

KARATE KID III

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FIRST DRAFT

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EXT. STREET. NIGHT.

A street in a dangerous barrio-style neighborhood.

RICHIE PARKER emerges from the shadows; pauses to look around - warily: He's sixteen, a tough-looking kid with gentle, frightened eyes.

CHARLIE

Richie, over here, man --

CHARLIE DELEON moves into the light: He's fifteen, good-looking, a gang member: He wears a jacket with 'DANES' painted on its back; also earrings; boots; jeans --

RICHIE

Charlie, thanks for comin' --
Let's do this fast, okay? I don't
wanna hang here any longer than I
have to -- You got the bucks?

CHARLIE

Yeah, sure -- Richie, you trust me,
right?

RICHIE

Always.

CHARLIE

Then listen a second - don't say
nothin' and don't get paranoid,
just listen - when I'm done if
you still wanna hop a plane, hey
fine, my money's yours, but listen
first --

RICHIE

I'm listening, I'm listening --

CHARLIE

I want ya to -- reconsider talking
with Andre --

RICHIE

Don't be stupid --

CHARLIE

I'm not stupid, don't call me
stupid -- Alls they wanna do is talk,
Manny gave me his word -- He's my
brother, Richie, he wouldn't jerk
me around on this --

RICHIE

'Your brother's word', gimme a break -- They didn't send you here, did they Charlie?

CHARLIE

No, Richie -- You're my buddy, that's all, I just want you to stay -- Please, just talk to 'em -- for me --

RICHIE

You talk to 'em -- tell em this: I'm not a narc no matter what they think; I left the Danes 'cause I'm sick of guns and drugs and worryin' about gettin' killed all the time -- I'm gonna have me a real life, man, I'm gonna be somebody -- You laugh, dude, but when I come back champion of the world you'll be laughin' out your ass -- Take it easy, huh? You're a great kid, Charlie, I hope ya live long enough to find that out. Thanks for the loan.

He turns to go --

CHARLIE

Richie --

(Richie pauses; looks back)

-- I'm not that great.

RICHIE winks, smiles, turns to go and --

THREE FIGURES emerge blocking his path: They are: ANDRE, nineteen, leader of the DANES, a hardened criminal in a teenagers' body; and his two stooges, EDDIE JAY and BUSTER.

ANDRE

Richie, how ya doin'?

RICHIE turns back to CHARLIE with a look of betrayal and pain on his face --

RICHIE

My 'buddy' --

He throws the money in CHARLIE'S face, starts to run, but - EDDIE JAY and BUSTER grab him -- a mistake for them, because as RICHIE sparks into action we understand what kind of champion he's planning to be: He swivels, landing a well-placed karate kick to BUSTER'S face that sends him stumbling back into EDDIE JAY and ANDRE, the three of them falling in a pile --

EDDIE JAY grabs RICHIE'S leg and tries to topple him, but RICHIE sends him sprawling with a quick chop, then turns to escape, but -

MANNY DELEON, CHARLIE'S seventeen year-old brother (MANNY'S hard, what CHARLIE might be like in a few years if things don't change for him) -- enters, a gun in his outstretched hand aimed right at RICHIE'S heart --

MANNY
Walk away, Charlie, you did
your job --

CHARLIE
Don't hurt him, Manny, you
promised you wouldn't hurt him --

MANNY
Nobody's gonna hurt him --
just walk away -- Now.

CHARLIE
But --

MANNY
Walk away! That's an order.

CHARLIE looks at RICHIE, who gives him one last penetrating glance of despair and helplessness; CHARLIE quickly turns his back and hurries away --

FOLLOW CHARLIE -- walking -- faster and faster away -- everything a blur around him, his FOOTSTEPS ECHOING and all else SILENT until --

A SHOT explodes behind him -- CHARLIE freezes -- A SECOND SHOT rings out -- He runs back --

CHARLIE
Richiiiiiiiiiiiiiiiiiiii!!!!

A GRAY SUZUKI SAMURAI SCREECHES up heading him off; the door swings open; in the car are EDDIE JAY, BUSTER, ANDRE, MANNY; without stopping, MANNY grabs CHARLIE by the arm and pulls him into the car and it speeds away as lights begin popping on in the apartments and PEOPLE'S FACES begin appearing at windows and in the distance a WOMAN SCREAMS and -

- MONEY blows our way across the pavement then into darkness as we -

FADE-OUT and -

BEGIN MUSIC and -

CUT TO

MAIN TITLES ROLLING OVER scenes from the ending of KARATE KID II, including DANIEL'S victory over CHOZEN while MIYAGI watches; DANIEL and MIYAGI bidding farewell to KUMIKO and YUKIO; DANIEL and MIYAGI boarding a plane for L.A. --

INT. PLANE. DAY.

DANIEL watches thru window as Okinawa recedes from sight and clouds obscure his view.

DANIEL
One day we'll come back, Mr
Miyagi.

MIYAGI
Not 'we', Daniel-San. I have
found where I belong at last.
As one day you must also.

DANIEL doesn't quite understand this, but MIYAGI offers no explanation and returns to his reading instead.

INT. LAX. DAY.

LUCILLE LARUSSO pushes thru CROWD and waves excitedly as she spots DANIEL and MIYAGI coming thru Customs.

LUCILLE
Danny! Mr Miyagi! Over here!

DANIEL
Hi, Ma!

LUCILLE
Gimme a hug, you, oh boy did I
miss you guys --

DANIEL
Ma, my neck, take it easy --

LUCILLE
Hey, I'm your Mom, I get all
the hugs I want -- You too,
Mr Miyagi --

She goes to hug MIYAGI who gets out of it gracefully, by bowing and handing her a beautifully-wrapped gift.

MIYAGI
For you. From Okinawa.

LUCILLE
Oh, Mr Miyagi -- How beautiful
-- that's so sweet, oh thank you --

She starts to cry.

DANIEL
You okay, Ma?

LUCILLE
Yeah, I'm great, I'm just great!
I got a surprise for you, too,
just promise you won't be mad, okay?

DANIEL
Why would I be mad?

LUCILLE
Because -- wait, where'd he go?
Lou? Lou, c'mere --

LOU comes over; he's an affable-looking Italian guy in his forties, a little bashful. LUCILLE wraps her hands around his beefy arm.

LUCILLE
Lou, this is my son Daniel and
our very, very best friend Mr
Miyagi -- Guys, this is Lou
Giovanello, my -- uh --
(gathering courage)
-- my fiance'!

DANIEL and MIYAGI hardly know what to say: They stare at LOU and LUCILLE, both of whom are beaming and obviously very much in love --

CUT TO

INT. MIYAGI KITCHEN. DINNERTIME.

MIYAGI expertly whips up stir-fry in a wok; it should not surprise us that he's a superb cook; his perfectly-ordered kitchen reinforces the impression. DANIEL sets the table.

DANIEL
They're drivin' me crazy, Mr
Miyagi -- slobbering all over each
other, makin' goo-goo eyes, it's
like my Mother's eighteen again --
Plus, his name's Lou and he calls
her 'Lu' for short, I never know
who's talkin' to who! And after
the wedding they wanna move to
Fresno, permanently! -- I mean,
can you imagine?

MIYAGI
Can imagine far as Carmel.

DANIEL
I'm serious, Mr Miyagi, I don't
wanna move to Fresno --

MIYAGI
Then don't.

DANIEL
She's my Mother, what else am I
supposed to do?

MIYAGI dishes up the stir-fry.

MIYAGI
Eat.

DANIEL
You're a big help, yknow it?

MIYAGI
Don't see the problem.

DANIEL
I wanna stay here - with you -
go to college here, like I planned -

MIYAGI
And Mother object?

DANIEL
No, but --

MIYAGI
Then problem solved. Live here --
room already built. Can study.
After school help Miyagi with
maintenance.

DANIEL
Right, while she traipses off to
Fresno with whatsisname? All right,
all right, it's Lou, I know, believe
me I know --

MIYAGI
Real problem not Fresno, Daniel-
san. Real problem change. All
things change in life, all time.
Must accept, not resist. First
lesson growing up. Everyone have
to grow up sometime, Daniel-san,
even in California.

Pause. DANIEL picks at his food with chopsticks; smiles
at MIYAGI'S acuity.

DANIEL
You're right -- as usual. I guess
I felt like I was losin' my Mother
or something; pretty immature for a
guy goin' into college, huh?

MIYAGI
Not losing Mother, Daniel-san:
Gaining Father.

DANIEL
Funny, I always think of you as my --
Well, I mean -- you know what I mean --

MIYAGI touched by this, nods:

MIYAGI
Hai.

They eat, their chopsticks clicking on the bowls, both
feeling the bond too intensely to speak --

CUT TO

EXT. SOUTH SEAS APT. DAY.

After the wedding for LOU and LUCILLE: They run from the
building while DANIEL, MIYAGI, FREDDY (Daniel's friend from
KKI) and the OLD LADY with the SCRAPPY DOG (who barks through-
out) throw rice -- LUCILLE kisses DANIEL then throws her
bouquet (the OLD LADY catches it and looks hopefully at
MIYAGI) -- LUCILLE climbs into the car with LOU; as they
pull out, waving, we see that a U-HAUL filled with LUCILLE'S
BELONGINGS is attached to the bumper and a 'JUST MARRIED'
sign trailing tin cans is attached to the back of the U-HAUL.
DANIEL is smiling, turns to see that MIYAGI is wiping his
eyes: He covers quickly, pretending that he's blowing his
nose --

CUT TO

INT. DANIEL'S ROOM. NIGHT.

The room MIYAGI built for DANIEL at the beginning of KKI, now filled with DANIEL'S things including the HUGE TROPHY he won at the end of KKI, which sits on top of his dresser, next to a photograph of KUMIKO. The rest of the decor is a combination of Asian-American and Teenage-American: Futon and stereo; TV on a tatami, etc.

DANIEL is studying a college course catalogue and listening to MUSIC on a WALKMAN as MIYAGI enters --

DANIEL (shouts)
HI, WANNA SEE MY SCHEDULE?

MIYAGI starts at the volume of DANIEL'S voice; gestures at the earphones and DANIEL removes them --

DANIEL

Sorry, didn't mean to yell --
Kumiko sent me a tape of this
real hot Japanese rock band, wanna
hear it?

MIYAGI doesn't want to, but acquiesces to DANIEL'S enthusiasm
and puts on the earphones: His expression tells us how loud
and cacophonous the music is and he removes the earphones quickly.
DANIEL laughs --

MIYAGI

Very hot, thank you.
Which class you decide on?

DANIEL

Mostly the required stuff --
maybe a business course, too.

MIYAGI

You want to be businessman?

DANIEL

The 'Two Lous' thought it was a
practical idea.

MIYAGI

Not practical if not what
you want.

DANIEL

What I want isn't in the catalogue.
Look, I found this in with my stuff --

He unfolds a piece of paper from his pocket, gives it to
MIYAGI. It's an application that reads: INTERNATIONAL
KARATE TOURNAMENT, MADISON SQUARE GARDEN, 1989. MIYAGI reads
it aloud -

DANIEL

Madison Square Garden, can you
imagine?

MIYAGI

Would mean much training.

DANIEL

It's a year away.

MIYAGI

And much commitment.

DANIEL

I could do it. With your help.

MIYAGI
What about school?

DANIEL
I could do both, train and study, nothing else, no social life, no girls, nothing, just school and karate -- Why not? We've come this far, why not go the rest of the way? Madison Square Garden, WHOA! Can you see it? It's what I want, Mr Miyagi, I know that now, but not without you -- I'd make the commitment if you would --

MR MIYAGI takes a piece of paper from his pocket and unfolds it: It's a second application with their names already filled in.

MIYAGI
Application already filed.

DANIEL
You put this in my room - ?

MIYAGI
Always test water before long dive.

DANIEL
You're amazing, yknow? You always know what I want before I do -- I don't know how to say thanks --

MIYAGI
Not necessary. Now better get some sleep. Training start in morning.

DANIEL
Okay. Goodnight, Mr Miyagi.

MIYAGI
Night, Daniel-san.

DANIEL
And thanks again -- 'Dad'.

MIYAGI stops, smiles, nods, goes out.
DANIEL looks at the tournament application; then at the trophy his desk -

DANIEL (to TROPHY)
Move over!

MONTAGE TO MUSIC:

EXT. BEACH. MORNING.

DANIEL and MIYAGI work out on their old stomping grounds, the ocean and sky behind them filled with sunrise --

CUT TO

INT. COLLEGE CLASSROOM. DAY.

DANIEL takes notes as PROFESSOR gives lecture; he sees a VERY PRETTY GIRL smiling flirtatiously at him; he's tempted to respond, but forces his attention back to the lecture -

CUT TO

EXT. SOUTH SEAS APT. DAY.

DANIEL helps MIYAGI prune hedges while the OLD LADY bitches about something and her SCRAPPY DOG barks -

CUT TO

INT. COLLEGE LIBRARY. NIGHT.

DANIEL burns the midnight oil reading an assignment; he looks up, realizes the library is about to close --

CUT TO

INT. DANIEL'S ROOM. NIGHT.

DANIEL asleep, fully dressed. MIYAGI peers in, smiles, shuts off the light, exits, his REFLECTION briefly caught in the TROPHY on the dresser --

CUT TO

EXT. MIYAGI'S BACKYARD. DAY.

DANIEL helps MIYAGI pick grasshoppers off the new tomato vines in the beautifully-rowed vegetable garden. They put the grasshoppers, alive, into a jar.

DANIEL

I guess insecticide's outa
the question --

MIYAGI

If wanted insecticide would shop
at supermarket.

DANIEL peers into the jar of grasshoppers -

DANIEL

Whatta we do with these guys?

MIYAGI

Very crispy when correctly cooked.
Show you tonight.

DANIEL

Uh - well actually, I was thinking since we've been working so hard, why don't we go out for dinner tonight? My treat, of course --

MIYAGI

Deal.

(they shake hands)

Grasshopper gag work every time.

LISA VAUGHN appears at the side of the house; she's very pretty, about DANIEL'S age, extremely energetic and purposeful. She knocks on the wall --

LISA

Oh - sorry, I didn't mean to startle you, I heard voices, so I took the liberty of coming around -- I'm Lisa Vaughn --

DANIEL

I'm --

LISA

Oh, I know who you are, that's why I'm here --

(sees grasshoppers)

Uh - if I'm interrupting something important -- ?

DANIEL

No problem, we were just picking some dinner - er, some grasshoppers!

LISA

Right - um - okay, well - I'm here on behalf of ASP, that's the Alternative Sports Program, it's okay if you haven't heard of us, most people haven't -- basically what we're trying to do is bring sports to kids in disadvantaged neighborhoods as an alternative to them joining street gangs --

DANIEL

Yeah, I read about this in the paper -- great idea --

LISA

Thanks - of course getting it to work great is another story -- The gangs hassle us for invading their

(CONT)

LISA (CONT)
turf, and the politicians use the
gang threat as an excuse to cut
back our funding -- Now they want
to cut it off altogether --

MIYAGI
Gang threat very real.

LISA
Yes -- a boy was killed recently --
Richie Parker, you might have seen it
on the news? He quit a gang to
join the program, he wanted to be a
karate champion -- apparently the
gang thought he'd turned informer
so they -- killed him; at least that's
the police theory, no one knows
for sure, it's not like lots of
witnesses are coming forward --

DANIEL
They never caught the guys?

LISA
They're working on it -- along with
the other thirty unsolved cases...
Look, I know it's dangerous, but it's
more dangerous to do nothing -- If
they cut the program, it'll get worse
down there, not better, and Richie
will be dead for nothing -- but if
we can make the public aware of us
and get their support, then we have
a chance --

DANIEL
Sounds good - uh - what do you want
us to do?

LISA
We're starting a new karate class,
kind of in Richie's honor -- Troy
McKenzie promised me that if I could
get you two to come down and just
talk to the kids, help us get the
ball rolling, that he'd do a feature
story on us for SportsScene News --

DANIEL
Troy McKenzie? 'Hiya, Hiya, here we
go?' That Troy McKenzie? Why would
he do a story on us?

LISA

Well, I mean -- you are sort of local heroes --

DANIEL

We are? That's news to me --

LISA

Actually, we made copies of the article and distributed them in the schools, we thought you were such a great example --

DANIEL

What article?

LISA

In Sports Story - you mean you haven't seen it?

MIYAGI

We have been out of country.

LISA

Well-1-1-1, let me be the first --

Takes a xerox of the article from her bag and hands it over -

DANIEL (reading)

'Karate Kid Kaptures Crown in All-Valley Tournament: Underdog's amazing success story one for the record books - ' Whoa, Mr Miyagi, check this out --

MIYAGI

(a disinterested grunt)

Huh.

LISA

The kids love it, they really identify with you --

DANIEL (reading)

'Larusso's trainer, the inscrutable Miyagi, refused all requests for interviews with himself or his protegee - ' You knew about this?

MIYAGI

Inscrutable trainer know many things.

DANIEL

And you never told me?

MIYAGI
Subscription ran out before
could remember.

LISA
If you'd agree to help us,
it'd really mean a lot --

DANIEL
Hey, no problem, we'll definite-
ly --

MIYAGI
(cuts him off)
-- consider it.

DANIEL
What's the problem? We just
have to talk to them, right?

MIYAGI
We consider it.

He goes back to gardening.

LISA
Well -- thanks for your time --
if you decide in our favor, here's
my number --

Hands him her card; exits.
DANIEL crosses to MIYAGI, who is picking grasshoppers again.

DANIEL
Why didn't you say yes?
I don't get it --

MIYAGI
Instinct.

DANIEL
Why? If we can bring them
some publicity, I say great --

MIYAGI
Publicity like grasshopper:
Start small; soon eat whole garden.

DANIEL
Is that why you didn't tell me
about the article, you think I
can't handle publicity? What,
you think I'll be corrupted by a
life of money, women, fast cars?

MIYAGI

Not you - maybe me.

(serious again)

Publicity not problem. Gangs dangerous. Teach karate, maybe karate get used for wrong reason.

DANIEL

Not if it's taught your way.

MIYAGI

Not have time to teach; not have time to get involved -- Not and qualify for tournament.

DANIEL

We won't get involved, we'll just go down, talk to 'em, help 'em out a little, it's an hour, what's the big deal? Hey, I think it's time we followed my instinct for once --

MIYAGI looks at him; maybe a little gruffly at first; DANIEL'S expression is firm; an assertion of independence that pleases MIYAGI and in some way saddens him. He tosses the jar of grasshoppers to DANIEL, nods:

MIYAGI

OK.

EXT. STREET. DAY.

A street in the same neighborhood where Richie was killed. ASSORTED NEIGHBORHOOD FACES - a HOOKER, a DRUGGIE, a MOTHER, a SHOPKEEPER, a variety of ethnic types - look up with curiosity as DANIEL'S 1950 YELLOW CHEVY CONVERTIBLE comes down the street; it's definitely an anomalous sight around here.

DANIEL

She said the school was on the left --

MIYAGI

Hope instinct better than sense of direction.

DANIEL

There it is --

EXT. UNION HIGH SCHOOL. SAME.

The school hunkers like a fortress among the graffitti-scarred neighborhood buildings; its windows are barred and a high chain-link fence encloses its grounds.

DANIEL pulls into the faculty lot, parking behind a VAN whose side panel bears a sign reading SPORTSCENE NEWS WITH TROY MCKENZIE.

LISA hurries over with TROY: He's thirtyish, a great-looking ex-jock, impeccably coiffed and outfitted in an expensive suit.

LISA
Hi, we were just starting to
worry --

DANIEL
Sorry, I got a little lost --

TROY
(offers his hand)
Troy McKenzie, howya doin', Dan?

DANIEL
Hi, I watch you on TV --

TROY
That's why we're number one -
MeGOGGY, howzit goin'?

MIYAGI
Mi-YA-gi.

TROY
I'll get it right by air-time,
c'mon, the kids're waiting in
the gym --

As they enter the school -

A NEW ANGLE REVEALS CHARLIE -

watching from nearby; behind him BUSTER is talking to some GIRLS. CHARLIE thinks for a moment; comes to a decision; starts walking toward the school.

BUSTER
Where you goin', Retard? You don't
get permission to go nowhere --

CHARLIE
What're you, my Mother now?

BUSTER
I look that ugly? Get your dumb
ass back here, man, your brother
said meet him right here --

CHARLIE
You meet him --

He enters the school.

BUSTER (to Girls)
That dude is seriously crazy

CUT TO

INT. SCHOOL HALLWAY. MOMENTS LATER.

MOVING with DANIEL, MIYAGI, LISA and TROY toward the gym.

TROY

-- soon as they cue me from the station I'll do my little intro - 'Hiya, hiya, here we go' - follow it with a little spiel about you guys, then I'll come over, interview you, now it's live, but don't be nervous, okay?

DANIEL

Live?

TROY

Action television, pal, s'why we're number one -- You understand all this, MeGOGGY?

MIYAGI

Mi-YA-gi. Hai.

TROY

Hi.

(to Daniel)

He speaks English, right?

MIYAGI

Depend.

LISA

We're here, everybody ready?

She opens the doors and they enter -

THE GYM - CONTINUOUS -

MOVING with them into the gym, an old building in disrepair: Windows boarded and barred; bleachers scarred and needing paint -- athletic equipment broken, worn-out, hand-me-down; even the floor is unvarnished and lusterless.

Ahead, a GROUP of KIDS awaits their arrival: A MAN WITH BLONDE HAIR whose face we don't see right away is talking to them. TROY'S MINI CREW - SOUND MAN, MINICAM OPERATOR, are setting up nearby.

LISA
 Before you talk to the kids
 there's someone I want you to
 meet -- John!

The BLOND MAN turns around, revealing himself to be their
 old nemesis: -

DANIEL
Johnny Lawrence??? What the
 hell's he doing here?

LISA
 Teaching karate -- You know each
 other?

DANIEL
 Sort of, we were never exactly
 close --

JOHNNY approaches - he and DANIEL regard each other with tense
 but polite caution.

LISA
 Why didn't you tell me you
 knew them?
 It was John's idea to contact
 you in the first place --

DANIEL
 Really?
 (to Miyagi)
 Must be an ambush.

JOHNNY
 So. LaRusso.

DANIEL
 That's me --

JOHNNY
 How's it going?

DANIEL
 It's been worse - 'John'.

JOHNNY
 I remember.

LISA
 What is going on here? Where
 do you know each other from?

JOHNNY gives her a little peck on the cheek, which bothers
 DANIEL although he's not exactly sure why --

JOHNNY (to Lisa)
Later --
(bows to Miyagi)
Welcome, Sensei.

MIYAGI returns the bow.

MIYAGI
Honor is mine.

DANIEL
So you're teaching this class?

JOHNNY
If they're not too scared to sign
up.

LISA
John's been working with the
program since June, he's one of
our best teachers.

MIYAGI
Mister Kreese teach here also?

JOHNNY
Just me. I haven't seen Kreese
since the tournament; I'm outa
the Cobras.

DANIEL
Question is are the Cobras out
of you? Just asking --

JOHNNY
People can change, yknow.
If I didn't believe that, I
wouldn't be here.

LISA
We'd better get started, Troy's
looking antsy --

They walk over toward the KIDS.

ANGLE CHARLIE -- entering the gym he begins gradually making
his way over to the back of the CROWD OF KIDS. He moves
close to the wall, hoping to make himself inconspicuous.

JOHNNY - puts two fingers in his mouth and WHISTLES, bringing
the CHATTERING CROWD to attention --

LISA

We have two very special visitors today - Daniel Larusso, aka 'The Karate Kid' and his trainer, Mr. Miyagi, he won't tell us his first name --

(applause, whistles, etc)

- I know you have lots of questions, but before we start I think John wants to say something --

JOHNNY

I just want to say - Me and Larusso spent our senior year in high school together - In fact, I used to kick his ass just about every day -- I was like some of the guys who hassle you in school -- I was in a gang, we were tough, hangin' out, smokin' jays, heavy attitudes, six, seven of us on our dikes jammin' down the highway, we were hot, dude -- Then Larusso comes along, steals my chick, stands up to us, trains with this dude here and ends up winning the All-Valley Karate Championship trophy! Totally blew my mind! But I had to respect him. And then I had to look at myself, because what I'd been doing wasn't gonna work anymore, which meant I'd have to find something else, which meant I'd have to change, which I have. Which I am. The point being: One guy doing something the right way, and succeeding, can cause other people to change, too. And that guy can cause others to change, and on and on all the way down -- But it starts with us. With you. With me. That's what we're gonna work for in this class. Okay, I'll shut up now, thanks --

The KIDS WHISTLE, APPLAUD and call out 'Yo' and 'My man' as JOHNNY steps back, leaving the floor to MIYAGI and DANIEL. During his speech we've seen CHARLIE listening intently, and we've seen DANIEL'S and MIYAGI'S reactions, both of them quite touched by JOHNNY'S words --

DANIEL

What'm I supposed to say after that?

JOHNNY

You never had a problem talking before --

DANIEL (to Miyagi)
Help me out if I get stuck, okay?

MIYAGI
You stuck already.

DANIEL
Thanks, I needed that.

MIYAGI
Welcome.

DANIEL looks at the KIDS.
We see them from his (nervous) POV: BLACK FACES, WHITE FACES, BROWN FACES, YELLOW FACES, MALE AND FEMALE FACES scrutinizing him intensely:

DANIEL
Why don't we start with some questions -- ?

Nobody moves. No hands go up. Silence. DANIEL looks pleadingly at MIYAGI. MIYAGI looks up as if preoccupied with something on the ceiling.

DANIEL (CONT)
Okay, I'll start with some questions -- When I call on you, give me your name and tell me why you want to take karate, okay? You wanna go first? What's your name?

Points to a FAT KID (TONY), who shrugs:

TONY
Tony Calabro. I don't know.
Thought I could lose some weight.

The KIDS laugh; the ice is broken a little --

DANIEL
Not a bad reason, how about you?

JORY (GIRL)
Jory Abrams. I wanna take it for self-defense.

VERLANE (BLACK KID)
Why? Who gonna attack you?

LAUGHTER. VERLANE does a little boogey-in-place, holds out his palm and another kid slaps it --

DANIEL
What's your reason?

VERLANE

I am Verlane Robinson Grady III, man, that be reason enough! You never hearda me? You never been to the Comedy Store, you never been to the Improv? I am the next great stand-up comic! And now I wanna axe YOU a question: Say I get a heckler, some drunk dude, right? I wanna axe if I hit the guy with this part a my palm POW! is it true I can ram the sucker's nose-bone into his skull and drive his brain right out th' back his head?

The other KIDS groan and moan 'ooh' and 'gross' and 'weird'
-- VERLANE obviously gets off on grossing them out --

DANIEL

Uh - I think Mr Miyagi should answer that one --

He steps back, bows, leaving MIYAGI in the forefront.

MIYAGI

Question is if using this part of palm can pow ram sucker's nose-bone through skull and drive brain out back of head, correct?

VERLANE

Out the back of his head and all over the wall --

More groans; VERLANE'S really getting off now --

MIYAGI

Have heard this theory. Come.

He 'lines up' VERLANE in front of one wall; checks it out; changes his mind, re-aligns him with a different wall --

VERLANE

Whatchyou doin', man?

MIYAGI

Test theory this wall. That wall too clean to get brain on.

He pulls back his hand; VERLANE leaps away --

VERLANE

You CRAZY? I look like a GUINEA PIG TO YOU?

KIDS LAUGH --

MIYAGI

Perhaps better for now to
keep nose clean and brain in
head, hai?

JORY

Might help if he had a brain
to begin with --

CUT TO

EXT. SCHOOL. DAY.

BUSTER jumps up as ANDRE, MANNY, EDDIE JAY and OTHER DANES
appear --

MANNY

Where's Charlie?

BUSTER

In the gym, man, checkin' out
the class --

MANNY

You were sposed to keep an
eye on him!

BUSTER

I got my own business, I can't
babysit your brother no more, if
he's a security risk do a Richie,
man --

MANNY

You tellin' me how to run
things, Buster?

Pushes BUSTER against the fence; ANDRE pulls them apart --

ANDRE

He had orders to wait here,
Manny -- he left; that requires
disciplinary action, brother or
no brother --

MANNY

I know what's required, Andre,
but Charlie aint the problem,
it's these Alternative Sports
people comin' down here that're
the problem --

ANDRE

I always say, ya gotta meet
your problems head-on --

CUT TO

INT. GYM. SAME.

TROY signals to LISA that they have only a few minutes until
air-time; he turns to a mirror, checks out his hair as he
talks to the CREW -

TROY

Keep the kids alive in the back-
ground during my intro, I like
that sense of activity -

The CREW MEMBERS exchange glances: As if they didn't know
exactly what to do and needed this jerkoff to 'direct' them -

DANIEL and MIYAGI - are still answering KIDS' questions when
LISA passes on TROY'S signal to them:

DANIEL

Uh - looks like we only got a
few more minutes, so anybody
got a question? Somebody who
hasn't been called on yet?
How 'bout you?

The KIDS turn to see who he's pointing at: It's CHARLIE.
Most of them didn't notice him before; now that they do,
they move away from him; an uneasy murmur ripples through
the crowd -

CHARLIE

Uh -- me?

DANIEL

Yeah, what's your name?

VOICE FROM CROWD

Try 'RETARDO'!

The OTHER KIDS LAUGH nervously; someone else mutters 'try
shithead'; the mood has swiftly become hostile -

JOHNNY

Hey, be nice, what's wrong
with you guys?

TONY

He's in the Danes, they sent him
here to scope us out -

CHARLIE

Nobody sent me, I came on my
own --

VERLANE

'Charlie the Retard'? You couldn't
find the gym on your own!

CHARLIE

Don't call me that.

KIDS VOICE

Go back to your gang, sleazeball!

LISA

All right, hold it, this class is
open to anyone who wants to sign up --

VERLANE

He don't wanna sign up, he's just
their advance man, you watch: They
gonna pull some shit!

JOHNNY

How about it, Charlie? Is that true?

CHARLIE looks around at the FACES awaiting his answer.

MIYAGI - watches CHARLIE closely: MIYAGI'S POV moves down
to CHARLIE'S HANDS: He is clenching and un-clenching his
fists --

CHARLIE

I'm -- here alone.

LISA

Okay, that's enough, let's get
back to business -- Here's the
sign-up sheet, I really hope you'll
all join us and not let yourselves
be scared off --

VOICE FROM CROWD

Like Richie?

CHARLIE looks up, reacting to Richie's name --

MIYAGI - who is still watching him, notices his reaction.

LISA

Yes -- like Richie. It'll
take lots more like Richie to
solve the problems we've got --
So we might as well get started.

She puts the sign-up sheet on the table, almost a dare: The
KIDS move away nervously, most of them hesitant to sign up.

CHARLIE stands apart from the OTHER KIDS: Thinking of RICHIE has made him want to sign up, but has also scared him. MIYAGI moves up next to him.

MIYAGI

You need pencil?

Holds one out; CHARLIE looks at him; shakes head 'no' --

CHARLIE

I already know karate.

MIYAGI

Ah. Where you study?

CHARLIE

I'm, um, you know, self-taught.

MIYAGI

Self hardest student to teach.

CHARLIE

Specially when he's as dumb as me, huh?

MIYAGI

If that what self teach you, need new teacher. So?

Holds out the pencil again; CHARLIE nods 'yes', takes the pencil. MIYAGI smiles, bows him toward the sign-up sheet. The OTHER KIDS watch, surprised, as CHARLIE goes to the table, leans down to sign up -- Everybody's beginning to think maybe he's okay after all and then --

WHAM! -- the GYM DOORS slam open and the DANES enter, led by MANNY and ANDRE --

QUICK REACTIONS from TROY (mike in hand mutters 'whatthell') LISA and JOHNNY (at sign-up table); DANIEL and MIYAGI; and CHARLIE as ANDRE sees him at the table, mutters:

ANDRE

Sonofabitch --

MANNY

CHARLIE! Over here! NOW!

Everybody looks to see what CHARLIE will do: He pauses, pencil in hand, at the table, his name only half-written on the sign-up sheet --

MANNY

I SAID NOW, YOU DEAF?

CHARLIE - slowly puts the pencil down, starts walking through the CROWD OF KIDS over to MANNY, and someone whispers:

VOICE

Told you he was a stooge --

CHARLIE stops, hearing that: The KIDS stare at him with contempt; whatever points he gained a moment ago are now lost totally -

- and suddenly MANNY is all over him, shoving and yelling:

MANNY

WHAT THE HELL'S THE MATTER
WITH YOU? YOU COME WHEN I
CALL!

CHARLIE

Manny, wouldja please don't
do this to me in front of
everybody, please --

MANNY

(in a low voice)

I'm tryna save your ass,
jerkoff -

(slaps him, hard)

GET OUTA HERE, NOW!

DANIEL

Hey, leave him alone --

MANNY

Mind your own business!

LISA (to JOHNNY)

I'm calling Security --

JOHNNY

Look - we don't want any
trouble - why don't you guys
just leave - now --

ANDRE

Hey, man, we're here to prac-
tice, right Eddie Jay?

EDDIE JAY

Abbalutely.

He tosses ANDRE a basketball; they play during the following, using the game as another method of intimidation: Tossing the ball close to the KIDS faces; slamming it against the backboard to make LOUD CLANGS that ECHO, rattle the windows, etc --

TROY
Practice later, fellas, we got
a broadcast going out of here --

ANDRE
Troy, amigo! Last time I caught
your act was at the Lakers' game,
how're the ratings, bud?

TROY
Number one in the Southland --

He smiles, then realizes what he's smiling at, and resumes
serious expression as LISA comes back from phone --

LISA
Security's on the way --

ANDRE
Whoa, then we only got an
hour or two! You got us wrong,
babe, we're on your side: Soon's
these guys get some karate under
their belts, we gonna get this
neighborhood cleaned up --

EDDIE JAY
Abba!utely.

ANDRE
'Fore you know it they're gonna
be kicking down them crackhouses
with their bare feet, breakin'
Uzis in half with their little
fingers, I think it's great, hey,
I'm converted! Just seein' you
guys stand up like this, it's
somethin' I'm definitely gonna
remember a long long time --

The KIDS begin moving off toward the EXIT --

LISA
Please - don't leave --

TONY
Sorry, lady -- I'd sorta like
to live to be sixteen, yknow?

He exits, followed by two or three others; the DANES keep
shooting and making baskets --

ON DANIEL - as he turns to MIYAGI -
DANIEL
We gotta do something --

MIYAGI closes his eyes, holds up one finger, his expression almost serene:

MIYAGI
Hal. Focus.

DANIEL
On what?

MIYAGI
Defense.

ANDRE catches the ball, dribbles it past JOHNNY and LISA --
In a reference to the departing KIDS:

ANDRE
Guess we aint got no community
spirit down here --

He shoots the ball; it bounces off the backboard, missing the net by a mile -- He stares in disbelief; it's the first shot he's missed -

MIYAGI'S FACE -- He smiles, as if he'd willed Andre to miss the shot; DANIEL looks at him, amazed --

CHARLIE - is lingering by the bleachers as the ball bounces over and lands right in his hands --

MIYAGI - opens his eyes now, looks straight across the gym at CHARLIE - holding the ball, ANDRE gesturing for him to toss it back --

ANDRE
Throw it stupid, don't make
love to it!

CHARLIE stares at ANDRE; at MANNY; at the DANES --

DANES
Let's go --
What's he waiting for?
C'mon, asshole --

-- then he raises the ball over his head and throws it and THE BALL - flies high, high, over the HEADS and UPREACHING HANDS of the DANES, almost to the ceiling, then down, down, into -

MIYAGI'S OUTSTRETCHED HAND and -
THE DANES - stare, too startled to react, not sure what's happening and -

THE KIDS - at the exit pause to look back 'what's happening now?' and -

MIYAGI - still holding the ball in one hand bobs his head toward CHARLIE in an almost imperceptible nod of encouragement and approval and -

CHARLIE - takes it in, swallows hard, then walks across the floor, cutting through the DANES --

MANNY

Hey! Where the hell you think you're going?

CHARLIE stops, his back to MANNY for a beat; then turns; smiles, proud of his little joke:

CHARLIE

Gettin some class --

and turns away again and continues toward the table and MANNY starts to lunge after him when CRASH! the BASKETBALL suddenly sails over them and drops into the net behind them from all the way across the court and they stare in amazement over at --

MIYAGI - who has just made that incredible shot and -

DANIEL

I didn't know you could shoot like that --

MIYAGI

We either -

LISA and JOHNNY smile and hold up the sign-up sheet as CHARLIE gets to the table, picks up the pencil and --

MANNY

You sign that, you're exiled, Charlie, YOU HEAR ME? You're no longer a Dane, you don't show your face at school, you don't walk the streets of this neighborhood, you don't come home, YOU'RE NO LONGER MY BROTHER, YOU HEARIN' ME, CHARLIE?

CHARLIE pauses -- puts the pencil down -- turns away from the table and for a split second we think he might be backing down but then he takes off his DANES jacket, twirls it over his head and throws it at MANNY'S feet before turning back to the table and completing his name --

CHARLIE

Sorry, I don't write that good.

LISA

You write great.

AT THE EXIT - JORY, VERLANE, TONY, have stopped, impressed by CHARLIE'S guts. JORY makes her decision, then crosses to the table where -

CHARLIE LOOKS UP - at her approach --

JORY
Girls allowed in this class?

LISA
You bet.

CHARLIE hands her the pencil; she smiles at him; signs her name.

AT THE DOOR - Two more KIDS, J.T. and ROBERT, watch with VERLANE -

JT
If a chick can do it, we can --

ROBERT
I'm up for it, how bout you, Verlane?

VERLANE
I'm door monitor, man, no way
I'm leavin' my post!

JT and ROBERT - cross to the table to sign up for the class.
ON THE COURT - TROY giggles and wipes tears from his eyes:

TROY
This is great, it's news, it's
why I got in this business in
the first place, it's -
(sees something)
- oh, shit --

HE SEES THE DANES -

who don't like what's happening and are on their way over to do something about it. ANDRE wraps a piece of chain around his fist --

TROY starts to move out of their way, but stops, sees -
DANIEL - stepping out to block the DANES' advance -

ANDRE (sees Daniel)
Wow, I'm worried -

AND NOW JOHNNY - also steps forward, moves up beside DANIEL and ANDRE does start to look a little worried, but he doesn't look really worried until -

MIYAGI STEPS FORWARD to complete the trio, and now there's a real stand-off, with TROY trapped in the middle --

TROY
Chill out, guys, chill out,
I got valuable equipment here!

CUT TO

INT. NEWSROOM SET, TV STATION.

TAMMY DEENE, Anchorwoman, at desk:

TAMMY
We now join Troy McKenzie, who's
got a live report on the Alterna-
tive Sports Program -- Troy?

CUT TO

TROY ON MONITOR -

caught between DANIEL, MIYAGI and JOHNNY on one side, the
DANES on the other -

TROY
What? - Oh - Yeah! Hiya --
Hiya -- Troy McKenzie here
at, at Union High School, right
in the middle of what might be a
rather spectacular karate demon-
stration, and, and, and that
will be something to see, yessir,
because on my left here, this is
Daniel LaRusso, All-Valley Karate
Champion, right Dan?

No answer from DANIEL, but the description registers with
ANDRE, EDDIE JAY, MANNY, the DANES: They hadn't realized
who they were dealing with --

TROY (CONT)
Right, and this -- this is
John Lawrence, three time All
Valley winner, a champion black
belt, right, John?

JOHNNY stares coolly at the DANES, doesn't answer:

TROY (CONT)
-- right, and this, oh this is
Mr Megoggy who I understand
not only trained Mr LaRusso and
is a karate master, or sensei,
himself, but is also a war hero,
right, Megoggy?

MIYAGI
MiYAgI.

DANES' REACTION: Hearing this, they are starting to get nervous.

TROY (CONT)

Right, now on my right are some of the neighborhood kids who insisted on this demonstration unless -- uh, wait -- they seem to be changing their minds, right guys?

ANDRE

Next time...

They start to retreat as TWO SECURITY GUARDS enter in b.g.

TROY

Wait, hey, even the Security People dropped by to see it, hey -- Well, Tammy, we won't have the demonstration, but it looks like the Alternative Sports Program has scored a major success down here today at Union High -- More at eleven, including how you, the viewer, can help support this worthwhile cause --

CLICK! - A HAND turns off the TV; as TROY'S image fades
REVEAL

INT. KREESE'S OFFICE IN DOJO. LATE DAY.

KREESE has just turned off the TV. He sits in his dimly-lighted office staring at the screen. On the walls and shelves are placques, awards, framed photos of KREESE in Green Beret uniform, various Ninja-style weapons.

DUTCH

You believe that? Johnny working with them?

KREESE turns, startled: DUTCH MARTIN is at the door -

KREESE

No one ever taught you to knock, Mr Martin?

DUTCH

I'm sorry, Sensei, I assumed you heard me.

KREESE looks at him sharply to see if the remark was meant sarcastically. DUTCH'S face is expressionless.

KREESE

Spit it out, Dutch, what do you want?

DUTCH

Two more students dropped out today.

KREESE

Could be the way you're teaching the class.

DUTCH

Maybe it's time for you to come back and teach it yourself -- sir.

KREESE

With these hands?

He holds up his hands: They're scarred from where he put them through the car windows in KKII. He tries to make fists, but some of his fingers won't bend --

KREESE (CONT)

Look at this, I still can't bend them -- the Doctor says it might be another year -- No, I won't be teaching anymore; in fact I might -- give up the dojo altogether --

DUTCH

You can't do that!

KREESE

You'll find another one.

DUTCH

This isn't just a dojo to me, Sensei, it's like -- a family --

KREESE

I'm not your family, Mr Martin --

DUTCH

You knew my Dad in 'Nam, you're the only one who --

KREESE

That was a long time ago! You've got to learn to let go of the past -- We all do --

DUTCH

Sensei -- Give me the chance to put the Cobra Kai back on its feet -- I'll make this dojo better than it ever was --

KREESE
You haven't got it in you,
Mr Martin. If you were Johnny,
I'd consider it, but --

BOBBY
I'm as good a teacher as Johnny
ever was!

KREESE
You're not as good at anything as
Johnny was --

DUTCH
Then I must work harder, Sensei.

KREESE
It doesn't matter how hard you
work, you don't have the talent!
Look the truth in the eye, Mr
Martin, no matter how much it
hurts: You'll never be as good
as Johnny; we lost the war in
'Nam --- your Father died there
for nothing like thousands of
others and nobody really cares,
and I AM NOT YOUR FAMILY! Now,
you got that, Mr Martin?

DUTCH
Yes, sensei.

DUTCH nods abruptly, turns and leaves. KREESE stares at his
twisted hands, enraged --

CUT TO

INT. RESTAURANT. LATE DAY.

MIYAGI, DANIEL, LISA, JOHNNY and CHARLIE are having coffee and a snack after class and laughing about the day's events.

JOHNNY

- You see Troy's legs? Shaking like this, swear to God --

LISA

I was shaking, too, God I was so relieved when those kids left -- Any more incidents and we'll be banned from using school facilities

DANIEL

Well, I wanna toast Charlie, he's the hero today --

MIYAGI

I second.

JOHNNY

I third, you were great, man --

CHARLIE

Well -- I figure it's worth it to study with Daniel and Mr Miyagi -- How many classes you gonna be teaching?

Pause. DANIEL and MIYAGI look at each other. JOHNNY clears his throat. LISA stares into her coffee cup.

MIYAGI

We not teaching.

CHARLIE

But I thought --

DANIEL

No, see, we just came down to help publicize the program, sort of help get it rolling --

CHARLIE

Oh --

MIYAGI

Johnny excellent teacher.

CHARLIE

Oh, yeah -- yeah, I know --

JOHNNY

Well hey, don't sound so enthusiastic --

CHARLIE

No, I am, it's just that -- I gotta go -- This is on me, okay?

He stands up and whips out a huge wad of bills and before anyone can protest, slaps a few down on the table, turns to go --

LISA

Wait - Charlie - You can't just wander off like this -- Let me call your parents, tell them what happened --

CHARLIE

That could be a problem.

LISA

Whatever the problem is, we'll work it out, at least I should call them --

CHARLIE

I mean - they're dead.

LISA (flustered)

Oh ... I'm sorry, I --

CHARLIE

I'll be fine, okay?

He exits, quickly. LISA waves a fast goodbye to DANIEL and MIYAGI, grabs her purse and follows CHARLIE out --

LISA

Sorry - thanks again -- Charlie!

JOHNNY

I better help her --

He follows her out, leaving DANIEL and MIYAGI alone -

DANIEL

That's amazing, that kid put his life on the line today just because he thought we were gonna be teaching a class -- I wish there was something we could do for him --

MIYAGI

How you feel about having room-mate?

DANIEL looks at him --

CUT TO

EXT. STREET. DUSK.

CHARLIE walks along; it's started to rain; he turns up his collar and hunches his shoulders. NEON spills bright colors on the slick sidewalk, but it's still the same grim and dirty street.

CHARLIE stops: Ahead, about a block away, he sees MANNY'S SUZUKI SAMURAI coming in his direction -- He quickly steps into a side-street; hugs the wall as the SAMURAI glides past.

He breathes a sigh of relief and turns to go when A HORN HONKS behind him -- He jumps about a foot in the air, scared shitless, turns to see

DANIEL'S CHEVY CONVERTIBLE right behind him -- MIYAGI signals to him: 'Need a ride?' CHARLIE starts to say no, then sees the SAMURAI coming back again. He nods 'okay' to MIYAGI and gets in the car --

CUT TO

EXT. MIYAGI'S HOUSE. NIGHT.

CHARLIE stares at the oil wells that front MIYAGI'S home as they pull into the drive.

CHARLIE

Hope nobody smokes around here.

CUT TO

EXT. MIYAGI FRONT DOOR. NIGHT.

As they approach the house.

CHARLIE

Great hide-out, how'd ya find it?

DANIEL

He built it.

CHARLIE

Wow, you're one amazing old dude.

MIYAGI turns to him sharply, narrows his eyes:

MIYAGI

Word 'dude' not allowed in Miyagi house.

He gives DANIEL a little wink as he opens the door -

CUT TO

INT. DANIEL'S ROOM. MOMENTS LATER.

DANIEL takes an extra futon from the closet; he and MIYAGI unroll it and set it up during the scene.

CHARLIE spots DANIEL'S ALL VALLEY TROPHY; stares at it, doubled by the reflection of his awed face in its shiny surface.

CHARLIE

Man -- I'd like to win me
one of these --

MIYAGI

Trophy won here first -
(points to head)
- tournament second.

CHARLIE

(points to his head)
Always wondered what to put
up here, now I know --
(looks at trophy)
How's it feel to be a champ?

DANIEL

If I win this, I'll tell you --

Shows him the International Tournament application --

CHARLIE

Madison Square Garden! You're
gonna have to bust your ass
on this one --

DANIEL

We train every day, that's why
we don't have time to teach.
Listen, I better call Lisa and
tell her you're okay --

DANIEL exits. CHARLIE thinks for a beat, then:

CHARLIE

How bout -- how bout if I
trained with you?

MIYAGI (dubiously)

Hmm.

CHARLIE

All I gotta do is watch, I
won't get in the way -- It's
really important to me --

MIYAGI

Why so important?

CHARLIE

Just is, that's all -- Ya won't even know I'm there, I'll use binoculars if I have to -- All I need is to watch, that's how I taught myself karate in the first place --

MIYAGI

Demonstrate.

CHARLIE

Huh?

MIYAGI

How you teach yourself karate. Demonstrate for Miyagi.

CHARLIE

What, right here?

MIYAGI

Why not here?

CHARLIE

It's gonna look kinda funny.

MIYAGI

Then Miyagi laugh.

CHARLIE

Okay, if you say so --

He continues talking as he: Slips off his boots; there's a knife concealed in one of them; he puts it on the dresser; takes a pair of brass knucks from his pocket, puts them with the knife; adds to these a mysterious bag that looks like it holds drugs; a handgun; the wad of bills; a couple of earrings and other jewelry; finally slips off his long-sleeved shirt, stands there in t-shirt revealing muscular arms that are tattooed and scarred in several places -- (MIYAGI reacts to these various items, of course) --

CHARLIE

(talks throughout)

What I did was I'd see a guy doin' karate in a movie or on TV then I'd shut my eyes and imagine myself, well not me like I am, but another Charlie, who's like me but really on top of it and I'd make him do what I seen these other guys doin' and then I'd do what he did, right?

He shuts his eyes as he imagines the 'Other Charlie' - his posture changes; he stands taller and straighter, almost as if he were taking on a new personality --

CHARLIE (CONT)

- okay, here he is, here's Charlie, how ya doin, man, oh we're cool, walkin' down the street, nobody can touch us -- Uh-oh, here they come, always after us, givin' us a hard time - one of em's got a gun! - Come on! Come on buddy, come on, buddy! Come on! Come on! COME ON!

He lets out a ferocious yell, mimes a punch, swivels and kicks as if fending off attackers. His movements are precise, but eccentric, some home-made karate uniquely his own, and powered by the images in his head -- suddenly a swing of the arm knocks the trophy over, snapping him out of it as DANIEL re-enters the room --

DANIEL

What's going on?

CHARLIE

(breathing heavily;
to Miyagi)

Well -- told you it was funny.

CUT TO

INT. MIYAGI KITCHEN. MORNING.

MIYAGI reads the morning paper at the table; DANIEL gulps down coffee as he prepares to leave for school -

DANIEL

I'll be late today, I've got a lab -- will you be okay?

MIYAGI

Why not be okay?

DANIEL

I mean -- can you handle Charlie and everything?

MIYAGI is amused by their sudden role-reversal.

MIYAGI

I be fine -- 'Dad'.

DANIEL laughs, getting the point, and goes. MIYAGI returns to reading his paper.

CUT TO

EXT. COLLEGE PARKING LOT. MORNING.

On his way to class, DANIEL is recognized by a VERY PRETTY FEMALE STUDENT and her JOCK BOYFRIEND, who grabs DANIEL'S hand in a bear-grip --

GUY

Aaaay, LaRusso! Saw ya on Sportscape yesterday, great, man!

GIRL

We need more like you,
lots more !

She smiles meaningfully as DANIEL nods thanks and hurries on to class --

CUT TO

EXT. BACK YARD. LATER.

MIYAGI works on the engine of a '49 PLYMOUTH. Around him are the ANTIQUE CARS we saw in KKI. CHARLIE emerges from house, yawning.

CHARLIE

Morning.

MIYAGI

Afternoon.

CHARLIE

Where's Daniel?

MIYAGI

School.

CHARLIE

Oh, yeah -- school.

MIYAGI

You not like school.

CHARLIE

I don't know, I didn't go too much, except when I needed to do some business or somethin'.

MIYAGI

What kind business?

CHARLIE

You don't wanna know.

MIYAGI

If didn't want to know wouldn't ask.

CHARLIE

What kinda business are you in?

MIYAGI

I ask you first.

CHARLIE

Just between you and me, right?

MIYAGI

Hai.

CHARLIE

We dealt. You know.

MIYAGI

Ah. Cards?

CHARLIE

No, man, we didn't deal cards, we dealt drugs - crack, stuff like that. That's what gangs do - most of em.

MIYAGI

Too bad.

CHARLIE

It's so bad 'cause the money's so good -- I made two, three grand a week, other guys make five- ten times that!

MIYAGI

Why you quit?

CHARLIE

So - what business are you in? Detective?

MIYAGI

Miyagi try on many business. Someday find one fit perfect. Meantime, keep looking.

CHARLIE

You're still looking? At your age?

MIYAGI gives him a sharp look.

MIYAGI
 If not blind can still look.
 If not dead can still learn.
 Wait here.

He enters the house; returns carrying a rag, a bucket and a can of car wax. Hands them to CHARLIE.

CHARLIE
 What's this for?

MIYAGI
 Karate lesson. You old enough
 to learn?

CUT TO

EXT. CAMPUS SNACK BAR. DAY.

A tree-shaded outdoor plaza; DANIEL reads a textbook as he eats a machine-bought sandwich.
 LISA approaches, even more enthusiastic than usual --

LISA
 Daniel! Hi! No, don't stop eating,
 don't get up, I just came over to
 thank you -- Thank you!

-- We got so many calls after that
 broadcast you wouldn't believe it!
 Plus Troy did this whole follow-up
 report at eleven -- I taped it if
 you missed it! -- The only problem
 is I have no idea what we're going to
 do with all the kids who want to
 sign up, they're crawling out of
 the woodwork --

DANIEL
 That's terrific, congratulations --

LISA
 Oh! And people pledged money,
actual money, you know they're
 serious when they pledge money!
 And other people donated equipment
 -- we got a crate of jock straps,
 I swear!--
 (they laugh)

Ohhh -- I don't know how to thank
 you, I truly don't --

DANIEL (scoots over)
 You can start by sitting down,
 here, c'mon --

LISA
 No, no, you're studying --
 (looks at the book)
 Oh, Yeats, I love Yeats, I took
 a whole course on Yeats last summer!

DANIEL (shuts book)
 Forget Yeats, you came all this way
 to thank me, I insist you sit down,
 that way I can sit down, too --

LISA (sits)
 Okay, but I didn't really come
 all this way to thank you, actually
 I was coming from class and I just
happened to see you here --

DANIEL
 You -- you're in school here?

LISA
 Full-time.

She slings her knapsack up on the table: It's full of books.

DANIEL
 I thought you worked in the
 Sports program full-time.

LISA
 Hey, I'm superwoman, what can
 I say? How's Charlie?

DANIEL
 He snores, but other than
 that he seems okay --

LISA
 If snoring's the only problem
 you're way ahead of the game.
 (eating his french fries)
 It's tough dealing with these kids,
 we've got two foster kids living
 with us right now, sometimes it's
 like a nine-point-six on the culture
 shock scale --

DANIEL
 Wait, wait -- you work full time,
 you go to school full-time, what
 else do you do?

LISA
 I work with the disabled.

DANIEL
You work with the disabled --

LISA
Part-time.

DANIEL
Part-time, oh good --

LISA
My Dad's blind, that's how I
got into that.

DANIEL
So, you go to school full-time;
you work in the program full-time;
you work with the disabled; you
have foster kids living with you,
and your Dad's blind --

LISA
You can't tell, though, everyone
thinks he can see, he's amazing --

DANIEL
Must run in the family --
What about your social life?
Isn't all this tough on Johnny?

LISA
John? Why?

DANIEL
Well, he must not get to see you
very often -- Arent you two sort
of -- you know - I mean aren't you?
Sort of? Or what?

LISA
Ohhhhh, that -- Well, yeah -- we're
kind of -- I mean there's a definite --

DANIEL
Definitely, I mean it's obvious.

LISA
It's obvious?

DANIEL
I mean the chemistry, you two
are like -- like me and Kumiko,
this girl I --

LISA
The one in Okinawa.

DANIEL

How'd you know that?

LISA

Just - feminine osmosis, I guess -

A VERY PRETTY GIRL leans down; speaks intimately to DANIEL:

GIRL

Saw you on the news last night,
I think what you're doing is
faaaabulous, if you need help
-- with anything - call me, 'kay?

She stuffs a piece of paper in his pocket; gives him a
come-on smile; exits --

LISA

Talk about feminine osmosis.

DANIEL takes a handful of numbers from his pocket --

DANIEL

It's been happening all day,
I guess Troy really is number one --

LISA

If any of them can teach karate
save her number, I need people
to handle the overload -- If
you know anyone who could spare
a couple hours a week let me
know, okay?

She exits, quickly. DANIEL looks at the wad of numbers in
his hand.

CUT TO

EXT. MIYAGI BACK YARD. LATE AFTERNOON.

CHARLIE wearily polishes the last car, breathing in then out,
wiping wax on left, off right, as MIYAGI instructed him.

DANIEL arrives from school. Sunlight bounces off the
perfectly-polished ANTIQUE CARS, so shiny now that DANIEL
stops to admire them. CHARLIE finishes, leans back exhausted.

CHARLIE

This is really how you started?

DANIEL (a little wistful)

Yeah -- long time ago.

CHARLIE

Well hey - if karate don't work
out I can always get a job at a
car wash.

CUT TO

INT. TOOL SHED, MOMENTS LATER.

MIYAGI has just finished putting away garden tools, now washes his hands. DANIEL peers in:

DANIEL

So you decided to take him on, huh?

MIYAGI

We decided take him on, Daniel-san. How was school?

DANIEL

I saw Lisa. We were a hit! They're looking for teachers like mad, they've got more students now than they can handle.

MIYAGI

Me too.

CUT TO

INT. DANIEL'S ROOM. LATE AT NIGHT.

DANIEL at desk works on paper for tomorrow's class. A baseball cap covers the lamp so the light won't bother CHARLIE who's asleep on his futon across the room. He mutters in his sleep; DANIEL looks up; listens --

CHARLIE

(talking in sleep)

-- wax on -- left -- breathe --
in -- out -- wax off -- right --
breathe -- in - out -- (etc)

DANIEL looks away. KUMIKO'S FACE stares at him from its framed 8x10. Next to it is LISA'S card with her phone number. Now the Madison Square Garden tournament application catches his eye. Too many distractions here and CHARLIE's still muttering.

CUT TO

INT. KITCHEN. EVEN LATER AT NIGHT.

DANIEL has moved his books in here, now works on his paper at the kitchen table. He's tired and Yeats isn't getting any more accessible. A NOISE outside captures his attention.

CUT TO

EXT. MIYAGI'S GARDEN, BACK YARD, NIGHT. (CONTINUOUS)

DANIEL emerges from house, sees MIYAGI kneeling, digging in or near the garden, his back to us.

DANIEL

Mr Miyagi? What're you doing?

MIYAGI

Dig grave. For Charlie-san.

DANIEL

A grave? Isn't that a little extreme?

MIYAGI

Bury his past.

He gestures: On the ground beside him CHARLIE'S dope, knife, gun and brass knucks are stacked in a pile.

DANIEL

He gave you these? Willingly?

MIYAGI

Not give. Trade. For karate lesson.

(drops items one by one into 'grave')

One weapon, one lesson.
Dope worse than weapon, get two lesson back. Talk about bargain, best trade since Manhattan.

DANIEL

Actually, I've been thinking --

MIYAGI

Always good sign..

DANIEL

I mean since you're teaching Charlie -

MIYAGI

Hai.

DANIEL

What would you think if I taught a class down there for Lisa?

MIYAGI

Teaching one of best ways for student to learn.
What about tournament?

DANIEL

I can do both.

MIYAGI

What about school?

DANIEL

I can do all three.

MIYAGI
When work for Miyagi? In spare
time?

DANIEL
I can do it all, trust me, I'm
motivated!

MIYAGI
Can't do everything, Daniel-san.
Must make choices in life. Man
who marry three women end up in
jail. Exhausted.

DANIEL
I'll only teach one class a week,
two tops, if they're still under-
staffed -- Speaking of which, I
don't suppose you'd want to teach one?

MIYAGI
Instinct improving rapidly, Daniel-san.

DANIEL
Why not? You afraid you might get
involved?

MIYAGI
Maybe.

DANIEL
You're already involved.

MIYAGI
Already afraid.

DANIEL
I don't believe you're afraid of
anything, Mr Miyagi, especially
something that helps people. It's
something else, right?

MIYAGI
Question complicated. Miyagi
not have simple answer.

DANIEL
Try anyway.

MIYAGI pauses, searching to find the words that can only
come from his deepest being, his most hidden self:

MIYAGI
When Miyagi arrive America, feel
much outside. No longer Japanese.
Not yet American. Try to feel inside.
(MORE)

MIYAGI (CONT)
 Try in business. Try in community.
 Try in war. Still not called 'American'.
 Called 'gook', called 'Jap', called
 'Nip', called 'slope'. So Miyagi turn
 away. Close heart tight. Live alone.
 Mind own business. Work hard, many
 years. Lose much, gain much. But
 always feel 'outside' until meet
 Daniel-san. Because of you I am
 Father. Because of you I have son.
 Heart open again. Forgive past.
 Finally feel this my home. Finally
 feel 'American'. Because of you,
 Daniel-san. Never want anything
 come between us. That only what
 Miyagi fears.

DANIEL
 I'd never let anything come between
 our friendship, Mr Miyagi, don't you
 know that? It's because of the stuff
 you taught me that I want to help
 these kids in the first place!
 If I can pass on to them some of the
 stuff I learned from you, then --
 in the long run that's probably worth
 more than goin' to Madison Square
 Garden --

MIYAGI squints at DANIEL: Takes glasses from pocket; sets
 them on bridge of his nose; tilts head back; smiles -

MIYAGI
 Not fair to grow up so fast,
 Daniel-san. Specially in
 California.

From the house CHARLIE SCREAMS.

CUT TO

INT. DANIEL'S ROOM. CONTINUOUS.

CHARLIE thrashes around on the futon in the grip of a
 nightmare as DANIEL and MIYAGI rush in.

DANIEL
 Charlie, you're dreaming, it's
 okay --

CHARLIE gets more frightened and disoriented until MIYAGI
 puts his hand on the Boy's shoulder: Almost immediately
 CHARLIE calms down, reassured by MIYAGI'S touch.

CHARLIE

No dreams -- no more dreams --

MIYAGI

No. Sleep now. Only sleep.

CHARLIE falls asleep.

MIYAGI turns to DANIEL. The old man looks magnificent in the dim light; like a lion; like some ancient Buddha.

MIYAGI

Very well. We teach.
And hopefully -- we learn.

DANIEL (softly)

Hai.

CUT TO

INT. UNION HIGH GYM. DAY.

SCHOOL OFFICIALS, PARENTS and KIDS, including VERLANE, TJ, TONY, ROBERT listen as DANIEL addresses the first class:

DANIEL

Welcome to the, uh, 'Miyagi School of Martial Arts' -- Before we start, we're going to make a deal - a sacred deal - We teach you karate, that's our part. You learn karate, that's your part. What we tell you to do you do, no questions asked. Deal?

KIDS nod yes; only VERLANE looks dubious:

DANIEL (CONT)

Good. Let's begin.

He picks up a shopping bag filled with stuff.

MIYAGI and CHARLIE (working as their assistant) also pick up bags.

MIYAGI

Good speech. Sound familiar.

DANIEL

It ought to, I stole it from you.

MIYAGI

Always wise to steal from best.

They start handing out stuff from the bags: KIDS are puzzled as they receive rags, cleaning equipment, sanders, wax, etc.

JORY
What's this for?

CHARLIE
You'd hate me if I spoiled
the surprise --

LISA and JOHNNY are watching. LISA looks at JOHNNY as if to say 'what's all this about?' JOHNNY shrugs 'Who knows' --

CUT TO

VARIOUS SHOTS of the KIDS at work including:

FIRST GROUP - on hands and knees sanding the scuffed gym floor in circular, counter-clockwise motions while JOHNNY oversees.

JOHNNY
Counter-clockwise, Jones.

JONES
Howcome?

JOHNNY
When I know I'll tell you, in
the meantime no questions.

SECOND GROUP includes CHARLIE, VERLANE and TONY. They rub cleaner on the wall with rags then wipe it clean.

CHARLIE
Cleaner on right -- breathe in, out,
Off left, breathe in, out --

VERLANE - has trouble coordinating his breathing --

TONY
You're throwin' me off, Verlane,
you're breathin' out when you're
sposed to breathe in --

VERLANE
You gonna stop breathin' alto-
gether you don't shut that fat
face a yours!

MIYAGI
Focus, not talk!

VERLANE (under his breath)
Focus you too, mac.

THIRD GROUP - including ROBERTO and TJ are sanding the bleachers -

ROBERTO
Tell me Bruce Lee started like this --

TJ
Shit, man, this is probably what killed him!

ANGLE JOHNNY AT DOOR - watching the class. DUTCH enters behind him --

DUTCH
What's this, karate or Maintenance 101?

JOHNNY
Dutch, how ya been, bro? What're you doing down here?

DUTCH
Heard you were working in a war zone, thought I'd ride down and offer some back-up.

JOHNNY
Thanks, we've got the war under control for now --

DUTCH
So this is the famous Miyagi method -- Whatta ya do, hit your opponent with a mop?

JOHNNY
They didn't use mops when they took the tournament away from us, did they?

DUTCH
That was luck, we let 'em psych us out.

JOHNNY
So what can I do for you, Dutch?

DUTCH
First, this mission's confidential, is that understood?

JOHNNY
Dutch, we're in L.A. not Da Nang, okay? Now whatta ya want?

DUTCH

It's Kreese -- Ever since he hurt his hands at the tournament he's been totally weirded-out -- Won't teach; spends his time meditating; even went to a Zen retreat for three months -- The dojo's going down the drain, man --

JOHNNY

What do you want me to do?

DUTCH

Come back -- Help me re-activate the Cobra Kai -- me and you, the way it used to be --

JOHNNY

I can't go back to that, it doesn't work for me anymore. Why don't you come here instead? Help us teach these kids, open your eyes a little --

DUTCH

I don't turn on my own, man -- I'm a warrior, a Samurai, you think I'm giving that up for this wimpy mop-and-bucket crap? Who're you kidding?

JOHNNY

Nobody -- anymore. Think about what I said, okay? Take care of yourself.

He goes. DUTCH responds, ominously:

DUTCH

You too, man...you, too.

He goes, angrily.

ANGLE VERLANE - He suddenly throws his sander down on the bleachers.

VERLANE

Screw this! I came here to learn karate, not to clean up somebody's old boogers!

DANIEL

You ARE learning karate, it takes time --

VERLANE
Aint GOT time, I got to
kick ass NOW!

DANIEL
Karate's not about kicking ass --

VERLANE
No? Well, this neighborhood is,
this WORLD is!

DANIEL
We made a deal, Verlane --
Stick to it, or leave -- now.

VERLANE thinks this over for a moment, then picks up the
sander and goes grumpily back to work.

DANIEL crosses back to MIYAGI and LISA, whispers under his
breath to MIYAGI:

DANIEL
How'd I do?

MIYAGI
Good. Remind me of me.

LISA
That was close.

DANIEL
We'll get there, all it takes
is a little time -
(to himself)
-- and luck, and money and
a few miracles --

Only MIYAGI overhears this; he gives DANIEL a quick look,
then returns his attention to the KIDS as we

BEGIN MONTAGE TO MUSIC:

INT. GYM. DAY.

A SUCCESSION of CUTS shows the KIDS cleaning the gym MIYAGI-
style. CHARLIE and JORY work side by side -

CUT TO

EXT. COLLEGE CAMPUS. DAY.

DANIEL hurries to class. On the way he meets LISA; they're
delighted to see each other and go in together --

CUT TO

MONTAGE TO MUSIC CONTD.

EXT. MIYAGI GARDEN. MORNING.

MIYAGI trims Bonsai trees; CHARLIE watches; MIYAGI hands him shears, begins explaining how to trim the trees --

CUT TO

INT. DANIEL'S ROOM. LATE DAY.

DANIEL returns home from school to find three beautifully-shaped Bonsai trees crowding his room and CHARLIE concentrating so hard on a fourth one (his eyes closed as he 'visualizes' it) that he doesn't look up until DANIEL shuts the door - hard.

CUT TO

INT. GYM. DAY.

Karate class: The gym is cleaner now although there are fewer students: Some have dropped out. In CUTS we see the GROUPS working then switching tasks: GROUP ONE goes from floor to walls; GROUP TWO from walls to bleachers; GROUP THREE from bleachers to floor --

CHARLIE and JORY have become a team: They breathe and scrub in sensual synch, suggesting the as-yet-unacknowledged attraction that is growing between them --

CUT TO

EXT. BEACH. DAWN.

DANIEL trains with MIYAGI while CHARLIE observes from a distance --

CUT TO

INT. COLLEGE LIBRARY. DAY.

DANIEL and LISA study together at one of the tables. She looks up at him, looks back at her book. He sneaks a look at her, looks back at his book --

CUT TO

EXT. SOUTH SEAS APTS. RESEDA. DAY.

CHARLIE has taken over DANIEL'S chores and is painting the side of the apartment. He begins imitating the karate moves he saw DANIEL doing during his workout with MIYAGI.

MIYAGI approaches, begins giving him pointers on form; CHARLIE follows MIYAGI'S instructions --

CUT TO

INT. GYM. DAY.

As the KIDS finish cleaning the gym and a HIGH PULLBACK shows that it's now spotless, looking good as new and everybody's proud of the job they've done and TONY and TJ turn on the SCOREBOARD and the SCORE FLASHES HOME TEAM 100! and everybody CHEERS as MONTAGE MUSIC FADES OUT and the SOUNDS OF A CROWDED HALLWAY FADE IN as we --

CUT TO

INT. UNION HIGH SCHOOL HALLWAY. DAY.

TONY, JORY, VERLANE and TJ are coming down the hall when they see ANDRE, BUSTER, MANNY and EDDIE JAY coming towards them from the opposite direction. VERLANE'S book-bag has a 'BMW' sticker on it.

TONY

Uh-oh --

TJ

U-turn time --

JORY

Forget it, let them make
a u-turn for once --

TONY

Girls always talk big, know
why? 'Cause nobody ever kicks
their ass!

ANDRE, BUSTER and EDDIE JAY, MANNY, stop in front of them.
MANNY isn't interested in this, and waits impatiently to one
side.

ANDRE

What's the BMW stand for,
Verlane? 'Black Moron Wimp'?

BUSTER and EDDIE JAY laugh. Ordinarily VERLANE would take
this, but suddenly he decides not to --

VERLANE

No, it stands for -- 'BLACK
MALE WARRIOR!'

He makes an ill-advised attempt at a karate chop. ANDRE
simply steps aside, grabs him by the seat of the pants and
huris him headlong into a bank of lockers

MANNY

C'mon, this is a waste of
time --

JORY (to Manny)

It's hard to believe a creep
like you is Charlie's brother!

MANNY

I don't got a brother.

As the DANES walk away, laughing, BUSTER calls back:

BUSTER

Better clean that gym some
more, I hear it's gettin'
dirty!

EDDIE JAY
Abba!utely!

JORY, TONY, TJ and VERLANE exchange a look: They have a horrible feeling they know what that means --

CUT TO

INT. GYM. DAY.

The doors swing open revealing that the newly-cleaned gym has been completely vandalized: New gang graffiti covers the just-washed walls and bleachers; bleach has been poured on the floor; bags of garbage thrown through the now-broken and smeared windows --

MIYAGI, DANIEL, JOHNNY, LISA, and the KIDS stare at the mess in silence for a beat, then --

ROBERTO

Now what?

MIYAGI

Start over.

TJ

Clean this place again?
You kidding?

KIDS

- No way!
- Not me!
- You crazy!
- Why? So they can mess it up again? No thanks!
- We're already the laughingstock of the whole school!
(etc)

VERLANE

I don't know bout the rest a you, but I think it's time we got us a NEW KARATE TEACHER, 'cause what these guys been teachin' us is BULLSHIT!

KIDS throw out a chorus of 'Yeahs!' and 'Tell him, Verlane!' and VERLANE starts to lead them out when MIYAGI steps in front of him and throws a chest punch while simultaneously calling out:

MIYAGI

Max on!

VERLANE reflexively deflects the punch as DANIEL himself did in KKI.

MIYAGI

Max off!

A second punch, VERLANE again deflects it --

DANIEL throws a punch at TJ -

DANIEL
Sand right! Sand left!

TJ instinctively wards off the punches -

Now DANIEL and MIYAGI move among the rest of the KIDS, barking commands: 'Wax on - off!' 'Cleaner on! Graffiti off!' 'Clean left! Clean right!' etc -- and we CUT among the VARIOUS KIDS responding to their new conditioning, their faces reacting with exultation as they realize that this is what they've been working toward all this time and now

MUSIC SWELLS AND MONTAGE RESUMES and

CUT TO

INT. GYM. DAY.

At work again with renewed enthusiasm and purpose, the KIDS go at the cleaning with a gung-ho spirit --

CUT TO

INT. DANIEL'S ROOM. LATE AT NIGHT.

While CHARLIE sleeps, DANIEL studies for a test, a pile of books open in front him, the baseball cap in place on the lamp -

CUT TO

SAME, NEXT MORNING -

DANIEL asleep at his desk; the light bulb has scorched a hole in the baseball cap. CHARLIE shakes DANIEL awake: Time for the morning work-out. DANIEL is really annoyed by CHARLIE'S enthusiasm -

CUT TO

EXT. BEACH. DAWN.

DANIEL and MIYAGI in training. This time CHARLIE trains along with them. DANIEL is tired and his concentration is way off.

CUT TO

INT. GYM. DAY.

KIDS work out in a group, all dressed in their brand-new white karate uniforms and for the first time they look like a real martial arts class! In unison, under JOHNNY'S commands, they punch, kick, leap.

INTERCUT this with continued SHOTS of them cleaning, sanding, etc. One SHOT shows DANIEL studying on the bleachers: He lifts his feet as TONY waxes under them -- CUTS linking the cleaning with karate build showing the gym getting clean again as the MUSIC GETS FASTER, LOUDER, MORE TRIUMPHANT, then, when the gym is clean, the KIDS look at each other as if wondering what to do next and MIYAGI looks at DANIEL, the two of them getting an idea simultaneously and

CUT TO

INT. STORE. DAY.

MUSIC FADES suddenly. We're in this store and it's real quiet and the store owner is a LITTLE ASIAN LADY and she's reading a newspaper behind the counter and then we hear this SQUEAK - SQUEAK - SQUEAK - and the LITTLE ASIAN LADY goes over to the window and looks out as

VERLANE pops into view and squirts the window with Windex and begins cleaning it and we

CUT TO

EXT. STORE. CONTINUOUS.

as the LITTLE ASIAN LADY runs out to find the KIDS cleaning the graffitti from the building -- It's a strange sight on this street and a couple of ONLOOKERS, including a HOOKER have stopped to watch -- FIRST HOOKER leans over and asks in MIYAGI'S ear:

FIRST HOOKER
What're they doing?

MIYAGI
Karate.

FIRST HOOKER turns and shouts to a SECOND HOOKER standing on the next corner --

FIRST HOOKER
THEY'RE DOIN' KARATE, GLADYS!

ANGLE SECOND HOOKER - one hand cupped to her ear, nods then relays the information to a THIRD HOOKER on the next corner -

SECOND HOOKER
ROSE! SHIRL SAYS IT'S KARATE!

THIRD HOOKER nods, then calls over to a HEAVYSET WOMAN who watches from the upper floor of a building across the street.

THIRD HOOKER
IT'S KARATE, MA!

HEAVYSET WOMAN
TELL 'EM TO DO IT ON THE
RESTA THE NEIGHBORHOOD!

BACK TO DANIEL and MIYAGI - Hearing the HEAVYSET WOMAN, they both get the same idea simultaneously and as MUSIC GROWS AGAIN IN INTENSITY -

CUT TO

EXT. THE NEIGHBORHOOD. VARIOUS LOCATIONS.

CUTS of the KIDS working on different buildings along the whole street -- scrubbing away the graffitti, sweeping, painting, etc. -- CUTS of NEIGHBORHOOD ONLOOKERS coming out to watch - MOTHERS, FATHERS, DRUGGIES, RAPPERS, HOOKERS, STORE OWNERS, all sizes, ages and ethnic backgrounds, each new glimpse showing the CROWD growing in size until

PULLBACK shows the neighborhood looking amazingly better, and a BIG CROWD cheering, applauding, whistling and cheering the KIDS on while --

MANNY, ANDRE and THE DANES - watch from nearby: they don't like this at all.

ANGLE CHARLIE - Scrubbing a wall: Suddenly he sees something and stops: The name 'RICHIE' is spraypainted on the brick. CHARLIE stares at it for a moment, then turns and looks directly at MANNY, across the street. MANNY throws down his cigarette and walks away -- CHARLIE turns back and begins furiously scrubbing at the name, trying to rub it out --

ANGLE MIYAGI -- watching Charlie -- It's clear that he's seen the whole thing --

CUT TO

INT. COLLEGE CLASSROOM. DAY.

DANIEL gets back his test paper: The grade is an 'F'. DANIEL crumples the paper, angrily --

CUT TO

EXT. PACIFIC COAST HIGHWAY, DAY.

DANIEL'S CHEVY glides down PCH: In the car, aside from CHARLIE and MIYAGI, are JORY, TONY, ROBERTO and TJ. It's a cramped ride and JORY sits on CHARLIE'S lap.

JOHNNY ROARS up beside them on his MOTORCYCLE. VERLANE, in whacked-out helmet, rides on the back. They wave to the OTHERS as

LISA HONKS and pulls up on the other side, the rest of the class riding in her car --

CUT TO

EXT. BEACH. DAY.

As DANIEL did in KKI, the entire class works on their punches by hitting against the surf --

CUT TO

CUTS of VARIOUS KIDS learning balance, as DANIEL did, by standing on the side of the boat; some fall in, some stay upright --

CUT TO

BAR-3-QUE GRILL, LATER -

Coals glow in a couple of hibachis as MIYAGI, the chef, lays out implements for the coming dinner, including enough chopsticks for everybody. Flies buzz around him as he de-scalles the fresh-caught fish. CHARLIE and others try to swat the flies.

MIYAGI gets an idea and --

CUT TO

CLOSEUP, CHARLIE, then CLOSEUP JORY then CLOSEUP VERLANE, then CLOSEUPS of TONY, ROBERTO, TJ, each concentrating intently on something OFF SCREEN and

NEW ANGLE REVEALS that they are each armed with chopsticks and are concentrating on catching flies. One by one they lunge out and one by one they miss. VERLANE lunges twice, then stabs at the fly, then chases it over the rocks, throws a chopstick at it like a spear, tries to blind it with sand, finally manages to smash it on a rock with his shoe! He looks around: He's far enough away from the others that none of them saw what happened -

ANGLE OTHER KIDS - they look up as VERLANE returns holding the stringy flattened remains of the pulverized fly in his chopsticks; he throws up his fist in a victory salute!

CUT TO

BEACH, LATER -

FISH sizzles on the hibachi while DANIEL spars with the KIDS nearby. He calls CHARLIE up --

DANIEL

Okay, try to hit me, hard
as you can, don't worry --

CHARLIE

But --

DANIEL

Don't wimp out, I said hit me!

MIYAGI looks over, starts to interject --

MIYAGI

Daniel-san, wait --

Too late! CHARLIE hauls off and POW! knocks DANIEL flat on his ass!

DANIEL lies there for a moment staring up at the seagulls as MIYAGI bends over him:

MIYAGI

Forgot to tell you: Worked
on punching yesterday with
Charlie-san.

DANIEL

I see that.

MIYAGI

Anyway, fish ready now.

DANIEL

Great, be right there.

CHARLIE (smug)

Need some help, champ?

He extends his arm to help DANIEL up: DANIEL wraps his legs around CHARLIE'S ankles, throws him to the ground, winds up standing over him!

DANIEL

Mr Miyagi, you forgot to teach him the follow-through!

MIYAGI

Now he have pleasure of learning it from you.

(to all)

Dinner served!

KIDS CHEER and stampede forward: MIYAGI halts them with a fierce look: They grow silent, wait for his go-ahead. He nods his approval and they proceed -- politely, this time.

CUT TO

BEACH, SUNSET --

A gorgeous sunset assisted by some well-placed Japanese lanterns creates a romantic, tropical mood. MUSIC plays on someone's ghetto blaster.

JORY helps LISA clean up. DANIEL watches them from the other side of the group. He looks glum. MIYAGI sits down beside him.

MIYAGI

Everybody look happy but you, Daniel-san. Something wrong?

DANIEL

I flunked my lit test the other day. I'm falling behind in all my classes. You were right, you can't do everything --

MIYAGI

Correction: Can't do everything well --

DANIEL

At this rate I won't be doing anything well. Something's gotta go, I can't quit school and I refuse to give up on the tournament, so that leaves teaching --

MIYAGI

Not have to give up tournament, could postpone til next year.

DANIEL
And waste all the work we've
put in?

MIYAGI
Good work never wasted.

DANIEL
No -- I'm gonna quit teaching
these classes, I just don't
know how to tell Lisa --

MIYAGI
Truth always best method.

DANIEL
I was afraid you'd say that.

He looks at LISA, wondering how to tell her --

ANGLE LISA and JORY --

JORY
El-Hunko's really giving you
the eye tonight --

LISA Looks at DANIEL, who is still watching her...When their
eyes meet, they both look away, quickly --

JORY
Whoa, hit a nerve, she knew
right where to look --

LISA
I just happened to look at
him, okay? He was in my line
of vision --

JORY
Hey, you're not on the stand,
it's okay ---

LISA
'El Hunko'? Is that what
you call him?

JORY
I'm changing it to 'Scanner'
the way his eyes were probing
your bod --

They both laugh.

LISA
You're too much.

JORY
Better too much than not
enough.

LISA
Thanks a lot.

JORY
I just meant, you're an
eighties chick, you had to
spread yourself thin, I'm a
nineties woman, I'm looking
forward to the benefits of
the resurgence of pre-feminist
traditions minus the post-feminist
backlash, that's all --

LISA
Oh, that's all -- Well don't look
now but you're getting the eye,
too --

JORY instantly turns and looks at CHARLIE, who is standing
by himself near water's edge. LISA laughs. JORY, caught
out, gives her a look.

LISA
Charlie, huh?

JORY
It's just because he's the
only one who's as good at
karate as I am --

LISA
No need to explain, you're
not on the stand --

They both laugh -

JORY
Hey, you're pretty sharp for
an old broad --

JOHNNY (enters)
It's about that time, what
do you think?

LISA
I think you're right -- Jory, will
you get Charlie? This involves
everybody --

JORY
I'll see if I can find
him --

She and LISA exchange a conspiratorial look as JORY exits --

CUT TO

CHARLIE - alone on the beach staring at the water, lost in
thought as JORY approaches --

JORY
Charlie -- Hey, you awake?

CHARLIE
What?

JORY
We're bringing out the sur-
prise, Lisa wants everybody
there --

CHARLIE
I'll be there in a minute.

JORY
What's the matter, somebody
die?

He looks at her sharply, looks away:

CHARLIE
I got stuff on my mind,
that's all.

JORY
Wanna talk about it?

CHARLIE
No.

JORY
Wanna fight about it?

She adopts a karate stance, hands weaving in front of her
face; he shakes his head, smiles --

JORY (CONT)
C'mon -- c'mon, Bruce --
What's the matter, scared?

CHARLIE
Right. Help me up, uh?

He holds out his hand; when she reaches to help him, he trips her as DANIEL tripped him; then holds her down as she struggles -

CHARLIE
Sucker --

JORY
Oh yeah? Maybe I wanted it
this way --

They look at each other. She frees her hands, embraces him as they kiss. He pulls back, looks at her; they're both breathing heavily -

JORY
So what's on your mind?

CHARLIE
Nothin' you can help me with.

JORY
I got something you can help
me with --
(pulls him down and
kisses him; he pulls away)
If it's my breath don't tell me.

CHARLIE
It's not you. Tell me something:
If a person caused something
really bad to happen - and he
didn't mean to - do you think
if he does something good later
he can make it right?

JORY
Depends what happened and
what he does to make up for it.
Care to be more specific?

CHARLIE
If I told you....I mean --

TONY (calling)
Jory, Charlie! C'mon, we're
waiting for you!

JORY
Tell me later, okay?
C'mon --

They hurry back to the group --

BACK TO DANIEL and MIYAGI - as DANIEL sees LISA approaching them --

DANIEL

Well, here goes -- Truth's the easiest method, huh?

MIYAGI

Best, not easiest.

LISA

Daniel, Mr Miyagi, come on --
The kids have something they want to show you --

She begins leading them into the center of the group.

DANIEL

We really should talk first

LISA

This won't take long --

She guides them to a couple of folding chairs, sits them down and calls out:

LISA (CONT)

Okay, guys, we're ready!
Verlane wanted me to be sure
and tell you he wrote it --

Enter VERLANE, TONY, TJ, ROBERTO, in rap regalia: Round shades, floppy hats, two-tone shoes. They launch into a RAP NUMBER of their own devising but clearly inspired by the Beastie Boys, or RUN-DMC --

VERLANE

This rap, which was written
by me, Verlane, is dedicated
to Miyagi and LaRusso -- Go, man!

When they start off, their dance movements resemble the cleaning and wiping motions they used in the gym --

VERLANE

'Looked a-round my school one day
Hard-ly knew just what to say --'

TONY

'Had graf-fit-ti on the walls,
Had ma-chine guns in the halls --'

TJ

'Gangs dealin' drugs at ev-e-ry turn'

ALL

'NOT A REAL GOOD PLACE TO LEARN!'

They finish the number with a flourish and take an elaborate bow as DANIEL, MIYAGI applaud and cheer --

Now LISA and JOHNNY return, carrying a huge cake with lighted candles. They present it to DANIEL and MIYAGI. The cake is in the shape of a karate fighter and written on it is: 'Thanks to Daniel and Miyagi -- from the Class at Union High' --

DANIEL

You -- you made this?

VERLANE

She made the cake but I wrote the rap --

LISA

We just wanted to say thanks for all you've done --

KIDS

Yay, Daniel! Yay, Miyagi!

JOHNNY

Hold it, hold it! I'd like to take this moment to announce plans for an Exhibition Match with South Street High, if we can work out the details -- Me and LaRusso will be refereeing, so you better watch your step from now on --

KIDS BOO and CHEER -- DANIEL and MIYAGI look at each other; no way DANIEL can drop out of the program now --

CUT TO

INT/EXT. DANIEL'S CAR (MOVING) NIGHT.

DANIEL, MIYAGI, CHARLIE - driving home from the beach. They ride in silence for a few beats, DANIEL deep in thought, MIYAGI slouched down with his hat over his eyes, CHARLIE in the back seat.

DANIEL

Mr Miyagi --

MIYAGI (a sleepy grunt)

Huh.

DANIEL

What would you say if I took your advice and postponed entering the tournament?

CHARLIE hears this, looks up in surprise. MIYAGI peeks out from under his hat.

MIYAGI
Would say good idea.

CHARLIE
You're dropping out of the tournament?

DANIEL
This year -- Next year I'll go for it again -- I just took on too much, that's all --

CHARLIE mulls this over. DANIEL looks unhappy with himself. MIYAGI reaches over and puts his hand reassuringly on DANIEL'S shoulder. DANIEL smiles. Now he feels better.

CUT TO

EXT. MIYAGI HOUSE. NIGHT.

Entering the house; CHARLIE suddenly blurts out:

CHARLIE
What if I took your place?
(they look at him)
-- At the tournament --

DANIEL
You serious?

CHARLIE
Definitely.

DANIEL
I don't think you're ready for Madison Square Garden yet, Charlie --

CUT TO

INT. DANIEL'S ROOM. CONTINUOUS.

Entering the room; CHARLIE won't give it up --

CHARLIE
Why not? I could do it --
Mr Miyagi, what do you say?

MIYAGI
Maybe if started smaller --
with local tournament --

CHARLIE
No, no, I wanna go for something big, if I won it --

DANIEL
No way you're gonna win it --

CHARLIE
Why not? You did!

DANIEL
That was different --

CHARLIE
Why? 'Cause it was you?

DANIEL
That's not what I meant --

CHARLIE
This is just as important to
me as that was you to, more
important, don't you understand?

DANIEL
No, why don't you explain it?

CHARLIE
If I won it, even if I didn't
win it, if I just qualified, I
-- I could make it right, see?
I COULD MAKE THINGS RIGHT!

MIYAGI
What things?

CHARLIE
Me, my whole life -- I could
BE SOMEBODY, don't you see that?
Just gimme a shot, train me the
way you were training him, please,
Mr Miyagi, this is life and
death to me --

DANIEL
It doesn't happen that way,
Charlie, you gotta build up to
something like this --

CHARLIE
I'm not talkin' to YOU!

MIYAGI
Stop. I will train you,
Charlie-san --

DANIEL
What're you talking about,
Mr Miyagi? It's ridiculous!

MIYAGI
Please. We train for Exhibition
first. If win that, we continue.
Deal?

CHARLIE

Deal. If Daniel disqualifies himself as a referee.

DANIEL (furious)

FORGET IT! I always put principle before passion, pal, no matter WHAT kind of ungrateful ignoramus I'm working with!

MIYAGI looks at him. DANIEL realizes he's out of control. He takes a breath, regains his calm.

DANIEL

It's - um - not a problem.

MIYAGI

Deal?

CHARLIE Nods yes. He and MIYAGI shake hands. DANIEL and CHARLIE shake hands.

MIYAGI

Goodnight. We start in morning.

He goes out. DANIEL and CHARLIE glare at each other.

CUT TO

EXT. HOUSE. MORNING. ,

DANIEL gets in his car as MIYAGI approaches.

MIYAGI

Daniel-san -- Do not be angry that I train Charlie-san. Miyagi have good reason for decision.

DANIEL

I'm not angry, really -- I'm fine.

MIYAGI

If angry always better to say than to pretend not angry.

DANIEL

I'm not angry, I swear -- but I better get to school, okay?

He quickly backs out of the driveway. MIYAGI watches him go.

IN THE CAR -

DANIEL mutters to himself --

DANIEL
Right, I'm angry -- over
that little jerk --

BACK TO MIYAGI -

watching DANIEL'S car disappearing from view as CHARLIE
emerges from the house.

MIYAGI

Listen, Charlie-san.
You are two: One Charlie
you wish to be. One Charlie
you afraid to be. Can't be
one or other unless both
Charlie's come together.
Something prevent this.
Must find out what. Bring
two Charlies together. Only
then know who Charlie is.
Now. We begin.

CUT TO

EXT. KREESE DOJO.

DUTCH pulls up on his motorcycle; gets off and walks to door. It's padlocked; a 'FOR SALE' sign is taped to the window --

CUT TO

EXT. KREESE'S HOUSE.

Canyon Country. A house on a promontory overlooking the Valley and hidden from the winding mountain road by thick vegetation. A forbidding fence surrounds it. A PIT BULL (AMMO) stands guard inside the fence.

DUTCH comes to a SCREECHING dusty halt; drops the bike and hurries to the door ignoring the PIT BULL who leaps snarling at the fence trying to get at him -- DUTCH pounds on the door:

DUTCH

Sensei! Sensei!

KREESE opens the door: Shouts at the PIT BULL:

KREESE

Ammo! Shut up!

AMMO whimpers and slinks away. KREESE gestures with a nod for DUTCH to enter.

CUT TO

INT. KREESE'S HOUSE. CONTINUOUS.

KREESE lives a spartan existence: The house is very clean and bare, Oriental in decor: Tatamis, screens, etc., but there are also weapons: Ninja weapons, a collection of beautiful Samurai swords; guns, etc., retained from KREESE'S days in 'Nam. DUTCH stops, seeing a partially-packed duifelbag on the couch --

DUTCH

You're -- leaving, Sensei?

KREESE

I already know what I'm doing, Mr Martin, what I want to find out is why you're here.

DUTCH

You're selling the dojo --

KREESE

Correct.

DUTCH

I came to ask you to change your mind.

KREESE
 You think a decision I took
 six months to make I'm going
 to change back in six seconds
 because of you? You're smarter
 than that I hope.

DUTCH
 Then give me some time -- to
 get the money -- so I can buy
 it.

KREESE laughs.

KREESE
 What planet are you living
 on, Mr Martin? It must have
 some kind of atmospheric layer
 that reality can't penetrate --

DUTCH
 Where I'm living, Sensei,
 people don't turn their backs
 on their friends and run away --

KREESE
 I'm not your friend! I DON'T
 NEED FRIENDS, understand?
 And I never ran away from anything
 in my life!

DUTCH
 Except Vietnam.

KREESE turns on him fiercely:

KREESE
 I'll give you three seconds to
 get out that door, then I'm
 going to tear your head off. One.

DUTCH
 I thought you were so big on
 facing the truth --

KREESE
Two --

DUTCH
 My Dad stayed! That's why he's
 dead! The rest of you ran while
 the whole world laughed at us!

KREESE charges at him; knocks him down, pulls his hand
 back to deliver a death blow -- something stops him --
 they stare at each other --

KREESE

If they'd let us fight the
war -- we would've won it --
THEY WOULDN'T LET US FIGHT
THE WAR!

He walks away from DUTCH.
DUTCH gets up, goes to door; on his way out --

DUTCH

A true warrior doesn't need
permission to fight.
Maybe you should've brought
a note from home, maybe then
they would've let you win the
war.

He goes out.
HOLD on KREESE as we hear, from O.S., the SOUND of AMMO
BARKING FEROCIOUSLY, then DUTCH'S MOTORCYCLE ROARING INTO
life and speeding away --
KREESE turns, looking at the pictures of himself on the
wall: In 'Nam; in uniform; various shots -- He's breathing
heavily; perspiring --

CUT TO

EXT. FREEWAY. DAY

DUTCH speeds down the freeway on his motorcycle, weaving
in and out of TRAFFIC recklessly, ignoring all danger like
a man possessed --

CUT TO

EXT. APT. BUILDING. DAY.

One of those Valley specials - ('Valley Vista', 'Valley
View', etc) - built in the 40's and 50's; a row of beige
lookalike structures -- DUTCH pulls up, enters one of the
buildings --

CUT TO

INT. DUTCH'S APT. CONTINUOUS.

The place is a wreck. DUTCH'S MOM doesn't clean it and
DUTCH sure isn't going to, either. DUTCH enters, finds a
note pinned to the TV. It reads: 'Took Marie's shift,
back late, TV dinner in fridge. Mom' -- DUTCH crumples the
note and turns on the TV. The AFTERNOON NEWS flickers
to life as DUTCH goes into

KITCHEN -- Opens fridge, takes out beer, gulps it as
from LIVING ROOM WE HEAR:

TROYS VOICE (ON TV)
Hiya, Hiya, Hiya, here we go!
Troy McKenzie here on Sportscape,
(MORE)

TROY (CONT)

with an update on the Alternative Sports Program -- Joining me in the studio are John Lawrence and Daniel La Russo, hi fellas --

DUTCH hurries back into the living room to watch the broadcast:

DANIEL & JOHN

Hi -- How ya doin' --

TROY

Guys, I hear this class has gone so well you've already set up a little exhibition match --

JOHNNY

Yeah, we're gonna bus in one of the other classes, invite the parents, the friends --

DANIEL

-- the public -- anybody who wants to come, we could use your support --

TROY

That's Friday the fourteenth, at the Union High School gym, so come on down, folks, it's for a worthy cause --

HOLD on DUTCH during last part of interview; watching the screen; he crushes the beer can in his hand --

CUT TO

INT. TV STUDIO. DAY.

LISA comes over to DANIEL and JOHNNY after the interview:

LISA

That was great, guys -- I'm sorry Mr Miyagi couldn't come, is he okay?

DANIEL

Yeah, sure -- he's just -- been busy --

LISA

Oh there's Troy -- be right back --

She goes over to talk to TROY.

JOHNNY

Listen -- I want you to know
Lisa and I -- are just friends,
you know, just in case --

DANIEL (playing dumb)

In case what?

JOHNNY

Wise guy, what're you, putting
me on?

(they play fight)

I can still kick your ass, La
Russo, remember that --

DANIEL

No mercy! No mercy!

They're laughing, having a mock-fight, making noise.
TROY calls down from the other end of the hall:

TROY

Cool it, guys, this is a
serious news organization here!

A PRODUCTION ASSISTANT enters carrying a bulky clown suit --

ASSISTANT

Troy, here's your costume
for the promo, we're ready
to shoot when you are --

TROY takes the clown costume, looks at it, a little embarrassed.
Meekly, to LISA:

TROY

Hey -- you know -- when you're
number one, takes some sacrifices --

He hurries out, fast.

EXT. UNION HIGH GYM. NIGHT.

EXHIBITION NIGHT: A HUGE BANNER reads: KARATE EXHIBITION MATCH - SPONSORED BY THE ALTERNATIVE SPORTS PROGRAM - NEIGHBORS, PARENTS, STUDENTS are arriving, filling the gym. Among the crowd we spot GLADYS, ROSE and SHIRL, the three Hookers as well as the LITTLE ASIAN LADY STOREKEEPER and OTHER FACES from the neighborhood.

MIYAGI enters with CHARLIE and DANIEL; followed by JOHNNY, LISA, VERLANE, JORY, the OTHER KIDS.

A YELLOW SCHOOL BUS carrying the OPPOSING TEAM pulls up, opens its doors and dislodges its passengers:

The OPPOSING TEAM are students from an inner-city school, some of them former gang members, just like our kids. They walk in alongside the UNION HIGH CLASS. Lots of glaring going on, back and forth. There's a GIRL OPPONENT to match up against JORY. A TOUGH LOOKING GUY with braids and tattoos scowls at CHARLIE. CHARLIE nods and smiles. at the guy, but the guy ignores this and stomps on ahead.

MIYAGI

You nervous, Charlie-san?

CHARLIE

I think I'm gonna barf --

DANIEL

Just think about Madison Square Garden, that'll put things in perspective --

That really makes CHARLIE nervous! He grips his stomach. DANIEL laughs; MIYAGI glares at him --

MIYAGI

Not funny, Daniel-san.

DANIEL

Sorry.

CHARLIE glances into the crowd and sees MANNY looking back at him --

MIYAGI

Barf later. Exhibition ready to start.

He guides CHARLIE toward the entrance; CHARLIE looks back at the crowd but MANNY has disappeared --

CUT TO

INT. GYM. NIGHT.

As the CROWD settles down, LISA addresses them from the mike at the center of the gym floor. During her remarks, we get glimpses of CHARLIE, MIYAGI, DANIEL, JOHNNY, the various principals and their opponents, all nervously awaiting the start of the match --

LISA

On behalf of the Alternative Sports Program I'd like to welcome you to an Exhibition Match between Union High and South Street High -- I want you to know that these kids have worked real hard against a lot of odds to get to this and I'm very proud of them -- Our referees are John Lawrence and Daniel LaRusso for Union High and Mike Sanders and Bob Ulich from South Street -- Now for those of you, like me, who don't know karate, John Lawrence will explain the rules, John?

As JOHN steps up to the mike to explain the rules --
REVEAL MANNY - standing in the crowd, watching and -

CUT TO

EXT. STREET. NIGHT.

EDDIE JAY and BUSTER watch the excitement at the gym from across the street. A PATROL CAR glides by, the COPS check them out and continue on by --

BUSTER

They all over the place, man,
ruin the damn neighborhood --

EDDIE JAY

Abbalutely.

DUTCH pulls up and parks by the sidewalk, blocking their view. He's dressed almost like a gang member, with black jacket, dark pants and boots, shades, a hat...

BUSTER

Hey! No parking, man --

DUTCH

I don't see the sign.

BUSTER

(points to Eddie)
He's the sign --

EDDIE JAY
(with exaggerated lip
movements)

Read me good: Move it: Now.

DUTCH
Sorry, I never learned to read stupid --

BUSTER and EDDIE JAY begin to move in on him, slowly --

BUSTER
Know what? I think you gonna
be late to the Exhibition.

DUTCH
I'm not going to the
Exhibition.

EDDIE JAY
You right about that.

DUTCH
I'm here to see you guys.

BUSTER
Us? What for?

DUTCH
Where's your commanding officer?
I don't discuss my business with
grunts.

BUSTER and EDDIE JAY laugh at DUTCH'S pseudo-military
posturing; DUTCH is smiling along with them; there's a
part of him that plays it tongue-in-cheek, too --

BUSTER
'Mister Combat' here --
Let's see you combat this,
Motherf --

He starts to take out a knife; before it's fully exposed
and before his epithet is fully spoken, DUTCH kicks him in
the groin, twists his arm, spins him around and stands behind
him with his knee pressed into BUSTER'S spine --

DUTCH
Repeat: Where's your
commanding officer?

ANDRE
Right here - what kinda
business you got in mind?

DUTCH releases BUSTER and tosses him aside. He smiles at
ANDRE.

CUT TO

INT. GYM. NIGHT.

Exhibition in progress. CROWD cheering; VARIOUS KIDS matched up and sparring; JOHNNY and DANIEL refereeing.

On the sidelines, GLADYS, ROSE and SHIRL improvise a home-team cheering squad. It's a good clean match and everyone's having a good team.

TONY wins a point and smiles at his DAD and MOM in the bleachers. They're fat, just like him...

IN CUTS we see JORY squaring off against the GIRL from SOUTH STREET, a punker type with a half-shaved head. On the sidelines, CHARLIE cheers her on as she makes a last kick to win the match -

JOHNNY
Point. Kick. Winner Abrams,
Union High --

JORY bows, smiles at CHARLIE, who is cheering, loudly --

REFEREE ON
LOUDSPEAKER
Next match, Verlane Robinson
Grady of Union versus Del
Morris of South street --

As VERLANE starts out, he turns back to the others with a wink:

VERLANE
Nose-bone through the
brain-pan, just you watch!

CUT TO

INT. DANES' HQ. NIGHT.

A room in the back of a store. ANDRE seated with his feet up on the desk; he plays with a gun as he listens to DUTCH.

DUTCH
You want these guys outa
your territory, right? So
do I --

ANDRE
Why?

DUTCH
That's my business.

ANDRE
Maybe you a cop.

DUTCH
Then you can shoot me, can't
you?

EDDIE JAY
I can shoot you.

DUTCH
I'm telling you I can get
this Sports Program outa your
hair right now, tonight, and
all I need -- is a telephone --

ANDRE looks at him. Ver y slowly he raises the gun; cocks
it; aims it right between DUTCH'S eyes --

CUT TO

INT. GYM. NIGHT.

Exhibition continues. VERLANE has just lost the match.

JOHNNY
Winner, Morris of South
Street --

VERLANE returns to the UNION HIGH KIDS. He's really disap-
pointed and pissed off. MIYAGI puts his hand on VERLANE'S
shoulder.

VERLANE
I'm sorry, Mr Miyagi --

MIYAGI
For what? All of us very
proud of you.

VERLANE
Yeah? You aint so bad
yourself --

REFEREE ON
LOUDSPEAKER
Next match, Charlie DeLeon of
Union versus Gary Leary of
South Street --

LEARY of SOUTH STREET jogs onto the floor; it's just as we
feared, he's the braided tattooed guy who looks like an
escapee from 'Last of the Mohicans' --

MIYAGI
Both Charlies now -- together.

CHARLIE takes a deep breath, closes his eyes for a second,
willing himself into that 'other Charlie', then jogs out to
meet his competitor --

The match begins: LEARY'S tough and determined, but some-
thing happens to CHARLIE: He sidesteps LEARY'S kicks with
ease, comes back with a solid roundhouse to win the first
point:

DANIEL
Point. Kick. DeLeon. Continue.

The match continues: CHARLIE becomes even more confident, lighter on his feet; wins again --

DANIEL
Point. Punch. DeLeon. Continue.

On the sidelines JORY cheers; MIYAGI watches with great concentration.

DANIEL
One more point determines the winner. Continue.

The match resumes. CHARLIE continues his great form, but turning, looks into the CHEERING CROWD and sees:

MANNY - watching him. Their eyes meet. The CROWD NOISE seems to waver, muffled --

And now LEARY springs forward, gaining a point.

DANIEL
Point. Kick. Leary. Continue.

CHARLIE turns to face LEARY again. HIS POV: LEARY FLASHCUTS for a mili-second into RICHIE, then back again. CHARLIE blinks, wipes his eyes. LEARY springs forward again, gaining another point --

DANIEL
Point. Leary. Continue.

CHARLIE looks back at MANNY. The CROWD is going wild.

DANIEL
This is it, guys -- whoever gets this one gets it all.

CHARLIE and LEARY face off again -- LEARY turns, kicks; CHARLIE dodges it, but just barely; as he turns he again locks eyes with MANNY -- and snaps back to attention just quick enough to avoid getting tapped by LEARY -- The CROWD is going nuts -- JORY is clenching both fists, trying to will CHARLIE to victory -- CHARLIE clenches his teeth, starts to leap at LEARY, again RICHIE FLASH CUTS into scene: CHARLIE stops himself -- pulls back -- and LEARY connects for the final point --

DANIEL
Point. Leary. The winner!

SOUTH STREET SIDE goes bananas! LEARY smirks at CHARLIE, throws up his arms to the crowd in a victory gesture --

CHARLIE is standing there in a daze -- DANIEL comes forward to lead him off --

DANIEL
Charlie -- it's over, c'mon --

Suddenly CHARLIE turns, letting loose a flurry of blows on DANIEL! Driving him back and then to the floor --
MIYAGI -- on the sidelines hurries out on the floor as DANIEL rolls then gets to his feet, CHARLIE and DANIEL squaring off, the CROWD puzzled, not sure what's going on --
CHARLIE kicks; DANIEL dodges it, lands a punch that drives CHARLIE back -- CHARLIE comes back for more; the fight growing in intensity until MIYAGI enters, drags CHARLIE away --

CHARLIE
You set me up, didn't you?
You TOLD him to come! You
TOLD him!

MIYAGI pulls CHARLIE away, trying to calm him while DANIEL watches, startled -- He wipes his face; blood runs from his nose --

ANGLE SECURITY GUARD -- the GYM PHONE RINGS; he picks it up.

GUARD
Gym -- What? What did
you say?

CUT TO

INT. DANES' HQ. NIGHT.

DUTCH on the phone, his voice muffled by a rag. ANDRE, EDDIE JAY, BUSTER listening in b.g.

DUTCH (on phone)
You heard me -- There's a
bomb in the gym -- You've got
five minutes before it blows
sky-high --

He hangs up fast. Looks at ANDRE, who shakes his head admiringly at DUTCH'S ingenuity --

CUT TO

INT. GYM. NIGHT.

FOLLOW SECURITY GUARD as he glances at the CLOCK, runs forward to LOUDSPEAKER --

GUARD
There's a bomb in this
place, you gotta evacuate
right away -- It's going
off in five minutes --

A BYSTANDER overhears this, turns to the PERSON beside him: As the ANNOUNCEMENT comes on over the LOUDSPEAKER we see also that PEOPLE are hearing the word 'bomb' and starting to panic --

PRINCIPAL
ON LOUDSPEAKER

This is Principal Sturges --
We must evacuate this building
at once -- Please try not to
panic -- Starting with the
first row walk as quickly as
you can to the nearest exit --
Please do not panic --

But as the CROWD makes its way to the exits, the word bomb is heard rippling through them like a spreading fire and very quickly panic sets in: People start leaping down from the bleachers, pushing the people ahead of them aside; one of the exit doors is closed; the GUARD tries to open it, but the crush of PEOPLE flooding toward him prevents him from doing so and the panic spreads -- People are yelling, breaking windows to get out, etc --

In the midst of this MIYAGI leads CHARLIE out and makes his way toward DANIEL -- CHARLIE sees JORY inching her way around the bleachers and -

Suddenly a section of bleacher above her starts to crack, a pile of PEOPLE clinging to it as it snaps to pieces and - CHARLIE breaks away from MIYAGI, runs to where JORY is standing as -

MANNY sees him; sees the bleachers starting to come down; then splintering with a LOUD CRACK; then falling as CHARLIE grabs JORY and MANNY hurries toward them and -

MANNY grabs CHARLIE and JORY and yanks them out from under the collapsing bleachers and drags them toward the exit as - MIYAGI and DANIEL see that CHARLIE is safe and help each other toward another EXIT and -

CUT TO

EXT. GYM. NIGHT. CONTINUOUS.

As MANNY pulls CHARLIE and JORY to safety -- They pause, out of breath, for a moment -- CHARLIE and MANNY look at each other -- Neither one of them knows what to say --

MANNY starts to walk away --

CHARLIE

Manny --

(Manny stops)

-- looks like you're still my
brother after all --

MANNY says nothing; looks at him; goes --

CUT TO

EXT. ROOF ACROSS THE STREET, NIGHT.

SIRENS howl in the distance as DUTCH, ANDRE, EDDIE JAY and BUSTER watch the melee at the school and munch microwave popcorn.

ANDRE
Out-STANDING, Dutch, I'm
making you an honorary
Dane for this --

BUSTER
Manny might have something
to say about that.

ANDRE
I don't care what Manny says,
I'm running this show from now
on. You can tell him I said so.

EDDIE JAY
You can tell him yourself, here
he comes

THEIR POV FROM ROOFTOP - Looking down they can see MANNY approaching the building. He stops and looks up at them --

BUSTER
--- and lookin' a little pissed --

MANNY continues toward the building --

DUTCH (to ANDRE)
Don't worry, I'll back you up.

CUT TO

INT. BUILDING. CONTINUOUS -

FOLLOW MANNY as he slams open the door and goes up the stairs toward the roof. He's definitely pissed --

CUT TO

EXT. ROOF. CONTINUOUS.

MANNY comes up the stairs, stops, looks at ANDRE --

MANNY
All right, man, who did it,
I aint askin' twice --

DUTCH
I did.

He's standing behind MANNY. MANNY spins, looks him over.

MANNY
Who's he?

ANDRE
My new sergeant-at-arms.

MANNY
You plannin' to take over,
Andre?

ANDRE
Already did, Manny.

MANNY starts to go for him; EDDIE JAY and BUSTER and DUTCH move in ominously -- MANNY stops, realizing that everyone's against him --

ANDRE (CONT)
You lost it, man, you've gone soft -- You been sittin' back while these turkeys come down here, set up their program, take over our school, take over our neighborhood, interfere with our business, bring the LAPD down here cruisin' around, laying down curfews and shit -- YOU BLEW IT! And know why? 'Cause your damn brother's in the class!

MANNY
That's bullshit, I exiled him, what more do you want?

ANDRE
I WANT IT ALL! TOTAL WAR, man! Us against them! What happened tonight was just the first skirmish -- We're gonna really psych these suckers out --

He looks at DUTCH, from whom he obviously got these ideas: DUTCH nods supportively...

ANDRE (CONT)
You can go with the flow or out the back do', don't matter to me, you know the consequences either way --

MANNY
I'm still a Dane --

ANDRE
Well now's your chance to prove it!

CUT TO

EXT. GYM (PARKING LOT) NIGHT.

POLICE, FIRE TRUCKS, MIYAGI, DANIEL, CHARLIE, others, watch as the BOMB SQUAD emerges from the gym and gives the all-clear sign -- JOHNNY crosses to DANIEL & MIYAGI --

JOHNNY

No bomb -- It was a false alarm --

LISA

Who would do such a thing?

DANIEL

Three guesses.

CHARLIE

I don't think it was the Danes -- Manny was in there --

JORY

He pulled us out when the bleachers broke --

JOHNNY

So what do we do now?

MIYAGI

Reschedule Exhibition.
Can't surrender to threat.

DANIEL

What if there's a real bomb next time?

MIYAGI

Risk worthwhile -- if purpose worthwhile.

DANIEL

Maybe it's time to deal with the risk in a different way.

MIYAGI

Sooner, later -- each man must find own way.

He nods, a little sadly, to DANIEL, then walks away.

CHARLIE

Listen, uh -- I'm sorry about what happened in there; I went a little crazy --

DANIEL

Forget it, doesn't matter.

He watches MIYAGI, who is standing alone, looking back at the gym --

CUT TO

EXT. GYM PARKING LOT. LATER, NIGHT.

VARIOUS CARS leaving the lot. As DANIEL'S CHEVY (carrying DANIEL, MIYAGI and CHARLIE) pulls out -

PULLBACK REVEALS BUSTER on the roof; when he sees DANIEL'S CHEVY leave, he signals down to

THE STREET - where MANNY (driving), ANDRE (shotgun), DUTCH and EDDIE JAY sit waiting in the SAMURAI; when they get BUSTER'S signal they pull out, following the CHEVY --

CUT TO

EXT. GAS STATION. NIGHT.

JOHNNY pulls in on his motorcycle; stops at self-serve pump.

A CAR HORN HONKS; JOHNNY looks up, sees DANIEL waving 'good-night' to him as the CHEVY enters the freeway on-ramp. JOHNNY waves back, starts to unscrew his gas cap when the SOUND OF SCREECHING WHEELS startles him: He looks up as the SAMURAI whips around a car to beat a red light and then SCREECHES up the on-ramp after DANIEL'S CAR -- As it goes by, JOHNNY recognizes MANNY at the wheel -- He realizes what's going down, hops on the bike and ROARS into action, leaving the gas cap on the ground and the ATTENDANT running after him --

STAY WITH JOHNNY - racing up the on-ramp, weaving in and out of traffic, trying to reach DANIEL in time to avert disaster -

INT. SAMURAI (MOVING) NIGHT.

ANDRE snorts a little pyramid of coke from his knuckle, offers the bag back to DUTCH and EDDIE JAY --

DUTCH

No thanks, man, I don't like goin' off my head.

ANDRE

Man, this is what puts me in touch with my head!

ANGLE MANNY: At the wheel: His face tense; strained: They're getting closer to the CHEVY --

CUT TO

JOHNNY - coming up behind the SAMURAI -- If he pulls alongside, they'll see him. He looks for a safe way to pass them and SEES:

A BUS -- in the right lane, moving approximately parallel to the SAMURAI -

JOHNNY cuts into the lane, passing the BUS and keeping it as a shield between him and the SAMURAI -

CUT TO

THE SAMURAI -

catching up to DANIEL and MIYAGI: The BUS is on their right, loud and smoky -- MANNY accelerates -

CUT TO

JOHNNY -

neck and neck now with the BUS, which is on his left. A KID on the BUS is yelling down and gesturing; JOHNNY ignores her, but

A NEW ANGLE REVEALS - gas leaking from his uncapped tank

CUT TO

DANIEL'S CHEVY (MOVING)

The TRAFFIC is LOUD: DANIEL is wrapt in his own thoughts, as are MIYAGI and CHARLIE. Behind them we see JOHNNY coming up by the BUS: He yells and HONKS but they don't hear him -- then the SAMURAI cuts in front of the BUS, and moves into view directly behind the CHEVY --

IN THE SAMURAI -

ANDRE takes out an AUTOMATIC WEAPON and rests it on his lap. MANNY glances at it nervously. He's really torn; sweat dotting his brow --

CUT TO

JOHNNY -

pulling ahead of the BUS, getting closer to the CHEVY, then -

THE BUS'S RIGHT BLINKER GOES ON; it veers to the right for a stop, forcing JOHNNY over to the side of the road where the freeway is bound by a concrete wall! He has two choices: Slow down and allow the BUS the right of way, or speed up and try to get past it before it flattens him against the wall.

He crouches low on the bike and presses ahead! The BUS edges closer to THE WALL as JOHNNY zooms forward and then the BIKE skips and JOHNNY glances at the GAS GAUGE and it's on EMPTY but now he has no choice and he forces down the ACCELERATOR his escape route growing narrower and narrower until -

He squeezes past the BUS at the last possible moment only to look over and find himself riding side by side with

THE SAMURAI! -- ANDRE looks over at him, startled, but JOHNNY isn't fazed until he sees

DUTCH - in the back seat and when he does

ANDRE raises the gun and

MANNY sees the GUN and suddenly shouts 'NO!' and

ANDRE raises the GUN toward JOHNNY and

JOHNNY accelerates to get out of range as the BIKE dies and

ANDRE cocks the gun and MANNY spins the wheel swerving to prevent ANDRE from making the shot and

THE SAMURAI sideswipes JOHNNY and

THE BIKE lays down with a SHRIEK on JOHNNY'S LEG and hits the wall and flies end-over-end into the air throwing JOHNNY to the ground before it EXPLODES INTO FLAME and

DANIEL slams on his brakes as

THE SAMURAI crashes through a guard-rail; skids down an embankment and speeds away --

CUT TO

INT. HOSPITAL WAITING ROOM. NIGHT.

LISA at pay phone; DANIEL and VERLANE pacing; CHARLIE seated with his arm around JORY, comforting her; MIYAGI standing, arms folded contemplatively.

RECEPTIONIST enters.

DANIEL
Is he okay?

RECEPTIONIST
I don't know, sir, I'm just here to get the insurance information, if you could fill this out -

Hands him clipboard with form attached.

DANIEL
I don't have the insurance information, we're calling his parents right now, they'll have it --

RECEPTIONIST
I have to have the information sir, before we can --

DANIEL
The HELL with your stupid INSURANCE!

MIYAGI (steps in)
I will take care of this. Thank you.

He takes the clipboard; the RECEPTIONIST gives DANIEL a frosty look, exits.

DANIEL
What's WRONG with these people?

MIYAGI
Nothing yelling will fix.

MRS LAWRENCE, JOHNNY'S MOTHER, enters in a flurry --

MRS LAWRENCE
Lisa? Where's Johnny, is he -- ?

LISA
He's with the doctor, Mrs
Lawrence --.

MRS LAWRENCE
Oh God -- Is he all right?
What happened?

DANIEL
He got sideswiped on the
freeway, we got him here as
fast as we could -

LISA
I've been trying to call you --

MRS LAWRENCE
I've been calling everyone, my
car's in the shop and my hus-
band's in New York, I wouldn't
be here at all if it weren't
for Mr Kreese --

For the first time the others notice that KREESE is standing
in the doorway.

MRS LAWRENCE
I don't know if you all know
each other, or --

MIYAGI and KREESE eye one another warily.

MIYAGI
A little.

DANIEL
It's -- been a while.

KREESE
Not long enough.

MRS LAWRENCE
Where's Dutch? He's the one
who called me --

DANIEL
Dutch? No, he hasn't --

DOCTOR enters -

DOCTOR
Mrs Lawrence? -- Hi, I'm
Doctor Copley, Johnny's going
to be all right --

MRS LAWRENCE
Oh, thank God

DOCTOR
His leg is broken and he was
scraped up pretty badly --

CUT TO

HALLWAY, OUTSIDE -

- where DUTCH listens at the door as the DOCTOR continues:

DOCTOR (CONT)
- I don't think he'll be doing
much karate from now on, but
he will recover --

MRS LAWRENCE
Can I see him?

DOCTOR
You won't be able to talk
to him, he's under anesthetic,
but okay --

DUTCH turns away to go and finds himself staring right into
the face of a POLICEMAN, who looks at him suspiciously.

POLICEMAN
You'll hear better from inside.

DUTCH
I'm a family friend, I just
didn't want to get in the way --

POLICEMAN
You won't. Come on, there's
some questions I need to ask,
maybe you can help.

DUTCH
Sure, whatever I can do --

CUT TO

WAITING ROOM - LATER -

The POLICEMAN is wrapping up the questioning.

POLICEMAN
It's not much to go on, but
thanks -- we appreciate your
cooperation --

DUTCH
Wasn't Johnny able to tell
you anything?

ANGLE MIYAGI - looking up: There's something funny about the way DUTCH asked that question --

POLICEMAN

Not yet. We think the accident and what happened at the gym are gang-related: The busdriver described the car as a gray or silver Samurai, if that rings a bell with anyone --

JORY

That's --

CHARLIE grabs her arm, shutting her up. She looks at him --

POLICEMAN

Lots of gang members are into those kind of vehicles -- They bop down there, pay cash for 'em with all their drug money -- Not the best of worlds, huh? Thanks again, goodnight.

He goes. MIYAGI is watching DUTCH; then, abruptly:

MIYAGI

Were you at gym tonight, Dutch?

DUTCH

Me? No, I came from home.

MIYAGI

How you find out about accident?

DUTCH

Wh -- whatta you mean?
I called Mrs Lawrence, she told me --

MIYAGI

She say you tell her.

DUTCH

Well, she's confused, man, whatta you expect?

KREESE

Looking for a scapegoat?

MIYAGI

Looking for truth.

KREESE

The truth is your method doesn't work, that's why Johnny's in there now!

(CONT)

KREESE (CONT)

These gangs are animals, that's how you have to treat them! If I knew who they were I'd go after 'em myself --

DUTCH

Sensei -- I know who they are, they're called the Danes --

MIYAGI

Perhaps you need proof, or maybe that method not work for you, either --

JORY

You have to tell them, Charlie, if you don't, I will --

DANIEL

Tell us what?

JORY

Charlie -- ?

CHARLIE shakes his head 'no' --

CHARLIE

I -- can't --

JORY

The car -- the Samurai -- belongs to Manny -- Charlie's brother -- He's one of the Danes --

MIYAGI

Then we call police.

CHARLIE

No, don't --

DUTCH

Whose side are you on, man? That's my buddy lying in there! Let's get 'em, Sensei, Cobra Kai style, no mercy --

MIYAGI

That not way to handle it.

KREESE

What's a better way, old man?

MIYAGI

Call police.

KREESE

So they can put 'em in juvenile detention for a few months, then release them worse then ever, to do more damage? They're getting away with murder out there because of guys like you!

(holds up his hands)

See these? You made me look bad once in front of my boys, so bad I began to doubt myself, I began to think maybe your way was right, but I WAS RIGHT, not you, and the world PROVES ME RIGHT EVERY DAY!

MIYAGI

Then must make different world.

KREESE

Good luck!

MIYAGI

Never said was easy. Must continue program --

LISA

They cancelled it.

DANIEL

What?

LISA

The School Board officials -- They felt -- after all that happened that it was just too risky to continue --

DANIEL

So the Danes won after all.

MIYAGI

Only win battle. War not over yet.

KREESE

Wars aren't won sitting around talking about it.

He goes out, followed by DUTCH.

DANIEL

I never thought I'd say this,
but maybe Kreeese is right --
somebody's gotta stop these
gangs. The police haven't made
a dent, they haven't solved
Richie's murder, or any of the
others -- Maybe we need to take
things into our own hands --

MIYAGI

Friendship for Johnny leading
thoughts down wrong path, Daniel-san.

DANIEL

Maybe not, Mr Miyagi -- Maybe
sometimes you have to put passion
ahead of principle. There are
people out there getting hurt for
real, bleeding for real, dying for
real, what are we supposed to do?

MIYAGI

Wait. Truth always show itself.

DANIEL

'Wait' -- right.

DANIEL exits. LISA follows him out.

CUT TO

INT. HOSPITAL CORRIDOR. MOMENTS LATER.

DANIEL scoops water from water fountain, pats it on his
face. LISA rubs his shoulders.

DANIEL

Feels good --

VERLANE approaches --

VERLANE

We're goin' after the Danes, man,
you comin'?

DANIEL

What?

He looks up, sees KREEESE, DUTCH, JORY, looking at him.

KREEESE

How about it, La Russo?
Ready to enter the real world?

DANIEL looks at them; looks at LISA for a moment, then
back at KREEESE --

LISA
Daniel, don't -- it's crazy --

CUT TO

INT. WAITING ROOM. MOMENTS LATER.

CHARLIE and MIYAGI. LISA hurries in --

LISA
Mr Miyagi, quick -- they've
gone after the Danes --

MIYAGI
Kreese -- ?

LISA
And Daniel -- and Dutch and
Verlane --

MIYAGI
Daniel-san?

MIYAGI looks crushed; he can't believe it --LISA goes to phone.

LISA
I'm calling the police --

CHARLIE
No, don't -- I'll stop it,
okay? I can stop it --

LISA
How?

CHARLIE
I'll talk to Manny, that's
all -- Trust me --

He starts to leave; a steely command from MIYAGI stops him
at the door.

MIYAGI
Charlie-san! Now time
for truth.

MIYAGI advances on him; his face stern, almost frightening
in its intensity --

CHARLIE
I can't, Mr Miyagi, he's my brother,
whatever he did, he's my brother,
he took care of me when there wasn't
anyone else -- We had nothin! He
got food for us, clothes, he made
me go to school, he's in a gang
(MORE)

CHARLIE (CONT)

'cause that's all there was
for us, we didn't have any other
way to make money, please, Mr
Miyagi!

MIYAGI is right on top of him, his eyes burning -- CHARLIE
looks away

CHARLIE (CONT)

It's Richie, all right? I
thought they wanted to talk to
him, I didn't know I was setting
him up, he wanted to borrow some
money so he could go away, he
was gonna come back a champion,
Mr. Miyagi, that's what he wanted!
I just wanted him to stay cause
he was my friend, so I told 'em
I'd get him to come out, I
DIDN'T KNOW MANNY WAS GONNA
KILL HIM!

Pause. CHARLIE covers his face.
MIYAGI looks slowly at LISA.

MIYAGI

Now. Call police.

LISA dials as MIYAGI exits.

CUT TO

EXT. DANES' HEADQUARTERS, NIGHT.

DANIEL, KREESE, VERLANE, JORY, DUTCH - pull up in DANIEL'S
CHEVY across the street from the building.

KREESE

Everybody know the drill? We
commandeer their weapons, their
drugs, anything that gives them
power we take and destroy --
If they holler, don't let 'em
go. And remember what Mr Patton
said: The object is not for you
to die for your country, but to
make the other poor son of a bitch
die for his --

DANIEL

Nobody's gonna die here -- All
we want is to confiscate the
weapons and the drugs, anything
that'll help put 'em away --

KREESE

I think my English was clear enough, Mr LaRusso -- Mr Martin, I want you to reconnoiter the back, see if there's another entrance --

DUTCH

Yes, Sensei.

KREESE

The rest of you follow me.

STREET, MOMENTS LATER -

Crouching low to remain hidden by the PARKED CARS, KREESE, DANIEL, VERLANE and JORY make their way closer to the building -- suddenly THREE FIGURES appear -- VERLANE jumps up, instantly adopting a karate stance --

VERLANE

Yah! Haiiiiiieee!

TONY

Shut up, Verlane, it's us!

The THREE FIGURES are revealed to be TONY, TJ and ROBERTO --

VERLANE

Don't sneak up on people like that, man, GODDAMN!

DANIEL

What're you guys doing here?

TJ

Verlane called us from the hospital --

VERLANE

Well, I didn't tell you to pop outa nowhere on a dark street, did I? GODDAMN!

KREESE

Why don't you guys just get a loudspeaker and let 'em know we're here?

Following KREESE'S lead they crouch behind the parked cars -

ROBERTO

What're we doing?

DANIEL

I'm beginning to wonder.

KREESE

What's the matter, LaRusso,
losing your nerve?

DANIEL

I'm just wondering what kind
of example I'm setting for
these kids --

KREESE

What kind will you set if
you back out now?

JORY

Look, there's Dutch --

THEIR POV: Across the street, DUTCH beckons them from the
doorway of the building --

ROBERTO

How'd he get inside?

KREESE

He was well-trained, that's
how. Let's go.

Running in a crouch, KREESE makes his way across the street
followed by the others.

AT THE DOORWAY -

DUTCH smiles --

DUTCH

Jackpot, Sensei! Drugs,
guns, everything, I found
it all --

DANIEL

They left it here? Nobody
guarding it?

KREESE

Maybe you'd like to wait for
them to come back. Let's go.

He enters, followed by the others. DANIEL and DUTCH are
last; on his way in, DANIEL looks at DUTCH: There's some-
thing not right about this --

CUT TO

INT. DANES' HEADQUARTERS. CONTINUOUS.

We see their SILHOUETTES entering the dark room; they're
WHISPERING, moving cautiously -- Then the door slams, we
hear -

DUTCH

Now!

- The lights go on! KREESE, DANIEL, the KIDS find themselves surrounded by the DANES and staring down the barrels of several automatic weapons!

ROBERTO
Oh, shit --

TJ
Ditto --

KREESE
What is this?

DUTCH raises his gun to KREESE'S face, holds it inches from his eye:

DUTCH
Truth, Sensei! Look it in the eye!

DANIEL
You're crazy, man, whatta you think you're doing?

DUTCH
Shut up, LaRusso, you'll get your turn in a minute!

MANNY
You gonna kill 'em all, Dutch?

MANNY sits by himself in the corner of the room, in the shadows.

ANDRE
No, I'm gonna kill some of 'em, starting with you!

He grabs MANNY by the shirt, pushes him over with DANIEL and the OTHERS --

ANDRE
Everybody face the wall!
I SAID FACE THE WALL!

DANIEL, KREESE, MANNY, the KIDS turn and face the wall --

ANDRE (CONT)
Hands up high -- This gonna be like the St Valentine's Day Massacre, man, me and Al Capone, original gangsters all the way!

As he raises his weapon --

THE DOOR CRASHES OPEN, splintered by a kick from MR MIYAGI! ANDRE turns to fire, but MIYAGI is in the room so quickly that he doesn't have time -- A swift kick disarms ANDRE, a backhand punch careens EDDIE JAY into the wall and by then everyone's in the fight! As EDDIE JAY scrambles back to his feet, VERLANE puts him out with two punches:

VERLANE

(first punch)

Wax on!

(second punch)

Wax off!

BUSTER fights off attacks from ROBERTO and JORY, DUTCH is on the run from KREESE; he tries to get to the door, but MANNY grabs him. He turns, kicks MANNY hard in the head, and escapes as SIRENS are heard approaching in the distance and then MEMBERS of an LAPD SWAT TEAM enter the room, followed by CHARLIE and LISA -- In the chaos, CHARLIE makes his way over to MANNY (whose face is bloody from the kick), and helps him up and

CUT TO

EXT. STREET. LATER.

POLICE are cuffing the DANES and putting them in a VAN. ONLOOKERS are gathered in groups, watching. We've seen their faces before, at the gym, on the street -- KREESE is in b.g. talking to one of the POLICEMEN. MIYAGI is with CHARLIE. THE POLICEMAN FROM THE HOSPITAL crosses to MIYAGI and CHARLIE:

POLICEMAN

Your brother told us about Richie. Now everybody on the block is volunteering information, maybe it'll help us clear up some of these other cases, at least it's a start --

MIYAGI

Hope so.

POLICEMAN

Thanks for your help: You too, Charlie, I know it wasn't easy for you.

CHARLIE nods; the POLICEMAN exits.

MIYAGI

We go home now.

CHARLIE

What about Daniel?

MIYAGI

He will come. Right now he
feel ashamed; lost face --
must allow him time to solve.
Then he will come.

They walk on; the LITTLE ASIAN LADY hands MIYAGI a gift,
says something in Japanese, giggles, hurries away.
MIYAGI opens the box, lifts out a bottle of SAKE --

CHARLIE

Sake, huh?

MIYAGI

Would be rude not to accept.

They continue on, passing KREESE on the way: For a beat
KREESE and MIYAGI stare at each other, then MIYAGI and
CHARLIE move OUT OF FRAME; HOLD on KREESE'S FACE then

CUT TO

EXT. STREET. NIGHT.

DANIEL sits on the running board of his CHEVY looking
totally depressed. LISA finds him.

LISA

Daniel, I've been looking
everywhere for you --

DANIEL

I'm sorry, look -- I need
to be alone right now, okay?

LISA

Maybe it would be better if
you weren't alone.

She sits down beside him.

DANIEL

I just -- I can't believe I'm
such a jerk -- it's like I
forgot everything Mr Miyagi
ever taught me -- All those
big words about taking action
and helping people -- You know
what it really was? I was
jealous -- of Charlie -- I
was, I felt like -- like he
was takin' my place, and I
was mad at Mr Miyagi, but I
couldn't admit it, not even
to myself! How could I be so
petty, Lisa? What's wrong
with me --

LISA
You're human.

DANIEL
That's my excuse, huh?
I don't know -- I don't think
I'll ever be able to face
Mr Miyagi again --

LISA
C'mon, Daniel -- Mr Miyagi
loves you -- The only thing
he wouldn't forgive you for
is not knowing that --

DANIEL
I guess it's time to go
home, huh? Thanks, Lisa --
I mean it.

He starts to kiss her on the cheek, a little kiss of thanks,
but suddenly it turns into a passionate kiss; at last she
pulls back --

LISA
Look -- uh -- I don't
think this would make
Kumiko happy, do you?

DANIEL
No, I -- guess not.

She smiles at him; exits -- He watches her go --

CUT TO

EXT. MIYAGI HOUSE. NIGHT.

The CAR pulls in past the oil wells; as it PASSES FRAME,
REVEAL DUTCH - watching, his back to us --

CUT TO

INT. MIYAGI HOUSE. MOMENTS LATER.

CHARLIE enters his room; MIYAGI continues toward his own.

CHARLIE
Goodnight, Mr Miyagi.

MIYAGI
Goodnight, Charlie-san.

MIYAGI disappears into the house. HOLD on empty hallway.
DUTCH ENTERS FRAME, carrying piece of two by four. Quietly,
he wedges it against CHARLIE'S door.

CUT TO

INT/EXT. DANIEL'S CAR. FREEWAY. NIGHT.
DANIEL on his way home.

CUT TO

INT. MIYAGI KITCHEN. LATER.

MIYAGI enters, in bathrobe. Goes to refrigerator. Hears
NOISE, stops; listens --

MIYAGI
Daniel-san?

He goes to the back door, tries to open it: It won't budge.
He looks at it, puzzled, suspicious; tries again --
Suddenly an EXPLOSION OF FLAME erupts against the door --
MIYAGI throws his hands up in front of his face and falls
back --

CUT TO

INT. DANIEL'S ROOM. NIGHT.

CHARLIE lies in bed. He listens, thinks he heard some-
thing -- decides he didn't, rolls over again to sleep --

CUT TO

THE HOUSE - SIDE DOOR -

MIYAGI makes his way to the next door; his vision is blurry,
impaired by the first fiery explosion -- He reaches the side
door, tries to open it: It's also blocked from the outside.
Smoke curls in underneath the threshold. FLAME shoots up
outside the window. The house is rapidly filling with smoke.

MIYAGI
Charlie-san! Charlie-san!

CUT TO

INT. DANIEL'S ROOM. CONTINUOUS.

CHARLIE hears MIYAGI'S call - faint, muffled -- He gets
out of bed, goes to the door: It's blocked. He can't
get out -- And now he smells the smoke and hears the
crackling of the flames --

CUT TO

INT/EXT. DANIEL'S CAR. NIGHT.

Nearing MIYAGI'S house. There's a GREEN LIGHT ahead; he
accelerates, hoping to make it, but it turns RED at the
last minute and he stops -- He glances ahead: On the
horizon a faint glow from the flames has begun to show --
DANIEL looks at it indifferently, glances away, fiddles
with the radio --

CUT TO

INT. MIYAGI HOUSE. CONTINUOUS.

MIYAGI crawls on the floor through the smoke-filled house,
a handkerchief over his nose and mouth. He goes toward
a window; breaks it with his hand, starts to climb out --

A FLAMING TORCH comes in at him from outside -- We glimpse DUTCH'S FACE, outside -- He thrusts the torch at MIYAGI, keeping him imprisoned in the burning house --

CUT TO

INT. DANIEL'S ROOM. CONTINUOUS.

CHARLIE also tries a window: A red fan of flame rises up behind the window: The glass explodes; the FLAMES are sucked into the room -- CHARLIE drops to the floor --

CUT TO

INT/EXT. DANIEL'S CAR. CONTINUOUS.

Green light. DANIEL accelerates. The CHEVY moves ahead. STAY WITH DANIEL driving home; now he begins to notice that the glow ahead is coming from somewhere near Miyagi's house -- He turns down another street, getting closer -- and now he's sure -- It's MIYAGI'S house that's burning! He floors the accelerator!

CUT TO

INT. MIYAGI HOUSE. CONTINUOUS.

MIYAGI crawls on the floor, looking for another escape route. The room is thick with smoke. MIYAGI looks up: FROM HIS POV: We see a framed 8 x 10 of his long-dead wife smiling down at him. He grasps the picture, puts it inside his robe, tries to go on, coughs, tries to catch his breath -

CUT TO

EXT. MIYAGI HOUSE. NIGHT.

The fire is spreading to the wells as DANIEL'S CAR swerves into view. The FIRST WELL EXPLODES! -- THE CHEVY SCREECHES into a skid -- DANIEL runs from the CAR as the SECOND WELL starts to go --

CUT TO

EXT. MIYAGI HOUSE. CONTINUOUS.

DANIEL rushes toward the flaming house --

DANIEL
Mr Miyagi! Mr Miyagi!

INSIDE THE HOUSE -

MIYAGI hears him, calls back:

MIYAGI
Daniel-san! Here!

EXTERIOR -

DANIEL makes his way in through the flames -- As he reaches the door DUTCH comes toward him swinging the flaming torch --

DANIEL stumbles back; DUTCH lunges at him; DANIEL dodges the blow, regains his feet -- and the battle is on! DANIEL tries desperately to overcome DUTCH so that he can get to MIYAGI and CHARLIE in time; DUTCH is equally determined to hold DANIEL at bay until the fire has consumed his enemies -- now he has nothing to lose --

He lunges; DANIEL leaps, spins, kicks; DUTCH falls; DANIEL goes for the house; DUTCH trips him; they fight fiercely, the fire behind them throwing them into red silhouette --

While they fight we see CUTS of: MIYAGI'S garden wilting and burning in the fire; the ANTIQUE CARS ricocheting flickering light as the flames come nearer; MIYAGI inside semi-conscious on the floor; CHARLIE banging against the door trying to save himself --

Finally DANIEL throws a punch that sends DUTCH sprawling to the ground -- DANIEL hurries toward the house, dodging the whips of flame --

DUTCH shakes himself back to consciousness, gets to his feet, turns to run and comes face to face with

KREESE!

KREESE

I had a feeling you'd come here.

AND POW! He flattens DUTCH with one punch, then makes his way toward the house --

CUT TO

INT. MIYAGI HOUSE. CONTINUOUS.

DANIEL bursts in, running low, sees MIYAGI on the floor, gets to him, drags him out as the house is finally consumed in the conflagration and -

CUT TO

EXT. HOUSE. CONTINUOUS.

DANIEL drags MIYAGI out of danger; the house behind them is now totally engulfed by the fire --

MIYAGI

Charlie-san -- Charlie-san --

CHARLIE

I'm here, Mr Miyagi, I'm okay --

He comes toward them; behind him KREESE stands watching.

CHARLIE (CONT)

Kreese got me out --

MIYAGI looks at KREESE. KREESE gives a sharp little bow with his head as if to say 'we're even'; then turns abruptly and walks away --

EXT. MIYAGI HOUSE. MORNING.

The house or what's left of it: The main section is completely gutted, charred and water-damaged from the now-arrived firemen's hoses. The garden's a total loss, but most of the ANTIQUE CARS escaped serious damage. FIREMEN in b.g. still at work as DANIEL brings brings a cup of tea to MIYAGI. But MIYAGI is refreshing himself with a sip of the LITTLE ASIAN LADY'S sake.

DANIEL
You all right, Mr Miyagi?

MIYAGI
Hai. Considering.

DANIEL
Mr Miyagi, I want you to know that -- I'm sorry. For everything. I acted like a total idiot. I'll try to regain your respect, I'll --

MIYAGI
Daniel-san. Respect already regained. No problem. Miyagi love you very much, Daniel-san. That never change.

DANIEL
I love you too, Mr Miyagi.

They embrace. A FIREMAN comes over.

FIREMAN
We've done everything we can do; sure hope you're insured.

DANIEL
What is WITH you people?
Of course he's insured -- aren't you?

He looks at MIYAGI; MIYAGI shrugs, shakes his head 'no' --

DANIEL
Oh my God -- what're we gonna do?

MIYAGI
Start over.

DANIEL groans.

CUT TO

EXT. MIYAGI HOUSE. A NEW DAY.

The new house is on its way up: We see MIYAGI and DANIEL overseeing the construction and we HEAR the HAMMERBLOWS before we REVEAL that the crew consists of VERLANE, JORY, CHARLIE, TJ, ROBERTO, TONY, etc.

LISA and JOHNNY (on crutches) are setting up a long table for lunch, which is imminent.

IN CUTS we see the KIDS applying their Miyagi-learned techniques to hammer in nails, sand, paint, etc. VERLANE has an inspiration:

VERLANE

New rap, guys, listen:
'Hammer in left, hammer in right,
Fit them doorways in real tight --'

ALL THE KIDS
SHUT UP, VERLANE!

VERLANE

Hey, I'm a hit!

LISA crosses to MIYAGI and DANIEL -

LISA

Lunch in five minutes --

DANIEL

Great.

A TRUCK filled with lumber pulls in and KREESE slides out from behind the wheel.

KREESE

Thought this might come in handy.

The TWO MEN with him start to unload the lumber and stack it on the ground as KREESE looks over at JOHNNY.

KREESE

How's the leg?

JOHNNY

Good. Thanks.

KREESE

Well -- sayonara.

MIYAGI

Thank you.

KREESE

No big deal.

MIYAGI extends his hand.

MIYAGI
Please.

After a moment of hesitation, KREESE shakes MIYAGI'S hand. MIYAGI clutches KREESE'S hand tightly, rubs it as DANIEL, LISA, JOHNNY and KREESE watch curiously. MIYAGI releases the hand -

MIYAGI
Other hand.

He takes KREESE'S other hand and repeats the process. KREESE looks at his free hand, slowly begins to fold the fingers into a fist: MIYAGI has healed the injury! Now MIYAGI releases the second hand: Same thing. KREESE bends the fingers, flexible again -- His eyes almost fill with tears as he bows to MIYAGI --

KREESE
Thank you -- Sensei.

MIYAGI
No big deal.

LISA
Lunch, everybody! Will
you join us, Mr Kreeese?

MIYAGI smiles at KREESE, nods 'yes' -- KREESE finally manages to squeeze out a smile and nods 'yes' in return as

THE KIDS stampede toward the lunch table and DANIEL stops them with a fierce look! They pause, wait for his go-ahead; he nods them forward and they proceed to the table -- politely, this time.

AT THE TABLE -

everyone's eating, enjoying lunch, when THE MAILMAN arrives, a nosey guy, checking out the food on the table, the progress on the house, etc. --

MAILMAN
Lookin' good, fellas, lookin'
good, where's Daniel LaRusso?

DANIEL
Here --

MAILMAN
Letter for ya -- See ya tomorrow,
guys -- Hey, put the mailbox
down here, huh? Then I won't
have to walk so far!

DANIEL
(ripping open the
letter)

It's from Kumiko --

LISA
Oh.

She smiles, trying to cover her disappointment. She doesn't fool JOHNNY, who pats her hand, gives her a reassuring smile -- DANIEL reads the letter --

DANIEL
She's been hanging out with
that rock band she wrote me
about --

He reads on silently; suddenly he starts laughing -- loudly, uproariously --

DANIEL
I can't believe it! I
can NOT believe it !

MIYAGI
What, Daniel-san?

DANIEL
She dumped me! For this
rock and roll guy! Is that
great or what?

He continues to laugh, and LISA starts laughing, too, the two of them smiling at each other and laughing while the KIDS look at each other, puzzled --

VERLANE
Too many kicks to the
head, man --

And now the OTHERS begin to laugh, too, not sure what they're laughing at, as we PULLBACK and

ROLL CREDITS

END.