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KNIGHT RIDER

GOOD DAY AT WHITE ROCK

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ACT ONE

FADE IN

EXT. UNEMPLOYMENT OFFICE - DAY

Police officers are crouching behind a variety of vehicles which surround the office.

MICHAEL KNIGHT

in the Knight 2000, driving slowly right up to the police barricades until he reaches the S.W.A.T. team Leader.

S.W.A.T. LEADER

(into megaphone)

We're working on your demands right now! But we need more time!

(aside, to aide)

What's going on downtown? What are we supposed to do? I can't string these clowns along all day! I need help!

MICHAEL

Ah, excuse me, Captain....

The S.W.A.T. Leader turns, looks at Michael as if he and the car had just parachuted down from Mars.

S.W.A.T. LEADER

What's your problem?

MICHAEL

It's very simple...

(pointing to
the office)

One of the clerks in there is a witness in a big case we're handling. She's late for a deposition.

S.W.A.T. LEADER

Are you crazy? Look what's going on here! I got no time for lawyers!

MICHAEL

(pleasant)

In all honesty, neither do I...I'm just a legman. Tell me, do you have any idea when the hostages will be freed?

S.W.A.T. LEADER

Are you kidding? A couple of kooks freaked out and decided to collect all their benefits at once. It could be hours...days...

(to aide)
Who is this guy? Where did he come
from?

MICHAEL
I don't think we can wait that
long. Thanks for your time.

INT. K.I.T.T.

Michael hits controls on his dashboard.

MICHAEL
Kitt. Give me a read-out on the
activity inside.

K.I.T.T.
Ten-four, skipper.

MICHAEL
And knock off the cop act, will ya?

K.I.T.T.
Roger -- check the CRT.

INSERT OF SCREEN

showing the relative positions of the hostages and the
baddies.

MICHAEL
Looks possible.

Michael turns. The S.W.A.T. Leader is banging on the window.

S.W.A.T. LEADER
Get this thing out of here!

MICHAEL
(smiling)
Right away, officer.

He hits the gas.

THE SCENE

The Knight 2000 roars straight for the front door of the
office.

INT. OFFICE

The Knight 2000 smashes through the door. Glass flies as
K.I.T.T. pins the gunmen against one wall, separating them
from the hostages. A beat. Michael gets out of the car,
coughs a bit.

MICHAEL

Freeze, or I'll laser your balls off.

The dazed gunmen freeze as Michael quickly collects their weapons then turns and looks around the assorted hostages.

MICHAEL

Miss Marsha Laden?

MARSHA

Uh...that is...who...I...am...me...
right!

In the b.g., the S.W.A.T. team enters as dramatically as possible.

MICHAEL

(casual)

I'm Michael Knight. The Foundation
asked me to drive you down to the
courthouse.

(to the S.W.A.T.

Captain)

They're all yours, Captain.

He gallantly opens the passenger door for her as the S.W.A.T. team cuffs the stunned heavies...then watches astonished as Michael backs out of the building...drives away.

OMITTED

INT. FANCY RESTAURANT - DAY

where Devon is seated alone in a corner booth enjoying a sumptuous lunch as Michael enters, crosses to him and sits.

DEVON

What a delightfully unwelcome
surprise.

MICHAEL

The office told me I'd find you here.

DEVON

How very thoughtful of them.

He beckons to the waiter who approaches.

DEVON

(continuing)

Well, as long as you're here would
you like to order something?

The waiter offers the menu which Michael waves away.

MICHAEL

Let me have a cheeseburger with onions, double order of fries and a Coke.

The waiter and Devon exchange looks of sheer disgust.

MICHAEL

If you can't handle it, there's a take-out joint right across the street.

The waiter, miffed, nods and exits as Devon resumes his lunch.

MICHAEL

What's that?

DEVON

Saltimbocca. It's a delicate Northern Italian veal dish, that has been rendered comatose by the mere thought of your order.

MICHAEL

I'm not a fussy eater, I guess.

DEVON

You're so right. Well, what is it you wished to see me about so urgently.

Michael, who is eating a roll, mumbles.

DEVON

No, let me guess. You've done something to the car.

Michael shakes his head, no.

DEVON

You're in some kind of trouble and you want me to pull the appropriate strings to....

Michael violently shakes his head, no. He's trying hard to swallow.

DEVON

Well, spit it out, man.

Michael puts a napkin up to his mouth.

DEVON

Not the food! The request!

Michael swallows.

MICHAEL

I'm really beat, you know.

DEVON

I wouldn't doubt it. Especially after seeing your performance on the news today. Can't you ever do anything simply?

MICHAEL

Kitt and I made it as simple as possible. Nobody got hurt, and those cops would have fooled around with that mess for the rest of the day. Anyway, what I wanted to tell you is that I want a vacation.

A slow grin grows on Devon's face...he can't hide his happiness.

DEVON

A vacation. What a thoroughly brilliant concept. Do you have a destination in mind?

MICHAEL

I thought I'd go do some rock climbing.

DEVON

I hear the Himalayas are charming this time of year. Would you like to use my travel agent?

MICHAEL

I really wasn't thinking quite that big.

DEVON

I see.

MICHAEL

Anyway, I won't be gone too long.

DEVON

(disappointed)

Don't push yourself on my account, dear boy. I'd really hate for you to burn out too quickly.

MICHAEL

I'll bet.

The waiter arrives with his food and shoves it in front of him. Michael piles in with gusto as Devon looks on in disgust.

EXT. HIGHWAY - DAY - STOCK

Michael and K.I.T.T. drives through the beautiful Northern California scenery.

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

Michael is arched over both seats as K.I.T.T. drives on automatic.

K.I.T.T.

Oshkosh.

MICHAEL

(thinking)

Oklahoma.

K.I.T.T.

Wrong. We're only using place names with both a double vowel and a double consonant. Oklahoma has two sets of double vowels but no double consonant. Now, if you'd said....

MICHAEL

Kitt!

K.I.T.T.

Yes?

MICHAEL

Shut up.

K.I.T.T.

It was your idea to play. A somewhat frivolous pastime anyway when you could be briefing me on our mission instead.

MICHAEL

We're not on a mission. We're on a vacation.

K.I.T.T.

(searches banks)

What's a vacation?

MICHAEL

It's kind of an interlude. So you can relax, clear your head.

K.I.T.T.

I see. But to what purpose?

MICHAEL

Like I said. To relax.

K.I.T.T.

What does relax mean?

MICHAEL

(groping)

It's like when I put you into neutral.

K.I.T.T.

Oh. How very unproductive.

MICHAEL

Not for people, it isn't. Now me, I'm going rock climbing.

K.I.T.T.

Why? What happens when you get to the top of whatever it is you're climbing?

MICHAEL

Nothing.

K.I.T.T.

Then why climb it?

MICHAEL

Because it's there.

K.I.T.T.

I see. Well, I suppose that makes about as much sense as word games.

MICHAEL

Good. I'm glad you can understand it.

K.I.T.T.

Not really. After all, word games don't attempt to defy the laws of gravity -- an activity which could easily get you killed or seriously injured.

MICHAEL

(kiddingly)

I didn't know you cared.

K.I.T.T.

Of course I care. After all, that's the way I was programmed, isn't it?

As Michael reacts:

OMITTED

EXT. WHITE ROCK - DAY - ESTABLISHING SHOT

A charming, small town less dedicated to tourism than to being comfortable. There is a jail, a bar, a general store, an inn, etc.

THE TRANS AM

pulls up in front of the White Rock General Store, and Michael gets out.

INT. WHITE ROCK GENERAL STORE - DAY

Sherry Benson -- early twenties, a natural beauty, is absorbed in tying a homemade fishing fly...it's delicate work and she doesn't look up when....

Michael enters and walks to the counter.

SHERRY

The nightcrawlers are in the refrigerator next to the fudgsicles. And the meal worms are on the counter. You can pay me later, Clayton.

MICHAEL

Who's Clayton and what's a night-crawler?

Sherry looks up startled...first by the voice, then by the man.

SHERRY

A worm. Not Clayton, he's an old man that picks up his bait everyday around this time. A nightcrawler is a worm.

MICHAEL

(smiling)

I see.

SHERRY

I guess you're not a fisherman.

MICHAEL

No, it's always seemed kind of boring to me. I came to climb...

(kidding)

...but I've been known to get hooked on new things.

Sherry laughs nervously. They like each other.

SHERRY

Is there something I can help you with?

MICHAEL

The sign said homemade hamburgers.
I could go for one with everything
on it...everything but the night-
crawlers.

Davey, a ten-year-old contemporary Huck Finn, rushes into
the store.

DAVEY

(interrupting)

Sis! You gotta come out front and
see this car, it's....

MICHAEL

Mine. You like it, huh?

DAVEY

Like it? You gotta be kidding?

MICHAEL

Well, hang in until I eat and I'll
take you for a ride.

DAVEY

Wow! No kidding?

SHERRY

(to Michael)

How do you want that cooked?

MICHAEL

Medium.

SHERRY

Anything else?

MICHAEL

French fries, well done, please.

SHERRY

Anything else?

MICHAEL

Some meaningful conversation?

SHERRY

Rare!

SCREEN FLIP TO

EXT. GENERAL STORE - DAY

Davey follows Michael out of the store.

MICHAEL
Does your sister have a steady
boyfriend?

DAVEY
Don't know.
(referring
to car)
She's beautiful.

MICHAEL
(referring to
Sherry)
I noticed.

DAVEY
Fantastic body.

MICHAEL
I noticed. You ready to go?

DAVEY
You betcha!

They climb into the Trans Am.

CUT TO

EXT. MAIN STREET - DAY

The Trans Am cruises the main drag.

INT. CAR - DAY

Davey rides shotgun. He proudly waves to everyone he knows.

DAVEY
(seeing something)
Hey, stop over there. I mean if
it's okay with you.

MICHAEL
How 'bout if I drop you off? I'm
anxious to get settled and check out
White Rock Mountain.

DAVEY
Sure. I just want Donny Spencer to
see me get out of this car. He
thinks he's so hot 'cause of his
brother's dumb pickup.

Michael laughs and pulls up next to Donny's brother's
pickup. Davey gets out of the car like a tough guy.

DAVEY
(to Michael)
Catch ya later, okay?

MICHAEL
It's a deal.

EXT. TRANS AM - DAY

K.I.T.T. kicks a little dust in Donny's face as Michael takes off leaving Davey with Big Donny, a twelve-year-old bully.

INT. CAR - DAY

Michael stops at the only traffic signal in town and glances in his rearview mirror.

INSERT - REARVIEW MIRROR

Big Donny Spencer pushes Davey to the ground and jumps on him.

EXT. THE TRANS AM - DAY

runs the red light...makes a U-turn in the middle of the street...reruns the red light and heads for Davey, passing the town's only police car.

THE POLICE CAR

also makes a U-turn and follows with his red lights on.

MICHAEL

jumps out of the car and pulls Big Donny off Davey, then pushes the still swinging Davey back.

DAVEY
He said your car was dumb.

MICHAEL
So why all the excitement? If the car doesn't mind, it's not your problem.

ANGLE ON THE SHERIFF

as he gets out of his car. He starts to write up Michael's ticket, paying no attention to the other goings on.

BACK TO SCENE

as Michael, still holding Big Donny, leaning on the pickup, is confronted by Big Donny's big brother, Big Lonny.

BIG LONNY

(coming out
of nowhere)

The only thing worse than leaning on
my truck is touching my little
brother.

Michael puts on his most friendly face and gently releases
Big Donny.

MICHAEL

Sorry, I was just trying to make
sure no one got hurt. This your
truck?

BIG LONNY

Yeah. What about it?

MICHAEL

It's real nice. Love the color.

BIG LONNY

Yeah, well, yours is dumb.

MICHAEL

(tired of
bullies)

Really? Your family seems to have
a somewhat limited vocabulary.

BIG LONNY

Hey, don't start getting smart-
mouthed about my family.

MICHAEL

Sorry. I know it's really gross to
pick on the handicapped.

BIG LONNY

(steaming and
ready to go)

You're really looking for it, right?

The Sheriff who has been watching all this with mild
amusement, now decides it's gone far enough. He moves in on
the confrontation.

SHERIFF

Howdy, Lonny. Any problems here?

LONNY

Nothing I can't handle, Sheriff.
And with pleasure.

SHERIFF

Yes, I suppose so.

(to Michael)

Just passing through town, mister?

MICHAEL

Kind of. I'm going rock climbing
out at White Rock.

SHERIFF

One of those macho types, huh?
Well, if you enjoy rock climbing,
White Rock's as good as they come.
Or so they say. Well, don't let us
hold you up.

MICHAEL

You telling me to get out of town,
Sheriff?

SHERIFF

I'm telling you it takes two to make
an argument. And if there's only
one of you in town....

MICHAEL

And if I decide to stay a while?

SHERIFF

I'm a peace officer, son. With the
emphasis on peace, and like I said,
it takes two to make an argument.
And so if one of you is in jail....

LONNY

Any bets on who it'll be?

MICHAEL

I guess I'd better go rock climbing,
huh?

SHERIFF

Now that's what I call good thinking.

As Michael starts to cross back to K.I.T.T.:

SHERIFF

(continuing)

Oh, just one more minute. I'll need
to see your driver's license first.

MICHAEL

What for?

SHERIFF
(waving his
ticket book)
Need it to finish the traffic
citation. You made an illegal
U-turn back there.

As Michael reaches for his wallet in disgust:

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

as Michael and Davey drive back to the store. Davey is pissed
and somewhat disillusioned with Michael.

DAVEY
Boy, you sure let the Sheriff push
you around.

MICHAEL
What do you think I should have
done? Shot it out with him; like in
the movies?

DAVEY
Well no, I guess not, but still....

MICHAEL
How old are you, Davey?

DAVEY
Ten.

MICHAEL
Well, if you want to make eleven,
twelve, and thirteen like that, you
better learn there's times to fight
and times not to fight.

DAVEY
(sarcastically)
You mean like only when you can win?

MICHAEL
No, that's the way bullies like Big
Lonny think. I mean only like when
you just don't have any choice.

As Davey reacts:

OMITTED

EXT. HIGHWAY - DAY

The Scorpions, a group of bikers who look like the most
bizarre New Wave album cover you can imagine on wheels.
They ride down the highway having their kind of off-
center fun.

ANGLE ON MONK

the biggest, oldest, meanest. He's the leader and he drives a bike with a sidecar where Sneaker, a tiny weasel of a man rides. He wears black, high-top tennis shoes instead of motorcycle boots. Monk snaps his fingers and holds out his hand.

SNEAKER

digs deep in the sidecar, pulls out a quart bottle of whiskey and hands it to Monk, who takes one long drink and tosses it to:

THE PRIEST

A tall, skinny serious-looking guy (picture the lead singer in The Cars) catches the bottle, takes a swig and throws it to:

OMITTED

ANGLE ON HILLY

as he catches the bottle and virtually finishes it, then tosses it back to Sneaker, almost hitting him.

ON MONK

who starts to get mad, then reacts:

OMITTED

MONK'S POINT OF VIEW OF A ROAD SIGN

WHITE ROCK

2 miles

BACK TO SCENE

as Monk signals to the Scorpions that they'll be turning soon.

CUT TO

OMITTED

EXT. TRANS AM - DAY

as Michael turns on to the highway.

MICHAEL'S POINT OF VIEW - THE SCORPIONS

as they drive by.

REVERSE ANGLE - THE SCORPIONS

as they turn off the highway and head into White Rock.

EXT. MAIN STREET - DAY

as the Scorpions ride into town. They approach Big Donny and Big Lonny still hanging out.

BIG LONNY AND BIG DONNY

try to be cool. They nod their head at the bikers.

THE SCORPIONS

return their gesture with a group glare.

BIG LONNY

puts Big Donny in his truck and goes home...this just isn't their day.

THE SCORPIONS

following Monk's lead, pull up in front of the White Rock Inn.

MONK

This'll do.

HILLY

(to Monk)

I don't like it.

MONK

You don't like anything.

ANGLE ON THE INN

The sign reads -- VACANCY.

BACK TO SCENE

as the Scorpions get off their bikes and help themselves to Sneaker's cooler. Hilly relaxes by doing push-ups.

MONK

Priest, go get the rooms.

INT. WHITE ROCK INN - DAY

A little, old lady peeks through a lace curtain at the gang. She hurries to the front door...locks it, and replaces the VACANCY sign with a SORRY, NO VACANCY sign.

OUTSIDE THE INN

The Priest is on the steps when he sees the sign.

THE PRIEST

We got a problem.

HILLY

(stopping the
push-ups)

Ain't no such thing. Monk, you want
I should go make some room?

SNEAKER

We should just make camp by the
lake, like we already planned.

Hilly grabs Sneaker.

HILLY

You and your plans make me sick.

Monk knocks Hilly on his ass.

MONK

Don't ever let me see you touch him
again. And remember. We're here on
business....

Another biker is digging in the sidecar for the beer.

SNEAKER

We're outta beer, man.

INTERCUT - VARIOUS SHOTS

The Scorpions starting their bikes and townspeople locking
doors, putting up closed signs, etc.

HILLY

I bet the store's closed, too.

MONK

Not for long.

SCREEN FLIP TO

EXT. GENERAL STORE - DAY - ESTABLISHING A CLOSED SIGN

in the front door.

ANGLE ON A MOTORCYCLE BOOT

as it kicks the door in.

Pull back to reveal:

THE SCORPIONS

entering Sherry's store.

END OF ACT ONE

ACT TWO

FADE IN

INT. GENERAL STORE - DAY

where we left off. Sherry and Davey react as the Scorpions enter the store.

HILLY

Well, looky here. I knew this town wasn't as boring as it looked.

THE PRIEST

(to Sherry)

What's your name, sweet thing?

DAVEY

(bravely)

Davey Benson, and we're closed!

The Scorpions react to Davey's courage. Most of them wander through the store helping themselves to whatever catches their eye.

MONK

(to Davey)

This is a special occasion, little man. We're gonna be big customers.

(to Sherry)

And we're hungry. Real hungry.

Sherry is doubtful that Monk means...food. As she reacts:

EXT. WHITE ROCK MOUNTAIN - DAY

Michael and K.I.T.T. are at the base of White Rock Mountain. Michael is unloading and checking his gear.

MICHAEL

Well, I guess I'm ready. See you later, Kitt.

K.I.T.T.

Michael, I have calculated the risk factor involved in this operation.

MICHAEL

(correcting)

Vacation, not operation.

K.I.T.T.

Yes, well...this mountain is a
eight/ten grade. Don't you think
you should preprogram me in the
event you don't return?

Michael gives the car a look.

MICHAEL

Thanks for the confidence.

Michael picks up his gear and starts to leave.

K.I.T.T.

Michael, what should I do while
you're gone?

MICHAEL

You're on vacation...get some sun!

ANGLE ON K.I.T.T.

as Michael leaves. The sunroof opens up.

CUT TO

INT. GENERAL STORE - DAY

Sherry is cooking and passing out hamburgers. She offers a
sandwich to Hilly who grabs her instead of the burger.

HILLY

You smell good, baby.

Sherry struggles.

SHERRY

Take your hands off me!

MONK

Knock it off, jerk. We don't need
any extra trouble around here.

There is a momentary freeze between them. Then:

HILLY

What the hell, I think I'll just
eat first anyway.

EXT. WHITE ROCK MOUNTAIN - DAY

Michael is climbing the base of the mountain.

MICHAEL'S POINT OF VIEW STRAIGHT UP THE ROCKY CLIFF

BACK TO SCENE

Michael hammers in his first piton and attaches his safety line, pulls himself up, and hammers in the second piton.

INT. GENERAL STORE - DAY

Hilly is finishing his hamburger.

THE PRIEST
(looking out
the window)
Hey, man...it's the man.

THE PRIEST'S POINT OF VIEW OUT THE WINDOW

The Sheriff drives up.

MONK
Everyone, stay cool...we're just
customers.

HILLY
(to Sherry)
I guess desert will have to wait.

THE SHERIFF

enters the store. He has a very calm look on his face and looks around before he speaks.

SHERIFF
Welcome to White Rock, gentlemen.
You found the best hamburgers in town.

OMITTED

EXT. WHITE ROCK MOUNTAIN - DAY - MICHAEL

struggling to pull himself higher.

Michael's foot slips as a rock loosens and falls. He falls a few feet and hangs on his lifeline.

ANGLE ON PITON

as it works its way out of the rock.

BACK TO MICHAEL

He sees the piton and remembers....

ANOTHER ANGLE - THE PITON

as little by little it becomes less sturdy.

BACK TO SCENE

as Michael carefully tries to find a footing...he knows he's racing against time.

THE PITON

pops out of the rock.

LONG SHOT - MICHAEL

falls twenty feet and the safety line snaps taut...keeping him from falling the rest of the way.

MICHAEL'S POINT OF VIEW - THE ROCKS BELOW

BACK TO SCENE

as he finds his footing. He reacts with relief and starts climbing again.

INT. GENERAL STORE - DAY

The Sheriff stands with Sherry and Davey.

MONK

Priest, pay the little lady.

HILLY

Yeah, man...put it on your American Express card.

(holding
imaginary
card)

Do you recognize me?

Monk flashes Hilly an angry look.

SHERRY

I'm not exactly sure what you had...
I wasn't keeping track.

THE PRIEST

(taking
out money)

Five oughtta handle it.

DAVEY

That's not right!

SHERIFF

Now, Davey, I'm sure the man's being quite fair. Let's just say the beer is on the house.

SHERRY

Sheriff Bruckner, I can't afford to....

MONK
(interrupting)
...That's very understanding of you,
Sheriff.

ANGLE ON HILLY

as he grabs an extra six-pack.

BACK TO SCENE

MONK
Say thank you, boys.

THE SCORPIONS
(in unison)
Thank you, Sheriff.

The Scorpions exit the store.

HILLY
(to Sherry)
We'll be sure to come back.

As the door closes behind them:

SHERRY
Why didn't you arrest them? How
could you let them get away with
that?

SHERIFF
(with force)
You should count your lucky stars we
got off that easy.

SHERRY
(angry)
What?!

SHERIFF
Listen to me. You don't mess with
those kind of people. They'll be
gone in a few hours or a few days
and everything will be back to
normal...with no trouble, as long
as we all keep our wits about us.

SHERRY
In other words, you'd let them do
anything they please.

SHERIFF
In other words, it takes two to make
an argument. A confrontation could
cost us more than a little petty
pilfering. A lot more.

EXT. GENERAL STORE - DAY

The Scorpions are getting on their bikes.

HILLY

Wow, man, the cop of my dreams...I
knew I'd meet him someday.

MONK

Why do you think I picked this town
in the first place?

THE PRIEST

Smart thinking.

HILLY

Yeah, maybe if we stick around long
enough he'll even deputize all of us.

CUT TO

EXT. WHITE ROCK MOUNTAIN - DAY - MICHAEL

is pulling himself up the rope...with each tug he verbalizes
his inspiration.

Michael is now back to where he was before the fall. He
takes out a piton and begins again.

OMITTED

EXT. WHITE ROCK MOUNTAIN - DAY - MICHAEL

is almost to the top. He takes out a big hook and line and
throws it over the edge of the mountain.

ANGLE ON THE LINE

as it fails to attach to anything and falls back on
Michael. He throws it again.

THE HOOK

anchors itself behind a big boulder.

MICHAEL

pulls the rope...it's solid. He begins the last stretch of
the climb. He pulls and climbs and reaches the top totally
elated, then reacts to:

DAVEY

holds out his hand to help Michael up.

MICHAEL

(amazed)

How'd you get up here?

DAVEY

There's a path back there. Everyone in town knows about it.

MICHAEL

Great. Well, what are you doing out here anyway?

DAVEY

Looking for you. There's trouble in town and I didn't know who else to go to.

MICHAEL

Why not the Sheriff?

DAVEY

Him? You gotta be kidding. Anyway, there's this bunch of bikers in town. Mean. Real mean. And I think they might do something bad to Sherry if somebody doesn't do something.

Michael sets up his rope for a long rapell.

MICHAEL

Go meet me back by the road to town.

DAVEY

Where are you going?

MICHAEL

To pick up my car.

DAVEY

What's so darned important about your car?

MICHAEL

You'd be surprised, Davey. You really would.

As Davey looks on, Michael rapidly rapells down the sheer rock face.

EXT. GENERAL STORE - DAY - MICHAEL AND DAVEY

arrive in the Trans Am.

INT. GENERAL STORE - DAY

Michael and Davey enter.

MICHAEL

You all right?

SHERRY

Michael? Davey, you shouldn't have bothered him.

MICHAEL

(smiles)

Hey, a guy should never miss a chance to be a hero.

Sherry manages a weak smile.

MICHAEL

Look, Davey told me everything. Are you okay...really?

SHERRY

I'm better now.

MICHAEL

I think maybe I should stay here tonight.

SHERRY

It's really not necessary, we can take care of ourselves.

The sound of motorcycles takes Davey to the window.

DAVEY

They're back.

MICHAEL

How many?

DAVEY

Just one this time. The real bad one.

Sherry reaches for the shotgun...Michael sees this.

MICHAEL

You won't be needing that.

EXT. GENERAL STORE

Hilly arrives. He stops to look at the Trans Am with almost professional interest.

ANGLE ON MICHAEL

as he exits the store and crosses to Hilly.

HILLY

Nice car. Yours?

MICHAEL

Yeah.

HILLY

You wouldn't mind if I drove it around the block a little, would you?

MICHAEL

Personally, I wouldn't think cars are your kind of scene.

During the following, Hilly tries to open the door without success and as he increasingly struggles and tries to cover it up:

HILLY

Don't let it worry you. I'm always ready to learn...This thing locked?

MICHAEL

Just sticks sometimes. See?

He crosses and easily opens the door, but then slams it shut again before Hilly can react. Hilly, really pissed, now grabs the door handle and really struggles with it, then finally gives up.

HILLY

Smart guy, huh? I don't know how you did that, but nobody makes a fool out of me and walks away in one piece.

MICHAEL

Is that a fact? You know I think you must have watched too much TV when you were a kid.

HILLY

Yeah, why's that?

MICHAEL

Because your whole act is not only lousy, but it's ten years out of date. You just can't be for real.

HILLY

(laughs wickedly)

Oh, I'm real, all right. I'm a Scorpion...Hilly.

(pulls out
a knife)

This is a knife...Stinger. And you're about to be the sting-ee.

MICHAEL
Before or after the commercial?

SHERRY
(to Davey)
Go get the Sheriff.

Davey has no trouble following these orders...he runs out of the scene as Hilly moves in on Michael.

OMITTED

MICHAEL
kicks the knife out of Hilly's hand.

HILLY
is pissed. He runs at Michael like a charging rhino.

BACK TO SCENE
as they connect...knocking the air out of each other.

OMITTED

BACK TO SCENE
Michael and Hilly are fighting on the ground as Sherry watches unsure of what to do.

OMITTED

BACK TO SCENE
The sound of the rest of the Scorpions is heard. Michael and Sherry react.

MICHAEL
(to Hilly)
I think playtime is about over, pal.

Michael grabs Hilly in an armlock and maneuvers him to his feet, then throws him onto his bike. As they both collapse:

MICHAEL
(to Sherry)
C'mon.

They start for the car as the gang arrives.

OMITTED

(Note: Scenes 94 thru 105 (except where omitted) are now all exteriors.)

THE SCORPIONS

are confused by what they're seeing. They don't know if Michael is friend or foe. They move towards him.

BACK TO SCENE

MICHAEL

There was a little accident. I was just going to get some help for him.
(to Sherry)
Get in the car.

Sherry gets in the car as Michael gets in on the other side.

MONK

What's going on?
(to Hilly)
Hey, man, what happened?

ANGLE ON K.I.T.T.

as Michael bumps into the first motorcycle in the row...it's the domino effect and all the bikes fall over. They are not put out of commission, just humiliated.

FAVORING HILLY

who has returned to "normal." He and the boys grab chains and weapons and attack K.I.T.T. The pipes and chains bounce off K.I.T.T. throwing the Scorpions off balance.

BACK TO SCENE

as the Sheriff arrives...Davey's in the car with him.

THE SCORPIONS

prepare to fight with Michael and the Sheriff.

THE SHERIFF

gets out of his car...hand on his gun, and walks right into the middle of the scene.

MICHAEL

(getting out
of car)
Great timing, Sheriff.

He holds out his hand to shake the Sheriff's.

THE SHERIFF

quickly slaps handcuffs on Michael.

INT. JAIL - DAY

Sheriff Bruckner is putting Michael in a cell.

MICHAEL

Hey, it was a really great idea. Maybe the only way we could get outta there with all our teeth ...but don't you think you're carrying it a little too far?

SHERIFF

You're under arrest, Mr. Knight. So just sit back and relax.

MICHAEL

You've got to be kidding.

SHERIFF

Not at all. Look, Mr. Knight, I told you before that it takes two to make an argument. Now I got me a lot of problems right now. But what I don't need is a knight in shining armor grandstanding for a damsel in distress.

MICHAEL

You're really serious...you're gonna lock me up and let them do what they damn well please.

SHERIFF

Up to a point, you're right.

MICHAEL

And exactly what is the point. The point where you start to do something about it?

SHERIFF

That's my problem. And my responsibility.

MICHAEL

Well, what about my phone call? I get to make one phone call, don't I?

SHERIFF

What's the phone number?

MICHAEL

213-555-0433.

The Sheriff dials and hands the phone to Michael who listens with disgust.

SHERIFF

No answer?

MICHAEL

It's busy.

Michael hands the phone back to the Sheriff...defeated.

SHERIFF

How lucky for both of us. I'll let
you make a try again later.

MICHAEL

How much later?

SHERIFF

A whole lot later.

MICHAEL

Where's my car?

SHERIFF

Impounded.

EXT. IMPOUND LOT - DAY

K.I.T.T. is completely blocked in by other vehicles. The
lot looks more like a junkyard than an impound lot.

EXT. SCORPION CAMP - DAY

The Scorpions are camped by the lake. Sneaker works
methodically on the bikes.

MONK

I want everyone's ride in ace shape
...got it.

SNEAKER

Sure, Monk.

MONK

(with authority
to Hilly)

Now, listen. I don't want any more
trouble from you until the time is
right.

(to everyone)

Understand?

There are very grim ad-lib responses. The Scorpions are a
serious bunch.

ANGLE ON ONE SCORPION

as he shaves his head...the look on his face is like a
warrior preparing to do battle.

BACK TO SCENE

HILLY
What about the girl?

MONK
Afterwards, Hilly, afterwards. Just
remember. One thing at a time.

A slow pan of:

THE SCORPIONS

They are a serious bunch of guys.

END OF ACT TWO

ACT THREE

FADE IN

EXT. WHITE ROCK JAIL - NIGHT - ESTABLISHING SHOT

INT. WHITE ROCK JAIL - NIGHT

The Sheriff is getting ready to go on night patrol.

MICHAEL
(in his nicest
voice)
Sheriff Bruckner.

SHERIFF
Yes.

MICHAEL
I've been thinking. Why don't you let
me out of here...deputize me. I'll go
along with your 'confrontation-avoidance'
program...but at least I'll be avail-
able if you need any help.

SHERIFF
Son...you just get some rest and if
I need your help, I'll know exactly
where to find you. I'm going on
night patrol.

As the Sheriff exits:

MICHAEL
Do me a favor and check on Sherry
and Davey, will you?

Michael lays back on his bunk -- thinking, as he hears the Sheriff's car drive off.

OMITTED

INTERCUT

MICHAEL

(into watch)

Kitt. Where are you?

K.I.T.T.

Impounded, Michael, just like you.

MICHAEL

Can you get out?

K.I.T.T.

Of course. Do you want me to come get you out?

MICHAEL

That won't be necessary...I can handle it myself.

K.I.T.T.

Are you quite sure?

MICHAEL

I'm sure. Any more questions?

K.I.T.T.

Just one...Are we still on vacation?

Michael clicks off the transmitter on his watch and quickly unzips one of the many pockets on his hiking pants. He takes out a small hook. He then takes off his boot and sock and begins to unravel the sock.

EXT. IMPOUND LOT - NIGHT

K.I.T.T., trapped between two cars, enters into a driverless destruction derby.

INT. TRANS AM - NIGHT

On the dash, the microprocessor switches from normal to impact. The brake light goes out. The transmission light shifts to low gear. The car burns rubber and lurches forward.

EXT. IMPOUND LOT - NIGHT - ON THE WRECK

in front of the Trans Am as K.I.T.T. smashes into it.

INT. TRANS AM - NIGHT

The transmission shifts into reverse.

EXT. IMPOUND LOT - NIGHT - ON THE TRUCK BEHIND K.I.T.T.

as the Trans Am burns rubber and smashes into it...moving the truck at least three inches.

INT. TRANS AM - NIGHT

as the transmission switches from reverse to low gear.

INT. JAIL - NIGHT

as Michael throws his makeshift hook and line towards the keys hanging on the wall...it misses and he reels it in and tries again.

ANGLE ON THE KEYS

as the hook catches them.

MICHAEL

reels the hook, line and keys in.

MICHAEL

I guess it all depends on what you're fishing for.

EXT. IMPOUND LOT - NIGHT

as K.I.T.T. easily maneuvers, unscratched, from between the two destroyed vehicles that were earlier blocking the Trans Am and exits the lot.

INT. JAIL - NIGHT

as Michael finds the correct key and lets himself out of jail.

OMITTED

EXT. JAIL - NIGHT

K.I.T.T. waits for Michael. He shows up and jumps in.

INT. TRANS AM - NIGHT

as they drive off.

K.I.T.T.

Are we, as they say, getting out of town?

MICHAEL

No, we're going to find the Scorpions and see what they're up to.

ANGLE ON THE DASH

as a map of White Rock appears on the screen and a scanner goes from left to right.

INSERT - VIDEO SCREEN

as the map clicks into closer sectors.

BACK TO SCENE

K.I.T.T.

They are camped by the lake.

MICHAEL

I'm a little curious. How did you do that?

K.I.T.T.

In layman's terms...that area is reading like a motorcycle parts store with a big sale going on.

DISSOLVE TO

EXT. CAMPSITE - NIGHT - K.I.T.T. AND MICHAEL

are high above the Scorpion camp on a dirt road.

INT. TRANS AM - NIGHT

MICHAEL

Wait here.

K.I.T.T.

Are you sure?

MICHAEL

I don't think you could pass for a motorcycle.

K.I.T.T.

It would be a problem.

MICHAEL

If I don't come back, go get Sherry and Davey and take them out of White Rock. Okay?

K.I.T.T.

You're the driver. But on the whole I think it would be preferable if you did come back.

EXT. CAMPSITE - NIGHT - MICHAEL

scurries down the rocks closer and closer to the camp.

MICHAEL'S POINT OF VIEW - THE SCORPIONS

as he sneaks around the outskirts of the camp. They are talking, but he can't hear what they're saying...he's not close enough.

MICHAEL

goes from place to place stealing wardrobe, a hat here, a vest there.

BACK TO SCENE

as Michael saunters directly into camp...he stays off to himself.

ANGLE ON MONK

who is seated alone. Thinking.

ANGLE ON HILLY

who is doing push-ups, sweat glistening on his huge, bare arms...his face straining with deadly purpose.

BACK TO SCENE

as a Scorpion walks up to Michael.

SCORPION

Got a light, man?

Michael is in the shadows...he searches through the vest he just stole and finds a BIC lighter.

ANGLE - CLOSER

as Michael holds the lighter as far from his face as possible. The flame illuminates Michael's face, but the Scorpion is watching his cigarette. When the flame goes out....

SCORPION

Thanks.

Michael nods his head.

ANGLE - HILLY

as he picks up and swings a tire iron.

HILLY

The Road Dogs are gonna fall, man.
I'm personally gonna take off half
of their heads.

He hits the top of a rotted log with the iron...sending bark flying.

HILLY

...think you lightweights can handle the other half?

BACK TO SCENE

Ad-lib acknowledgements from the gang.

THE PRIEST

This town isn't gonna know what hit it.

MONK

The biggest biker war on the West Coast. We'll put this place on the map.

ANGLE - MICHAEL

as he hears the news. He begins to fade farther into the shadows, getting ready to sneak away...as he hears:

HILLY

I still want that sweet thing from the General Store.

MONK

Later, man...later.

Michael quietly sneaks away into the night.

INT. K.I.T.T. - NIGHT

as they drive along.

MICHAEL

Looks like we got ourselves a real problem.

K.I.T.T.

Would you care to feed it to me?

MICHAEL

Those bikers are planning a full-scale gang war tomorrow.

K.I.T.T.

That's a problem? It would appear to be a self-solving problem.

MICHAEL

Like how?

K.I.T.T.

Like why do we care who wins?

MICHAEL

Because they're planning to use the town as the battlefield. That's why.

K.I.T.T.

Yes, I see. It could make a difference at that. Well, I suppose we'll just have to do something about it, then.

MICHAEL

Got any ideas?

K.I.T.T.

I thought I'd let you try first. It always makes you feel so much better on those rare occasions when you outthink me.

Michael reacts as we:

CUT TO

INT. SHERRY'S HOUSE - NIGHT

Michael enters the house behind the General Store. He's still in the gang garb. Once again he surprises Sherry.

MICHAEL

(seeing her)

Sherry -- we don't have much time.

Sherry reels around, aims and cocks her shotgun.

SHERRY

Keep away from me!

MICHAEL

It's me, Michael. First you think I'm Clayton...now you think I'm someone else...You know, we really ought to get to know each other better.

The gun slowly drops. Sherry's fear changes to relief.

SHERRY

Why aren't you in jail? Why are you dressed like that?

MICHAEL

One thing at a time. Where's Davey?

SHERRY

Sleeping.

MICHAEL

Good. Lately we just never seem to have any time alone.

SHERRY

(exasperated)

Did you break out of jail?

MICHAEL

Of course, how else would I be able to keep our dinner date?

SHERRY

It's a little late for dinner.

MICHAEL

Better late than never.

Michael takes Sherry in his arms and they kiss...a tender first kiss.

SHERRY

You're crazy.

Michael smiles and looks in her eyes.

MICHAEL

You're beautiful.

SHERRY

I think I'm going to like this plan.

OMITTED

EXT. JAIL - NIGHT - MICHAEL AND SHERRY

are on their way into the jail.

SHERRY

Why don't you let me go in alone and tell the Sheriff what happened?

MICHAEL

It's more believable if it comes from me...no offense.

SHERRY

What if he tries to put you back in jail?

MICHAEL

No way...not after what I tell him.

INT. JAIL - NIGHT

The Sheriff is on the phone when Michael and Sherry enter.

SHERIFF

Never mind, Henry, the problem took care of itself.

The Sheriff hangs up the phone.

SHERIFF

I'll see if I can arrange some kind of reward for you Sherry, for 'apprehending' the prisoner.

SHERRY

He's not a criminal, Sheriff Bruckner.

SHERIFF

A few hours ago I would've agreed with you...but since then he's wrecked two cars stealing his vehicle from the impound lot and broken out of jail.

MICHAEL

I didn't steal my car.

SHERIFF

...I suppose you want me to believe it drove itself over here and picked you up.

Michael reacts.

MICHAEL

Look, Sheriff -- you don't know it but you've got a real problem on your hands.

Sheriff Bruckner stands.

SHERIFF

The only problem I've got right now is your word. Anything you've got to say, save it for the Judge.

MICHAEL

Wait a minute. It's the Scorpions. They're planning a gang war...in White Rock. Some other guys...The Road dogs are on their way up here. Check it out with the Highway Patrol. They usually keep a close watch on that kind of thing.

SHERIFF

A gang war...in White Rock.

SHERRY

It's true, Sheriff Bruckner, we have to do something.

SHERIFF

(approaching
Michael)

I'll tell you what we're gonna do --
We're gonna put this lunatic back in
jail where he belongs.

The Sheriff tries to escort Michael back into the cell, but Michael slips from his grasp.

MICHAEL

Come on Sheriff, why would I break
out of jail and then come back here
and lie to you?

ANGLE ON THE SHERIFF

as he puts his hand on his gun.

BACK TO SCENE

Michael eyes the Sheriff's hand carefully.

SHERIFF

I don't know you, mister...White
Rock doesn't know you either.

MICHAEL

In twenty-four hours there won't
even be a White Rock if you don't
listen to me.

SHERRY

He's telling the truth!

The Sheriff moves to draw his gun. Michael is much too fast for him. Michael lunges at the Sheriff and wrestles the gun from him.

MICHAEL

Now you got a fast choice to make,
Sheriff. You can either go along
with me and between us we can save
the town.

SHERIFF

Or?

MICHAEL

Or I'll throw you in your own slammer
and try and save the town without you.

As they stare at each other, we:

FREEZE FRAME

END OF ACT THREE

ACT FOUR

FADE IN

OMITTED

EXT. SCORPION CAMP - MORNING

All of the Scorpions are sleeping, except Sneaker, who's making coffee.

ANGLE ON TWO BIKERS

who have thrown arms and legs around each other in the middle of the night.

THE PRIEST

is off to himself...sleeping with one hand on his chopper's tire.

ANOTHER ANGLE - HILLY AND MONK

sleep next to each other...Monk in his sleeping bag, Hilly on top of his.

The sound of a finely tuned car engine in the distance.

SNEAKER

looks up...wondering who's up this early.

SNEAKER'S POINT OF VIEW - THE TRANS AM - A LONG SHOT

as it approaches the camp.

SNEAKER

I knew that guy was trouble. Hey,
you guys...wake up!

ANGLE ON THE TWO BIKERS

as they wake up and realize they are in each other's arms. They almost smack each other.

THE PRIEST

wakes up and throws an empty beer can at Sneaker.

SNEAKER
(shaking Monk)
Monk, wake up...Monk!

Monk rolls over and continues sleeping.

INT. TRANS AM - DAY

Michael and Sherry exchange a look.

MICHAEL
You sure you want to stay in the car?

SHERRY
Sally Field didn't get out of the
car in Smokey and the Bandit,
besides, I'm safer with you.

MICHAEL
You sure about that?

EXT. SCORPION CAMP - DAY

as the Trans Am screeches directly into camp.

INT. TRANS AM - DAY

The Scorpions react...they've definitely been caught with
their leather chaps down.

MICHAEL
(into PA)
Morning boys...rise and shine.

The Trans Am circles in and out of the Scorpions...they move
like spooked cattle.

MICHAEL
The lady wanted to see what the
animals are like when the zoo's
still closed.

MONK
(stands in
front of car)
Keep on coming...this is gonna be
the sorriest day of your life.

The Trans Am stops short of Monk. Monk smiles.

EXT. TRANS AM - DAY

Michael puts the car in reverse.

MICHAEL
(to Sherry)
Hold on.

Michael revs the engine as Hilly comes to Sherry's window.

SHERRY

(to Hilly)

I heard you were looking for me.
Well, here I am...come get me!

Michael gives Sherry a look and releases the clutch. The Trans Am moves out of camp in reverse at incredible speed.

EXT. SCORPION CAMP - DAY

as the Scorpions take the bait. They all rush to their bikes and follow the Trans Am.

VARIOUS SHOTS OF THE TRANS AM

leading the bikers through rural roads.

THEIR POINT OF VIEW - OUTSIDE THE CAR

of the Scorpions in pursuit.

TRANS AM

followed by the Scorpions.

ANGLE ON THE HIGHWAY

as the Trans Am leads the bikers out of town and on to the open road.

ESTABLISH - BILLBOARD

on the way out of town. It has a picture of a man catching a fish and reads:

WHITE ROCK

DON'T FORGET TO COME BACK!

ANGLE ON THE TRANS AM

as it suddenly leaves the road and heads cross-country.

THE SCORPIONS

turn off the highway to follow.

MONK

(smiles)

We got him now...he's on our kind of ground!

Monk waves and the bikes whine into high gear.

THE PRIEST
(taking off)
Hyperspace!!

INT. TRANS AM - DAY

The Speedometer reads 98 M.P.H. Michael presses the pursuit button and....

EXT. TRANS AM - DAY

as the car does a fast speed U-turn and heads for the bikers.

A LONG SHOT

as the Trans Am plays chicken with the Scorpions. When they pass each other a lot of high speed maneuvering is done.
Hold on:

THE TWO BIKERS

who don't make it...they lay their bikes down...men and bikes skid across the highway and crash into the trees.

ANGLE - THE PRIEST

turns around first and follows the Trans Am.

EXT. TRANS AM

as it reaches a dry river bed gully. Whatever.

INT. TRANS AM - DAY

Sherry's eyes are wider than they've been in life. Michael is serious.

SHERRY
You're not going to stop?

MICHAEL
Not at the moment.

EXT. CAR

as it jumps the river.

THE PRIEST

is going too fast to stop. He tries to stop block and ends up going...sailing through the air.

CLOSEUP - THE PRIEST

as his grin turns to a grimace...he and his bike land in the river.

THE TRANS AM

turns around again and comes back for the rest.

MONK, SNEAKER AND HILLY

rendezvous at a slower speed.

MONK

You two go back the other way...I'll
bring him in.

Sneaker and Hilly turn around and head back the other way.
Monk takes off in the direction of the Trans Am.

BACK TO SCENE - MONK'S POINT OF VIEW OF THE TRANS AM

MONK

turns his bike around and lets Michael chase him.

INT. TRANS AM - DAY

Sherry's excited. Michael is thoughtful...he knows Monk is
up to something.

SHERRY

We did it...We've got them on the
run!!

MICHAEL

Not yet...I'd rather have him
chasing me.

Michael accelerates. The speedometer reads 125 M.P.H.

BACK TO SCENE

as the Trans Am easily passes Monk.

ANGLE

as what's left of the bike gang reverses their field and
follows after the Trans Am.

EXT. HIGHWAY - DAY

as the Trans Am followed by the gang heads back to White
Rock. They are really going fast.

INSERT - SIGN

which reads:

WHITE ROCK
2 miles

THE TRANS AM

comes to the turn-off and makes the turn...just barely.

ANGLE ON HILLY

who doesn't make the turn...he crashes through the back of the billboard.

THEIR POINT OF VIEW - MED. SHOT - HILLY

hanging half-through the billboard where the fish used to be.

EXT. GENERAL STORE - DAY

The Sheriff with Davey and five of his friends as they rendezvous on the far side of the road.

ANOTHER ANGLE - SHERIFF

runs across the road to check a rope he has attached to a tree on the other side of the street. He's satisfied everything is in order and returns to Davey and the others.

THEIR POINT OF VIEW

as they spot the Trans Am approaching at high speed.

DAVEY

Here they come...what'd I tell ya?

INT. TRANS AM - DAY

Michael and Sherry come closer.

SHERRY

(trying to
be brave)

Aren't you going a little fast?

MICHAEL

Sally Field trusted Burt Reynolds.

Sherry gives Michael a look.

SHERRY

I hope Davey came through.

MICHAEL

Don't worry about Davey...you just....

SHERRY

...I know...hold on!

EXT. TRANS AM - DAY

as it speeds over the rope.

ANGLE ON THE KIDS

All six of them have ahold of the cable.

SHERIFF

(yells)

Now!

They run until the cable is taut and then brace themselves.

ANOTHER ANGLE - THE CABLE

is exactly shoulder high.

THE SCORPIONS

who see the rope and commence to take a turn to avoid it.

ANOTHER ANGLE - THE SCORPIONS

as they continue straight ahead, trying to slow down or change directions.

INTERCUT - MONTAGE

of bikes, bikers, tires, etc.

ON THE KIDS

as they jump up and down...triumphant. Ad-lib congratulations.

THEIR POINT OF VIEW

of the rest of the gang sprawled across the road.

DAVEY

We did it! We really showed those punks!

SHERRY

(motherly)

I think they did it to themselves, Davey...

(devilishly)

...with a little help from us.

VARIOUS SHOTS - TOWNSPEOPLE

coming out of their places of business to see what's going on. They are amazed!

EXT. HIGHWAY - DAY

The Road Dogs are on their way into town...They are a mean bunch of guys...flying their colors...ready to squash the Scorpions.

ANGLE ON ROAD DOGS

as they turn into White Rock.

EXT. MAIN STREET - DAY

The Road Dogs ride down a deserted street. They're looking for signs of the Scorpions, signs of life...it's like a ghost town.

ANOTHER ANGLE - ROAD DOGS

as they turn a corner and see:

ROAD DOGS' POINT OF VIEW - TOWNSPEOPLE

The whole town of White Rock standing behind the Scorpions' destroyed choppers. Slow pan:

TOWNSPEOPLE

armed with guns, hoes, baseball bats, but most of all... courage.

THE ROAD DOGS

get the signal from their leader...turn around and get out of town fast. We hold on:

BILLBOARD

which has a gaping hole and now reads:

WHITE ROCK
DON'T.....COME BACK!

END OF ACT FOUR

TAG

FADE IN

INT. FANCY RESTAURANT - DAY

Devon is again seated in his favorite booth enjoying his usual sumptuous repast as Michael enters and crosses to him.

DEVON

Ah, dear boy. Come to ruin my digestion again, have you? Well, sit down and bore me with the details of your vacation.

MICHAEL

It really wasn't much of a vacation at all.

DEVON

Yes, I know. I received the state police report only this morning. You just can't seem to low profile it anywhere, can you?

MICHAEL

Just lucky, I guess.

DEVON

There are those who might think disaster-prone would be a better way of putting it.

MICHAEL

(impatiently)

Whatever. Anyway I figure it should count as a Foundation mission, even if it was accidental.

DEVON

Very well. I'll put another gold star on your report card.

MICHAEL

I'd rather have another vacation, if it's okay with you.

DEVON

What a really splendid idea, Michael. You really need to revitalize the tissues and as I said before, take all the time you like.

MICHAEL

Thanks, Devon. See ya.

He exits quickly as Devon looks past him.

DEVON

Funny. He didn't even argue with me this time.

EXT. RESTAURANT - DAY

as Michael crosses quickly to the Trans Am and gets in.

INT. TRANS AM

where we discover Sherry seated in the passenger seat.

SHERRY

What did he say?

MICHAEL

He said to take all the time I wanted.

SHERRY

What a nice man!

MICHAEL

Isn't he.

He flips the car on automatic and goes into a passionate clinch with Sherry as the car moves off.

K.I.T.T.

I assume nobody wants to play
'Geography' at the moment.

MICHAEL

You're so right, Kitt. Just keep
driving.

K.I.T.T.

But for how long?

MICHAEL

Until one of us runs out of gas.

EXT. STREET - DAY

as the Trans Am moves away from camera.

FREEZE FRAME

THE END