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KNIGHT RIDER

GIRLS' KNIGHT OUT

by
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ACT ONE

FADE IN

EXT. CLUB - NIGHT - ESTABLISHING

Neon lights flashing. Rock music coming from inside.

INT. CLUB - NIGHT

Bruce Springsteen music blasts from stereo speakers as an energetic crowd fills every inch of the place. Twirling gels and strobe lights illuminate a seething dance floor.

MICHAEL AND BONNIE

dancing. Looking hot and tight with the beat. Both dressed to kill. Michael makes an elaborate move, and Bonnie laughs.

BONNIE

Don't tell me -- you've been taking lessons from Michael Jackson.

MICHAEL

No way...Michael Jackson's been taking them from Michael Knight.

Bonnie makes a move of her own.

MICHAEL

Hey, where's all that been hiding?

BONNIE

Right in plain sight...you've just never bothered to look.

MICHAEL

Ohhh, Bonnie...how wrong you are.

They laugh, another few turns, and the music stops. They hug one another in a fond, fun embrace. Then something catches their eyes. They react.

WHAT THEY SEE

Matt Erickson, thirty, well-dressed, nice looking, and definitely single, dancing with a beautiful young lady named Samantha. Dancing, even though the music has long stopped.

INTERCUT MICHAEL AND BONNIE AS NEEDED

They obviously know Matt.

BONNIE

Should we tell them?

MICHAEL
Nahhh, why spoil the fun.

BONNIE
Love at first sight?

MICHAEL
C'mon, Bonnie, Matt's known her at
least fifteen minutes already.

As they start from the dance floor, Michael spots:

JULIE HOLMES

leaning against a nearby column. Julie is nineteen,
blonde, pretty, with a somewhat hard veneer at odds with a
sensitive center. She wears a unique pendant around her
neck, and appears trying to keep her nerves under control.

BACK ON MICHAEL AND BONNIE

Bonnie sees Michael eyeing Julie.

BONNIE
And something tells me you'd like to
know her girl friend.

MICHAEL
Bonnie, are you suggesting that I...
Michael Knight of the Foundation for
Law and Government...a man dedicated
to combating injustice while at the
same time championing the cause of
the underdog, would be tempted to
ask that beautiful young lady sitting
there all by herself to dance?

She only nods.

MICHAEL
Thanks, Bonnie, you're a sport.
(starting
toward
Julie)
Really. I won't forget this. Never
in a million years.

Bonnie laughs to herself, and shakes her head. The music
starts again.

ANGLE ON JULIE

She's watching Samantha, and definitely nervous about
something. Michael startles her with:

MICHAEL

There are two things it's a sin to
waste -- good food and good
music.

She looks at him, he smiles.

MICHAEL

Care to dance?

JULIE

No...no thanks.

MICHAEL

Make that three things -- good
conversation.

JULIE

Look, I don't want to talk either.

MICHAEL

I...see.

(not one to
give up)

Then how 'bout a drink? Maybe
something to eat....

ON JULIE

intense as she watches Samantha.

ON SAMANTHA

looking past Matt and nodding to Julie.

BACK TO SCENE

Michael is still trying his best:

MICHAEL

Wait a second, I just got an idea....

JULIE

(interrupting)

Save it....

MICHAEL

But....

JULIE

I've gotta go.

And she does, heading toward the exit. Michael stands in
her wake:

MICHAEL

Hey, don't let me keep you...maybe
another time...right.

He shrugs, turns and goes back to Bonnie.

BONNIE

Struck out, huh?

MICHAEL

On three straight pitches.

ANGLE TO INCLUDE MATT

hurrying over by himself.

MATT

You guys aren't going to believe
this!

BONNIE/MICHAEL

You're in love.

MATT

I'm telling you this time it's
different! She's different! The
whole world's different!

MICHAEL

But you're taking her to the same
Italian restaurant.

BONNIE

Buying the same bottle of Chianti.

MICHAEL

And taking the same route back to
your apartment.

MATT

Except for one thing -- in my brand
new red Ferrari. At a cost of one
hundred thousand bucks.

BONNIE

But what's money to a Beverly Hills
lawyer.

MATT

Look, I work for every penny I get.
Michael...I've gotta ask you a favor.

MICHAEL

If it's looking after her girl
friend, forget it. She already left.

MATT

Left? That's impossible, she didn't
have a way home.

MICHAEL

See for yourself.

Matt looks around. Julie's gone...and so is Samantha.

MATT

That's funny. She said she'd meet
me at the door.

Matt's been around, and he's a lawyer, so he instinctively
feels his pockets. Slowly at first.

BONNIE

Lose something, Matt?

MATT

No...everything. Wallet, car keys...
(frustration,
anger,
helplessness)
I've been suckered!

He runs for the exit. Michael right at his heels.

EXT. CLUB - NIGHT

They come out. Look around. Matt points:

MATT

There they are!

WHAT THEY SEE

Matt's red Ferrari racing toward the street from the
parking lot. Samantha drives. Julie beside her.

BACK TO SCENE

Michael talks to comlink.

MICHAEL

Kitt, pick me up.

ANGLE ON K.I.T.T.

parked deep in the lot. A parking attendant nearby.

K.I.T.T.

On my way, Michael.

VARIOUS ANGLES

of K.I.T.T.'s auto-starting, pulling out, and the attendant's reactions.

BACK ON MICHAEL

racing to meet K.I.T.T., while Matt goes after the Ferrari on foot, cutting across the parking lot. As Michael slides in:

MICHAEL
Someone just made off with Matt's pride and joy, pal.

K.I.T.T.
His Phi Beta Kappa key?

MICHAEL
'Fraid not. His brand new Ferrari.

K.I.T.T.
I should have known.

Michael peels out in hot pursuit.

ANGLE ON MATT

He's crossed the parking lot and now runs toward the opposite street waving his arms, at the approaching Ferrari.

MATT
Stop! If I ever get my hands on you!

INT. MATT'S CAR - NIGHT

Samantha is heading in Matt's direction. Julie is clearly frightened.

JULIE
What's he doing?

SAMANTHA
Trying to be a hero.

ANGLE TO INCLUDE MATT THROUGH WINDSHIELD

waving, shouting.

EXT./INT. K.I.T.T. - NIGHT

turning a corner and racing down the same street that the Ferrari is on...but still a good distance away.

MICHAEL
Can you get me hard copies on the thieves, buddy?

K.I.T.T.
Not from this distance, Michael.

Suddenly Michael grows very concerned as he sees Matt running into the street.

MICHAEL
(to himself)
Don't, Matt. Don't get in their way.

He pushes the throttle to the limit.

EXT. STREET - NIGHT - VARIOUS ANGLES

Matt is determined to stop them. The Ferrari bears down on him.

INT. MATT'S CAR - NIGHT

Julie's fear is building.

JULIE
Samantha! You can't just run him over!

SAMANTHA
What do you want me to do, stop and pick him up?

JULIE
Samantha! No! Samantha!!

She turns away in horror as:

EXT. STREET - NIGHT

The Ferrari runs into Matt sending him up on the curb, and continues off into the night. Michael aborts the chase.

EXT./INT. K.I.T.T. - NIGHT

K.I.T.T.
Michael, they're getting away.

MICHAEL
Later, Kitt. He needs us.
(pulls up
nearby)
Scan his vitals.

ANGLE TO INCLUDE MONITOR GRAPH

K.I.T.T.
He's still alive, but it would be too dangerous in his condition for us to try to transport him to a hospital.

Michael is out of the car, and hurrying to Matt. Bonnie is seen racing across the lot toward them.

MICHAEL

Then get an ambulance over here, and quick!

As Michael begins examining his unconscious friend Bonnie hurries over.

BONNIE

Oh, my God...how is he?

Michael looks up at her.

MICHAEL

Alive, Bonnie...alive.

EXT. TWO-LANE HIGHWAY - DAY

The semi's ramp drops off and K.I.T.T. slides up inside.

INT. SEMI - DAY

Michael crosses out of K.I.T.T. as Bonnie moves to service K.I.T.T. Devon is at the computer terminal in b.g. Ad-lib greetings. Then:

MICHAEL

He seems to drift just a little on sharp turns.

BONNIE

It's probably the traction stabilizer.

MICHAEL

(reads her mood)
How's Matt?

BONNIE

Still on the critical list. He's unconscious but 'stable,' whatever that means.

A look between them, Michael sympathetic.

BONNIE

(lower)
Devon says it's not a Foundation case.

MICHAEL

I'll talk to him.

She goes to work on K.I.T.T. Michael crosses to Devon.

DEVON

My hearing is more acute than you think.

MICHAEL

Devon, c'mon -- he's a personal friend of Bonnie's.

DEVON

Michael, I'm sorry it happened. I wish it hadn't. But the Foundation has rules and regulations. This is a police matter, no more, no less.

MICHAEL

I had Kitt access the police logs. What happened last night wasn't an isolated incident. There's been half-a-dozen similar cases over the last couple of months.

DEVON

Good. That guarantees it won't be taken lightly. Michael, I've been reviewing the Pierson file. I'm not satisfied it's ---

MICHAEL

Devon, the police weren't there. I was. I'm an eyewitness.

DEVON

Who, according to Bonnie, can only provide a general description of the young ladies in question.

MICHAEL

It's still more than the police have. Besides, there's something else. The girl called Julie was wearing an unusual necklace -- a bloodstone in a hand-crafted gold setting.

DEVON

That hardly qualifies as a meaningful clue.

MICHAEL

Maybe, maybe not. We'll never know unless I'm free to run it down.

A beat between them.

DEVON

All right....

Michael smiles, crosses back toward K.I.T.T.

DEVON

But if it's a deadend, I want you on
the road by tomorrow.

No response.

DEVON

Michael!

MICHAEL

Gotcha.

ANGLE AT K.I.T.T.

as Michael moves to slide in.

MICHAEL

(sotto voce)

His hearing's more acute than we
think.

BONNIE

(smiles)

We'll have to be more careful.

(beat)

Michael -- thanks.

A warm moment. He winks, slides into K.I.T.T., and they
roll out.

OMITTED

EXT. HIGHWAY - WITH SEMI - DAY

K.I.T.T. backs out and wheels off.

CUT TO

EXT. BRENTON'S GEMSTONES - DAY

Michael is hurrying from the store and getting into a
parked K.I.T.T.

K.I.T.T.

Find out anything about that piece
of jewelry, Michael?

MICHAEL

This guy's definitely got the corner
on bloodstones, pal.

Michael starts K.I.T.T., drives off.

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

As they move, Michael continues....

MICHAEL

I described the setting, and he said
it sounds like the work of a young
jewelry designer named Misty. She
just opened a shop on the Grand
Canal.

K.I.T.T.

In Venice, Michael?

MICHAEL

Yeah, pal. Venice, California.

EXT. VENICE STREETS - DAY

K.I.T.T. hurries by.

EXT. VENICE - DAY

High-priced antique clothes in stores coexist with neon-lit
record emporiums. It's a funky, fun, multicolored street.

ANGLE IN K.I.T.T.

Michael drives, watching the circus on the sidewalk.

K.I.T.T.

Michael. This place is...bizarre!

MICHAEL

Wrong word, buddy. Try fashionable.

EXT. MISTY'S SHOP

A large building whose windows display everything from Army
uniforms to flapper costumes; a blaze of neon declares
Misty's Shop. K.I.T.T. parks before this.

K.I.T.T.'S VOICE

Fashionable? If this is fashionable,
every junkyard and waste bin in the
city is worth a fortune.

Michael laughs, gets out of the Trans Am.

MICHAEL

Your aesthetic circuits need adjusting
pal. Some people call this art.

Michael starts for Misty's Shop as loud rap music approaches.

K.I.T.T.

What on earth?

LEGS

Street dancer extraordinaire. Dressed in multicolored sweats and Adidas, he carries a huge ghetto blaster blaring rap music at top volume. He places this on K.I.T.T.'s roof.

LEGS

Gimme room, people. The Leg-Man is here!

K.I.T.T.

Kindly remove that noxious noise maker at once!

LEGS

(looking inside
the empty K.I.T.T.)

You got a problem, man. You really are nowhere!

K.I.T.T.

I asked you to remove that device. Now I'm telling you. City Ordinance number....

LEGS

Hey, man.

(speaking
along with
the rap music)

Listen to the rap and get in the flow
and open your soul and be in the know....

And he goes on, doing a break dance routine Michael Jackson would be envious of. A crowd quickly gathers, clapping along to the beat. Then Legs jumps on K.I.T.T.'s hood and starts spinning on his head.

K.I.T.T.

Get off me, you lunatic!

People start tossing money at K.I.T.T. Bills and coins litter the hood that Legs is spinning on.

LEGS

I want you for my partner.

K.I.T.T.

All right, you human pinwheel. You asked for it.

K.I.T.T. raises his hood. The break dancer slides off of it and onto the pavement, only to continue dancing as if it were part of the routine.

LEGS

Right on, partner.

K.I.T.T.

I give up.

OMITTED

INT. MISTY'S SHOP - DAY - CLOSE ON MISTY

as she crafts a beautiful and intricate gold pendant around a bloodstone. (Note: this is not the same design as Julie's.) As for Misty, she's twenty, pretty, intelligent and gentle.

MICHAEL'S VOICE

Now that's what I call a work of art.

ANGLE TO INCLUDE MICHAEL

standing in front of her small jewelry stand and work bench. Her other jewelry is also on display, along with photos of her many designs. She stops her work, looks up, smiles warmly:

MISTY

Thanks...and lucky for you I'm still celebrating my grand opening. You can have it for thirty percent off.

MICHAEL

I'm sure it's a bargain at any price. However...I'm looking for something a little different.

(re photos)

Mind?

MISTY

That's what they're there for.

INTERCUT PHOTOS OF DESIGNS

as Michael looks at them.

MICHAEL

Pretty...very nice...elegant...

(re Julie's

pendant)

But...this is the one I'm interested in.

MISTY

You are a man with taste. That's a limited edition. I only made fifty of them.

MICHAEL

Good. Then maybe you can help me find the girl I saw wearing one last night.

MISTY

(laughs)

I thought that only worked with glass slippers.

MICHAEL

Well, this wasn't exactly Cinderella, but it was a dance, and she was just as pretty. About five-six, long blond hair, blue eyes, and the nicest turned up nose in the world.

(sees the slightest sign of recognition in her face)

You know her?

MISTY

No...

(forces smile)

Why do you ask?

MICHAEL

Just something in your eyes that said maybe you did. Besides, if you only sold fifty of those pendants....

MISTY

(interrupting)

I have other outlets for my jewelry. Some of the small stands on the beach....

MICHAEL

The ones that disappear around sundown, and don't keep too many records.

An uncomfortable beat. Each seems to understand the other.

MISTY

This girl? Didn't you even bother to get her name?

MICHAEL

That's what I was hoping to get from you, Misty.

MISTY

I'm sorry. Like I said....

MICHAEL

You have other outlets.

MISTY

Yes.

(nervous
smile)

If I want to keep this place open I
better get back to work.

She starts for the workbench, he gently takes her arm:

MICHAEL

Misty, if she does come in...the
name's Michael Knight. I'm with the
Foundation for Law and Government.
Here's my number.

Misty looks at the card, then:

MISTY

What did she do?

MICHAEL

Stole a friend's car, and then ran
over him with it.

She bites her lip, but betrays no more:

MISTY

I'm sorry.

MICHAEL

So am I.

He turns to leave. She watches after him, troubled, upset.

EXT. STREET - DAY - ON MICHAEL

moving to K.I.T.T. and sliding inside. Legs is gone.

K.I.T.T.

Well?

MICHAEL

I think Misty knows a lot more than
she told me, buddy...check her out.

K.I.T.T.

Right away, Michael.

And he peels off.

EXT. GAINESBORO STATE REFORMATORY - DAY

This is a minimum/medium security prison farm located in an
isolated canyon. Guard towers and a wire fence ring the
compound. The women are "on the yard" now, most of them
young -- late teens and twenties. Dressed in jeans and
denim shirts, they talk, walk, and dream of the outside

world. A few have a game of volleyball going. Camera moves in to:

INT. WARDEN'S OFFICE - DAY

well-kept and modern. A man and a woman are talking to one of the prisoners, a blonde girl, seated with her back to us. The man is Guard Captain Nelson. The woman, Warden Christine Briggs, forty, talks evenly to the prisoner. She's trained in psychology but street-smart, sweet when she needs to be but tough as nails.

CHRISTINE

Captain Nelson says you behaved very well last night. I'm proud of you, Julie.

ON JULIE

It's our girl from last night. She feels wretched, sick to her stomach, fighting tears.

JULIE

Proud? For putting a man in the hospital. What if he dies?

CHRISTINE

That's not your concern. All you really have to worry about is making things easier for yourself while you're here in prison.

JULIE

I don't want to make things easier for myself. I just want to serve my time and get out.

CHRISTINE

Julie, you'll get out of here when I say.

JULIE

You can't keep me! It's not up to you!

CHRISTINE

Oh, isn't it, dear?

She motions to two files on her desk.

CHRISTINE

Julie, you see these two files I have on you?

(touches one)

This girl here is a model prisoner. She could get out in three months on good behavior.

(touches file,
shakes head)
But this Julie...she's a big
problem. Fights, gets into
trouble....

JULIE
(miserable)
That's not true! None of it!

CHRISTINE
Of course, it isn't...but between
you and me which one do you think
the parole board will believe?
Nelson?

NELSON
My guess is they're going to decide
she needs another year with
us...maybe even two.

Julie breaks, begins to sob:

JULIE
I don't belong here at all. All I
did was run away from home, get
mixed up with the wrong crowd.

Christine comforts her.

CHRISTINE
Of course, that's all you did. You
didn't even know that car your
boyfriend was driving was stolen,
did you?

JULIE
That's the truth. He told me he
borrowed it from a friend.

CHRISTINE
(comforting her)
I believe you, Julie...and that's
why I'm going to help you with the
parole board...but you've got to
help me first.

JULIE
I can't go through what happened
last night again.

CHRISTINE
You won't have to dear...like you
said, the man's in the hospital.
He'll have no idea you and Samantha
are going to be robbing his
apartment.

JULIE

Ohhh, noo...haven't we done enough
to him?

CHRISTINE

It's just business, Julie...nothing
personal.

(looks to
Nelson)

Get them ready.

NELSON

You heard the warden -- let's go.

Slight beat, then he leads her out.

EXT. K.I.T.T. - DAY

K.I.T.T. hurries past us.

MICHAEL'S VOICE

Has Matt regained consciousness?

ANGLE IN K.I.T.T. - INTERCUT MONITOR

as Michael drives, we see Bonnie's image on the monitor.

BONNIE

(concerned)

Not yet. Nothing we can do...except
wait. What about those girls?

MICHAEL

I'm working on it. Meanwhile, I'm
near Matt's place. I'm going to
drop by to see that everything's
secure.

EXT. K.I.T.T. - DRIVE BY - DAY

and K.I.T.T. hurries off down the street.

EXT. TOWNHOUSE CONDO BUILDING - DAY

An upscale young professional's building. A station wagon
is parked in a driveway at the base of the building. Julie
is standing by it, tense, looking up:

JULIE'S POINT OF VIEW - SAMANTHA

climbing up to the third floor balcony where the rope is
attached to the ledge by a grappling hook.

EXT. BALCONY - DAY - SAMANTHA

climbing onto the balcony, moving to the French doors,
tries them, finds them locked.

INSERT OF SAMANTHA BREAKING A GLASS PANE

then reaching in to open the door.

RESUME ON SAMANTHA

entering the apartment.

ON JULIE

growing increasingly nervous. She looks up, sees Samantha lean over the balcony ledge.

SAMANTHA

(whispered
voice)

His jewelry case. There's a lot
more.

She drops a small case down to Julie.

JULIE

No. I just can't go through with
this. Please....

INTERCUTTING AS NEEDED

SAMANTHA

Pick it up, you idiot! You know
what could happen to us?

Torn, Julie moves to pick up the case. As she does, she looks up and sees:

JULIE'S POINT OF VIEW - K.I.T.T.

in the distance, approaching.

RESUME SCENE

JULIE

(full voice)

Samantha -- that car. It's the same
one that chased us.

ON SAMANTHA

looking, recognizing the car. In an instant, she is over the balcony ledge and rappelling down to the ground.

INT. K.I.T.T.

looking, seeing them.

MICHAEL

Kitt, the girl's from last night!!

OVER MICHAEL THROUGH WINDSHIELD

He sees Julie climbing into the station wagon as Samantha comes off the building wall, runs for the wagon.

MICHAEL
Give me a hard copy, buddy.

INSERT - HARD COPIER

as it prints and dispenses a photo of Samantha.

RESUME SCENE

as the station wagon roars away and K.I.T.T. gives chase.

EXT. STREETS - DAY

The station wagon rips past, bouncing over gutters, doing seventy miles per hour.

ON K.I.T.T.

not far behind. Michael turns a corner, gaining ground.

OMITTED

ANGLE IN K.I.T.T. - INTERCUT MONITOR

Michael's punching buttons as they drive.

MICHAEL
Let's jam their engine.

The microwave graphic starts to form when:

K.I.T.T.
(alarmed)
Michael, look out! On the left!

EXT. INTERSECTION - DAY

Lumbering out into the street and stalling is a large ND van. Michael and K.I.T.T. are too close to attempt any jumping or evasion, and the intersection is thoroughly blocked, so the Trans Am screeches to a forced halt, inches short of the truck. Michael leans out, calling:

MICHAEL
Move that thing!

DRIVER'S VOICE
(cranks engine)
Sorry, she's flooded.

Michael leans back, heaves a sigh of frustration. Finally, the van's engine catches, the driver pulls it slowly out of the way. Michael doesn't see the driver, only the street ahead.

MICHAEL
Don't tell me. They're out of range
by now.

K.I.T.T.
All right, I won't tell you.

ANGLE ON VAN

The Driver wears a self-satisfied smile. It's Nelson!

FREEZE FRAME

END OF ACT ONE

ACT TWO

FADE IN

EXT. HIGHWAY - DAY

The semi rolls along.

BONNIE'S VOICE
I can't believe it....

INT. SEMI - DAY

Bonnie works on K.I.T.T.; Michael nearby.

BONNIE
It's not enough to have your car
stolen, hit by it, nearly
killed...while you're in the
hospital they rob your house.

MICHAEL
(nods)
Cold.

BONNIE
I don't think 'cold' does it
justice. Michael, isn't there
anything I can do? I want to help.

MICHAEL
You are. You always do.

BONNIE
I mean besides Kitt.

MICHAEL

If there is, I'll let you know. In the meantime, the night wasn't a total loss.

(produces
hard copy)

Look.

INSERT - HARD COPY

Grainy, but recognizable, we see Samantha looking back as she climbs into the getaway car.

BACK TO MICHAEL AND BONNIE

Bonnie reacts.

BONNIE

That's her! One of the girls from the night club. No doubt about it.

MICHAEL

(nods)

Kitt's running a make on her.

(to K.I.T.T.)

How's it coming, buddy?

INTERCUT - K.I.T.T.'S DASH

Appropriate graphics.

K.I.T.T.

I think I have something, Michael.

On one side of the monitor is Samantha's face; on the other hundreds of faces flash by. Suddenly, a matching mug shot freezes on the screen.

K.I.T.T.

Sheehan, Samantha P. Twenty years old, height, five feet four inches....

BACK TO SHOT

They move to K.I.T.T.

MICHAEL

Good work, pal. Got a present address?

K.I.T.T.

Michael, you won't believe this. She's an inmate at Gainesboro State Women's Reformatory.

Michael and Bonnie react with confusion and puzzlement.

MICHAEL

There's got to be some mistake.

K.I.T.T.

Not according to my data.

BONNIE

Michael, you don't think....

MICHAEL

Right now I don't know what to think.

He slides into K.I.T.T.

BONNIE

Where are you going?

MICHAEL

To pay a little visit to the Women's
Reformatory. I'll keep you posted.

EXT. HIGHWAY - DAY - ON SEMI

K.I.T.T. drops down the ramp, spins a turn, and heads off.

EXT. GAINESBORO PRISON YARD - DAY - ESTABLISH

Then move into Nelson and Julie, walking toward a
building. He's escorting her to the visitors' area.

INT. VISITORS' AREA - DAY - MISTY

waits impatiently on her side of the partitioned room until
she hears the locks turn and sees Julie enter. They sit on
opposite sides of a table divided by a screen.

Julie smiles, but it's half-hearted, shadowed by
preoccupation.

MISTY

Hi.

JULIE

Hi....

Beat.

MISTY

You look awful.

JULIE

Thanks, I needed that.

MISTY

You did it, didn't you?

JULIE

What?

MISTY

Julie, don't go dumb on me. You did it. You let them get to you.

Julie averts her eyes.

JULIE

No, I didn't....

MISTY

Don't lie to me. I can tell by looking at you.

(beat)

Some guy came by the store asking about you. About the necklace... Julie, he saw you!

JULIE

Okay I did! Nelson said they'd add another ninety days to my time for 'disciplinary' problems if I didn't.

(near tears)

Misty, I'm not as strong as you are. I'm afraid. They control everything here. They can do whatever they want....

Misty leans forward, frustrated, sympathetic.

MISTY

It'll be okay...don't cry...you'll come through it....

JULIE

How? What can I do?

Misty has no answer. On their look:

CLOSE ON A MONITOR

where a black-and-white surveillance picture of Misty and Julie flickers. Pull back to reveal we're in:

INT. WARDEN'S OFFICE - DAY - WARDEN BRIGGS

is intently watching the girls on the monitor. Nelson leans over her shoulder and looks on.

NELSON

What do you think?

CHRISTINE
(cold; angry)
I think visiting privileges just
ended.

Nelson nods, getting the message. He leaves the room.

CUT TO

EXT. GAINESBORO REFORMATORY - FRONT GATE - DAY

K.I.T.T. drives to a parking area. Michael gets out.

MICHAEL
Okay, pal, I want you to tap into
anything you can -- computers, files
on inmates, surveillance cameras...
everything you can access.

K.I.T.T.
That's a big order, Michael.

MICHAEL
That's why I saved it just for you.

A half-smile and he moves off toward the entrance.

EXT. THE YARD - DAY

A guard leads Michael across the open area where the prison
girls are getting sun, stretching their bodies, and making
the best of the day. Several engage in a spirited game of
volleyball. One girl, Rosie, tough, but pretty, gets an
eyeful of Michael and rolls the ball directly into his
path. He catches it, flips it back to her.

ROSIE
Hey, good-lookin', why doncha come
back later?

MICHAEL
I'll see what I can do.

This draws hoots and catcalls from some of the other girls.
Michael smiles and heads on.

INT. WARDEN'S OFFICE - DAY

Christine is busy at her desk when the door opens and the
guard admits Michael. She barely looks up.

CHRISTINE
Thanks, Robertson.

He nods, closes the door. She finishes a report, signs her
name before giving her attention to Michael.

CHRISTINE

Mr...Knight?

MICHAEL

Michael Knight.

She smiles, crosses to where he stands, shakes his hand.

CHRISTINE

Your Mr. Miles must have friends in high places. I don't usually accept visits from people not involved in a professional capacity. What can I do for you?

MICHAEL

Tell me about an inmate by the name of Samantha Sheehan.

She regards him evenly.

CHRISTINE

What do you want to know?

MICHAEL

How she gets out at night, commits robberies and returns here without being reported missing. And maybe even takes a cell mate along with her.

Over this Nelson enters, pauses.

CHRISTINE

No, Nelson, come in. I think you should hear this.

Michael and Nelson exchange a look. Christine makes no attempt to introduce them.

CHRISTINE

(to Michael)

Are you suggesting Samantha Sheehan and this 'cell mate' do commit robberies?

MICHAEL

Not suggesting -- stating a fact.

CHRISTINE

You sound so sure of yourself. I assume you have proof?

MICHAEL

I saw them, Warden. Twice. One I know is an inmate here. I'm almost willing to bet the other one is, too.

CHRISTINE

I seriously doubt that, Mr. Knight.
(to Nelson)
Have bed checks revealed anyone
missing?

NELSON

No.

CHRISTINE

There's your answer. I won't say it
isn't possible -- this isn't San
Quentin -- but it's highly unlikely.
I'm sorry you wasted a trip.

She crosses back to her desk, dismissing him.

MICHAEL

I want to see Samantha Sheehan.

CHRISTINE

I'm afraid that's impossible.

MICHAEL

Why?

CHRISTINE

Tell him, Nelson. Then escort him
out.

NELSON

She's in solitary. No visitations
allowed. Let's go.

He takes Michael by the arm. Michael pulls his arm away.

MICHAEL

I'm not an inmate, Captain.

Nelson stares at him, hard. Michael meets the look, then
turns and leaves, Nelson following. The door closes.
Christine looks up, facade gone, concerned. Angry.

EXT. PRISON YARD - DAY

Move with Michael and Nelson as they cross the yard.

MICHAEL

Run a pretty tight ship here, do you,
Captain?

NELSON

We have the best record in the state.

MICHAEL

That's not what I asked.

NELSON

I don't like your attitude, Knight.

Michael is about to respond when something catches his eye.

MICHAEL'S POINT OF VIEW - JULIE

across the yard, past the volleyball game, leaning up against a wall, looking at the world beyond the fences. Alone.

MICHAEL

He reacts. He suddenly turns away from Nelson, crossing the yard toward Julie.

MICHAEL

I can find my own way out. Thanks.

FULL SHOT

NELSON

Hey! Come back here!

ANGLE TO INCLUDE JULIE

She sees Michael, reacts, tempted to run. Michael reaches her first.

MICHAEL

Hello, beautiful. Lose your dancing shoes?

NELSON

Get away from her!

P.A. VOICE

No visitors are allowed off the walkways.

JULIE

(frightened)

I don't know you....

Nelson reaches Michael, grabs him roughly by the arm.

NELSON

You're in violation of regulations. Let's go.

MICHAEL

(to Nelson)

What's the hurry, Captain? I just want to say hello to an old friend. What was the name again?

(sees name tag)

on uniform)
Ah, yes, Julie.
(to Julie)
How's Samantha, Julie?

Terrified, Julie bolts. Michael watches her leave, then notices:

HIS POINT OF VIEW - GUARDS

Two burly guards move quickly toward him.

BACK TO MICHAEL AND NELSON

Nelson still has him by the arm.

NELSON
You just don't know when to quit, do you?

MICHAEL
Nobody's perfect, Captain. In your line of work, who should know that better than you?

The guards reach them, pause a short distance away, ready for trouble.

NELSON
(to guards)
Escort Mr. Knight out.

MICHAEL
You and the Warden may control this institution, but once you walk out those gates you're no different than anyone else. We'll meet again, Captain. That's a promise.

NELSON
I hope so, Knight. I'd just love to teach you some manners. Personally.

A last look and Michael crosses to the guards. Hold on Nelson, furious.

INT. WARDEN'S OFFICE - DAY

Nelson is tense. Christine, in contrast, is controlled.

NELSON
He knows!

CHRISTINE
All right, suppose he does. What can he do? Who will listen to him?

NELSON
Why wait to find out?
(beat)
It won't get better, it'll only get worse.

Christine thinks it over, undecided.

CHRISTINE
What do you have in mind?

NELSON
Russell's running a road crew a couple miles out.

CHRISTINE
(decides)
As long as it won't touch us.

NELSON
It won't. That's what Russell's for.

He picks up the phone.

NELSON
(phone)
Get me the road crew.

EXT. PARKING AREA - DAY - MICHAEL

crosses to K.I.T.T., climbs in.

MICHAEL
How'd you do?

K.I.T.T.
Reasonably well, all things considered. You seem agitated.

MICHAEL
'Agitated' only scratches the surface, pal. I want to bust some heads on this one.

They pull out in a squeal of rubber.

ANGLE IN K.I.T.T. - MOVING

As they head out, leaving the prison behind.

MICHAEL
What've you got?

K.I.T.T.
The record of every inmate for openers.

MICHAEL
Good openers. Anything else?

K.I.T.T.
An unexpected bonus. I was able to interface with their surveillance system. I think you'll be interested in one particular visitation.

INTERCUT - MONITOR

Fast forward is a blur. Then the tape stops, revealing the meeting between Julie and Misty. Michael reacts.

MICHAEL
(reacts)
Bingo!

K.I.T.T.
Michael, must you always use gambling phrases like 'for openers' and 'bingo?'

MICHAEL
(smiles)
You said 'for openers,' Kitt, not me.

K.I.T.T.
Which only proves I'm not invulnerable to your bad habits.

MICHAEL
(studies tape)
Any chance for reconstructing their conversation from lip movements?

K.I.T.T.
I can try, but it's a long shot.

MICHAEL
Bite your tongue. And while you're at it isolate all the 'Julies' you've got.

Records fly by on the monitor.

K.I.T.T.
Is there a particular reason you're more interested in her than Samantha Sheehan?

MICHAEL
Yeah. When I look at her I don't see a criminal, I see a scared little girl.

EXT. ROAD OUT - DAY - K.I.T.T.

is flagged to a stop where a prison road gang repairs a washout on the winding two-lane. The flagman is a huge, barrel-chested trustee named Russell. We notice he has a walkie-talkie as he approaches the car.

RUSSELL

Take it slow. Got a one-lane detour up ahead.

MICHAEL

Thanks.

Michael heads on through. After he passes, Russell lifts his two-way:

RUSSELL

Here he comes.

ANGLE IN K.I.T.T.

Michael negotiates the tricky driving. The road is bumpy, one-lane dirt. Prisoners lean on their shovels and watch the black t-top cruise slowly up to a "detour" sign.

ANOTHER ANGLE - AT DETOUR

The Trans Am turns a corner onto a deserted stretch of upgrade where the pavement is even worse.

K.I.T.T.'S VOICE

This isn't the way we came in.

MICHAEL'S VOICE

I noticed, pal. I noticed.

ANGLE IN K.I.T.T. - INTERCUT - MONITOR

Suddenly the dash comes alive, flashing a warning.

K.I.T.T.

Michael, I'm scanning....

MICHAEL

(reacts)

Gotcha.

REVERSE ANGLE

Looming ahead of them, coming over the top of the grade and gaining momentum is a large, lumbering earth mover/bulldozer, with no one at the controls. As it bears down on K.I.T.T. it continues to pick up speed, huge wheels and wicked blade dwarfing K.I.T.T.

ANGLE IN K.I.T.T.

Michael moves to jab Turbo Boost.

K.I.T.T.

Michael, we'll never make it.

MICHAEL

Never say never, pal.

DIFFERENT ANGLES

K.I.T.T. soars up just as the huge machine bears down on them. Will they clear it? As K.I.T.T. arcs up:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

OMITTED

EXT. DIRT ROAD - DAY - CONTINUOUS ACTION

K.I.T.T. turbo-boosts up, up, and over the onrushing bulldozer, barely clearing the blade and cab.

ON THE OTHER SIDE

K.I.T.T. slams back down into the soft earth.

ANGLE IN K.I.T.T.

Michael bounces back into his seat, rocking with the impact.

MICHAEL

Thanks, buddy. Let's chase that thing down.

He cuts the wheel.

ON K.I.T.T.

Michael whips a 180 and spins back down the road after the bulldozer.

THE BULLDOZER

hits the main road, sending sparks from its blade and crashing heavily into the rocks on the other side. As K.I.T.T. slides to a stop nearby, a prison vehicle arrives bearing

OMITTED

RUSSELL AND CAPTAIN NELSON

Michael climbs out to confront them angrily.

MICHAEL

If you've got an explanation, it
better be good and it better be fast.

RUSSELL

You got it wrong, Jack. I think you
just bought us a new 'dozer.

MICHAEL

Yeah, you wish. That monster almost
killed me and you know it.

NELSON

(icy)

I'd cool down if I were you, Knight.
A man could get killed messing around
construction sites. Accidents do
happen.

MICHAEL

Sure they do. Only this wasn't one.

NELSON

You want to make an official
complaint?

MICHAEL

Complaints aren't my style, Captain.
When I get mad...

(gets back

into K.I.T.T.)

...I do something about it.

And with a glare he burns rubber away from them. They
watch him go.

CUT TO

EXT. HIGHWAY - THE SEMI - DAY

Barreling down the highway.

MICHAEL'S VOICE

Come on, Bonnie, can't we speed it
up?

INT. SEMI - DAY - OVER BONNIE'S SHOULDER

She's working at the computer terminal, fast-forwarding
through the videotapes from the prison surveillance camera
that K.I.T.T. pirated. Michael paces impatiently.

BONNIE

You have to admit this is a long shot, Michael.

MICHAEL

Yeah, but when long shots come in, they pay off big.

DEVON'S VOICE

There you are!

ANOTHER ANGLE

Michael turns as a very angry Devon enters from the front room.

DEVON

Michael, this time you have really gone too far. What kind of stunt did you pull out at Gainesboro?

MICHAEL

Come again?

DEVON

The Department of Corrections just called. Warden Briggs is considering pressing criminal charges against you.

MICHAEL

(pleased)

Well what do you know. That proves I rattled the right cage.

DEVON

It proves nothing except that you can't master your impulsive nature.

MICHAEL

Come on, Devon. These robberies are centered right inside Gainesboro. The girls we want are inmates there. I saw them with my own eyes.

DEVON

What you claim to have seen will never stand up in court. Hard evidence, Michael. Procedure. The law, remember? It's our touchstone.

MICHAEL

Maybe it's yours. Mine is justice. For people who can't get it any other way.

BONNIE
(interrupting)
Hold it, you two. Take a look at
this.

Michael and Devon cross to the monitor where Bonnie has a
frozen-frame. She hits "play."

CLOSE ON MONITOR

The videotape shows Julie and Misty talking, as we saw them
earlier.

BACK TO SHOT

MICHAEL
Hey, that's Misty!

DEVON
Who?

MICHAEL
The jewelry lady. I knew she was
hiding something. She does know
Julie.

K.I.T.T.
That's not the only thing she's
hiding, Michael. My check shows she
recently spent six months in
Gainesboro...as Julie's cell mate.

MICHAEL
Convinced, Devon?

DEVON
Convincing me isn't the problem,
Michael. I'm not a judge. You need
more than this.

MICHAEL
Then I'll get more.
(moves to
K.I.T.T.)
And when I do...will you back me up?

Devon gives Michael a long look.

DEVON
Haven't I always?

Michael smiles, puts K.I.T.T. in reverse motion....

OMITTED

EXT. THE SEMI - DAY

As Michael backs K.I.T.T. onto the street, turns a 180, then streaks away.

EXT. MISTY'S SHOP - DAY

Legs is walking along, lugging his ghetto blaster, when he spots K.I.T.T. pulling in at the curb.

LEGS

Ah, my main man.

He waits until Michael gets out of the car and enters the shop, then ambles over.

K.I.T.T.

Oh, please!

LEGS

Come on, man, don'tcha dig breakin'?
What it is! You were born to break!

Legs is setting the blaster down and getting ready.

K.I.T.T.

That is inaccurate. I am unbreakable.
I don't even dent.

But Legs turns the volume up and begins breaking.

ANOTHER ANGLE

Pedestrians stop to watch, toss coins, encourage Legs with handclapping. He starts with "popping" and robot moves.

K.I.T.T.

Really, Legs, you can hurt yourself
doing that.

Carried away with himself, Legs slips onto K.I.T.T. and continues dancing on his hood and roof, doing head and back spins.

K.I.T.T.

Very well. You leave me no choice.

With this, K.I.T.T. blasts Legs' blaster with the 1812 Overture by Tchaikovsky. And, as the cannons roar, Legs stops dancing and looks at K.I.T.T. plaintively.

LEGS

Man, that's got no beat. I can't
dance to that.

K.I.T.T.

Precisely.

INT. MISTY'S SHOP - JEWELRY STALL - DAY

Michael leans over her counter, intense.

MICHAEL

Come on, Misty. You know what's going on in Gainesboro. Talk to me.

MISTY

Leave me alone, will you? I served my time. I'm on parole. Will you please go!

MICHAEL

Misty, you care about Julie. I know you do. And you know the trouble she's in. You want to help her, don't you?

MISTY

(torn)

Please, I'm in business now. That prison's in my past and I just want to leave it there.

MICHAEL

Look. Julie was part of a robbery, and I saw her in a car that hit a friend of mine. But I don't believe she's a killer.

MISTY

She's not.

MICHAEL

(louder)

Then do something about it. Help me prove it!

Misty reacts as passers-by note the heated discussion. Michael quiets until they're gone.

MICHAEL

The whole operation is run by Warden Briggs and Captain Nelson, isn't it?
(presses)
Tell me!

Misty struggles to hold his look, but she can't. Finally, she nods.

MISTY

Yes...but they forced Julie to go along with them. You've got to believe me.

MICHAEL

I do.

MISTY

Once they make you dirty, you haven't got a chance.

MICHAEL

You do if we blow this whole thing wide open.

MISTY

(frightened)

But what about Julie. If they feel heat coming, I don't know what they'd do to her.

MICHAEL

(comforting
hand on hers)

Then I'll just have to get her out before they know what's happening.

Misty studies him, wanting to believe.

MISTY

They're tough, Michael. Really tough.

MICHAEL

So am I, Misty.

After a beat, he heads outside.

EXT. MISTY'S SHOP - DAY

Michael is exiting the shop and getting into K.I.T.T.

ANGLE IN K.I.T.T. - INTERCUT - MONITOR

Before he drives away, Michael punches buttons. Devon's face appears.

MICHAEL

Devon, I was right about what's going on at Gainesboro. I've got to get Julie out of there now.

DEVON

Michael, I was just about to call you. I've got bad news.

MICHAEL

What is it?

DEVON

Bonnie picked up an A.P.B. from the prison. They say Julie has escaped.

Michael reacts strongly.

MICHAEL

I don't believe it. Not for a second.

DEVON

Neither do I.

He fires up the turbines.

MICHAEL

I'm coming in, Devon. Tell Bonnie I'm going to need her help.

Devon nods and fades from the screen.

EXT. STREET - DAY

As Michael pulls away, pan to and zoom in on Captain Nelson, parked unobtrusively across the street. He is thoughtfully watching the Trans Am streak off.

FREEZE FRAME

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

EXT. GAINESBORO REFORMATORY - DAY - HIGH VIEW

We seem to be looking down on the prison. Widen to reveal we are actually seeing a picture of the prison on K.I.T.T.'s monitor. Michael sits at the wheel of the car, which is parked and concealed in brush on a hill overlooking the facility. A prison van is just entering the gates.

ANGLE IN K.I.T.T.

MICHAEL

There goes the van. We're on, pal.

K.I.T.T.

Michael, this whole plan of yours makes me nervous.

MICHAEL

I know how you feel. But as plans go, it's the only one we've got. Be ready when I call you.

He climbs from the car and starts away through the brush.

EXT. PRISON YARD - DAY

The prison van pulls into the yard and stops. Across the yard, several girls are playing a noisy volleyball game. A Driver/Guard appears from the van, opens the side door. A group of tough new inmates pile out, dressed in denims and carrying duffel bags. We move in and reveal the last one out is a tough-looking Bonnie Barstow.

GUARD/DRIVER

Okay, ladies. Form a double line.
(notices Bonnie
lagging behind)
You too, cupcake.

BONNIE

(looking around,
tough)
Whatta dump.

GUARD/DRIVER

I'm sure you've seen worse. Now
move it.

Slowly, Bonnie saunters to a place in line.

ANGLE ON GIRLS

as they march toward a building past the volleyball game.
Bonnie glances over toward....

THE SECURITY FENCE - MICHAEL

on the other side of it. Michael is crouched in the brush,
but visible to Bonnie. He makes a faint gesture to her.

WITH BONNIE

catching the gesture, knowing she has to make her move. She
walks along with the other inmates toward the volleyball
game. The girls toss the ball around. It gets away from
them and rolls toward Bonnie. She picks it up.

THE VOLLEYBALL PLAYERS

led by a tough girl named Darleen, gather around Bonnie.
Darleen grabs for the ball, and Bonnie jerks it away.

DARLEEN

Hand it over.

BONNIE

Whatever you say.

But instead, Bonnie defiantly tosses the ball back over her shoulder.

DARLEEN

Go get it!

BONNIE

(calm)

That'll be the day.

Darleen lunges at Bonnie, grabs her and both are into a violent wrestling match. The other girls gleefully join in, pushing, shoving and wrestling with each other. Guards run toward this as....

EXT. NEAR PRISON SECURITY FENCE - DAY

From concealment, Michael appears as the guards leave their posts. He scales the fence.

ANGLE ON FENCE - INSIDE

Michael drops from the top and dashes into the shadows of a building where he rolls to cover. He rises, watches....

ANGLE ON YARD - ON FIGHT

The guards are regaining control of the girls. During this, Bonnie turns to see....

MICHAEL

about to make a move toward the main building's entrance. He reaches for the door, and it practically opens in his face. Michael jumps behind the open door. A guard stands on the other side of it, hand still on the knob.

BONNIE

acts fast. She jumps on the back of a guard, kicking and screaming.

THE GUARD AT THE DOOR

sees his mate being assaulted by Bonnie. He runs off to give assistance. Michael uses the moment to duck from behind the door and into the main building/solitary block.

BACK TO BONNIE

The Guard from the door grabs Bonnie, and tears her off his mate, while the other guards calm down the other prisoners.

GUARD

(to Bonnie)

That little number just bought you a week of solitary.

BONNIE

That's just fine with me. I like my privacy.

INT. PRISON CORRIDOR - DAY

Michael moves stealthily past a row of administration offices. A sign on the wall says SOLITARY WING, CORRIDOR A, and an arrow points down the hall. Michael follows it. He rounds a corner and almost runs into a guard standing with his back to him, locking a door. Michael ducks back into the cover of an alcove just as the guard turns around, heads past him. After he's gone, Michael sneaks quietly off down the corridor. He pauses at a door...and we hear muffled voices from within an office. Michael hurries off down the corridor. Tighten on the door and a title...
WARDEN'S OFFICE.

INT. WARDEN'S OFFICE - DAY

Captain Nelson and Warden Briggs are two very nervous people.

NELSON

Sure, get Knight off our back; only he doesn't scare that easy. And now he's out there talking to Misty. I don't like it.

CHRISTINE

We've had problems before and overcome them. There's no need to panic.

NELSON

No? Then maybe you don't understand the situation. Julie Holmes is like a time bomb hanging around our necks. We've got to move her out of here.

CHRISTINE

That's your solution, is it? Move her. Where?

NELSON

I don't know. Another prison upstate somewhere. Call on one of your big shot friends.

CHRISTINE

My friends aren't exactly accomplices to what's going on here. No, if there's any house cleaning to be done, we'll have to do it ourselves.

NELSON
(exasperated)
Do what? Kill her for cryin' out
loud?

CHRISTINE
(nods)
Yes...and Samantha too.

Studies her. Realizes she's serious.

NELSON
You're not kidding, are you....

CHRISTINE
When have you ever known me to kid.
Being an escaped prisoner is very
dangerous. When they're found, they
often resist...and have to be shot.

NELSON
(beat; nods)
Okay...I'll take care of it.

CHRISTINE
I knew you would....

He walks out. Stay with Christine's cold eyes. Then go
to....

OMITTED

INT. SOLITARY WING - DAY - MICHAEL

moves quickly along the row of cell doors looking in through
the windows until he comes to the one holding Julie. Taking
out his pick, he uses it to unlock the door.

OMITTED

INT. JULIE'S CELL - DAY

She jumps to her feet as Michael enters. He gestures for
her to be quiet. They talk in whispers:

JULIE
What are you doing here? What's
happening?

MICHAEL
Later.
(takes her
hand)
Let's go.

JULIE
But they won't let you.

MICHAEL

I'm not asking their permission.
Come on!

INT. CORRIDOR

as Michael leads Julie out of her cell.

MICHAEL

Where's the other girl; Samantha?

JULIE

Down there somewhere.

He turns in that direction just as the Guard appears with Bonnie in tow.

GUARD

Hey, what are you doing here? Who
are you?

Instantly, Michael is moving on the Guard, whose hand is moving down to his side arm.

MICHAEL

Bureau of Prisons, mister.
(points at Julie)
What is this woman doing out of her
cell? What kind of country club are
you running here?

GUARD

Stay back!

But by now Michael is to the Guard and decks him with two quick karate chops.

BONNIE

Now all we have to do is figure out
how to get out of here.

MICHAEL

Soon as we find Samantha.

Looking through the window of one of the doors:

JULIE

She's in here.

Michael relieves the Guard of his keys, goes to the door and opens it. Michael picks open the door and Samantha appears from within the cell.

SAMANTHA

What's going on...?
(seeing Julie)
Julie!

JULIE
Come with us, Sam.

SAMANTHA
Why? What...?

MICHAEL
No time to talk about it. We're
getting out of here.

At that instant, we hear the sharp click of a shotgun's
slide. They all turn toward the end of the hallway.

OMITTED

RUSSELL AND NELSON

stand at the end of the hallway, holding riot guns.

NELSON
You want to get out? Fine. We'll
take you out.

RUSSELL
All of them?

NELSON
We can't leave any witnesses.
(a gesture with
the riot gun at
the others)
Come on!

Michael and the others move down the hallway, led off by
Nelson and Russell.

OMITTED

EXT. BUSHY HILLSIDE - DAY - ANGLE ON K.I.T.T.

The Trans Am sits waiting, scanner flashing.

EXT. PRISON YARD - DAY

As a large black and white prison bus pulls up to the main
gate. The guard spots Nelson sitting inside the front of
the bus in the shotgun seat; Russell driving. The guard
waves them on through.

INT. THE BUS - DAY

Russell drives as Nelson keeps watch on the four prisoners
seated in the back. Nelson holds a riot gun in his lap.
Julie stares at the gun, very frightened. Michael touches
her shoulder reassuringly.

MICHAEL
Hang tough, Julie. We still got a
chance.

JULIE
(weak grin)
Where there's life there's hope, huh?

MICHAEL
You got it.

He stands up. Nelson tense, raises the riot gun.

NELSON
Sit down and stay put.

MICHAEL
You've been bossing little girls
around too long.

Michael turns and pretends to stretch. When his wrist is
near his mouth...sotto....

MICHAEL
(comlink)
Kitt, follow us.

EXT. THE BUSHY HILLSIDE - DAY - ON K.I.T.T.

K.I.T.T. comes to life.

K.I.T.T.
Right behind you, Michael. And
about this plan of yours....

MICHAEL'S VOICE
Kitt, will you just follow.

K.I.T.T. auto-starts and drives off.

INT. THE BUS - DAY

Michael returns to a seat near Bonnie. Quietly....

MICHAEL
I think I've got an idea.

BONNIE
Anything I can do?

MICHAEL
Yeah...keep the Captain busy.

BONNIE
(dry)
Why do I get all the dirty work?

She takes a deep breath and starts toward Nelson's shotgun seat....

OMITTED

EXT. ROAD TO PRISON - DAY

The bus drives by, rounding a curb. A few beats later, K.I.T.T. glides in their wake, silently pursuing.

INT. THE BUS - DAY - BONNIE AND NELSON

as she moves toward him.

BONNIE

You mind telling me where we're going?

NELSON

You're going back to your seat, lady.

BONNIE

I don't understand. One minute, I'm headed to solitary, the next minute I'm taking a ride in the country. What's going on here?

NELSON

Guess you could say you were just at the wrong place at the wrong time.

BONNIE

The story of my life. Hey, look, can't we talk this over?

Nelson laughs to himself. She lifts her leg and rests her foot on the seat next to him. He sort of glances at her ankle.

AT THE BACK OF THE BUS

Samantha and Julie sit between Michael and the front of the bus, blocking Nelson's view as Michael makes a move on the emergency door. He takes out a pick, starts to work on the lock.

AT THE FRONT OF THE BUS

BONNIE

Bet you didn't know I used to be a singer?

NELSON

That so?

BONNIE

No kidding. Worked clubs all across the state. My voice wasn't great, but put me in the right outfit and nobody noticed. Know what I mean?

NELSON

I get the picture.

BONNIE

I even used to sing in a club just a few miles up this very road.

NELSON

Big time, huh?

BONNIE

We could stop there now...maybe have a few drinks...I could sing a few songs....

NELSON

You just said you were a lousy singer.

BONNIE

So I won't sing. Maybe we can find something else to do.

She smiles.

AT THE BACK OF THE BUS

Michael opens the door, and slips out of the rear of the bus without being spotted by Nelson.

BACK AT THE FRONT OF THE BUS

Bonnie is moving even closer to Nelson.

BONNIE

Well, what do you say?

NELSON

I say you get back to your seat.

BONNIE

Hey, friend....

NELSON

I said get back there!

Bonnie returns to the back of the bus and sits with the others.

OMITTED

EXT. THE BUS - DAY

Michael is climbing the access ladder to the roof of the bus. He sees a large tree far down the road ahead of the bus.

MICHAEL

(comlink)

Time to make our move, pal.

As the tree passes over the bus, Michael reaches up and grabs it. He's yanked off the ladder, hangs by the tree limb over the road. Sunroof open, K.I.T.T. glides beneath Michael. Michael lets go of the branch and falls into K.I.T.T.'s driver's seat.

OMITTED

ANGLE IN K.I.T.T.

MICHAEL

Good catch, buddy. Now scan the bus for me. Where are the girls sitting?

The monitor displays a graphic of the bus. The girls are huddled in the rear, away from Nelson and Russell.

K.I.T.T.

All the way back, Michael.

MICHAEL

Great. Let's take 'em, Kitt.

Michael yanks at K.I.T.T.'s wheel.

EXT. PRISON ROAD - DAY

K.I.T.T. slews around a corner and up onto the dirt road where we formerly met the earth mover.

INT. THE BUS - DAY

Nelson glances back at the rear of the bus, sees that Michael's gone. He leaps to his feet, faces the girls at the back.

NELSON

Where's Knight?

The girls just stare at him.

EXT. THE PRISON ROAD - DAY - K.I.T.T. AND THE BUS

K.I.T.T. races parallel to the bus on the dirt road.

INT. THE BUS - DAY

Russell sees K.I.T.T. coming.

RUSSELL

Look!

Nelson stares through a side window, reacts to K.I.T.T.

NELSON

Don't worry. There's nothing he can do. We've got three hostages!

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

Michael drives intently, eyes on the bus moving beside him.

K.I.T.T.

We could jam their engine, Michael.

MICHAEL

They'd still have the girls, pal. Only one way to get between them and their prisoners.

Michael yanks hard on the wheel.

EXT. FULL SHOT - DAY - THE BUS AND K.I.T.T.

K.I.T.T. takes a sharp turn off the road and heads right for the bus at top speed.

INT. THE BUS - VARIOUS REACTION SHOTS - DAY

Nelson and the others in the bus react to K.I.T.T.'s approach.

NELSON

What's he doing?

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

Michael braces himself as he hits turbo-boost.

EXT. FULL SHOT - VARIOUS ANGLES - THE JUMP

K.I.T.T. leaps off the ground and slams into the bus' midsection. The bus rolls on with K.I.T.T.'s rear sticking out and the car's nose trapped inside it.

INT. BUS - DAY

At the back of the bus, Bonnie and the girls are safe, holding on tight. At the front of the bus, Nelson fires his riot gun at Michael in the Trans Am. The shotgun pellets flash, explode harmlessly against the driver's window. Nelson moves toward the car. The driver's door suddenly opens, knocking Nelson down. Michael appears,

takes Nelson's riot gun away from him, polishes him off with a couple of blows.

RUSSELL

stops the bus, cranks open the door and tries to escape. Michael grabs the entry railing and lashes out with his feet. He catches Russell in the back and knocks him out of the bus. Russell falls against a tree and lies unconscious.

EXT. THE BUS - DAY - MICHAEL

hurries out of the bus and toward the rear. He yanks open the emergency door and helps Bonnie and the other girls jump down.

MICHAEL

You all okay?

BONNIE

We are now.

K.I.T.T.

(from the bus)

Michael!

Michael turns toward K.I.T.T., still stuck in the bus.

MICHAEL

Yeah, pal?

K.I.T.T.

I have just one question...how are you going to get me out of this?

Michael and the girls laugh. And....

FREEZE FRAME

FADE OUT

END OF ACT FOUR

TAG

TAG TO FOLLOW