

EXEC. PRODUCERS: Glen A. Larson
 Robert Foster
SUPV. PRODUCER: Joel Rogosin

PROD. #57326
January 10, 1983 (F.R.)
Rev. 1/12/83 (F.R.)
Rev. 1/13/83 (F.R.)
Rev. 1/14/83 (F.R.)
Rev. 1/17/83 (F.R.)
2nd Rev. 1/17/83 (F.R.)
Rev. 1/18/83 (F.R.)
Rev. 1/20/83 (F.R.)

KNIGHT RIDER

CHARIOT OF GOLD

by
William Schmidt

ACT ONE

FADE IN

EXT. DESERT ARCHEOLOGICAL DIG SITE - DAY

A barren landscape of sand and excavated dirt. Sounds of metal hitting rock, not far away. A sign that reads, "COUNTY MUSEUM ARCHEOLOGICAL SITE #32, DR. JAMES LITTON, FIELD SUPERVISOR."

Near the sign a lizard makes its way to an unseen burrow. Suddenly, it stops when it hears a sound from o.s., an approaching car. The lizard scurries for safety.

EXT. KNIGHT 2000 - DAY

The car tears around a bend near the sign and starts down the bumpy, unpaved road.

K.I.T.T.'S VOICE

Michael, I hope it won't be much longer. This dirt is beginning to clog a few of my more sensitive instruments.

INT. KNIGHT 2000 - DAY

Michael has his hands firmly on the wheel and he takes the jars and jolts effortlessly.

MICHAEL

We're almost there. And, anyway, this isn't just dirt -- it's the stuff of ancient Indian civilizations....

K.I.T.T.

Perhaps. But the stuff of ancient Indian civilizations is wreaking havoc on my turbines.

MICHAEL

Sorry, Kitt, but Devon said it was urgent.

Michael takes a bend in the road abruptly. K.I.T.T. groans.

MICHAEL'S POINT OF VIEW

Michael spots three pretty women in khaki clothing, archeology students, chipping at some rocks on a bench at the side of the road.

OMITTED

IN K.I.T.T.

Michael starts to pull K.I.T.T. off the road when, from behind the tent, a Jeep roars out, nearly sideswiping the car.

MICHAEL

Hey!

K.I.T.T. automatically jerks back to avoid the hit and we get a good look at the driver of the Jeep -- a wild-eyed, bespectacled man in his fifties.

K.I.T.T.

According to my visuals, Michael -- that's Doctor Litton.

Michael, puzzled, takes the controls and goes after the Jeep, which swerves wildly from one side of the road to another.

ON THE TENT

as a brawny young man, also dressed in khaki, steps outside. Brawny and intelligent looking, this is Peter Stark. He intently stares up the road at the chase, then hurries towards the dig site.

ROAD

as Michael pulls abreast of the Jeep, Dr. Litton ignores Michael's hand motion to pull over -- and he slams the Jeep into K.I.T.T. The impact does nothing to K.I.T.T., of course, but it badly damages the right wheel of the Jeep.

IN K.I.T.T.

Michael keeps K.I.T.T. close to the Jeep.

K.I.T.T.

I estimate that in less than fifteen seconds, the Jeep's right wheel will spin off. At his rate of speed....

MICHAEL

I can imagine.

LITTON

suddenly takes his foot off the gas and slumps against the steering wheel, sending the car into a spin.

EDGE OF ROAD

Michael slams on his brakes, missing the Jeep by inches. The Jeep slides into a ditch. Michael pulls K.I.T.T. over, hops out and runs to the Jeep.

BY THE JEEP

Litton is out cold. Michael starts to lift him out of the Jeep, when Litton's eyes open very wide, staring at some invisible monster.

LITTON

No. No! No!

Litton leaps on top of Michael, but Michael has no trouble subduing the older man. Michael jumps up and Litton tries to stand. He gets halfway up -- then collapses. Michael catches him to break his fall.

Litton mumbles something unintelligible to Michael, his eyes glazed.

MICHAEL

Doctor Litton -- I'm Michael
Knight. You called Devon Miles
asking for help....

There's a glint of recognition in Litton's eyes. With what seems his last ounce of strength, Litton grabs something under his lapel. He yanks it off and presses it into Michael's hand. Michael opens his hand -- to a pin.

INSERT - PIN

A very small black pin with a gold sun emblazoned on it.

BACK TO SCENE

Litton shakes his head "yes," then passes out. Michael stares at the pin, bewildered.

CUT TO

INT. OFFICE - DAY

Absolutely pitch black. Nothing can be made out until we hear a click and a flickering of light from a TV screen illuminates the room. The sound is off, and there's nothing but static on the screen. We now see five people sitting in chairs facing the screen. Near the screen, in the shadows, is a speaker, a woman in her midforties who we'll come to know as Ellen Sullivan.

SULLIVAN

What you are about to see will astound
even you. This is truly one of the
engineering wonders of our time.

She presses a tape cassette into a VTR machine, flicks it in and hits a button.

CUT TO

OMITTED

INT. KNIGHT 2000 - DAY - TRAVELING

With Michael driving, the car is going back up the unpaved road as quickly as possible. Litton is slumped in the passenger's seat, out cold.

K.I.T.T.

What's wrong with him, Michael?

MICHAEL

I'm hoping you can tell me, pal.

Michael hits a button on the dash and a tray marked, "BLOOD ANALYZER", opens under the dash to reveal a velcro-like piece of cloth, connected by wires. Michael puts K.I.T.T. on automatic and wraps the Blood Analyzer around Litton's wrist.

CLOSE ON K.I.T.T.'S MONITOR SCREEN

as the number "340 over 140" flashes on the screen.

K.I.T.T.

His blood pressure is 340 over 140
-- this man is in extreme danger.

Another picture flashes on the screen, a thermal X-ray of Litton's arm.

K.I.T.T.

And I detect the presence of a very
potent drug.

On the screen comes the word, "UNKNOWN."

MICHAEL

Unknown? I thought you had every
possible drug -- something like
three thousand.

K.I.T.T.

Five thousand eight hundred seventy-
five to be exact. And I have records
of each chemical within the drug...
but this particular combination of
chemicals is unknown.

LITTON

His face is white, tortured, his features misshapen by some chemical devil.

INT. OFFICE - DAY

The people still cannot be made out, their faces reflecting a rainbow of lights from the TV screen. Sounds of cars

screeching and tires squealing can be heard.

SULLIVAN

And so, in terms of pure speed...The question isn't how fast this vehicle will go -- the question is how fast do you want it to go?

ON THE TV SCREEN

We now see that the tape is of -- K.I.T.T., performing terrific stunts, going over cars with his turbo-boost, out-running other vehicles at amazing speeds, going through solid brick walls and taking hits, with no damage, from machine guns.

SULLIVAN

...As you know, this is our missing link. All that is left is to separate the car from its driver. A pleasant, but unremarkable young man by the name of Michael Knight.

CUT TO

EXT. KNIGHT FOUNDATION HEADQUARTERS - NIGHT - TO ESTABLISH

INT. DEVON'S OFFICE - NIGHT - ON MIRROR

Devon is trying to knot his tie, gazing into a mirror built into a closet door in the office. He grimaces -- when he straightens his tie, it comes out all askew.

TO INCLUDE BONNIE

Pretty, stylishly dressed. She watches Devon with bemusement.

DEVON

Why is it when one is rushing, one's tie refuses to be knotted?

She comes over and begins to tie it for him.

BONNIE

I think it's called 'Devon's First Law of Nervousness.'

She finishes the tie.

DEVON

I'm glad you're here to share this moment with me, Bonnie.

(with a hint
of mischief)

I only wish Michael were here, too.

There's a knock at the door. Devon and Bonnie share a look of excitement and she holds up crossed fingers. Devon crosses and opens the door.

NEW ANGLE

A distinguished, portly man, Graham Deauville, enters and clasps hands with Devon. Deauville is a John Houseman look-alike, with a preoccupied, worried air.

DEVON

Graham, it is good to see you....

DEAUVILLE

You're looking well, my friend.

(to Bonnie)

And it is always a pleasure to be graced by your beauty, my dear.

He crosses to her, bows courtly, then takes her hand and kisses it. She blushes. When he looks back to Devon, he is grave.

DEAUVILLE

Devon, I have something very important to discuss with you.

DEVON

(smiles)

I certainly hope so.

Deauville is a little confused. After a beat, it dawns:

DEAUVILLE

Oh, yes, your Helios scores.

He opens his leather valise and takes out some papers.

BONNIE

You didn't grade mine, did you? I just took it to keep Devon company.

Deauville finally manages a small smile. He looks from her to Devon.

DEAUVILLE

As you know, the Helios test is more than just an entrance examination -- it's widely acknowledged as the most accurate measure of native intelligence.

Devon beams.

DEAUVILLE

It scores mental ability -- and the capacity to grasp the higher planes

of thought we use to solve the important problems facing our world. So...

(a dramatic pause)

I am pleased to announce the newest member of Helios -- Miss Barstow!

Bonnie's face lights up; Devon's face falls.

BONNIE

Me? Are you sure?

DEVON

Yes, are you quite sure?

DEAUVILLE

(with an
impish grin)

We at Helios don't make mistakes, remember?

BONNIE

I don't know what to say...I even had a cold that day....

This isn't what Devon wanted to hear.

DEAUVILLE

We're having our induction ceremony this weekend at the estate.

(to Bonnie)

You'll be there of course. And, my dear Devon, I'm very pleased to invite you to our reception Saturday -- and to announce that, for your years of friendship and support, we're making you an honorary member.

DEVON

Honorary. Of course. I am most pleased.

He isn't. Deauville takes something out of his coat pocket and reaches for the lapel of Bonnie's blouse. He clips on a pin.

CLOSE ON PIN

The same small black pin with the gold sun emblazoned on as before.

BACK TO SCENE

Bonnie is beaming. Devon's phone rings and he crosses to answer it.

DEVON
(into phone)
Michael, where are you?

INT. HOSPITAL - CORRIDOR - NIGHT

Michael is at a pay phone.

MICHAEL
At Physician's Hospital. Devon,
I've got some bad news. When I
found Doctor Litton, he was having
some kind of fit. Now he's in a
coma...the doctors don't know
anything, yet...there's some kind of
drug in his system but Kitt has no
record of it....

ANGLE ON DEVON

DEVON
I'll be right there, Michael.

Devon hangs up the phone.

DEAUVILLE
What is it?

DEVON
Something happened. Jim Litton is
in a coma.

Deauville looks as if he's been stricken.

DEAUVILLE
Oh, my God!
(a beat)
This is the reason I came today,
Devon. In the past month, two of
our Helios members have died --
mysteriously.

Off Devon's alarmed reaction, as we:

CUT TO

OMITTED

EXT. HOSPITAL - NIGHT - TO ESTABLISH

An imposing structure.

INT. HOSPITAL CORRIDOR - NIGHT - MOVING

Deauville, flanked by Michael and Devon, walks down the stark, white hallway. This is the mental ward, but could just as easily pass for a jail. Deauville talks in a subdued, wistful voice.

DEAUVILLE

Jim and I go all the way back to Princeton together.

(a beat)

I remember one professor, in particular Doctor Whitehead, who took us on a dig -- and said the folklore about Indian gods protecting their graves was...superstition. So, one night, Jim and I dressed up in hideous masks and sneaked into Whitehead's tent... I never saw a man so frightened -- or run as hard as he did!

Michael and Devon smile.

BY HOSPITAL DOOR

They stop in front of a door with a tiny window.

DEAUVILLE

Last year's find of the Aztec gold, just outside of Mexico City, was Jim's greatest triumph...as much as the gold is worth, it's historical value is incomparable. Now, to think of Jim Litton -- at the peak of his career...as you described him....

He trails off. Then they all enter the room.

INT. HOSPITAL ROOM - HIGH ANGLE SHOT - DAY

A padded cell with one bed. Strapped on is Dr. Litton, who is sleeping.

ANGLE BY BED

Deauville looks ashen, as if he's viewing a corpse. Litton's raspy breathing tells us he isn't. Deauville approaches his friend very slowly and getting around the straps as best as he can, hugs him tightly. When he looks up, he can see that Litton's eyes are fluttering open.

DEAUVILLE

(choked with emotion)

Jim...

(a beat)

Jim, it's going to be all right.

As Litton's eyes focus, they bug out at Deauville.

LITTON
(screaming)
No. No! No!

Deauville jumps back as if he's been bitten.

DEAUVILLE
Jim, it's me -- Graham.

LITTON
No! No!

Then he issues a terrifying, piercing scream. A nurse hurries into the room to try and calm Litton. Michael and Devon escort a very shaken Deauville out of the room.

ANGLE IN CORRIDOR

They all collect their wits. When Deauville speaks, it is full of emotion and anger.

DEAUVILLE
That...isn't Jim Litton in there. I don't know who...what...is inside him, but it isn't the Jim I know.
(a beat;
to Devon)
I hate to ask...such a big favor.

DEVON
Anything Graham. Anything we can do....

DEAUVILLE
Come to Helios this weekend...and find whoever's responsible...for....

He indicates Litton's room.

MICHAEL
Why do you think it's someone in Helios?

DEAUVILLE
I don't know what to think. But if it isn't someone inside our organization -- I'm at a total loss....

DEVON
We'll be happy to come...and do what we can.

OMITTED

EXT. DEVON'S CAR - DAY - MOVING

as it pulls inside the main gate of the Helios estate, a massive, ornate metal structure, with intricate grill work. The gate opens as they approach.

EXT. HELIOS MANSION - DAY

Devon pulls to a stop in front of the mansion. He and Bonnie get out of his car and walk towards the front steps. She carries a weekend travel bag.

BONNIE

This is...beautiful. I don't believe it. I've always dreamed of belonging to something like this, but....

DEVON

Helios is a fine organization, Bonnie. They made an excellent choice. I'm proud of you.

BONNIE

Thank you.
(a beat)
I'm sure if you took the test again....

DEVON

It's not that important. Really. I was just...surprised, that's all.

BONNIE

This wouldn't be the same if you were upset. And anyway, it's not as though you've been left out. You're an Honorary Member.

She smiles and he keeps his stiff upper lip frozen into a smile. When she looks away, the smile fades.

ANGLE ON STEPS

As they come to the base of the steps, Deauville comes out of the front door to greet them. On the steps, he and Devon shake hands.

DEAUVILLE

Thank you so much for coming, my friends....

DEVON

I hope we're not too late....

DEAUVILLE

(smiling
at Bonnie)

We would never begin without our loveliest new member.

Deauville takes the bag from Bonnie, then extends his other arm to her. She takes it and they all walk through the main front door into the mansion.

INT. KNIGHT 2000 - DAY - TRAVELING

pulling off the main road not far behind Devon's car.
Michael looks very bored.

K.I.T.T.
...and Helios, the Greek sun god,
the God of Brilliance, rode to his
palace in a chariot of gold....

MICHAEL
Kind of like a Rolls Royce, right?

A beat.

K.I.T.T.
I fail to see the logic of that
statement.

MICHAEL
Forget it.

K.I.T.T.
Had you used a more domestic brand
as your model....

Michael pulls to a stop near the main door of the mansion.

MICHAEL
Just a figure of speech. Did you
do a scan on the data banks Bonnie
added on Helios?

K.I.T.T.
Yes, I did. I find no connection
between Doctor Litton and the two
deceased Helios members.

MICHAEL
Great. Maybe I can organize a game
of tackle football or something here.

Michael starts out of the car.

K.I.T.T.
By the way, Michael, can a Rolls Royce
do computer scans?

Michael laughs, getting the gist of K.I.T.T.'s argument.

MICHAEL
Not a one. And, listen -- you're as
good as gold to me, buddy.

K.I.T.T.

Thank you.

Michael gets out of his car by the front steps.

HIS POINT OF VIEW OF THE HOUSE

In a window by the front door of the mansion, Michael spots a pretty woman in her twenties staring out at him. This is Charlene Hanover. After a beat -- she disappears.

ON MICHAEL

not sure if he saw anything at all. He continues up the steps.

CUT TO

OMITTED

INT. HOSPITAL CORRIDOR - DAY

An orderly -- in white hospital clothes -- wheels a linen cart down the corridor. We only see the orderly from his back.

INT. HOSPITAL ROOM - DAY

The orderly enters the room and closes the door behind him. He wheels the cart to the foot of Litton's bed. Litton wakes up from a fitful sleep.

LITTON

When his eyes focus, he looks up at the orderly -- and opens his mouth to scream.

REVERSE ANGLE

The orderly -- actually Peter Stark -- stuffs a towel in Litton's mouth. Then he takes a bottle from his coat pocket, opens it, and spills some of its contents onto a towel. Litton, his eyes wide with terror, is strapped in and thus can do nothing. Stark covers Litton's nose with the towel. Litton struggles...fights against the drug... then -- stops struggling. His body goes slack. As Stark removes the towel and wheels the cart out of the room, we:

FREEZE FRAME

AND

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. HELIOS MANSION - DAY

More cars arrive with members, guests and inductees.

OMITTED

INT. MANSION - HALLWAY - DAY

Michael, Bonnie and a handful of other Helios members and guests are being given a tour by Ellen Sullivan, the woman we saw earlier in the dark office. The house is expensively furnished with many old paintings and antiques. The architecture is Gothic in period, with many interesting nooks and crannies, side rooms and blind hallways. Strolling the hallway are two museum guards.

Sidling next to Michael and Bonnie is Irving Farber. He has huge glasses, a receding hairline -- and an obvious crush on Bonnie.

SULLIVAN

The mansion was purchased in 1952 by the Helios trustees. Many of our members live on the premises while working on projects and....

As she drones on, Farber nudges Bonnie. Michael watches the following exchange with bemusement. Farber points to a piece of artwork.

FARBER

(whispering)

That one was done by the famous Genoan artist, Renaldo Sofo. It took him twelve years to complete it.

Trying to put him off without hurting his feelings:

BONNIE

Isn't...that amazing?

FARBER

My name is Irving Farber. My notes on the Renaissance are particularly stirring. Perhaps we can get together and discuss them sometime.

BONNIE

That...certainly sounds exciting, Irving.

Farber smiles, ecstatic at this major victory. He gives Michael a knowing manly nod and follows the tour.

MICHAEL'S POINT OF VIEW - DOWN THE HALLWAY

A door opens -- and out steps Charlene Hanover. She seems distraught. They make fleeting eye contact, but she hurries away down the hall. She turns a corner -- and almost runs into Devon. They ad-lib apologies.

BACK TO SCENE

Devon comes up to Michael. He is very grave.

DEVON

Michael -- Doctor Litton is dead.

MICHAEL

Dead?

DEVON

The doctors still don't know the cause. I've asked to see the results of the autopsy as soon as possible.

MICHAEL

Three dead men...no clues...Devon, when I was a cop, they'd call this kind of thing a 'Blind Man's Bluff.'

DEVON

Have you seen anything odd or peculiar?

MICHAEL

Besides most of the Helios members -- no.

DEVON

They're not odd, Michael, they're different.

MICHAEL

Let's just say this isn't my kind of place.

DEVON

I'm well aware of that, my dear fellow.

Devon smiles at him and moves away down the hall. Michael laughs, then heads to the door Charlene came out of.

AT DOOR

Michael tries the handle, but it's locked. He checks the hallway, sees that it's empty, then talks into the comlink.

MICHAEL

Kitt, I need a schematic reading of this lock. Can you do it?

INTERCUT - K.I.T.T.

K.I.T.T.

Certainly. I can also describe the make, model and serial number of the device in question. I can order you a like item. And I can also unlock it, with my microwave jammers.

MICHAEL

Kitt, you are a full-service car.

A humming sound comes from K.I.T.T.'s hood. Then -- the lock springs open.

INT. STORAGE ROOM - DAY

A room lined with metal shelves that hold boxes marked, "CANNED TOMATOES," "CANNED CHOPPED BEEF," "CANNED PRUNES," etc. At the end of one aisle of boxes is something covered by a large tarp.

ANGLE ON MICHAEL

He walks towards the tarp and starts to lift it -- when....

TO INCLUDE DEAUVILLE

Deauville enters the room. Michael spins around, dropping the tarp.

DEAUVILLE

I see you've found our storeroom.

(indicating
boxes)

These are for our food distribution program for the poor.

(ushers him out)

If one is wealthy in spirit, one cannot ignore the less fortunate, don't you agree?

MICHAEL

Sure do.

INT. HALLWAY - DAY

They come back out into the hallway where Devon greets them.

DEAUVILLE

(to Michael)

I can see you're rather bored by our tours and activities...I have an idea: why don't you take our test?

Devon flashes a wide grin, eager to have company in defeat.

DEVON

What a splendid idea.

MICHAEL

I don't think it's all that splendid....

Before Michael can finish, Deauville ushers him into a room. Deauville catches Devon's eye and winks; great fun.

INT. ND ROOM - DAY

Just a chair, a table -- and a number two pencil and the test.

DEAUVILLE

You will have forty-five minutes to complete the test. You may begin once the door is closed.

DEVON

Do your best, old boy -- use every resource at your disposal. And good luck!

ANGLE ON MICHAEL

They leave. Michael picks up the test, thinks for a second, then turns on his comlink.

MICHAEL

(reading from
the test)

Kitt, given the unbalanced electron composition of zirconium, would its atomic mass increase or decrease with a change in molecular valence?

INTERCUT - K.I.T.T.

K.I.T.T.

Michael, isn't this cheating?

MICHAEL

Nah, it's called using every resource at my disposal.

K.I.T.T. sighs. They continue on....

CUT TO

INT. MANSION - BALLROOM - DAY

A large room which connects to an outside patio area, replete with a large pool. Near the pool, by the dance area, plays a four-piece combo. Crowded in the room and on

the patio are Helios members and guests, in informal wear. A few couples are dancing.

Irving Farber, looking even more sad in a loud sports coat, stands by a punch bowl-refreshments table. He smiles at every woman who walks by. When they see him smiling, they walk by even faster.

DEVON AND DEAUVILLE

standing at the edge of the crowd.

DEVON
Shall we rescue the poor fellow?

DEAUVILLE
(checking
his watch)
In thirty seconds his agony will have
lasted exactly forty-five minutes.

Chuckling, they go in.

CUT TO

OMITTED

INT. ROOM - DAY

As Devon opens the door, his face is full of anticipation. But when he looks inside, his face falls -- Michael has his feet up, chair back, arms behind his head. He looks up, yawns and smiles.

MICHAEL
Actually it was easier than I thought
it'd be....

Deauville crosses to the table and picks up the test, astounded.

DEAUVILLE
You finished each and every question!

Devon grabs the test and looks it over. Michael winks at him and heads out. They watch him go, amazed.

CUT TO

INT. MANSION - BALLROOM - DAY

The party is in full swing. Michael, in a sports coat, comes up to the punch bowl. Farber is still there, ogling women.

MICHAEL
Nice jacket.

FARBER
(smiles brightly)
Look your best and you'll look best
to her, that's my motto.

Something at the ballroom entranceway catches Michael's eye.
Farber follows his gaze.

ANGLE ON BONNIE

entering on Devon's arm. Michael walks towards them, but
Irving Farber hurries over, getting to her first.

FARBER
Why, Miss Barstow. Your attire is
most becoming and fits you in all
the right...er...it is very well
tailored. Would you care to....

MICHAEL
Bonnie, excuse me, but Kitt's electro-
transformer has been acting up. Can
we discuss it?

BONNIE
We'd better.
(to Farber)
Excuse us....

Michael wisks Bonnie outside to the veranda. Farber is
chagrined. Devon smiles.

DEVON
I do admire a woman with such
dedication...don't you?

Farber nods, glum.

VERANDA - DANCE FLOOR

Michael and Bonnie glide around the floor surrounded by a
few other couples.

BONNIE
Thanks for saving me.

MICHAEL
I should thank you. After all, I
didn't know whether you'd still talk
to me since you're smart now.

BONNIE
Never stopped me before....

MICHAEL
Very funny.

They continue to dance until the song ends. The split-second it does, Farber heads for Bonnie. But Devon steps in just ahead of him and takes Bonnie by the arm. They dance.

MICHAEL

(to Farber)

That was gentlemanly. What a guy.

Farber shrugs, tries to smile.

BY PUNCH BOWL

Michael heads to the punch bowl. Charlene Hanover, very tense, is already there.

CHARLENE

I suppose congratulations are in order...

(off his look)

You're a new inductee, aren't you?

MICHAEL

(laughs)

No -- no way. I'm just a guest.

CHARLENE

I thought so. You don't look like a Helios member to me.

MICHAEL

I'll take that as a compliment.

They both smile.

CHARLENE

I'm Doctor Charlene Hanover.

MICHAEL

I'm Michael Knight.

CHARLENE

The man who found Doctor Litton?

MICHAEL

Did you know him?

A beat.

CHARLENE

My field is also archeology. I visited him at the dig site. Quite a large dig, considering....

MICHAEL

I didn't get a good look at it, but it didn't seem all that large to me.

beat)
'Considering'? Considering what?

She is about to reply, when something catches the corner of her eye. Michael looks to where she is staring.

THEIR POINT OF VIEW - DEAUVILLE

standing with Devon, smiles at them.

BACK TO SCENE

When Michael turns back -- Charlene's gone. He starts to look for her, when his comlink beeps.

MICHAEL
(into
comlink)
What is it, Kitt?

INTERCUT - K.I.T.T.

K.I.T.T.
Michael, my sensors have picked up
some animal cries coming from a room
at the far end of the mansion.

MICHAEL
(puzzled)
Thanks, pal.

INT. HALLWAY - DAY

Michael nods to the two guards that patrol the hall and walks past guests and inductees, staring at some of the Helios artwork. When he gets to the end of the main hallway, he turns right.

SECLUDED HALLWAY

dark, oak doors and dim lights. Michael sees a light burning in one room and, as the songs from the ballroom recede, faint terrified cries take over. In the desolate hallway, Michael's footsteps make eerie echoes and the interesting nooks and crannies of the mansion's architecture become strange shadows. As Michael stops by the lighted room, the shrieks are much louder and the melodies from the ballroom sound like whispers of ghosts.

INT. LABORATORY - DAY

Michael swings open the door -- to a laboratory -- and a handful of cages populated by rhesus monkeys.

A lab worker, in a white coat turns quickly around from one of the cages. The lab worker is Peter Stark.

As they talk, Michael checks out the lab, and the lab tables of test tubes, chemicals, vials and beakers full of oddly colored liquids. At a far wall is a door marked "Office - Authorized Personnel Only."

MICHAEL

Sorry...party got a little dull.
You, too?

Stark stares at him weirdly.

STARK

Sometimes animals are more...friendly
than people.

MICHAEL

Yeah, but, they usually make pretty
rotten dancers.

Stark doesn't crack a smile.

MICHAEL

Well, nice talking to you.

Michael smiles, leaves. Stark stares after him.

OMITTED

INT. HELIOS ESTATE - HALLWAY - DAY

Devon and Michael walk towards the front door, as Deauville and Bonnie come down the hallway to meet them.

DEVON

Thanks for a marvelous time, Graham.
Sorry I can't stay longer, but my
schedule won't permit it.

DEAUVILLE

Perhaps next time, my friend. And
do phone when the autopsy report is
completed.

EXT. HELIOS MANSION - DAY

at the bottom of the steps Deauville and Devon clasp hands and ad-lib good-byes. Devon gets into his car and pulls away.

DEAUVILLE

(to Michael)

I trust you can amuse yourself.
Bonnie still has a few more rites to
go through.

(with a wink)

Very secret stuff, you understand.

MICHAEL

I think I'll take a drive...stretch
my legs....

DEAUVILLE

Don't be too long -- we have a
gourmet meal planned for seven
thirty.

OMITTED

INT. HELIOS MANSION - HALLWAY - DAY - MOVING

Deauville puts a paternal arm around Bonnie's waist.

DEAUVILLE

And now, my dear, for the next phase
of your indoctrination....

BONNIE

(smiles)

I can't wait.

ANGLE TO INCLUDE STARK

who greets them in the hall.

DEAUVILLE

Bonnie, this is Peter Stark. He
will show you our laboratory
facilities. I trust you will find
them most interesting....

BONNIE

I'm sure I will.

She smiles, starts away with Stark. Stark looks back at
him, and Deauville nods.

DEAUVILLE

(to himself)

You've no idea, my dear. None
whatsoever....

OMITTED

HIGHWAY - DAY - LONG SHOT

K.I.T.T. tears down the desert highway, towards the dig site.

K.I.T.T. (V.O.)

By the way, how did we do on the
test, Michael?

MICHAEL (V.O.)

It hasn't been scored yet. But I'll bet I get the highest score ever recorded by a human.

K.I.T.T. (V.O.)

Or the lowest score ever recorded by a computer.

MICHAEL (V.O.)

Come on, I had to answer a few -- or we would've been done in twenty minutes.

K.I.T.T. (V.O.)

But the '42 Cubs, Michael? Really. Everyone knows it was the '27 Yankees. Never the Cubs.

MICHAEL (V.O.)

Nah, the Cubs. I know my baseball.

OMITTED

EXT. DIG SITE - DAY

Michael passes the sign, then continues up the dirt road.

MICHAEL'S POINT OF VIEW - OFF TO THE WEST

He sees a fenced-in area, something he had no time to notice before. Leading into a gate in the fence are bulldozer tracks.

OMITTED

ANGLE IN K.I.T.T.

Michael stares out towards the fence.

MICHAEL

Okay, Kitt, let's see what Doctor Charlene Hanover seemed so mysterious about....

K.I.T.T.

My sensors have detected an electronic cable from the fence to the power lines up the road.

MICHAEL

They've got the place wired...okay, let's use your infra-rays and see what the big mystery is....

CLOSE ON K.I.T.T.'S MONITOR SCREENS

The graphics show the outline of the field...then, beyond the field, the outline of a huge pit.

K.I.T.T.

I detect a large pit and sizeable deposits of fresh earth inside.

ANGLE IN K.I.T.T.

MICHAEL

Dirt -- a dumping ground? Why would there be a dumping ground at an archeological site?

K.I.T.T.

Perhaps some Indian artifacts were discovered while excavating the dump site.

Michael is puzzled. He starts to back K.I.T.T. up, when....

CLOSE ON CLAY POT

smashed by K.I.T.T.'s wheel.

ANGLE IN K.I.T.T.

K.I.T.T. stops suddenly.

K.I.T.T.

Speaking of artifacts, Michael, I believe I just ran over one....

Michael opens the door and gets out.

ANGLE AT CAR

Michael picks up a fragment.

CLOSE ON FRAGMENT

A small piece of the pot, flecked with drab brown paint.

ON MICHAEL

as he gets back into K.I.T.T.

ANGLE IN K.I.T.T.

MICHAEL

This thing must be hundreds of years old...I wonder what it's doing over here....

K.I.T.T.

I could date it for you if you like.

CLOSE ON DASH

A compartment opens and Michael puts the fragment inside.
The compartment closes.

ANGLE IN K.I.T.T.

Michael waits a second, then:

K.I.T.T.
Michael, this fragment is less
than a month old.

MICHAEL
A month?!

He thinks a beat, taking the fragment from the dash,
holding it, wondering.

MICHAEL
Doctor Litton was a world-reknown
archeologist. He wouldn't have been
involved in something like this....

K.I.T.T.
Then who do you think is?

MICHAEL
Good question, Kitt. Who...and why.

EXT. K.I.T.T.

as Michael turns the car back towards the dirt road.

CUT TO

OMITTED

EXT. HELIOS MAIN GATE - NIGHT

Michael pulls K.I.T.T. to a stop behind some trees near the
main gate, out of sight of the mansion.

ANGLE IN K.I.T.T.

The sunroof is open. Michael stands up on the passenger seat.

MICHAEL
All right, Kitt, pop me up.

K.I.T.T.
Michael, you are an invited guest.
May I suggest the front door?

MICHAEL
Not this time, buddy. This time I
want to visit without anyone knowing
I'm here. Go ahead.

There's a click.

WITH MICHAEL

as the ejection seat boosts him up -- and over to a tree.
He grabs a branch and holds on. Then he shimmies down the
tree and races to the mansion.

DISSOLVE TO

INT. MANSION - NIGHT

Michael crosses to a bedroom door. He opens it, looks in.

MICHAEL
Sorry....

And he closes it.

DISSOLVE TO

HALLWAY - NIGHT - LATER

Michael looks ragged. He slumps against a wall, rubbing
his eyes. Into comlink:

MICHAEL
How much longer do we have?

K.I.T.T.
It's less than thirty minutes until
dawn.

INT. HELIOS MANSION - LAB - NIGHT

The lab is dark. Michael enters from a window, holding
a flashlight, and is greeted by the beady little eyes and
outraged cries of the monkeys. He tries to "shh" them and
they eventually quiet down.

He moves quickly to the door marked "OFFICE - AUTHORIZED
PERSONNEL ONLY." The door is locked.

INTERCUT - K.I.T.T.

MICHAEL
(into comlink)
Kitt....

K.I.T.T.

I detect a lock in front of you,
Michael. Would you like this one
picked too?

MICHAEL

I'd appreciate it.

There's a hum from K.I.T.T. and the door pops open.

INT. OFFICE - NIGHT

A bare office with some file cabinets, a clean desk, some
floor plans tacked on one wall and a TV set.

He crosses to some file cabinets and finds dossiers on each
Helios member. He leafs through some until he finds
Litton's.

LITTON'S FILE

very old, with a snapshot of a much younger Litton clipped
on. There's nothing else in the file but the test, marked
"176 - PASSED", and some newspaper clippings about the
Aztec gold find. One headline reads, "Dr. Litton Discovers
Aztec Gold Find." Another reads "Gold to be Kept in Ultra-
Secure Exhibit at County Museum."

BACK TO MICHAEL

He puts the file back and closes the drawer. He opens
another and pulls out a file. He looks in the file -- does
a double-take -- and pockets a piece of paper. Then he
goes through the file carefully.

THE FILE

marked "New Members" on top of a fuzzy Polaroid of Irving
Farber, who looks like he was caught just stepping out of
the shower. His test score reads, "187 - PASSED." Michael
comes to Bonnie's which has stamped on it: "137 - FAILED."

BACK TO SCENE

Michael puzzles this out and looks around the room. He
spots the TV set. On the top of the set he spies a
cassette and picks it up.

INSERT - CASSETTE

whose label reads, "K.I.T.T."

ON MICHAEL

as he quickly turns on the set and inserts the cassette.

ON TV SCREEN

The tape of K.I.T.T., performing the fantastic maneuvers that are K.I.T.T.'s stock-in-trade.

CLOSE ON MICHAEL

His face bathed in flickers of colored light, shocked and unnerved.

OMITTED

ANGLE - MICHAEL

MICHAEL

(into comlink)

Kitt, I don't know exactly what's going on here, but I don't like it. We've got to find Bonnie.

INTERCUT - K.I.T.T.

K.I.T.T.

My sensors detect Bonnie on the second floor, in the south wing -- and Michael? Hurry. The sun is rising.

He hurries to an elevator at the end of the hall.

NEW ANGLE - AT ELEVATOR

Michael presses the up button and, when the elevator arrives, he jumps inside.

HALLWAY

as Michael steps out of the elevator and runs down the dark hallway.

INT. BEDROOM - NIGHT

Michael opens the door. The shaft of light from the hallway shines on the bed. Bonnie, still in her clothes, lies on top of the covers. Michael crosses and shakes her, trying to wake her.

MICHAEL

Bonnie, wake up! We've got to get out of here....

He shakes her again and she stirs, groggy.

MICHAEL

(into comlink)

Kitt, in exactly thirty seconds be at the front door.

He grabs her overnight bag and helps her up. She seems foggy, unsteady.

OMITTED

EXT. MANSION - ON K.I.T.T.

K.I.T.T. revs up, then -- it smashes through the front gate, sparks flying.

OMITTED

EXT. HELIOS MANSION - DAY

as K.I.T.T. pulls to the front steps, Michael appears with Bonnie. He helps her in. Then K.I.T.T. burns asphalt.

OMITTED

INT. K.I.T.T. - DAY - MOVING

as it races down the road that ribbons down the mountain. After they pass the front gate Bonnie eases her hand into her overnight bag.

BONNIE

Michael, go back.

When he looks over at her, he's astonished -- she's pulled a pistol out of the bag and has it aimed at him.

MICHAEL

Bonnie, it's me, Michael!

BONNIE

(cocks
trigger)

Go back!

It's a command and a shout. And as Michael searches her eyes, he finds no recognition whatsoever and we:

FREEZE FRAME

AND

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

EXT. HELIOS MANSION - DAY

K.I.T.T. slowly pulls up past the destroyed gate to the main drive.

INT. K.I.T.T. - DAY - ON BONNIE AND MICHAEL

K.I.T.T. is in automatic. Bonnie has the gun trained on Michael.

MICHAEL

(desperate)

...Bonnie, it's me -- Michael -- I don't know what they've done to you but ---

BONNIE

(overlap)

Shut up! Pull over in front, Kitt.

K.I.T.T.

Bonnie, I agree with Michael. This is highly irregular and disconcerting.

BONNIE

It's okay, Kitt. Trust me. I'll explain later.

OMITTED

INT. HELIOS MANSION - HALLWAY - DAY

Bonnie prods Michael at gunpoint. As they enter the mansion, Deauville, Stark and Sullivan greet them.

DEAUVILLE

(to Stark
and Sullivan)

Chemicals are indeed the magic of our time.

(to Bonnie)

Good work, my dear. Excellent.

(to Michael)

One word of protest -- a plea for help -- anything out of the ordinary and you will be shot on the spot. I trust that's clear.

MOVING WITH THEM

as they walk down the hall. Deauville talks softly, smiling at the other Helios guests on their way to breakfast. Stark takes the gun from Bonnie and sticks it surreptitiously in Michael's side.

DEAUVILLE

You see, Mr. Knight, in addition to highly toxic, intraceable drugs, we've also perfected mind control chemicals.

Deauville takes a key and unlocks the door to the storage room. They all enter.

Near the door, behind a piece of sculpture, is Charlene Hanover, watching intently.

INT. STORAGE ROOM - DAY

Deauville leads them to the tarp, past the metal shelves of food.

DEAUVILLE

Normally, I wouldn't do this...but after all, if your death is the result of our Master Plan, I think it only fitting for you to behold its brilliance. You see, the truth of our time is that nuclear holocaust is inevitable. Maybe not tomorrow, maybe not next week -- but someday, and probably someday soon.

(a beat)

Common wisdom states that even if anyone should survive, the nuclear aftermath would decimate the population. But those doomsayers have quite forgotten their Darwin....

MICHAEL

You're insane.

DEAUVILLE

All great thinkers have been so labeled -- from Copernicus to Darwin to Freud. No, not insane. Advanced intelligence. And who better to survive than the most intelligent people on Earth....

Deauville flings off the tarp -- to reveal a vast scale model of an underground city -- underneath the archeological dig site. There are rooms for every conceivable facility -- housing, dining rooms, concert halls, etc. Michael is incredulous.

DEAUVILLE

The dig site was our perfect cover
-- until poor James Litton started
nosing around and became suspicious.
He was a far better archeologist than
detective.

MICHAEL

Why have you done this to Bonnie?
What can you possibly want from her?

DEAUVILLE

(smiles)

Kitt. That car will make an impossible
crime impossibly easy. Does it surprise
you we'd conceive the perfect crime to
finance this project?

MICHAEL

From you, Deauville -- nothing sur-
prises me.

DEAUVILLE

Good. Then we understand one another.
You see, our city is already one-
quarter excavated, under the dig site.
When it is finished, it will be the
perfect society, built on the ashes
of civilization. Where we can live,
survive...and procreate....

He winks at Michael as he motions Bonnie over from the
doorway.

DEAUVILLE

The most brilliant people on earth...
and the most beautiful.

He puts his arm around her, stroking her hair suggestively.

MICHAEL

Sorry to disappoint you, Deauville, but
you can't use Kitt. He's programmed to
listen only to me.

DEAUVILLE

(smiles at
Bonnie)

Not for long. Peter, please take
care of Mr. Knight.

Stark pushes Michael toward the door.

DEAUVILLE

Oh, by the way: you did quite well on the test. Too well, in fact. You missed only one question: The correct answer was the '27 Yankees. Never the Cubs.

MICHAEL

Sorry, but I think I'll decline joining Helios. With you in charge, it won't be around for long.

DEAUVILLE

That's the trouble with lower-order minds. Confusion. It's you who won't be around for long.

EXT. HELIOS MANSION - DAY

Stark walks Michael to a parked car. Suddenly, Michael throws an elbow to the big man's face and Stark deftly ducks the blow. He shifts the gun in his hand and knocks Michael out. He looks quickly around, sees no one, and drags Michael to the car.

CUT TO

INT. GARAGE - ON ESTATE - DAY

Deauville and Bonnie stand next to K.I.T.T. She's now dressed in mechanic's overalls.

DEAUVILLE

Do you have everything you need, my dear?

BONNIE

Yes, I do, Graham.

DEAUVILLE

Then let's begin.

With that, Bonnie touches a button inside the car -- and K.I.T.T.'s hood pops open.

CUT TO

EXT. DUMP SITE - DAY

Stark's car pulls up close to the bulldozer and parks. He drags Michael out of the car.

IN PIT

Stark rolls Michael over the edge. Still unconscious, Michael falls to the bottom, about nine feet down.

ON BULLDOZER

Stark pilots the machine to push dirt over the edge.

ON MICHAEL

He spits out dirt, now fully awake.

MICHAEL

(into comlink)

Kitt...Kitt, it's me, Michael. Kitt,
are you there? Kitt!

All he hears is static.

CUT TO

INT. GARAGE - DAY

Sparks fly under K.I.T.T.'s hood as Bonnie makes some adjustments.

CUT TO

EXT. PIT - DAY

Michael looks up -- just as another load of dirt falls. He's knocked to the ground, but gets up quickly -- and makes a leap for the edge of the shovel as it pulls back from the pit. He misses.

Another load comes down -- and Michael hugs the pit wall, to avoid getting hit. When he leaps again -- he grabs the edge of the shovel. The excruciating pain is evident on his face -- but the shovel lifts him up and out.

INT. CAB OF BULLDOZER - DAY - ON STARK

When he hears a sound behind him, he turns -- to Michael, who punches him. They grapple, Stark is the bigger of the two, but Michael is a bundle of fury. At first chance, Stark leaps out of the bulldozer and runs to his car, for the gun.

ANGLE ON CAR

Stark jumps in....

ANGLE ON BULLDOZER

Michael takes the controls and goes straight for the car.

OMITTED

ANGLE ON CAR

as Michael slams the bulldozer head-on into the car.

He pushes the car back...back...and over...the side of the pit.

ANGLE ON STARK

as he climbs out of the wreckage at the bottom of the pit.

ANGLE ON BULLDOZER

as Michael pushes a load of dirt into the pit. He shuts the motor off and runs over to the edge.

OMITTED

MICHAEL'S POINT OF VIEW OF THE PIT

The car is demolished -- and Stark is buried up to his head in dirt. He's trapped.

BACK ON MICHAEL

He catches his breath.

MICHAEL

Hey, Stark -- Stick around awhile.

(into comlink)

Kitt, can you hear me? Come on, buddy!

(more static

from comlink)

Kitt, where are you?

Still more static.

CUT TO

INT. GARAGE - DAY

More sparks fly under K.I.T.T.'s hood as Bonnie keeps working.

K.I.T.T.

Ooh, Bonnie, that was quite a jolt.

BONNIE

A little more, Kitt, and you're going to feel like a whole new car.

K.I.T.T.

That does sound invigorating.

ANGLE TO INCLUDE DEAUVILLE

He touches her on the shoulder. She looks up, startled, then smiles.

DEAUVILLE

How lovely you look...even in
overalls.

She laughs.

DEAUVILLE

Is our information ready yet?

ANGLE IN K.I.T.T.

Bonnie crawls into the driver's seat. She hits a button
and a computer print-out appears from K.I.T.T.'s dash. She
hands it to Deauville.

DEAUVILLE

The entire operation should take
no more than seventeen minutes.
Excellent.

K.I.T.T.

Bonnie, you said you'd explain about
Michael. Where is he?

Bonnie and Deauville share a look of concern.

BONNIE

He...kind of went underground.

K.I.T.T.

Underground? I have no record of
such a mission.

Bonnie starts to hit some buttons in the dash.

K.I.T.T.

Bonnie?

Suddenly, K.I.T.T.'s dash lights up like it's the Fourth of
July. Loud clicking noises begin to sound. Deauville
smiles at Bonnie.

OMITTED

EXT. HIGHWAY - DAY

Michael is on the highway, thumbing. Every so often a car
will pass. Dirty and scruffy from his fight with Stark and
the climb up the pit, he is unable to entice any takers.

CUT TO

OMITTED

INT. GARAGE - DAY - IN K.I.T.T.

Bonnie is sitting in the driver's seat next to Deauville.

K.I.T.T.'s lights are still blinking wildly.

BONNIE

Now for the security system....

She leafs through some papers on the seat.

K.I.T.T.

Bonnie, I hesitate to bring this up again, but I've done a complete search of my records, and still find no record of Michael's underground mission.

BONNIE

(aggravated)

All right, Kitt, I can fix that.

She reaches near the bottom of the dash and begins to hit some buttons. Through K.I.T.T.'s next speech, his normal, calm voice slowly becomes more and more insistent and demanding.

K.I.T.T.

(calm)

Bonnie?

(a little
insistent)

Bonnie!

(calm)

I still cannot find...

(insistent)

I have no record...

(calm)

Of Michael's...

(barely
audible)

Of Michael's....

Bonnie looks up from the dashboard at Deauville. They are both very pleased.

EXT. HIGHWAY - DAY - HIGH ANGLE SHOT ON MICHAEL

A hot blistery day. The heat waves are almost palpable.

ON MICHAEL

MICHAEL

(into comlink)

Kitt! Kitt, are you there?! Are you okay?...

Static. Like a constant busy signal, the sound is nerve-wracking.

CUT TO

OMITTED

INT. GARAGE - DAY - ON K.I.T.T.'S MONITOR SCREENS

The transformation is now complete. K.I.T.T.'s voice is all insistent.

K.I.T.T.

I am to obey Graham Deauville!

WIDER ANGLE

Bonnie and Deauville are in the front seat. Sullivan and the two guards are gathered around the car, all dressed in identical black commando costumes.

DEAUVILLE

Splendid -- please play back the plan now.

EXT. GARAGE - DAY - ON CHARLENE HANOVER

Clipboard in hand, she walks to the door -- until she hears voices. Then she stops at the door, and listens.

CLOSE ON K.I.T.T.'S MONITOR SCREENS - SERIES OF SHOTS

A) -- of newspapers with the headlines, "LITTON DISCOVERS ANCIENT AZTEC GOLD IN DESERT" and "AZTEC GOLD TO BE KEPT IN THEFT-PROOF CASE AT COUNTY MUSEUM."

K.I.T.T.

With my microwave jammers and surveillance capabilities, Phase Two, at the County Museum should take no more than one minute and ten seconds.

B) -- of an overall map of the museum, outlined in white. A gold sun signifies the gold exhibit.

K.I.T.T.

Once the Aztec gold is reached....

C) -- on the map. The gold sun begins to pulsate.

K.I.T.T.

Phase Three will commence.

D) -- Photo of the gold. The gold is dazzling: gold furniture, gold cooking utensils, crowns, pots and more.

K.I.T.T.

Once secured and melted down, the gold at current international prices, will be worth 25.7 million dollars.

E) -- Over the photo flashes the numbers, "\$25,700,000.00" over and over.

ANGLE ON CHARLENE HANOVER

in the shadows, by the door. She is frightened...and quietly steals away.

CUT TO

OMITTED

EXT. HIGHWAY - DAY - CLOSE ON MICHAEL

He is sweaty, exhausted, still filthy. Beyond misery.

CUT TO

OMITTED

EXT. MANSION - IN FRONT OF GARAGE - DAY

A large flatbed truck is parked in the lot. As K.I.T.T. drives towards the truck, the Helios members -- Deauville, Bonnie and three others -- trail behind like so many apostles.

K.I.T.T. stops and the guards slide a ramp down from the rear of the truck. K.I.T.T. drives up the ramp.

The guards then take a huge tarp and cover K.I.T.T. They secure the tarp with a rope, tightly. They all position themselves around the car.

Deauville and Bonnie stand near the truck with Sullivan, also dressed in a black costume.

ANGLE ON DEAUVILLE AND BONNIE

He stares up at the truck, proud. He slips his arm around Bonnie.

SULLIVAN

There's still no word from Stark.

DEAUVILLE

We can't wait any longer.

She salutes, then climbs in the cab of the truck. Bonnie and Deauville climb onto the back with K.I.T.T. and the guard.

DEAUVILLE

Let us begin.

Sullivan turns the motor over. It roars and she starts the truck down the main drive.

CUT TO

EXT. HIGHWAY - DAY - ON MICHAEL

Michael is moving slowly. From off in the horizon, he hears a car approaching. Or does he? He listens....

MICHAEL'S POINT OF VIEW

It is a car -- a red foreign sports car.

MICHAEL

starts to flag it down.

ANGLE IN SPORTS CAR

Driving is Charlene Hanover. She stares as if she's just seen an apparition.

SCENE

The sports car is about 200 yards away from Michael -- and it begins to slow down.

Michael is ecstatic -- he starts to run to the car.

CLOSE ON CHARLENE

She is wracked with indecision. Then ---

SCENE

She takes off and roars past a startled Michael, missing him by inches.

CLOSE ON MICHAEL

as his last hope becomes a dot in the distance, we:

OMITTED

FREEZE FRAME

AND

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

OMITTED

EXT. HIGHWAY - DAY

Just as Michael is about to turn back towards Helios, the brake lights of Charlene's car go on. She reverses the car back to him. He runs up, gets in.

ANGLE AT CHARLENE'S CAR

On the backseat is a suitcase. She is obviously upset.

MICHAEL

Thanks for stopping -- I've got to get back to Helios -- fast!

CHARLENE

(reacts)

Helios -- no, I won't go back there!

MICHAEL

You've got to -- Deauville's brainwashed Bonnie and they're planning to use my car in some kind of incredible robbery to finance ---

CHARLENE

(overlap)

It's too late! They've already left ---

MICHAEL

Are you sure?

CHARLENE

I overheard them -- That's why I left. Why I'll never go back ---

MICHAEL

Where! You said you overheard them -- where were they going?!

She seems frozen in indecision. Michael grabs her.

MICHAEL

Charlene, listen to me -- forget the crime, forget what Deauville's 'Master Plan' will do to Helios -- he's got Bonnie! What if it was you?

CHARLENE

(torn)

You don't understand -- he's mad!
If he finds out I helped you he'll

kill me like he killed the others!

MICHAEL

(beat)

I'm sorry, Charlene -- there's no time left. Where were they going?

CHARLENE

The County Museum.

MICHAEL

(face-to-face)

Then that's where I'm going. Either you drive me or I'll drive myself. It's up to you.

CHARLENE

You'd...take my car?

Michael nods. She sees he's deadly serious. She sighs, puts the car into gear and they peel out, disappear down the highway.

OMITTED

EXT. HIGHWAY - DAY - ON HELIOS TRUCK

The Guard -- plus Bonnie and Deauville -- sit in the back of the truck, concealed from view from the road. Under the tarp, K.I.T.T. waits.

LOW ANGLE SHOT FROM ROAD

as the flatbed truck roars past. A silent missile, heading to its target.

OMITTED

INT. CHARLENE'S CAR - DAY

flying down the highway.

EXT. COUNTY MUSEUM - DAY

The flatbed truck pulls into the parking lot (it's late Sunday -- and the museum is closed). When it comes to a stop:

ANGLE ON RAMP

as the guards slide it down from the truck to the ground, noiselessly.

ANOTHER ANGLE - MOMENTS LATER - ON HANDS

undoing the rope that holds the tarp.

ANOTHER ANGLE - ON TARP

A pair of hands grab one side of the tarp.

ANOTHER ANGLE - ON TARP

Another pair grabs the other side -- and they both pull.

ANGLE ON K.I.T.T.

unsheathed, the tarp removed.

ANOTHER ANGLE - MOMENTS LATER - DOWN ON RAMP

K.I.T.T. backs down the ramp to the parking lot.

EXT. HIGHWAY - DAY - ON CHARLENE'S CAR

It roars by.

OMITTED

EXT. MUSEUM PARKING LOT - DAY

The museum is a modernistic structure. K.I.T.T. is parked at one end of the parking lot. At the other end is a solid wall. The Helios members surround K.I.T.T. Deauville stands with Bonnie.

BONNIE

Phase One, Kitt.

CLOSE ON K.I.T.T.'S MONITOR SCREENS

A map of the building flashes on: the outline of the museum is one solid white line. Inside that are two solid red lines. A gold sun signifies the gold. A humming sound comes from somewhere inside the car.

CLOSE ON GRAY SECURITY SYSTEM CONTROL BOX - DAY

marked "Security System Control Box." It starts to smoke and then spark -- then the door flies open and the wires inside burn up.

CLOSE ON K.I.T.T.'S MONITOR SCREENS

One of the red solid lines fades out. On the screen flashes the message: "PRIMARY SECURITY SYSTEM - DEACTIVATION COMPLETED"

CLOSE ON SMALL BLACK SECURITY SYSTEM CONTROL BOX - DAY

marked "Auxiliary Security System Control Box." Same as the gray box -- it smokes, sizzles -- then burns out.

CLOSE ON K.I.T.T.'S MONITOR SCREENS

The other solid red line fades out. On the screen flashes the message "AUXILIARY SYSTEM - DEACTIVATION COMPLETED" A flashing white light blinks by an entranceway.

DEAUVILLE (O.S.)

The locks, Kitt -- Phase Two.

CLOSE ON DOOR OF MUSEUM

and a massive steel lock.

ON K.I.T.T.

as his microwave jammers begin to hum.

CLOSE ON LOCK

There are some squeaking sounds, then some movement -- as the lock is being picked open by K.I.T.T.

EXT. PARKING LOT

As the Helios members all run to the museum entrance -- Charlene tears into the parking lot. Michael jumps out of her car by the wall.

MICHAEL

Call the police!

She tears out, tires squealing.

OMITTED

HIGH ANGLE SHOT

K.I.T.T. and Michael face off, at either end of the parking lot.

ON MICHAEL

as he starts to walk towards K.I.T.T.

MICHAEL

Kitt, it's me, Michael.

INTERCUT - K.I.T.T.

The scanning light flashes.

INTERCUT - LOW ANGLES - DEAUVILLE

to Sullivan and the guards:

DEAUVILLE

Start the operation. I'll take care of our stubborn friend.

After a beat, all but Bonnie and Deauville enter the museum.

DEAUVILLE

Kitt -- kill Michael Knight. Kill
him!

K.I.T.T. revs up, tires burning, like a bull ready to charge. The noise is almost unbearable. It's a Western-style face off. Michael keeps coming towards K.I.T.T., slowly.

MICHAEL

No, Kitt -- you belong to me.

K.I.T.T.

I have my orders!

MICHAEL

You're my car....

K.I.T.T.

I obey Graham Deauville!

As Michael continues forward, so does K.I.T.T.

MICHAEL

What does Kitt stand for?

No answer.

INTERCUT - BONNIE

She looks increasingly confused by all this and follows the exchange like she's watching a tennis match.

MICHAEL

Knight Industries Two Thousand. I
know that because you're my car, Kitt.

K.I.T.T. revs up again, like he's furious at Michael's statement.

DEAUVILLE

You obey me! You've been programmed
to obey me! Tell him, Bonnie!

BONNIE

That's right, Kitt....

MICHAEL

No, Kitt. I am Michael Knight....

K.I.T.T. starts to shake.

MICHAEL

You are the Knight 2000....

K.I.T.T. starts to shake more.

MICHAEL

You are my car.

K.I.T.T. suddenly revs up...and starts for Michael.

K.I.T.T.

I...obey...Graham Deauville!

K.I.T.T. tears up to Michael -- and stops an inch away.

MICHAEL

You'll have to kill me to stop me,
Kitt.

The shaking now becomes violent. Sparks fly from under the hood.

DEAUVILLE

Kitt, kill him!

MICHAEL

You're mine, Kitt -- remember, the
Cubs.

K.I.T.T.

Everyone knows it was the '27 Yankees
...Never the Cubs.

A frightening shudder -- then silence. Deauville shakes Bonnie.

DEAUVILLE

Do something -- make him obey me!

ANGLE ON MICHAEL

as he walks towards them.

MICHAEL

You made two mistakes, Deauville:
The first was your arrogance...and
the second was ignoring that Kitt
is programmed never to take human
life....

Deauville looks from Michael to Bonnie -- then he runs to the flatbed truck, Bonnie reacts, running after him.

BONNIE

Graham!

Michael catches up to her as Deauville starts the truck and pulls out.

MICHAEL
Bonnie, it's all over....

She pulls back from him, distrustful.

BONNIE
No...!

MICHAEL
Bonnie, listen to me! You're part of
us -- we're a team -- You and me and
Kitt and Devon!

BONNIE
No!

MICHAEL
Yes! We work together...not to hurt
people, to help people....

Michael reaches out his hand to her.

MICHAEL
Bonnie, take my hand...remember...
the Foundation...You and me, Kitt,
Devon...take my hand, Bonnie...
remember....

She doesn't pull away. Tears stream down her face.

MICHAEL
We're a team, Bonnie...we love each
other....

OMITTED

CLOSE ON THEIR HANDS

as her reaches out -- and grabs his.

BACK TO SCENE

Michael grabs her and hugs her fiercely. She falls into
his arms, sobbing.

MICHAEL
(to Bonnie;
quietly)
It's okay...it's okay now...call
Devon, tell him what's happened.

Bonnie nods.

OMITTED

NEW ANGLE - ON MICHAEL AND K.I.T.T.

Michael comes up close to the car. After a beat, K.I.T.T.'s door pops open.

INT. K.I.T.T. - DAY

Michael smiles, relieved.

MICHAEL
It's good to be home, pal.

K.I.T.T.
Thank you, Michael. I feel strangely
...relieved.

(beat)
The remaining Helios members are
still inside the museum.

MICHAEL
All right, Kitt -- let's do something
different this time. This time let's
lock the door.

CLOSE ON MUSEUM DOOR LOCK

as the tumblers click -- and the door locks.

OMITTED

MUSEUM - ON K.I.T.T.

as Michael turns the car around and pulls out of the parking lot.

INT. K.I.T.T.

Michael maneuvers the car down the city street, hits surveillance mode.

MICHAEL
Kitt, see if you can give me a
location on the truck.

CLOSE ON K.I.T.T.'S MONITOR SCREENS

which flash a map of the area. A blinking red dot signifies the Helios truck as it moves a few blocks through town.

K.I.T.T. (O.S.)
3.7 miles to the west, Michael.
Shall we pursue?

ON MICHAEL

MICHAEL
You bet, buddy....

ON K.I.T.T.

as it accelerates....

EXT. CITY STREET - DAY - ON FLATBED TRUCK

The truck rips down a deserted city street, past warehouses and lots. It weaves jerkily.

INT. TRUCK - DAY - ON DEAUVILLE

This is the first time he's ever driven the truck -- and it shows. He is trying his best to control the truck. When he checks his rearview mirror....

ANGLE ON REARVIEW MIRROR

The Knight 2000 appears in the mirror, getting close.

ANGLE ON DEAUVILLE

panicked. He swings around a block....

ANGLE ON TRUCK

as it takes the corner abruptly, crashing into some garbage cans and nearly sideswiping some cars. Deauville steers the truck down an alleyway.

ANGLE ON K.I.T.T.

in hot pursuit.

ANGLE IN ALLEYWAY

as K.I.T.T. comes right behind the truck, then, pulls to the left -- and goes up on two wheels...and passes the truck!

ANGLE ON STREET

as K.I.T.T. comes out of the alleyway and comes to a stop.

ANGLE ON DEAUVILLE

absolutely panic-stricken. He turns the wheel to try to avoid K.I.T.T., but turns it too fast....

ANGLE ON TRUCK

as it screeches to a halt -- then jack-knifes over.

ANGLE ON MICHAEL

as he jumps out of K.I.T.T. and runs to the cab of the overturned truck.

ANGLE ON TRUCK

as Michael pulls Deauville out of the wreckage, we:

OMITTED

FREEZE FRAME

AND

FADE OUT

END OF ACT FOUR

TAG

FADE IN

INT. DEVON'S OFFICE - DAY

Bonnie, wearing a robe, is escorted in by Devon. Michael is putting the finishing touches on a tray of food set up at Devon's desk. Bonnie's overnight bag and jacket rest on the desk.

BONNIE

What's this?

MICHAEL

This is eggs -- scrambled, toast -- light, coffee, orange juice, strawberries in cream -- Devon's idea.

BONNIE

And a single yellow rose?

DEVON

Michael's idea.

Devon brings her to the desk and she sits down. They stand on either side of her. She picks up a magazine from the tray and reads its cover.

BONNIE

Automotive Today?

From Michael's comlink:

K.I.T.T. (O.S.)

My idea, Bonnie. I hope you like it.

BONNIE

(laughs)

It's great, Kitt. Just what I needed.

MICHAEL

He's been nice to me all morning. I think he feels guilty.

K.I.T.T. (O.S.)

Michael, guilt is an emotional -- a human -- response. However, I could order you a subscription of Automotive Today, too.

MICHAEL

That's okay, Kitt. I'll read Bonnie's.

(a beat)

Oh, I almost forgot. A little something I ran across in the Helios files.

He pulls the paper he found at Helios out of his pocket. He hands it to Devon.

DEVON

(awestruck)

I passed!

They all laugh. When Michael and Devon look over at Bonnie, she is staring at her jacket on the desk.

DEVON

What is it?

She carefully holds up the Helios pin.

CLOSE ON HER HAND

It's the Helios pin.

BACK TO SCENE

Michael and Devon share a look of concern as she stares at it. Then -- she looks up, smiles -- and hands the pin to Devon.

BONNIE

I think this should be yours.

They all let out laughs of relief. Michael looks at the tray of food. He picks out a strawberry and bites into it.

BONNIE

Hey!

MICHAEL

Just a small one....

Devon reaches over and snatches another strawberry.

DEVON

These do look rather delicious.

BONNIE

Wait a minute!

As they all grab for strawberries, we:

FREEZE FRAME

AND

FADE OUT

THE END