings and cuts his hand before breaking the third cake of ice. Blood spurts from his hand. Someone hands him a towel from a convenient rack. The ICE CRASHES to the floor. He exits, cursing, amidst laughter, derision and fists full of money changing hands. More cakes are set up as another contestant gets ready.

DANIEL

Told you.

KUMIKO

He looked very strong.

DANIEL

You have to be strong here...

(taps his head)

... not here.

Daniel taps his bicep. The G.I. who just tried and failed hears this.

G.I.

You think you could do better,
big mouth?

Daniel takes Kumiko's arm to exit.

DANIEL

Couldn't do worse.

As he turns to go, he runs right into Chozen and his two cohorts, Toshio and Taro.

CHOZEN

Let us see about that.

Daniel swallows hard, trying to maintain his cool.

DANIEL

Maybe some other time.

But when he goes to step around Chozen, he finds his path blocked.

CHOZEN

There is no other time.

DANIEL

Listen, whatever problems Mr.
Miyagi has with your uncle,
they don't have to be ours.

(CONTINUED)

CHOZEN

No. We have our own.

Suddenly, Kumiko bolts, escaping from the crowd. Chozen turns and watches her go, then speaks to Taro and Toshio.

CHOZEN

You call my uncle.

(beat)

You take bets.

He approaches the G.I., about to break and whispers in his ear, looking at Daniel. The G.I. nods and steps back.

G.I.

Hey, listen here. We gotta real live State-side Karate champ.

DANIEL

(to Chozen)

Hey... I was only kidding.

CHOZEN

I give three to one.

The favorable odds draw more players, creating a betting frenzy.

DANIEL

I'm not gonna do it.

CHOZEN

You have a choice -- broken ice or broken neck. Understand?

One look at Chozen's eyes and Daniel does.

AMERICAN #2

He gotta break all three?

At that moment Sato appears. Chozen looks at his uncle, smiling at the coup he is about to pull off.

CHOZEN

No.

He bends down and lifts two more cakes of ice onto the plank, grinning at Daniel.

CROWD

All right! Go for it.

And the betting increases. Chozen pushes Daniel towards the ice. Daniel is at his wits' end.

(CONTINUED)

AMERICAN #1

All bets in?

MIYAGI (O.S.)

(forceful)

No.

Heads turn. Miyagi, followed by Kumiko and Yukia, comes to the forefront. Daniel breathes a sigh of relief.

DANIEL

Am I glad you're here.

MIYAGI

Don't worry. Miyagi fix everything.

Miyagi turns to the American taking bets.

MIYAGI

What are the odds?

Daniel is dumbfounded.

AMERICAN #1

Three to one he doesn't make it through the ice.

Miyagi takes out his wallet and pulls all the cash from the billfold.

MIYAGI

Four hundred dollars -- he breaks all.

Chozen blanches.

CHOZEN

I cannot cover it.

A hand slams down on the bar. The noise, turning everyone. Everyone's POV. Sato -- his hand on a stack of money, stands at the bar.

SATO

You are covered.

The excitement of the crowd rises. Now everyone in the bar is gathered round. The MUSIC DIES down. Daniel cannot believe Miyagi.

DANIEL

One second.

(CONTINUED)

65

CONTINUED: (4)

65

He takes Miyagi aside.

DANIEL

Great. Now what do I do?

MIYAGI

Focus. It's all our money.

DANIEL

And what are you doing to do?

MIYAGI

Pray.

Miyagi clasps his hands together in a prayer position and giving Daniel a knowing look, steps back.

CROWD

Let's go. Let's go. Let's go.

They pick up a chant. Daniel steps to the ice and looks at his hands. He places them together and begins the breathing exercise. In and out. Moving his arms up and down, back and forth until he has built up a great concentration. On his final out breath, he swings, cutting neatly through all the ice. The crowd goes crazy. ANGLE ON DANIEL, more amazed than anyone, looking at his unbloodied hands. Money starts changing hands as Chozen stands with his mouth agape. Yukia and Kumiko laugh with glee. Miyagi calmly walks over to a stunned Sato and takes his money from the bar. Chozen comes rushing over. He slams his hand on top of Miyagi's money.

CHOZEN

We do not honor bets with cowards.

Sato looks at his nephew angrily.

SATO

Do not embarrass me with the same mistake twice.

Publicly chastized, Chozen removes his hand from the money. Miyagi takes it and exits. With a look that could freeze fire, Sato takes leave of his nephew. Kumiko grabs Daniel's hand and pulls him out through the crowd.

CUT TO:

66

EXT. STREET

66

Miyagi is standing on the curb, counting money.

(CONTINUED)

DANIEL

How could you do that to me?

MIYAGI

Two hundred, two fifty, three hundred... You do it to yourself, Daniel-san. Three fifty, four hundred.

DANIEL

Yeah, I know, but you could have helped me a little.

MIYAGI

Did.

DANIEL

Yeah, how?

MIYAGI

Held your share.

He hands Daniel a wad of money.

MIYAGI

Now come, dinner reservations waiting.

Miyagi walks off with Yuki. Daniel looks at his money. Kumiko gives him a nudge. He follows her eyes and sees Chozen standing at the door of the arcade. It is all the impetus he needs. He stuffs the money in his pocket and walks quickly, Chozen's glare on his back.

CUT TO:

Daniel is cleaning the Dojo up, straightening weapons, sweeping dust off the floor. He takes an old handkerchief, found on one of the Karate weapons and tosses it in the wastebasket as Miyagi, coming from the garden, appears in the door.

DANIEL

Hi, Mr. Miyagi. How was your day?

MIYAGI

Everything is set for harvest tomorrow. Thought you had a date.

(CONTINUED)

DANIEL

I do, but I figured I'd clean up
a little while I was waiting.

MIYAGI

Very good. But don't throw away
weapons.

Daniel looks at the handkerchief Miyagi has plucked
from wastebasket.

DANIEL

(joking)

Oh, yeah. The old sneeze blocker,
right?

Miyagi drops the handkerchief at his feet.

MIYAGI

Pick up.

Daniel bends down, not following.

MIYAGI

Now, look up.

Daniel looks directly into Miyagi's crotch.

MIYAGI

What do you see?

DANIEL

Umm.. your uhh...

He gropes for the appropriate word.

MIYAGI

Primary target good enough.

Daniel stands up, looking at the handkerchief with a
new perception.

DANIEL

That's pretty neat.

He goes to put the handkerchief back on the weapons rack.
Miyagi puts it in his pocket.

MIYAGI

Never know when you need it.

Kumiko enters.

KUMIKO

Kum bawa.

(CONTINUED)

67

CONTINUED: (2)

67

She is holding two shopping bags.

KUMIKO

This is for you.

DANIEL

What is it?

KUMIKO

Dance clothes. Try on.

Daniel doesn't get it.

DANIEL

Dance clothes?

KUMIKO

Hai.

Just then, Chozen's voice interrupts them.

CHOZEN (O.S.)

Miyagi... coward.

The voice comes from outside, booming. Miyagi turns and exits immediately. Daniel and Kumiko follow him.

CUT TO:

68

EXT. GARDEN - DUSK

68

Chozen, Taro and Toshio, each holding a thick, dangerous-looking, Okinawan hoe, stand in the middle of Miyagi's radish patch. Miyagi, Daniel and Kumiko come up to them. Dozens of villagers gather around.

CHOZEN

My uncle says his obligation to your father's memory is fulfilled. He waits at the dojo. I have been sent to get you.

MIYAGI

Tell him I am a farmer, not a fighter.

Chozen looks at Toshio and Taro. Simultaneously, the three of them set to the radish garden with their hoes, destroying it in a matter of moments. Daniel goes to move forward to stop them. Miyagi restrains him. The destruction complete, Chozen turns to him again.

CHOZEN

Now farming is finished.

(CONTINUED)

68

CONTINUED:

68

Miyagi bends down and begins to clear the patch away.

CHOZEN

What are you doing?

MIYAGI

Getting ready for replanting.

Infuriated, Chozen kicks dirt in his face. Miyagi wipes it away and continues to pull the debris from the soil. One by one, the other villagers bend over, starting with Ichiro and begin to help clear the patch. In disgust, Chozen throws his hoe down and strides to the car, Taro and Toshio trailing behind. Before he enters, he turns back. Daniel is the only one not working, standing. He meets Chozen's eyes directly. Chozen gets into the car and PEELS OUT, zooming down the road.

CUT TO:

69

INT. ROOM - NIGHT

69

Daniel is dressing for the dance from the bag Kumiko has brought him.

DANIEL

You think they're going to fight?

CUT TO:

70

INT. ADJACENT ROOM - NIGHT

70

Kumiko is there dressing.

KUMIKO

No.

CUT TO:

71

INT. DANIEL'S ROOM

71

E

72

INTERCUT as necessary:

E

72

DANIEL

Why not?

KUMIKO

Because Miyagi is a great man.

DANIEL

Even though he ran out on your aunt?

(CONTINUED)

71
8
72

CONTINUED:

71
8
72

KUMIKO

Didn't run. Chose to go.

DANIEL

What's the difference?

KUMIKO

Principles.

DANIEL

Don't you think there is something sad about that?

KUMIKO

Hai. But also very romantic.

DANIEL

Sounds like the stories where everyone is in love, but no one lives happily ever after.

KUMIKO

Exactly like. We call them happy-sad stories.

DANIEL

I like happy-happy myself.

KUMIKO

But, life is not like that.

Daniel opens her door.

DANIEL

I like to think it can be.

72A

INT. HALL - NIGHT

72A

They both stand there, looking at each other, each dressed in 1950-style clothes. He in blue jeans, pegged at the bottom, Cuban heeled shoes, with pointy toes. She in toreador pants, a midriff-halter top and fur trimmed high heels. Her hair is pulled back in the 1950's style. She takes a comb and some hair glaze and goes at Daniel's hair, pompadouring it up.

DANIEL

Don't you think we're gonna stand out?

KUMIKO

Lucky if we get noticed at all.

(CONTINUED)

72A CONTINUED:

72A

She finishes with his hair, tosses the comb down, and together they exit.

CUT TO:

73 INT. DANCE - NIGHT

73

Daniel and Kumiko enter a new wave-type club filled with Okinawan teenagers, dressed in 1950's garb, even more garrish than theirs. All the kids are doing 1950's dances to 1950's music. Daniel is astounded.

KUMIKO

How do you like it?

DANIEL

Wild.

KUMIKO

Can you dance like this?

DANIEL

I can try.

He takes her hand and leads her onto the floor and begins to dance a wild lindy to the pulsing beat of Bill Haley and the Comets. Daniel really gets into it, double-turning Kumiko, backstepping and ending the number with a dramatic dip. A slow dance follows. Daniel and Kumiko exit from the floor and go over to a dim corner, where soda is being served near a bunch of folding chairs.

DANIEL

Can I ask you something personal?

KUMIKO

Yes.

DANIEL

Do you have a boyfriend?

KUMIKO

No. Do you have a girl friend?

DANIEL

I did.

KUMIKO

What happened?

(CONTINUED)

DANIEL

We broke up.

KUMIKO

Why?

DANIEL

You know, I'm not really sure.

KUMIKO

Does that happen a lot in America?

DANIEL

That people break up?

KUMIKO

That you don't know why.

DANIEL

I don't know. I don't have that much experience in the field.

Kumiko looks at Daniel.

KUMIKO

Me either.

Their smiles are growing by the moment.

DANIEL

So, you wanna finish the dance?

Kumiko puts her arms around his waist, and he puts his arms around her neck. They dance cheek to cheek. Someone taps Daniel on the shoulder. He turns to Chozen, Taro and Toshio.

DANIEL

What do you want from me now?

CHOZEN

My money back...

(beat)

... for starters.

DANIEL

I won it fair.

Chozen looks around to see who is watching, then hits Daniel in the stomach with a short, unexpected punch, knocking the wind out of him. Taro grabs Kumiko from behind and puts his hand over her mouth. Toshio straightens Daniel up. Chozen goes into his pocket and pulls out Miyagi's handkerchief.

(CONTINUED)

73

CONTINUED: (2)

73

In disgust, he throws it on the floor. He goes back into the pocket and pulls out a wad of money. Taro lets Kumiko go. She pulls away angrily.

DANIEL

That's all my money.

Chozen takes two bills off the roll and drops them at his feet. He looks at Daniel, smirking. Daniel bends down to pick up the bills and sees the handkerchief. It only takes a second for the thought to connect in his brain, and his fist to connect with Chozen's groin. On cue, Kumiko buries her high, stiletto heel in Taro's instep. He screams in pain. She pushes him into Toshio as Daniel grabs back his money. Toshio and Taro go head-over-heels into a row of chairs behind them. Daniel grabs Kumiko's hand and out they run.

CUT TO:

74

EXT. MIYAGI'S HOUSE - NIGHT

74

Kumiko's car drives up. In the headlights she and Daniel see her aunt.

DANIEL

Don't say anything about what happened, okay?

Yukia comes over to the car window.

YUKIA

Miyagi-san has gone fishing. You come stay our house?

DANIEL

Thanks, I'm okay here.

KUMIKO

(anxious)

You sure?

DANIEL

Yeah. Thanks for the dance.

KUMIKO

Thank you.

This is an awkward moment with Yukia standing there. A kiss would be nice, but a bow will have to do.

DANIEL

(dipping his head)

Sayonara.

(CONTINUED)

74 CONTINUED:

74

KUMIKO

Sayonara.

Yukia enters the car and drives off with her niece.

75 INT. HOUSE - NIGHT

75

Daniel enters the house. He walks around to the dojo and looks out on the lagoon.

76 HIS POV

76

a single boat with a light is silhouetted in the distance. Miyagi fishing.

77 BACK TO SCENE

77

Daniel looks around the dojo at the pictures of the ancestors.

DANIEL

You guys mind if I sleep here?

ANGLE ON THE PICTURES. Stern faces looking down.
ANGLE ON DANIEL.

DANIEL

Didn't think you would.

Daniel rolls out a mat and goes to lay down, covering himself with a long gi jacket. As an afterthought, he rises, goes to the weapons rack, takes down a spear, places it by his side and goes to sleep.

CUT TO:

78 INT. DOJO - MORNING

78

Daniel is sleeping next to his spear when a TREMENDOUS CLATTER, the BREAKING of DOORS, the CRASHING of GLASS awakens him. He jumps up, grabs the spear and runs out to the courtyard where Sato stands amidst the ancient bonsai.

79 EXT. COURTYARD

79

SATO

Where is Miyagi?

(CONTINUED)

DANIEL

I don't know.

A moment later, from the direction of the breaking, Chozen, Toshio and Taro enter. Chozen sees Daniel and seethes.

CHOZEN

He is not here, uncle.

Sato scowls. He turns to Chozen, nods and exits.

CHOZEN

Destroy the garden.

The two Okinawans wade into the bonsai and begin to destroy them, ripping them out of the ground, stepping on them, breaking their branches. Daniel attacks with his spear. Chozen sticks his foot out. Daniel trips over his leg on his way to attack Taro. The spear rolls from his hand. Taro goes to stamp on him. Daniel performs a reverse scissor, knocking Taro to the ground, hitting him in the back of the neck. He scrambles up and grabs his spear, now holding the three men at bay. Chozen stands back, almost amused. Taro and Toshio spread out, bonsai in their hands as weapons, feinting, trying to fake Daniel.

CHOZEN

What are you going to do with that, little coward?

DANIEL

Come and find out.

CHOZEN

I will.

He lunges for Daniel, kiaing. Daniel goes to stab him with a straight lunge of the spear. Chozen moves around it, ducks underneath, comes up behind Daniel and begins to choke him. Daniel tries to push the spear away in vain. Chozen begins to choke harder, applying more and more pressure.

CHOZEN

This is your teacher's fault. If he were a man with honor, you would live. But he's not.

Chozen bears down. Daniel is growing weaker. All of a sudden, Miyagi appears on the veranda, a fishing pole in one hand and a line of fish in the other.

(CONTINUED)

Taro and Toshio attack him. He hits Toshio with the fish, first in the groin and then brings his elbow down on the back of Toshio's neck. Taro receives the bottom of the fishing pole in his groin, the snap of the top of it in his eyes and a kick in his stomach. He topples over. Chozen drops Daniel and Kiai, charging Miyagi with the spear. Miyagi waits until the tip is almost on him, then turning and catching the pole, he literally spins Chozen in the air with his own force. Chozen crashes to the ground. Miyagi has control of the spear. He raises the spear, point first, aimed at Chozen's throat, then hesitates, poised between dealing life or death, stands back and snaps the spear in half on his knee, throwing it away. Chozen rises slowly, defiant. He looks Miyagi in the eyes.

CHOZEN

The act of a coward.

Rising as if he has won a victory, Chozen strides out of the garden. As a last act of defiance, he rips the last bonsai left standing from the ground, snaps it in two, throws the pieces aside and exits, Taro and Toshio trailing after him. Miyagi rushes to Daniel who struggles to sit up, rubbing his throat.

MIYAGI

Are you all right, Daniel-san?

Daniel nods, barely able to speak. Yukia and Kumiko enter, stunned by the devastation. Miyagi's face tightens into a mask of anger and resolution, as he touches one of the ancient bonsai, splinters now.

MIYAGI

Stay here.

He heads towards the door.

DANIEL

Where are you going?

MIYAGI

To put an end to this.

He exits. Daniel rises and follows him.

DANIEL

Mr. Miyagi, wait.

KUMIKO

Miyagi said to stay.

But Daniel is rushing out of the house after Miyagi. Yukia and Kumiko follow.

80

EXT. HOUSE

80

Daniel reaches outside the house as Miyagi's CAR ENGINE STARTS and Miyagi drives away. Daniel turns to Kumiko.

DANIEL
Will you take me?

KUMIKO
I can't.

DANIEL
Then, give me the keys.

KUMIKO
You don't know the road.

DANIEL
Listen, he doesn't know what he's
walking into. I gotta help him.

Kumiko hesitates, then opens the car door and gets in.
Daniel follows quickly. Yuki comes to the side of the
car and looks at her niece.

YUKIA
No.

KUMIKO
I'm sorry. I can't obey.

She puts the car in gear and drives off.

CUT TO:

81

EXT. NAHA STREET - DAY

81

Miyagi exits a travel agency, ticket in hand when Daniel
jumps out of Kumiko's car.

MIYAGI
Thought I told you to stay,
Daniel-san.

DANIEL
(unbelieving)
You're leaving.

MIYAGI
We're leaving.

Miyagi opens his car door.

DANIEL
He wrecked your house.

(CONTINUED)

81

CONTINUED:

81

MIYAGI

A house can be repaired.

DANIEL

(sarcastic)

And how about the garden? That
will only take another three
hundred years to do.

MIYAGI

Trees can be replanted.

DANIEL

How can you let someone run you
out of your own home like this?
Where does it end?

Miyagi holds up the airplane tickets.

MIYAGI

It ends here, Daniel-san.

DANIEL

(angry)

I don't understand you.

MIYAGI

One day you will.

DANIEL

I don't think so.

He stalks off. Kumiko, pained, goes to stop him. Miyagi
detains her, shaking his head. She watches Daniel go,
feeling his pain, his confusion.

CUT TO:

82

EXT. NAHA - DANIEL

82

He wanders aimlessly, trying to sort out what's real
and what's not. Soldiers pass him by, hookers call to
him from doorways of honky-tonk clubs. Daniel is
oblivious to it all until he passes a brightly lit
window of a large, army-navy surplus store, full of
military gear.

83

INT. ARMY-NAVY SURPLUS STORE

83

Daniel enters. TWO YOUNG GI's are rummaging through the
weapons stock in the store. One of them hefts an M-60.

(CONTINUED)

GI #1

How much?

The obsequious SALESMAN next to him rattles off the price.

SALESMAN

Vietnam original... \$200, and for
\$10 more...

(holds up a
small device)
... converts to live ammo.

GI #2 hefts an M-79 grenade launcher, aims it, and makes the sound of a grenade being launched with his lips. The GI with the machine gun points it at his buddy and makes a similar sound with his lips, shooting away with imaginary bullets. Tired of playing, they put the guns down. The Salesman lifts two .45's.

SALESMAN

Sale on .45's.

GI'S

No, thanks.

They exit. Daniel looks after them, then something catches his eye in a display case at his hands. He looks down and focuses. The Salesman comes over.

SALESMAN

I help you?

Daniel points to a box of medals in the display case.

DANIEL

How much is that one?

The Salesman pulls the Medal of Honor out of the case.

SALESMAN

Good choice. Medal of Honor. One
owner.

(beat)
Fifty dollars.

DANIEL

Is it real?

SALESMAN

Real, real.

He turns it over for Daniel to examine. Daniel looks at the medal.

(CONTINUED)

83

CONTINUED: (2)

83

He understands everything Miyagi has been telling him about bravery. About honor. About principles.

SALESMAN

Okay, for you -- \$35.

Daniel puts the medal down and turns to Miyagi who has seen the whole thing.

SALESMAN

Okay, okay, for you -- \$20.

Daniel looks at Miyagi, his anger made irrelevant by his new understanding. He approaches his teacher.

DANIEL

(soft)

Fighting is the easy way out,
isn't it?

MIYAGI

Much easier.

Miyagi's voice is gentle. His mouth creases in a smile.

DANIEL

I guess we should go home and
pack.

MIYAGI

Hai.

They both turn to exit. Daniel puts his arm over Miyagi's shoulder.

SALESMAN

Okay, okay, \$15. Last price.

Daniel and Miyagi exit from the store.

CUT TO:

84

INT. MIYAGI'S ROOM - MORNING

84

Miyagi watches as Yuki puts the last few things away in his suitcase. Something is on his mind. As she pulls the strap, he speaks:

MIYAGI

Come with me.

(CONTINUED)

84

CONTINUED:

84

ANGLE ON YUKIA. Her back to Miyagi, so he cannot see her face which struggles for control. After a moment, she answers.

YUKIA

I cannot.

MIYAGI

What is here to keep you?

YUKIA

My whole life.

MIYAGI

So, you will build a new one.

YUKIA

The time to build is when you are *young*.

Miyagi approaches her.

MIYAGI

If I could stay, I would.

YUKIA

And, if I could leave, I would.

She touches his chest with her hand. Tears come to her eyes. She puts her head on his shoulder, and begins to cry, quietly. He puts his arm around her, comforting, loving. ANGLE ON DANIEL in the room next door, packing, having heard the whole conversation. He quietly backs out.

CUT TO:

85

EXT. LAGOON

85

Kumiko is casting rice onto the water, with a forlorn face. Daniel comes up to her.

DANIEL

Hi.

KUMIKO

(sad)

Hi.

DANIEL

What are you doing?

(CONTINUED)

KUMIKO

Old custom. When fishermen would
go out to sea, families would
offer rice to the gods.

DANIEL

For a good catch?

KUMIKO

For a quick return.

A long silence ensues between them. Daniel considers
what he is about to say next.

DANIEL

You ever think of coming to the
States?

KUMIKO

For what?

DANIEL

For dance school. For your
dreams.

KUMIKO

There are lots of schools there?

DANIEL

You ever hear of anyone defecting
to Russia to dance?

KUMIKO

But my whole life is here.

DANIEL

So, you start a new one.

KUMIKO

Not so easy.

DANIEL

The time to do it is when you're
young.

KUMIKO

You sound like my aunt.

Daniel shrugs at the almost coincidence.

KUMIKO

You think I would like America?

DANIEL

I think you'd love it.

(CONTINUED)

85

CONTINUED: (2)

85

KUMIKO

Do you think it would love me?

DANIEL

I know one part of it that already
does.

Their faces move together. They are about to kiss, when in the b.g. two bulldozers and three Jeeps full of army survey teams come rolling into the village breaching the gardens. Daniel and Kumiko break off from their romantic moment and run to see what's going on.

CUT TO:

86

EXT. GARDENS

86

The bulldozers are about to destroy the gardens. Surveyors are setting up their tripods. Daniel, Kumiko and the rest of the villagers arrive. Miyagi pushes to the forefront, confronting the SURVEYOR.

MIYAGI

What are you doing?

OFFICER (SURVEYOR)

Surveying.

MIYAGI

For what?

OFFICER

Extending the airstrip.
(to his men)
Move that marker over.

MIYAGI

This is private land.

OFFICER

Not any more, it's not.

At that moment, Sato and Chozen step up through the crowd. Miyagi confronts Sato.

MIYAGI

Why are you doing this?

SATO

Why do you think?

MIYAGI

You will destroy the village.

(CONTINUED)

SATO

No, Miyagi-san, you will.

Sato speaks with the assurance of a man who has checkmated his opponent. Miyagi looks around at the worried faces of the villagers. His options have run out, his limit reached.

MIYAGI

I will fight you.

Sato smiles, triumphant.

MIYAGI

On one condition.

SATO

(suspicious)

What?

MIYAGI

Regardless of who wins, the deed to this land passes to the village.

SATO

You ask for too much.

MIYAGI

A small price to pay for your honor.

Checkmated now, Sato agrees.

SATO

You are right. I will see you again, at midnight.

He turns to go, reconsiders and turns again.

SATO

No tricks. Or this is gone, tomorrow. Leave the equipment.

He and Chozen disappear down the road. The army survey teams climb back into their Jeeps and take off, leaving Miyagi, Daniel and the rest of the village watching and fretting.

CUT TO:

87 EXT. BONSAI GARDEN - NIGHT

87

Daniel sits in the destroyed Bonsai garden. Recent events weighing heavily on him. Miyagi enters, dressed in a formal kimono, heading for the family Dojo. Daniel stands up and catches him at the door.

DANIEL

Mr. Miyagi...

MIYAGI

Hai, Daniel-san.

DANIEL

You think you're gonna win?

MIYAGI

Already have won.

DANIEL

What do you mean?

MIYAGI

Whatever happens to Miyagi,
village is safe forever.

Miyagi enters the Dojo, kneels before the shrine and closes his eyes.

CUT TO:

88 EXT. VILLAGE - NIGHT

88

Daniel walks along the deserted main street. Not a person is out, but eyes watch from every closed blind, from every cracked door, waiting for the combat to take place. Yuki comes across the road. Daniel meets her. She is carrying a fresh pressed Karate gi and a black belt.

DANIEL

He's still meditating.

YUKI

Hai.

DANIEL

Have you seen Kumiko?

YUKI

She is at the cannery...

(beat)

... waiting for you.

<CONTINUED>

88

CONTINUED:

88

Yukia heads towards the house. Daniel walks down main street. He passes the shrine where Sato, in a formal kimono as well, sits meditating, preparing himself. Chozen, in his karate gi, kneels behind him. As Daniel passes, Chozen's head turns, his eyes shoot daggers, which makes Daniel hurry on.

CUT TO:

89

CANNING FACTORY

89

Daniel enters the darkened, rusting facility to the sound of a WINDCHIME, gently stirred to life by the wind.

DANIEL

Kumiko?

The lights from the landing tower splash through, sporadically bathing the room in soft bursts of light. In one of these illuminations, Daniel sees Kumiko. Daniel's POV. Kumiko, in formal kimono, her hair done up, just like her aunt's was for the tea ceremony, sits before her own prepared tea ceremony. A cushion for Daniel has been placed opposite her. She looks at Daniel and bids him sit. Her smile ethereal, her motion -- a study in grace. ANGLE ON DANIEL. He obeys and watches in rapt silence as she proceeds with the ceremony, her eyes rising from time to time, betraying the feelings in her heart. When she finishes, she kneels opposite Daniel and hands him the cup of tea. He accepts it gently, and sips as Miyagi did, just the smallest drop, savoring the essence. His eyes, never leaving hers, he offers the cup. She accepts, her eyes shiny as diamonds, her breath shallow, aroused. Sipping once, the cup comes slowly from her lips. She pulls a comb from her formal hairdo. Her hair falls sensuously down her shoulders. CLOSEUP -- THEIR FACES. Simultaneously, inching toward each other, as if the distance separating them were miles, until their lips meet, tentative at first, then fiercely passionate, consummating in one kiss. Parting breathless, heads swimming, their eyes stay locked in a lover's embrace, when a WIND, more forceful than before, RATTLES the WINDCHIME. Fear, born from experience, replaces love in Kumiko's eyes. She hurriedly gathers up the tea ceremony utensils, listening for something outside.

DANIEL

What's wrong?

The WIND BLOWS again, increasingly aggressive, as she rises, exiting.

KUMIKO

Quickly.

90 EXT. CANNERY - NIGHT

90

He follows her out of the cannery. The WIND has increased fivefold and *CONTINUES INCREASING*. Rain starts to pelt Daniel and Kumiko as they run across the reef for the village. A fearsome storm is bearing down, racing across the sea.

DANIEL

What is it?

KUMIKO

Typhoon.

91 MINIATURE

91

At that moment, the STORM'S angry first FIST CRASHES into the REEF. Daniel turns to see the roof rip off the cannery and fly away in the darkness. He and Kumiko run for all they are worth.

CUT TO:

92 EXT. VILLAGE

92

Daniel and Kumiko enter the village. Chunks of houses and fences are blowing off, littering the street. People are scurrying to shelters, hysterical, scared. Mothers gather young, screaming children to their breasts and run for the shelter. Adults help old people. Daniel's POV. Miyagi and Yukia helping two old people who clutch their meager possessions. A piece of flying debris hits Yukia from behind, knocking her down. Daniel and Kumiko run over. Miyagi lifts Yukia; her head bloody, her eyes glazed. The two old people stand, confused, lost, buffeted by the storm. Kumiko helps her aunt up and supports her under one arm. Together, the group makes it to a shelter. The old people pass inside. Kumiko enters with her aunt. Someone runs past Miyagi and Daniel, pushing his way into the shelter. Chozen, breathing heavily, a gash across his forehead. He looks at Miyagi and Daniel.

MIYAGI

Where is your uncle?

CHOZEN

Dead.

Without another word, he enters the shelter.

DANIEL

How much worse does it get?

(CONTINUED)

92 CONTINUED:

92

MIYAGI

Much worse.

Daniel and Miyagi are about to enter the shelter when they hear the SCREAMING of two little girls from the direction of the school. They run off.

CUT TO:

93 EXT. SCHOOL

93

The whole building is shaking in the wind. Collapsed, exposed ELECTRICAL CABLES CRACKLE dangerously. Black snakes with fiery tongues on the walls and floors. Miyagi and Daniel enter carefully, finding two little girls, scared to death, on the second floor landing of the staircase, which has collapsed in front of them. *Electrical wires spark dangerously at their feet.* They hug each other, crying from fear. Daniel and Miyagi set to piling desks one on top of the other in an effort to reach the landing. When they are almost high enough, Daniel climbs the precarious ladder, while Miyagi does his best to steady the desks against the storm. As Daniel's fingertips grasp the ledge, a tremendous burst of wind and rain blow out the last windows with such force that the desks he is standing on are swept away. Miyagi topples to the floor, his head missing an exposed electrical cable by inches. Daniel is left hanging on the ledge by his fingertips. Despite the wind, he pulls himself up to safety. Miyagi rises and stands below. Daniel takes one of the two terrified children and passes her as far as he can before dropping her. She falls several feet into Miyagi's arms. The second child is passed the same way. Miyagi runs out with the girls. Daniel jumps down and follows. As he passes through the door, the front wall of the building collapses, missing him by inches. He and Miyagi take off with the girls.

94 EXT. VILLAGE - ANGLE ON DANIEL AND MIYAGI - NIGHT

94

Running through the storm. Debris flies past, threatening their progress. Halfway to the shelter, a piece of lumber flies off a fence and catches Miyagi below the knee, felling him. Two villagers come running out from the shelter to get the girls. A third one comes and helps Daniel lift Miyagi. Supported under both arms, Miyagi hobbles forward. As they pass the partially collapsed shrine, Daniel hears a LOW MOAN that comes from within, catching their attention. Daniel looks at Miyagi, then hands him over to the villager. Daniel rushes into the shrine.

CUT TO:

95

INT. SHRINE

95

A fire has been started by an overturned lamp. Daniel peers through the smoke and the wind blowing it about for Sato. A moan guides him to the semi-conscious man, trapped by a beam from a collapsed wall. Daniel tries to move the beam to no avail. Sato regains consciousness.

SATO

Chozen?

DANIEL

No, it's me.

Sato opens his eyes in surprise. Daniel tries to lever the beam, but the piece of wood he has chosen for a lever cracks as he puts weight on it. The fire begins to grow and the building begins to shake in the wind. Daniel sifts through the rubble and finds a second lever. The WIND INCREASES. A chunk of ROOF COLLAPSES, nearly missing Daniel.

SATO

Save yourself.

Daniel ignores him. He inserts the lever under the beam near Sato's leg and pushes for all he is worth. With a supreme effort, he manages to move the beam a few inches. It is all he needs. He pulls Sato out from underneath it and helps him up. Sato cannot walk. Daniel bends underneath him and hefts him in a fireman carry. Staggering under the weight, Daniel manages to make it through the flames and out the front door, just as the entire ROOF COLLAPSES.

CUT TO:

96

INT. SHELTER

96

Miyagi peers out into the storm, keeping the door open against its force. A figure with another body over his shoulders in a fireman's carry comes INTO VIEW. Miyagi's heart leaps. He sees Daniel. Daniel reaches the shelter and enters, letting Sato down gently. Chozen comes rushing over.

CHOZEN

Uncle, I thought you were dead.

SATO

To you, I am.

He reaches out, grabs Chozen's black belt and yanks. It comes off in his hands.

(CONTINUED)

SATO

You dishonor this.

Chozen flushes. Shame, mingled with anger in his face. He turns to Daniel, the venom rising in his eyes, and with the entire village looking at him, he rushes out through the still open door into the storm. Sato turns to Miyagi.

SATO

Your student has become my teacher. I beg your forgiveness.

MIYAGI

(softly)

There is nothing to forgive.

Sato reaches into his soaking kimono and pulls out a scroll in a lacquer box. He hands it to Daniel and bows.

DANIEL

(uncomfortable)

It's not necessary.

SATO

Take it.

Hesitantly, Daniel does. He begins to open the box and take out a scroll. It is in Japanese and he cannot comprehend any of it.

DANIEL

What is it?

SATO

The deed to the land.

Daniel looks at him. The smallest smile creases Sato's lips. He turns and allows two villagers to help him over to a makeshift first aid station in the rear of the shelter where they begin to tend to his leg. ANGLE ON DANIEL surrounded by Miyagi, Yuki and Kumiko, holding the deed. Tired. Wet. Triumphant.

FADE OUT.

FADE IN:

The ruins with the scaffolding now removed, are lit by torches and hundreds upon hundreds of candles.

(CONTINUED)

Several hundred people are there, attending the big summer celebration: the Bon dance. All the women, from the youngest little girl to the oldest grandmother, are decked out in their finest kimono. Everyone is congregated around the island of land in the center of the ruins, accessible now by a makeshift ladder with planking laid over it. A group of women, Kumiko and Yuki included, aged 9 through 90, dance on the island around two Fu dogs. Everyone in the crowd has a decorative hand drum, very similar to the one Daniel has been practicing with. They twirl them in unison with the MUSIC played by a four-piece, traditional OKINAWAN BAND. Sato and Miyagi, with casts on opposite feet, sit in chairs facing the island, just across the bridge. Daniel sits next to Miyagi, in the place of honor, watching the dancing. The MUSIC STOPS. The dance ends. Everyone in the audience twirls their drums in approval. The women bow and file off the island, over the makeshift bridge, until only Kumiko is left. Everyone's attention is riveted to her performance, the epitome of grace and beauty. The entire audience is captivated, enchanted, so no one sees a figure rising up on one of the higher ruins across the moat, until he jumps from the shadows onto the island. Springing in a somersault, he grabs Kumiko in mid-step. It is Chozen and he has a knife to her throat. The music falters. The crowd gasps. Chozen holds his knife. His eyes resolute, a bit crazed. Two men go to rush across the bridge. Chozen holds the knife tighter to Kumiko's throat. Chozen yells at them in Japanese and they stop cold.

CHOZEN

Where is Daniel?

ANGLE ON DANIEL, MIYAGI AND SATO. Sato rises, with the aid of a cane.

SATO

Stop this.

CHOZEN

I cannot hear you, uncle. You are dead to me, remember?

Daniel stands from his chair.

DANIEL

I'm here.

CHOZEN

Cross the bridge.

(CONTINUED)

Daniel looks at Miyagi, puts down his drum, and crosses the bridge.

DANIEL

All right, I crossed the bridge.
Now. Let her go.

CHOZEN

Over there.

He motions for Daniel to get away from the foot of the bridge. Daniel moves away from the bridge, backing up to the Fu dogs. Chozen backs Kumiko over to the foot of the bridge. He kicks the supports away. The ladder and planking clatter to the bottom of the ruins, isolating Daniel, Chozen and Kumiko. Chozen releases Kumiko. She runs to Daniel. Chozen throws his knife away.

DANIEL

What do you want?

CHOZEN

Revenge.

DANIEL

Everything's been settled.

CHOZEN

Everything but me, and I hold you
responsible.

He begins to walk towards Daniel and Kumiko, menace in his voice and his step.

CHOZEN

I have been embarrassed,
humiliated, dishonored, all
because of you.

Unexpectedly, Kumiko rushes Chozen. Her fists held high. He grabs them as if they were a doll's and casts her aside. She falls against the Fu dogs.

SATO

Chozen!

But Chozen does not hear. Daniel keeps backing up.

DANIEL

Look, for whatever happened, I
apologize.

(CONTINUED)

CHOZEN

Apology will not give me back
my honor.

DANIEL

Neither will this.

CHOZEN

In their eyes it will.

He refers to the audience.

DANIEL

I'm not fighting.

CHOZEN

You're not running, either.

Daniel looks behind him. He is backed up to the edge of the island. Chozen stops. With no place to go, Daniel charges, kiaiing loudly. He hits Chozen with a kick and a chop to the neck, neither of which have any effect. ANGLE ON MIYAGI.

MIYAGI

This is not a tournament,
Daniel-san. This is for real.

ANGLE ON CHOZEN.

CHOZEN

(smiling)

Yes, for very real.

Daniel throws a sidekick, with all his might. Chozen catches it and flings him away. Daniel rolls. Chozen tries to stomp him, but Daniel manages to get out of the way. Chozen comes off his stomping kick into the air, throwing a flying jump spinning back kick. Daniel steps back too far and falls off the edge, hanging by his fingertips. Chozen runs over and begins to stomp on his fingers. Daniel is on the verge of letting go and falling into the moat below, when Kumiko comes up behind Chozen with her obi. She puts the silk belt around his neck and chokes as hard as she can, pulling him back, successful for a while, it allows time for Daniel to scramble up. But Chozen is too strong. He reverses the choke, pulls the obi off, grabs Kumiko, hits her back-handed and knocks her, unconscious, to the ground. He then turns his attention to Daniel, who is regaining his footing, throwing two punches. Daniel recovers in enough time to block both punches. He counters. Chozen blocks, grabs Daniel and throws him into the statue. He charges Daniel with a punch.

(CONTINUED)

Daniel spins at the last moment and elbows Chozen in the back of the head. Recovering, Chozen spins and hits Daniel with a back-fist, which knocks him back into the statue. Chozen jumps in the air with a flying sidekick for Daniel's face. Daniel ducks. Chozen hits the face of one of the Fu dogs, breaking off an entire side of it. He falls to the ground from the force of his kick. Daniel recovers and hits him in the back of the neck. But Chozen blocks before the blow can land. He punches Daniel, driving him back. Chozen leaps in the air with a flying stomp. Daniel rolls. Chozen front kicks at him. Daniel grabs the kick and throws Chozen. He follows up, charging, hitting Chozen with two kicks while Chozen is on his knees. One to the chest and one to the face. Daniel fires a third kick to try to finish his opponent off. Chozen grabs his foot at the last moment and throws him. Daniel hits the ground hard. Chozen leaps up and before Daniel can rise, he applies a death choke. He chokes Daniel until Daniel is almost out of breath. Pulling at Chozen's arm, frantically, he cannot seem to break the hold. ANGLE ON MIYAGI.

MIYAGI

Step back, Daniel-san. Step back. Use hips.

ANGLE ON DANIEL. With nothing to lose, he steps back and lifts his hips. Amazingly, Chozen flies straight over his head. Daniel lunges with a punch which hits Chozen. He tries to follow with two kicks which Chozen blocks. On the second kick, he holds Daniel's leg, pulls him in, and punches him very hard. The wind goes out of Daniel. He grabs Daniel's arm and throws him. Daniel rolls. Chozen lunges. Daniel hits him with his last strength with a backfist. Summoning up whatever reserves he has, he tries to finish Chozen off. He hits him three times hard in the chest with reverse punches. Chozen seems to be going down. Daniel goes to kick him in the face, when Chozen rises with a double-fisted punch, followed by a roundhouse kick, followed by a heel kick. Each blow has a devastating effect on Daniel. The last kick sends him crashing into the statue. He is almost out. Chozen, seeing his victim nearly paralyzed, unable to move, backs off, breathing deeply, preparing to deliver what will be the death blow. The crowd, which has been yelling and screaming up to now, goes deathly silent. Chozen settles slowly into a low stance. He drops his fist and begins to cock it, pulling his breath back, slowly. ANGLE ON DANIEL. Standing shakily, lifting his arms for a last defense. Chozen is about to charge. When the RAT-TAT-TATTING of a DRUM resounds through the ruins. ANGLE ON MIYAGI. Shaking his drum, back and forth. The whole village puts their eyes on Miyagi and follows his example.

(CONTINUED)

One by one they begin to sound their drums, until TWO HUNDRED DRUMS are BANGING through the ruins in a DEAFENING CACOPHONY. ANGLE ON CHOZEN AND DANIEL. Chozen looks around, unsure of what to do, not understanding the meaning of all this. Daniel, with a few moments respite, catches his breath, and looks at Miyagi who has stopped twirling his drum. All the DRUMS STOP. Chozen looks around one more time. Then at Daniel, who has raised his guard, not moving, from in front of the statue. Chozen *kiais* ferociously and charges. The entire crowd goes silent. Just as he is about to crush Daniel with his lunge punch, Daniel comes out of his trance. *He executes the drum block perfectly.* Chozen's fist hits the statue. His face soon follows. He hits with such force that it debilitates him. Daniel grabs him and hits him hard in the stomach on the return of the technique. Chozen is a finished man, he staggers back. Daniel hits him once. Twice. Three times. Chozen hits the dirt on his knees. He cannot raise either hand. His face bloodied. His spirit is broken. Daniel steps up to him, pulls his head up by the hair until his throat is exposed, vulnerable. Daniel cocks his arm back, *his fingertips bent in a spear hand, a death blow.*

DANIEL

Live or die. Your choice.

CHOZEN

Die.

Daniel is only too glad to oblige, but at the last moment, he looks up at Miyagi. CLOSEUP MIYAGI, his face *fraught with concern.* Daniel looks back at Chozen. Daniel's face contorts with anger. He *kiais* and fires the death blow. CLOSEUP CHOZEN, his eyes closing. But the blow never lands. He opens his eyes. Daniel's fist is an inch from his nose.

DANIEL (O.S.)

Living is more punishment.

And with that he tweeks Chozen's nose hard between his thumb and forefinger, embarrassing him finally, dishonoring him totally. With disdain, Daniel pushes Chozen over. The villagers cheer wildly. Kumiko recovered, leaps into Daniel's arm. Daniel holds onto her, exhausted, relieved. He looks up at Miyagi. CLOSEUP MIYAGI, smiling broadly, proud that his student has learned the lesson of courage and honor.

THE END