

ACT ONE

FADE IN

OMITTED

EXT. FOUNDATION - NIGHT - ANGLE ON TAXI

pulling up the drive and stopping in front of the Foundation. A man garbed in cloak and hat steps out, dragging a seaman's chest with him. He hands the driver a twenty dollar bill, heads toward the Foundation's front door.

INT. FOUNDATION - NIGHT

as the pounding on the door escalates and Devon appears, disturbed from some late-night studies, wearing a smoking jacket. He approaches the door apprehensively, then:

DEVON

Who's there?

MAN'S VOICE

A shadow from the past. Charlie....

Devon stands a beat, contemplating this mysterious introduction -- then, recognition and wonder cross his face.

DEVON

Charlie? Charlie Granger?

He opens the door. The man on the other side removes his hat, revealing a face once square-jawed and bold, now aging, tired and exhausted from his travels. A warm smile nonetheless shines through.

MAN

From the devil's own backyard.

Devon moves to slap an old friend warmly on the back.

DEVON

And a sight for sore eyes. Come in, you old dog, and warm yourself.

Charlie stoops to pick up the seaman's chest and we see how difficult the effort is. Devon helps.

INT. FOUNDATION - DEVON'S OFFICE - NIGHT

Devon and Charlie are seated in the comfortable room. April's there, dressed in a robe, pouring hot chocolate for the men. She notices Charlie watching her and smiles; he returns the gesture.

APRIL

Do you mind if I head up to bed?
I'm so tired I was going to ask if
you wanted your cocoa on the rocks.

DEVON

Get some sleep, April. I'm sorry we
disturbed you.

APRIL

I'm glad you did. It's quite an
honor having such a distinguished
visitor.

She leaves. Charlie watches her go with something akin to
sadness on his face.

CHARLIE

I wonder if my Katherine will look
so grown up.

DEVON

I have to admit I'm astounded to
hear that you have a daughter,
Charlie.

CHARLIE

The desire to see her again is what
kept me alive all these years.

DEVON

However did you wind up in a South
American prison? Last I heard, you
were seeking the diamond hoard of
the Chichuas....

CHARLIE

Revolution. I was caught in the
middle. Fifteen years locked away,
wishing I could at least write to
Katherine, praying I'd see her again
while the dampness chewed at my
spirit and my heart grew weak....

He reaches for his seaman's trunk, opens it, routs through
it.

CHARLIE

I have something wonderful to give
her.

He pulls out a book and hands it to Devon. As Devon takes
it:

INSERT - THE AGING BOOK

Entitled CHARLIE GRANGER -- THE MAN AND THE MYTH. As Devon

leafs through it, pausing at a topographical map inserted between the pages, we hear:

CHARLIE'S VOICE

It started as a game, a treasure hunt I made up for Katherine when she was a little girl. It's quite complicated and ingenious -- even you'd find it a challenge, Devon.

EXT. GROUNDS NEAR GUEST COTTAGE - NIGHT

Devon and Charlie cross toward the guest cottage, Charlie toting his seaman's trunk.

CHARLIE

What a blessing to be able to actually give it to her on the eve of her twenty-first birthday! What a lucky man I am!

DEVON

Don't tell me it actually leads to treasure.

CHARLIE

Oh, yes -- a wonderful treasure. And she'll have the joy of discovering it. The key is in a locket she's worn since birth -- and reading the book will tell her how to find that key.

DEVON

A rather clever way to entice your daughter to read about you.

CHARLIE

She may think I've forgotten her. She'll need all the enticement she can get.

They reach the cottage, and Devon reaches for the door.

INT. FOUNDATION GUEST COTTAGE - NIGHT

as Devon flicks the light on, illuminating a cozy room. As Charlie lowers the seaman's trunk to the bed:

DEVON

I'm sure you'll find the cottage comfortable.

CHARLIE

After fifteen years in prison, anything is comfortable.

DEVON

Get a good night's sleep. We'll
pick up where we left off over
breakfast.

Devon smiles, pats his friend on the shoulder and leaves.

EXT. WALL - NIGHT - CLOSE ON A DARK FIGURE

appearing over the crest of the overgrown wall, then
dropping down into the grounds below.

INT. FOUNDATION GUEST COTTAGE - NIGHT - CLOSE ON PHOTOGRAPH

a worn picture of a young Charlie Granger, square-jawed,
dashing adventurer, standing on the slopes of the Himalayas
as if he's just conquered the world. Camera pans across
other photos of Granger through the years, and we pull back
to see that Charlie's pulling these mementos from his sea-
man's trunk, seeking a photograph which he now finds, eyes
with great affection.

EXT. GUEST COTTAGE - NIGHT - ON MYSTERIOUS FIGURE

darting out of the shadows and approaching. We can now see
him more clearly -- an imposing man in camouflage, his
identity concealed by a ski mask, moving skillfully like a
trained commando stalking his mark. He moves cautiously
toward the cottage door.

INT. COTTAGE - NIGHT - CLOSE ON CHARLIE

still gazing at the photograph, then suddenly freezing as if
he feels someone's approach.

CHARLIE

Devon? Can't sleep, old man?

As he turns, we widen and the door opens, revealing the
mysterious intruder, filling the door frame.

MAN

Welcome back, Charlie.

And the Man moves fast, lashing out with a lightning-fast
blow to Charlie's chest, like a cobra striking -- and
Charlie falls to the floor. The Man turns his attention
immediately upon the contents of the trunk. As he picks up
the Charlie Granger, The Man And The Myth book, the map seen
earlier falls to the floor. The Man picks it up, opens the
book to the inside cover and pauses a beat looking at a
written inscription:

INSERT - INSIDE FRONT PAGE OF BOOK

My Dearest Katherine,
The key to the treasure is in your locket,

close to your heart as you've been to mine.
Your loving Father, Charlie.

WIDER ANGLE - THE MAN

dropping the book to the floor, folding the map into his pocket and quickly leaving the room. We zoom in on Charlie, angle down to something clasped in his hands. We see that it's a photograph of a young girl standing rigidly in a private school uniform -- a young Katherine Granger.

OMITTED

EXT. HIGHWAY - DAY

where we see K.I.T.T. speeding down the road.

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

as he leans back and stretches his arms, giving out a relieving, stretching "yell."

K.I.T.T.

Michael, what on earth are you doing?

MICHAEL

Trying to unfold. No offense, Kitt, but one more day behind the wheel without a rest....

K.I.T.T.

No offense is taken, Michael. On the contrary, bipedal primate mammals were never intended to spend such lengthy periods in a sedentary position.

MICHAEL

(dry)

Point that out to Devon, pal.

K.I.T.T.

In fact, I've come to the conclusion that Homo sapiens would be much better off had you remained crawling on all fours.

MICHAEL

On all fours. You mean like you?

K.I.T.T.

I never crawl, Michael.

(beat)

Devon's calling.

Michael pushes the appropriate buttons and we intercut as Devon appears on the monitor, looking upset.

MICHAEL
Hello, Devon. What's up?

DEVON
I had a visitor last night, Michael --
an old friend. He stayed in the
guest quarters. When I went to see
him this morning, he was dead.

MICHAEL
I'm sorry. What happened?

DEVON
I don't know, but I suspect foul
play. He wasn't just any visitor,
Michael -- he was Charlie Granger.

Michael reacts to this, astounded.

MICHAEL
'The' Charlie Granger?

DEVON
'The' indeed. Please hurry, Michael.
Another life may be at stake.

MICHAEL
I'm on my way.

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

blasting away, heading toward:

EXT. HIGHWAY - DAY - ON SEMI

as K.I.T.T. approaches the lowered ramp, drives up and in.

MICHAEL'S VOICE
When I was a kid, I used to read
about Charlie Granger entering lost
tombs and discovering forgotten
cities....

INT. SEMI - DAY - ON MICHAEL AND DEVON

Behind them, April pulls the Circuit Analyzer down over
K.I.T.T.'s hood and runs a cursory road test.

MICHAEL
He was my hero -- I wanted to be
just like him when I grew up.

DEVON
We'd been friends for over thirty
years, Michael. Last night it was
as if I'd just seen him the day
before.

MICHAEL

You said he appeared to have died of a heart attack. What makes you think he was murdered?

DEVON

Doctor Alpert confirmed there was damage to his chest tissues, as if he'd recently suffered a severe blow. Also, when he showed me the book he intended to give his daughter, it held a treasure map. I searched the room thoroughly. The map was gone.

MICHAEL

So you think the murderer's after Charlie's treasure?

DEVON

(nods)

And if he knows the key's in Katherine's locket, he may try to kill her to get it.

MICHAEL

Have you told any of this to the police?

DEVON

I don't have a shred of evidence, Michael. That's what's so infuriating.

MICHAEL

I'll bring Katherine to the Foundation, Devon. If there's going to be a treasure hunt, at least she'll be protected.

We angle with him as he strides to K.I.T.T. April looks up as Michael climbs into the car.

APRIL

I've programmed Kitt with everything we've got on Charlie Granger and his daughter. I'll be feeding more information in as I get it.

MICHAEL

Should be an interesting story.

APRIL

Michael -- this has upset Devon even more than he's letting on.

MICHAEL

I hear you.

He shuts the door, starts up the car as Devon joins April, Michael beginning to back out.

EXT. HIGHWAY - DAY - STOCK

as K.I.T.T. comes down the ramp, hits the road, does a 180 and heads away from the semi.

OMITTED

EXT. TREE-LINED STREET - DAY

The leaves have that warm glow of autumn as we see K.I.T.T. driving down the Eastern-looking street.

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

Michael's lost in a romantic reminiscence.

MICHAEL

...then Charlie threw open the door to the tomb and there it was -- the most fantastic sarcophagus ever seen by modern man.

K.I.T.T.

According to my research, the sarcophagus in question was made of rotten wood and looked absolutely appalling.

MICHAEL

It's not the look of the thing that's important, Kitt. It's the age.

K.I.T.T.

I really don't understand, Michael. When cars get old, they're junked. When people get old, they're considered quite unattractive. Why all the flap over this old piece of wood containing some disintegrating bones?

MICHAEL

All right, let me put it another way -- think of a treasure as a secret locked in some computer's data banks, and you alone can find it.

K.I.T.T.

A mathematical secret, you mean. Yes, that could be interesting...decoding can be challenging. I think I'd quite enjoy seeking that kind of treasure.

EXT. WOODGROVE SCHOOL ENTRANCE - DAY

as K.I.T.T. drives up to the gated entrance. Overhead is an elegant sign: "THE WOODGROVE SCHOOL FOR YOUNG LADIES". Beyond the gate is a vast, green, immaculately kept lawn encircled by a thick forest of trees, all very idyllic. K.I.T.T. drives through the open gates.

ANGLE TO THE TREES

We see the barrel of a long-range rifle protrude from behind the trees, tracking the rider.

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

Michael takes in the lovely greenery around him.

MICHAEL

This sure isn't anything like where I went to school. The only thing green there was the chalkboard.

K.I.T.T.

The Woodgrove School is a very exclusive institution. Quite high, academically.

MICHAEL

Must've set Charlie back a few bucks.

K.I.T.T.

Michael, my sensors are picking up something coming toward us due south, with increasing speed.

MICHAEL

A car?

K.I.T.T.

Not exactly.

Michael peers out.

OMITTED

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

as we see a beautiful horse coming toward K.I.T.T. across the field, moving at an easy canter. At the reins is a woman in her early twenties, decked out in English riding habit, complete with hat and crop. As she draws near K.I.T.T., she deliberately cuts in front of the car, and Michael must slam on the brakes to avoid hitting horse and Rider.

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

as Michael glares out at the Rider, who's now moving toward the trees.

MICHAEL

I'd hate to see her behind the wheel of a car.

K.I.T.T.

Michael, there's a man directly ahead with a gun aimed at that rider....

OMITTED

ANGLE ON RIDER

As a shot rings out and the bullet kicks up dust right in front of the horse. At this same moment, the saddle appears to slip and the horse panics, rears and bolts, the Rider clinging desperately to the mane.

OMITTED

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

as Michael sees the out-of-control horse, bearing the flailing Rider toward the perilous overgrowth.

MICHAEL

She needs help, Kitt! Pop the sun roof and switch to auto drive.

He pushes the appropriate buttons.

CLOSER ANGLE - CONTROL PANEL

as "auto drive" and "sun roof open" lights go on.

EXT. FIELD - DAY - ON K.I.T.T.

as the car takes off, leaving the road and bounding across the field after the Rider.

OMITTED

EXT. FIELD - DAY - ON K.I.T.T. AND THE HORSE

as K.I.T.T. now falls in parallel to the running animal, drives along beside it, matching its pace. Michael stands up on the driver's seat just as horse and car approach a small obstacle of fallen logs. The horse jumps the logs, as does K.I.T.T. -- Michael just managing to hold on. Then, once again moving in close to the horse, Michael leaps from the seat to the horse's back, landing behind the Rider, pulling the reins back and stopping the animal.

ANGLE ON K.I.T.T.

pulling to a stop nearby, scanner flashing.

CLOSER ANGLE ON MICHAEL AND RIDER

as he jumps off, then helps her down from the horse. As Michael strokes the horse, calming it, we see the Rider clearly for the first time -- a striking, natural beauty, nothing artificial in her features -- with a fiery, independent spirit. She tugs nervously at a small gold locket on a gold chain around her neck.

RIDER

You spooked my horse! Can't you read? There must be a dozen 'Equestrian Crossing' signs back there.

Michael's surprised and annoyed by her thankless attitude.

MICHAEL

What spooked your horse was somebody taking a shot at you from those trees.

She stares at him imperiously.

RIDER

There's a target range back there. It's never bothered my horse before.

Michael is looking at the saddle cinch which now hangs free. He holds it up.

MICHAEL

How about this?

He shows her the severed cinch. She stares at it, as it's completely eaten through -- and it's clearly a brand new cinch.

RIDER

They break sometimes.

MICHAEL

This one didn't. It was cut.

The young woman stares at him, unsure whether to believe this contention. She decides not to, pulls herself up haughtily.

RIDER

Thanks for your help. You're a regular knight in shining armor. Fortunately, I don't need one.

She starts to walk the horse away, and Michael calls after her.

MICHAEL

Can you at least tell me how I can
find somebody? I'm looking for a
girl named Katherine Granger.

The Rider stops in her tracks. She turns back to him, her
look somewhat incredulous.

RIDER

You've found her. I'm Katherine.

This takes Michael by surprise. He's momentarily at a loss
for words.

KATHERINE

Who are you? What do you want?

MICHAEL

My name's Michael Knight, and I work
for the Foundation for Law and
Government. I want to talk to you
about your father.

KATHERINE

My father? I don't have much to say
about him. I haven't seen my father
in fifteen years.

MICHAEL

(carefully
choosing
his words)

Katherine...he died last night.

Katherine looks at him for a moment, looks down, then over
at the trees nearby. She begins to stroke the horse and we
can see that her hands are suddenly trembling. She steadies
her hand by holding onto her locket.

KATHERINE

It's pretty out here, isn't it?
I've always liked this time of
year. It has the smell of colors.

MICHAEL

I'm sorry I had to tell you like
this.

KATHERINE

It doesn't matter. I never really
had a father, so I guess I can't
really lose one, can I?

She takes a cube of sugar out of her pocket, feeds it to
the horse. Michael watches her, unable to understand or
gauge her emotions.

MICHAEL

He left something for you. Some kind of treasure. I'm supposed to take you to the Foundation and give it to you.

KATHERINE

To tell you the truth, I'm really not interested in anything my father left.

She starts to climb onto the horse and Michael grabs her arm, stopping her. She whirls to face him.

MICHAEL

Listen to me. You may not be interested in your father's treasure, but somebody else is.

KATHERINE

Are you trying to tell me that this -- person -- cut my saddle cinch?

MICHAEL

I'm trying to tell you I've been sent here to protect you and that's what I'm going to do. I want you to come with me, now.

KATHERINE

You can't force me to go with you.

MICHAEL

If it'll save your life, I don't have a choice.

She looks up at him, then at the desolate area around them. She knows that Michael could easily overpower her; she has very few options.

KATHERINE

If I agree, will you let me stop at the dorm and pack my things?

MICHAEL

Sure.

EXT. WOODGROVE LADIES' DORMITORY - DAY

as K.I.T.T. drives up and stops across from the entrance and Katherine climbs out, crosses quickly into the dorm.

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

Michael watches her go.

MICHAEL

Kitt, did you get anything on who fired that shot?

K.I.T.T.

Negative, Michael. Only that it was a high-powered weapon. In pursuing the girl, we unfortunately let the marksman escape.

MICHAEL

I'm not sure which one of us got the better end of the deal.

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

as Scott, a well-dressed, college-age preppy, pulls up beside K.I.T.T. in a Porsche 911 convertible. He revs the car, makes a lot of noise. Michael notices.

SCOTT

What you got under that hood, Ace?
Two squirrels and a rubber band?

MICHAEL

Yeah, and it runs on peanuts.

Scott guffaws and tears off with a screech of wheels.

K.I.T.T.

Squirrels and peanuts, indeed.
Really, Michael.

INT. WOODGROVE LADIES' DORMITORY - LOBBY - DAY
- ON KATHERINE

standing in a secluded corner, a house phone pressed to her ear as she dials. She waits a beat, then:

KATHERINE

Mr. Stone? This is Katherine Granger.
(beat, this is
painful for her)
Why didn't you tell me about my
father? You're the only person who
knows me, who cares about me -- I
had to hear he died from a complete
stranger.

INTERCUT WITH KATHERINE - DAY - CLOSEUP - CHRISTOPHER
STONE

An impeccably dressed, handsome man in his early forties, talking on a modular phone. He's in his moving car, a Cadillac Seville, and we see attractive countryside flashing by outside.

STONE

I was on my way out to see you, and tell you myself. It was such a shock. Who told you?

KATHERINE

Someone named Michael Knight. He says my father left me some kind of treasure...I don't know what to do. I didn't know who else to turn to.

STONE

I'll be there soon, Katherine. Don't leave Woodgrove before I get there.

KATHERINE

I'll be here.

She hangs up the phone and we lose intercut as Stone also hangs up and we see his eyes dart to his rearview mirror, where a car's visible right on his bumper. The driver seems to be waving Stone over. Recognizing the vehicle, Stone pulls off the road.

EXT. HIGHWAY - DAY - ON STONE'S CADILLAC AND AN ND CAR

as a businesslike young man in dark glasses, Korris, climbs out and approaches Stone. Stone appears nervous at the very sight of him, despite the fact that Stone's a physically stronger-looking man.

STONE

I don't like you following me, Korris. I'm in a hurry....

KORRIS

And I don't like you leaving town, Stone. It's my responsibility to see that you pay back a lot of money and you've got very little time left.

STONE

I'm about to get my hands on more money than you ever dreamed.

KORRIS

I hope you have better luck than you've had in your investments. See, after today, it's out of my hands. There'll be a different kind of contract out on you, Stone -- one a little more permanent.

He returns to his car, climbs in and drives away. Stone watches him go, controlling his anger, then her crosses to his Cadillac and climbs in.

INT. STONE'S CADILLAC - DAY - ON STONE

as he takes a deep breath, then feels his coat pockets, as if looking for something to reassure himself. He finds what he's looking for, pulls a sheet of paper out of his pocket and unfolds it, looks at it confidently. We pull into the paper and see the map stolen from Charlie Granger -- the map to his treasure, and we:

FREEZE FRAME

AND

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. DORM - DAY - ON THE TRANS AM

still parked in front of the dorm. Michael checks his watch.

ANGLE ON MICHAEL

shaking his head.

MICHAEL

What's taking her so long?

K.I.T.T.

I understand women are famous for packing more than they need, Michael.

MICHAEL

We're not exactly going to Europe for the summer.

K.I.T.T.

Speaking of Europe, I've done some further research on the subject of treasures. Did you know there are nearly two thousand documented treasures that have been lost on the Continent and another fifteen hundred in the Mediterranean?

MICHAEL

Is that right? That's a lot of insurance claims.

K.I.T.T.

And if those treasures were recovered, Michael, their combined monetary value would be in excess of twenty million dollars.

MICHAEL

(whistling)

Sounds like we're in the wrong business, buddy.

(checking watch again)

And at this rate, we'll be in it forever. I'll be right back.

With that, Michael gets out of the Trans Am, walks toward the dorm.

ANGLE ON SCOTT

Walking by, he spots K.I.T.T. parked alone. He approaches the car, looks around and, seeing no sign of Michael, tries the driver's door.

K.I.T.T.

If you're looking for nuts, you're shaking the wrong tree.

Scott jumps, stares at the car, then backs away and generally decides to evacuate the area.

OMITTED

EXT. TERRACE - DAY

filled with fathers and their lovely daughters. The fathers are in suits, the girls in elegant dresses. Several of the couples are dancing to the waltz being played by a string quartet. A few young men, in white shirts and bow ties, are handling hors d'oeuvres. We pan across the terrace, past the smiling couples, and stop on:

KATHERINE

standing near the bar where a couple of good-looking preppies, Chip and Skipper, are handing out punch. Katherine's gorgeous in a stunning dress, but her radiant beauty is marred by the wistful, almost sad look on her face. Chip leans over, hands her a cup of punch, smiles at her.

Katherine takes the punch, manages a small "thank you."

KATHERINE

You guys are finally working for a living, huh?

CHIP

Are you kidding? This is the only
way we could get into the dance...

(looking around)

So, when's the party start?

Katherine gives Chip a small smile, then turns back to the dance floor. Again, the poignant look crosses her face as she follows:

A FATHER AND DAUGHTER

gliding across the floor, laughing, enjoying each other's company.

BACK TO KATHERINE

alone. Wanting so badly to be that young woman, but knowing she can't. Suddenly, something else attracts her attention, and she stiffens as she sees:

MICHAEL

entering the room, totally out of place in his leather jacket and jeans. He scans the room, ignoring the stares of both fathers and daughters. He spots Katherine, heads directly across the room toward her.

ON KATHERINE

as she turns to Chip, grabs his arm.

KATHERINE

Chip, please dance with me.

CHIP

I'm supposed to be working.

KATHERINE

That never stopped you before.

Off his surprised look, Katherine pulls him out onto the dance floor with her.

ANGLE ON THE DANCE FLOOR

as Katherine and Chip start to dance. In the b.g. we see Michael moving through the crowd toward them. Katherine deftly turns away from him, avoiding his look. Michael steps up, taps Chip on the shoulder. As the kid looks over his shoulder at Michael, surprised:

MICHAEL

You mind?

Katherine cuts Chip off before he can answer.

KATHERINE

I mind. What do you think you're doing?

MICHAEL

I thought I'd help you with your packing.

KATHERINE

Don't bother. I decided not to go.

CHIP

(to Michael)

In case you didn't notice, we're in the middle of a dance.

Michael moves between Chip and Katherine. Already, they're beginning to attract considerable attention.

MICHAEL

What does it take to crack that shell of yours, Katherine? Your father died. Doesn't that mean anything to you?

KATHERINE

What it means to me is none of your business. I'll say one thing for my father -- at least he's consistent. He always sent something in place of himself. It was usually money. Now it's you.

MICHAEL

Look, you're my responsibility, and I'm taking you out of here...one way or another.

KATHERINE

You wouldn't dare.

Michael gives her a look, then in one quick move grabs her by the waist and tosses her over his shoulder. Katherine kicks, ad-libs a protest. Chip stands, open-mouthed, as Michael pushes past him and starts for the exit with Katherine.

WIDER ANGLE

as Michael moves through the stunned crowd toward the steps. Everyone's too shocked to make a move to stop him.

ANOTHER ANGLE - FEATURING CHIP

joined by Skipper. Both are clearly disturbed by Michael's appearance and subsequent disappearance.

CHIP

I think our friend needs a lesson in manners.

With that, the two preppies turn and hurry toward the steps.

EXT. WOODGROVE SOCIAL CENTER - DAY

as Michael carries the protesting Katherine toward K.I.T.T. K.I.T.T. pops the door and Michael puts Katherine inside, slams the door, then walks around and climbs into the Trans Am. Michael fires it up and starts away from the Social Center. As he does:

ANOTHER ANGLE

Chip and Skipper run down the steps from the terrace and are met by Scott -- they all stare at the Trans Am pulling away. Scott, of course, recognizes the car at once. He smiles smugly.

SCOTT

We're not going to have any trouble catching that domestic piece of aluminum.

With that, they run up to their sports cars, get in, and, starting them up, squeal after Michael.

OMITTED

EXT. ROAD - NEAR WOODGROVE - DAY

as the Trans Am roars past camera. A beat, then we see the three preppies in pursuit.

INT. TRANS AM - DAY

Katherine's sitting as far as possible away from Michael, staring straight ahead, refusing to even acknowledge his presence. Michael glances in the rearview mirror, sees the preppies in their sportscars catching up.

MICHAEL

Looks like the Preppy Patrol wants to pull us over.

He looks over at Katherine; she doesn't answer.

K.I.T.T.

Michael, we're approaching a railroad crossing with a freight train in transit. We'll be forced to stop.

Katherine reacts to this with vague interest, catches herself and decides to ignore K.I.T.T., too.

MICHAEL

They will.

With that, he punches the "pursuit" button.

EXT. ROAD - DAY

as the Trans Am explodes in a burst of speed, quickly leaving the sports cars behind.

ANGLE - A FREIGHT TRAIN

traversing the road up ahead, lights flashing, signs up.

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

For the first time, Katherine reacts, seeing the train looming ahead. She grabs at Michael.

KATHERINE

Stop the car! Stop the car!

Michael grins and reaches for turbo boost.

EXT. ROAD - DAY - ON K.I.T.T. AND THE FREIGHT TRAIN

as an open boxcar passes directly in front of the speeding Trans Am and the car suddenly leaves the ground, soaring upward and passing directly through the open boxcar. We stay with K.I.T.T. landing on the other side and continuing up the highway.

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

as he gives off an exhilarated whoop for joy. He looks over at Katherine -- her face shows abject terror. He grins.

ON THE SPORTS CARS

as Scott, Ship and Skipper pull over to the side of the road, climb out to stare in awe at the Trans Am as it fast becomes a memory.

SCOTT

I never saw anything move like that.
I don't get it.

CHIP

Maybe he doesn't use unleaded gas.

EXT. WOODGROVE SOCIAL CENTER - DAY - ANGLE ON CHRISTOPHER STONE'S CADILLAC

as it drives toward the steps to the terrace, where we see a buzz of activity -- fathers and daughters have finally

become activated, seem to be pouring out of the tea in response to Katherine's abduction. Stone stops the Cadillac nearby, climbs out and finally catches Stacey, a young coed, as she rushes past.

STONE

What happened?

STACEY

A tall dark stranger came into the dance and carried Katie Granger out like Scarlett O'Hara. It was so romantic.

Stone releases Stacey and she rushes off to whisper to the other girls. We pull in on Stone's dismayed look.

EXT. ANOTHER PART OF ROAD - DAY - ON THE TRANS AM

now leisurely cruising down the road at about ninety.

INT. TRANS AM - DAY

Katherine's still glued to the far door.

MICHAEL

Are you going to sit there and sulk all the way to the Foundation?

Katherine looks over for the first time, then:

KATHERINE

You've got your 'dashboard' to keep you company.

K.I.T.T.

Michael, I think I'm being insulted.

Michael gives K.I.T.T. a smile.

Katherine glances at K.I.T.T.'s voice box but still refuses to acknowledge it. Michael sees this, and in a parody of the usual response:

MICHAEL

'Hey -- you've got a talking car!'

He looks over at Katherine. Still no response.

MICHAEL

(to K.I.T.T.)

Sorry, pal -- she's just not impressed.

(to Katherine)

Look, I'm sorry for what I had to do back at the dance. But there was no other way to get you out of there. It's for your own good.

KATHERINE

(dry)

It's just wonderful how everyone seems to know exactly what's 'good' for me. Even perfect strangers.

MICHAEL

Katherine, do you have any idea why your father never saw you?

KATHERINE

Sure. He wasn't interested. It doesn't take much to figure that out.

MICHAEL

You were right about one thing -- you really don't know anything about him. To me and a lot of other people, Charlie Granger was a hero.

(remembering,
smiling)

I used to read about him all the time -- discovering new worlds in the South Pacific, Africa, South America....

Katherine looks at Michael, listening with veiled curiosity for the briefest instant. Her emotions begin to gain strength, then she reins them in.

KATHERINE

I'll make a deal with you. I'll go anywhere you want if you'll stop talking about my father. I really don't want to hear it.

(beat)

Could you please stop the car for a minute? I need some air.

Michael glances over at her.

MICHAEL

Sure.

And he turns toward the side of the road.

OMITTED

EXT. SIDE OF HIGHWAY - DAY - ON THE TRANS AM

The Trans Am is parked by the side of the road. Katherine has gotten out and is standing, staring across the surrounding countryside. Inside, we see Michael.

INT. TRANS AM - DAY

Michael is watching Katherine, as:

K.I.T.T.

Michael, that young lady is such a brat, I can't help but wonder why anyone would leave her a good-bye note, let alone a treasure.

MICHAEL

She was Charlie's daughter. Blood's thicker than water.

K.I.T.T.

So is my motor oil, but he didn't leave me anything.

(beat)

When Katherine does seek her treasure, I think I could contribute to the search.

MICHAEL

How's that, buddy? You handy with a pick axe?

K.I.T.T.

No, but Devon spoke of deciphering a key which is hidden in her locket. I have a feeling I'd be a natural at that particular aspect of the hunt.

MICHAEL

I'll keep that in mind.

Michael glances over, then sits up.

MICHAEL

Uh oh...jailbreak!

MICHAEL'S POINT OF VIEW - KATHERINE

She's suddenly bolted from the car and headed straight across the field.

ON MICHAEL

jumping out of the car and running after her.

ANGLE ON THE FIELD

as Katherine sprints away, tries to climb a grassy knoll, but it's too slippery and she slides back down, into a muddy pool. As Michael catches up with her, she struggles to her feet. Her dress is torn and covered with mud.

KATHERINE

Look what you've done! You've ruined my dress!

She takes off her shoe to throw at Michael and finds the heel's broken off. Michael sees it, stifles a laugh.

MICHAEL

C'mon, we'll get you a change of clothes.

KATHERINE

We will not!

MICHAEL

Have it your own way.

He heads back toward K.I.T.T. Katherine puts her shoe back on, takes a few impossible steps away from Michael, then turns and hobbles after him.

ANGLE ON K.I.T.T.

as Michael reaches the car, opens the back, goes through a duffle bag there and pulls out one of his own shirts and a pair of jeans. As Katherine approaches, Michael holds the clothes out to her.

MICHAEL

Here. They don't have designer labels, but they'll keep you warm. We'll get you some shoes later.

She glares at the clothes, and up at Michael; but his expression is sincere. She takes the clothes, climbs into K.I.T.T., then shuts the door.

MICHAEL

Give her some privacy, Kitt.

K.I.T.T.

But of course.

ANGLE ON K.I.T.T.'S WINDSHIELD - STOCK

as the windshield and windows go dark.

INT. K.I.T.T.

Katherine reacts to the darkening of the windows, then we move in close to show only her face and shoulders as she unzips her dress, changes into Michael's clothes.

K.I.T.T.

Katherine...may I call you Katherine?

KATHERINE

I don't care what you call me.

K.I.T.T.

You seem to dislike Michael. I understand that people sometimes react to other people this way. But why do you dislike me?

KATHERINE

You're a computer. I don't trust computers. I was raised by them.

K.I.T.T.

Really?

KATHERINE

A bank computer sent me my checks every month and paid my bills. It okayed my report cards and analyzed my scholastic development. It did everything but tuck me into bed at night.

K.I.T.T.

Which for people is more important.

KATHERINE

(a beat)

You do understand a little, don't you?

She seems to suddenly grow very sad, as if the fight's momentarily gone out of her. A pause, then she gathers herself together and opens the door.

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

as Katherine climbs out, and we see how incredibly huge Michael's clothes are on her. The legs are at least six inches too long -- likewise, the shirt looks like she stole it from a gorilla. As Michael sees her, it's all he can do to keep from laughing. Katherine sees this and her old defenses pop up again.

KATHERINE

I hope you're happy. I look horrible.

MICHAEL

Yeah, you do.

She frowns, turns back toward the car, then stops.

ANGLE ON K.I.T.T.'S WINDOW

where we see Katherine's reflection. So does she.

KATHERINE

Yeah, I do.

ANGLE ON MICHAEL AND KATHERINE

as she looks up at Michael. Their eyes catch. Suddenly, she grins. It's the first time we've seen her grin and it's delightful -- and infectious. Michael grins right back, then they both laugh. Off this, we:

CUT TO

EXT. FOUNDATION - DAY

seemingly peaceful and serene, as afternoon shadows fall. In contrast to the quiet, we hear:

DEVON'S VOICE

Please understand it was a
protective measure....

EXT. FOUNDATION PATIO - DAY - CLOSE ON A MAN'S BACK

The tension in the air is thick as the man whirls to face us -- and we see he's Christopher Stone.

STONE

You call kidnapping -- perhaps even
assault -- a 'protective measure?'

We widen to see Devon nearby.

DEVON

Michael Knight is a trusted employee
of this Foundation, Mr. Stone. He
is not an assailant.

STONE

As executor of Charlie's estate and
guardian of his daughter for the
last twenty years, I have a legal
and moral responsibility to take
care of the dispensation of any
treasure to Katherine.

DEVON

Treasure? I didn't mention a
treasure.

This throws Stone for a beat; but he recovers quickly.

STONE

We're talking in circles. My demand
is very simple -- I want to know
where Katherine is. Now.

DEVON

Under the circumstances, I'm afraid
I can't tell you. An attempt was made
on her life today, Mr. Stone.

STONE

That's ridiculous! Katherine
doesn't have an enemy in the world.

DEVON

Didn't. Apparently, thanks to the
treasure, she now does.

(beat)

Mr. Stone, I agreed to talk with you
because your credentials have
checked out. But until a lot of
questions have been answered to my
satisfaction, I am not changing my
position.

STONE

Nor am I changing mine.

With that, Stone turns and storms out.

ANGLE - CLOSE ON DEVON

staring after Stone, unflinching, firm...and just a little
worried. We hold on his face, then:

FREEZE FRAME

AND

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

EXT. FOUNDATION - NIGHT - ON K.I.T.T.

pulling up the driveway toward the main building, which is
aglow with lights.

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

as Michael stops the car and Katherine's about to climb out.

KATHERINE

I'd like to get this over with as
soon as possible.

Michael reaches out and catches her arm, stopping her.

MICHAEL

Just a minute, Katherine.

KATHERINE

I thought you were in a big hurry to
get me here.

MICHAEL

There's something I want you to see
first.

Off her confused look, Michael drives around toward the
back of the Foundation.

EXT. FOUNDATION GUEST QUARTERS - NIGHT

as Michael walks Katherine toward Charlie's last quarters.

KATHERINE

Where are we going?

MICHAEL

I think it's about time you met
someone.

He opens the guest quarters' door, leads Katherine in.

OMITTED

INT. GUEST QUARTERS - NIGHT

Michael walks in, Katherine stands tentatively by the
door. Michael crosses to the bed and pulls Charlie's
steamer chest out from under it. He opens the seaman's
chest and begins pulling out photos and articles ("Charlie
Granger Conquers Amazon" and "Granger's Shangri-la", etc.)
He arranges the mementos on the bed, pores over them.
Katherine remains standing her ground by the door.

MICHAEL

Look at this -- there must be a
hundred crocodiles in that river
with him.

(holding photo
closer)

It looks like he's serenading them
with a harmonica.

Katherine's interest is piqued. She takes a few steps
toward him. Michael's now got another photograph.

MICHAEL

Here he is on an all-white camel.
He's got a cute little girl with him.
That's a pretty locket she's wearing.
I think you know her, Katherine.

By now, Katherine has drawn close.

KATHERINE

May I see that?

He hands her the photograph. She looks at it, sits on the bed beside Michael, mesmerized by the photo in her hands.

MICHAEL

Katherine, I'd like you to meet your father.

He hands Katherine more of the photos of Charlie Granger that we saw earlier -- his moments of glory, the famous international leaders. As she looks at these:

MICHAEL

This is what I was trying to tell you before. Don't cheat yourself of the honor of being Charlie Granger's daughter. He was a great man. He was the last of a breed they don't make anymore.

Katherine now reaches into the seaman's chest, pulls out a handful of pictures of a young Katherine.

KATHERINE

These are all pictures of me. I wonder why he kept them all these years.

MICHAEL

He loved you, Katherine. You were never out of his thoughts.

KATHERINE

Then why didn't he come see me all those years? Why didn't he write me?

MICHAEL

According to the information I have, he couldn't. He was a prisoner. He wanted desperately to see you.

Katherine fingers the locket around her neck.

KATHERINE

This was all I ever had of my father, Michael -- his picture in a locket. I used to hold onto it all the time, to make me feel like he was close by. It's like running into your parents' room late at night when the thunder gets too loud -- except I had nobody to run to.

MICHAEL

I'm sure he wanted to be with you,
he tried to give you everything he
could....

KATHERINE

Then why did he send me away like
some dog at a kennel? I would've
given up everything just to be with
him -- to sit on his lap and have
him hold me. Do you think I would've
chosen the schools and the clothes
over my father's love?

Katherine's facade utterly shatters and the tears she hid
from Michael earlier come back now. Michael reaches out to
her -- but she backs away.

MICHAEL

Katherine, your father didn't mean
to reject you. But just because he
disappointed you, don't close out
everyone else who tries to care for
you.

KATHERINE

I have to. When you shut them out,
they can't hurt you.

MICHAEL

They also can't love you.

Michael reaches for her again and this time she allows him
to gently take her into his arms. Michael just rocks her
gently as she continues to have a good, long overdue cry.

OMITTED

EXT. FOUNDATION - NIGHT - ESTABLISHING SHOT

as we pan to Devon's office window.

INT. DEVON'S OFFICE - NIGHT

Devon is at his desk going over a file. Michael is
standing, he also has a folder of papers that he's going
over.

MICHAEL

When did he come to see you?

DEVON

This afternoon. Michael, there's
something about this Mr. Stone.
It's not only what he said...but
something more. Something in his
eyes. They were the eyes of a

desperate man.

MICHAEL

Devon, if he's the only other person who knew about the treasure, then he may also know the key's in Katherine's locket and he may have tried to kill her to get it.

DEVON

That's what I fear, Michael.

April comes into the office.

APRIL

I finally got Katherine to sleep.
Any luck?

Devon slaps the files down on his desk in frustration.

DEVON

All these files show is that Stone's a man with impeccable credentials. There's neither motive nor evidence....

MICHAEL

The map stolen from Charlie's book would be a start, wouldn't it?

As Devon's look confirms this....

EXT. CHRISTOPHER STONE'S ESTATE - NIGHT - ANGLE ON K.I.T.T.

pulling up outside the high-walled private property of a man who once obviously ran a financial empire.

OMITTED

INT. K.I.T.T. - ON MICHAEL

as he pushes buttons and Stone's estate appears on the monitor.

MICHAEL

Kitt, if you were Stone, where would you hide a treasure map?

K.I.T.T.

One of the greatest treasure hunters, Stephen de Blois, used to hide his maps in imitation cannons by his bedroom window.

MICHAEL

Maybe we should look for something more conventional -- like a safe.

K.I.T.T.
You're just not a romantic.

Michael laughs.

ANGLE - FAVORING MONITOR

showing a schematic of the inner rooms, searching.
Suddenly, a red light flashes in one room.

K.I.T.T.
Michael, there's a call going out
from an upstairs bedroom.

MICHAEL
I think I'll do some eavesdropping.
Patch me into that call, Kitt.

ANGLE - FAVORING MICHAEL

as Stone's and Korris' voices come through the monitor, via
a phone filter.

STONE
Don't lean on me, Korris. I'll get
your money.

KORRIS
I don't think you understand your
problem, Stone. See, there's nowhere
in the world for you to hide that we
won't find you....

K.I.T.T.
I've found the safe, Michael. It's
built into an end table on the second
floor.

MICHAEL
Record the rest of this conversation,
pal. We've found our motive.

K.I.T.T.
Roger. Oh, and Michael, you might
also check the drapery. Albert the
Second of Austria used to weave his
treasure maps into the material.

MICHAEL
I don't think Stone's that clever
with a needle. Ready?

K.I.T.T.
Anytime.

Michael pushes the "eject button" and we see Michael
propelled up and out of the car.

EXT. K.I.T.T. - BY WALL - NIGHT

as Michael soars up, out of K.I.T.T. and over the wall to the other side.

EXT. STONE'S FRONT GROUNDS - NIGHT

as Michael lands on the grass, then sprints over to the house. He looks up at the second-story window, grabs an ivy covered trellis and begins climbing up.

OMITTED

INT. STONE'S ESTATE - SECOND FLOOR - GYMNASIUM/TROPHY ROOM
- NIGHT

Michael climbs in through the window, walks carefully through the dimly lit room, locating the end table.

CLOSER ANGLE - MICHAEL

as he opens a slide drawer exposing the metal door of the safe. On the face of the door is a six-button panel, above it is a digital readout window.

MICHAEL

(into
comlink)

Kitt, it's an electronic lock. Can you open it?

K.I.T.T.'S VOICE

I can, but Michael -- the phone conversation has terminated.

MICHAEL

Then let's move fast, pal.

The digital readout window is suddenly ablaze with numbers, then it stops on three numbers and we hear a click. Michael opens the safe -- it's empty.

K.I.T.T.'S VOICE

Michael, there's someone entering the room....

Michael turns even as a figure lunges at him, striking out in a now familiar cobra punch which Michael avoids just in time -- he's only grazed by it. The room lights go on.

WIDER ANGLE

The room, now lit, is a large "den-like" room, filled with athletic trophies, mounted guns, animal heads on the walls. Stone's about to strike Michael again.

MICHAEL

Whoa -- slow down. I'm not armed.

STONE

I could've killed you. Breaking and entering -- it would've been justifiable homicide.

MICHAEL

You're an expert on that, aren't you?

STONE

(moving for a
nearby phone)

I'm calling the police.

MICHAEL

Number's nine-one-one. Go ahead...
what're you afraid of? Got something
to hide? Like Charlie Granger's map?

STONE

I don't know what you're talking about.

Michael looks around the room for the first time, sees all the trophies and plaques.

MICHAEL

This room's quite an education. Lot
of trophies for fighting. Earned a
medal in the Green Berets, huh?

He points up at the mounted animal heads on the walls.

MICHAEL

Marksmanship, too? You're a regular
man for all seasons. Ever try taking
a shot at a young coed?

STONE

Just try to prove it, Knight.

MICHAEL

You know my name. That's good.
Because I want you to know who's
standing between you and Katherine
Granger.

STONE

Get out!

As Michael moves toward the door, we hold on Stone's cold glare.

EXT. FOUNDATION - DAY - CLOSE ON KATHERINE'S OPEN LOCKET

showing aging photographs of Charlie Granger and a lovely

woman who strongly resembles Katherine.

KATHERINE'S VOICE

But I've looked in this locket a million times. What could possibly be hidden there?

We widen to see Michael, Devon, April and Katherine gathered near the water lily-covered reflecting pond. As Katherine hands Michael the locket, Devon refers to the inscription in the Charlie Granger -- The Man And The Myth book.

APRIL

He said the book would provide the answer.

DEVON

He adored puzzles and mysteries. Seeking out their hidden meanings was his passion.

Michael moves close to Katherine.

MICHAEL

Katherine, your father wanted this treasure to be your twenty-first birthday present. Can you forgive him and grant him this one last wish?

Katherine takes Michael's hand, which holds the locket.

KATHERINE

You don't have to convince me. Just help me find it.

DEVON

I'm afraid we're not the only ones looking for it. That treasure's become very important to Christopher Stone.

KATHERINE

Mr. Stone? What do you mean? I've known him for years....

MICHAEL

He's changed, Katherine, you've got to believe me. He's become a dangerous man.

Katherine looks from Michael to Devon, confused. Then:

KATHERINE

Could you excuse me for a while? I'd like to be alone....

She heads into the house. Michael and Devon watch her go, concerned, then Michael opens his hand, revealing the locket.

OMITTED

INT. FOUNDATION - KATHERINE'S ROOM - DAY

We see Katherine on the telephone.

KATHERINE

Hello? This is Katherine. I'm
sorry I didn't call you before, but
so much has happened...I just learned
about my father's treasure.

INT. STONE'S ESTATE - TROPHY ROOM - DAY

as he talks to Katherine on the phone, controlling his
surprise at hearing from her. He listens a beat, his mind
going a million miles a second. Then, arriving at an idea:

STONE

Listen carefully. I had a visit
last night from Michael Knight. He
threatened me, demanded some map he
thinks I have. He's after the
treasure, Katherine...

(listens, then)

Please don't panic. I think he
may have killed your father.

(beat)

You've got to get out of there,
now. Don't let them know you're
going. I'll meet you at the corner
of Aberdeen and Vermont in ten
minutes.

INT. KATHERINE'S ROOM - DAY - CLOSE ON KATHERINE

as she slowly lowers the phone, her eyes brimming with
tears. She's clearly torn, unsure who to believe. Then,
decisively, she heads for the door.

OMITTED

EXT. CORNER OF ABERDEEN AND VERMONT - NEAR FOUNDATION
- DAY - ANGLE ON STONE'S CADILLAC

as it pulls up the street toward the corner. We see
Katherine standing there, half-hidden by foliage. She comes
forward as the car pulls to a stop. The passenger door opens.

STONE

I'm glad I got to you in time,
Katherine.

KATHERINE

What you said about Michael -- I
don't believe it.

STONE

People will do incredible things if
the stakes are high enough. Come on,
let's get away from here.

Katherine looks very indecisive. Her glance turns in the
direction of the Foundation, and suddenly, her hand goes to
her throat.

KATHERINE

My locket! I left it behind.

From inside Stone's car, we hear a small "click."

STONE'S VOICE

But you no longer need it, now that
you know what's in it.

Katherine turns back toward the car, to see:

ANGLE ON STONE

He has a gun trained on Katherine.

STONE

Please get in, Katherine. We're
going on a treasure hunt.

ANGLE ON KATHERINE

as she looks down at the gun, horrified, and slowly climbs
into the car, we:

FREEZE FRAME

AND

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

EXT. FOUNDATION - DAY

Everything appears peaceful.

INT. DEVON'S OFFICE - DAY

Devon's examining Katherine's locket under a magnifying glass without much luck, while Michael thumbs through Charlie's books.

DEVON
(as he studies
loket)
Charlie really was a master of
concealment.

MICHAEL
(reading)
'The key to the treasure is in
your locket, close to your heart as
you've been to mine....'

They turn as April bursts in.

APRIL
Katherine's gone!

MICHAEL
What?!

APRIL
I've looked everywhere for her --
she's nowhere on the grounds.

MICHAEL
Devon -- if Stone's got her, he'll
kill her. He thinks she's got the
key to the treasure.

DEVON
And Stone's got the map.

APRIL
We don't even know where to start
looking.

MICHAEL
But we've got the book, the locket
-- and Kitt.

On their reactions:

CUT TO

EXT. ROAD - DAY

Stone's Cadillac speeds toward open country.

INT. CADILLAC - DAY

Stone is driving, Katherine's beside him, frightened.

KATHERINE

How can you do this to me? I thought
you were my friend.

STONE

Your friend was a voice on the phone
and an expense check once a month.

KATHERINE

You've just been planning and waiting
all these years.

STONE

No, just since my financial status
changed for the worse. And sitting
there was the answer to my prayers
-- Charlie's treasure. Charlie
showed up and all I had to do was
take it away from him.

She stares at him, as she realizes:

KATHERINE

(very softly)
You killed my father.

Stone doesn't reply, continues driving. Katherine stares
at him, horrified.

EXT. HIGHWAY - DAY

The Foundation semi passes.

INT. K.I.T.T. - DAY - CLOSE ON MONITOR

where we see the pages of Charlie's book flipping by at
incredible speed.

K.I.T.T.'S VOICE

It's not very well written.

INT. SEMI - DAY

Michael, Devon and April are clustered around K.I.T.T.

MICHAEL

Critique the writing some other time,
Kitt.

APRIL

How far along are you?

K.I.T.T.

Granger has just crossed the Yaqui
River, narrowly avoiding being eaten
alive by piranha.

DEVON

I believe April means what chapter,
Kitt.

K.I.T.T.

'The End.'

MICHAEL

Kitt, in all Charlie's adventures,
was there any mention of finding a
treasure in a locket or a picture or
anything like that?

K.I.T.T.

In one case, he found a small chest
of jewels behind the portrait of a
Portuguese king.

APRIL

I looked on the back of the photos.
Nothing.

DEVON

What else, Kitt?

K.I.T.T.

In another instance he found an
inscription etched on the glass eye
of a gold sphinx.

MICHAEL

Etched on the eye...
(snapping
his fingers)
That could be it!

Devon and April look at him, perplexed, as Michael circles
K.I.T.T., climbs in. He pulls the locket out of his pocket,
slips it into K.I.T.T.'s computer.

MICHAEL

Kitt, blow up Charlie's face.

ANGLE FAVORING MONITOR

as the photo of Charlie appears on the monitor. We see
Devon and April approach behind Michael, to peer in at the
monitor.

MICHAEL

Bigger, Kitt. Much bigger.

K.I.T.T.

We'll lose most of the face, Michael.

MICHAEL

Give me just the eyes.

We see the eyes fill the monitor screen, and can vaguely make out something blurring the right eye.

MICHAEL

The right eye -- I need to get in closer.

The right eye fills the monitor screen and superimposed over it, we see a grid, on top of which is the following: NR - 19336 - 24987.

ANGLE ON MICHAEL, DEVON AND APRIL

all staring wide-eyed at the monitor.

APRIL

What is it?

DEVON

Ingenious, indeed! That's a military grid with ten place coordinates.

MICHAEL

With this information, Charlie could pinpoint the treasure's location to within one square meter. Kitt, do you speak ten place coordinates?

K.I.T.T.

The location is in an area known as Devil's Basin, Michael.

MICHAEL

C'mon, Kitt -- let's beat the devil.

And as he pulls the driver's door shut, ignites the engine:

EXT. HIGHWAY - DAY

The semi's ramp comes down and K.I.T.T. backs out, sparks flying, does a 180 and heads back in the opposite direction.

EXT. DEVIL'S BASIN - DAY - ANGLE ON STONE'S CADILLAC

as it moves into the desolate area of sand, sage and mountains. There's nothing here to mark it as an important spot to anyone. Stone climbs out and crosses to Katherine's door, gun in hand. Katherine climbs out. We see Charlie's map in Stone's free hand, and he holds it out to Katherine.

STONE

Here we are, Katherine, Devil's Basin -- just like Charlie's map said. Now...where's the treasure?

KATHERINE

I told you, I don't know. I left
the locket at the Foundation...I
don't have any idea....

STONE

Think, Katherine. Think very hard.

He cocks the gun.

EXT. HIGHWAY - DAY

under crank as K.I.T.T. speeds by in excess of 100 mph.

EXT. ROAD ABOVE DEVIL'S CANYON - DAY

as K.I.T.T. pulls into view and screeches to a halt.
Michael gets out and looks down.

MICHAEL'S POINT OF VIEW - DEVIL'S BASIN BELOW

where we see Stone holding the gun on Katherine.

ANGLE ON MICHAEL

turning to K.I.T.T.

MICHAEL

I'll climb down and try to get behind
him. I'll need a distraction, pal.

K.I.T.T.

Just say the word.

Michael begins down the side of the canyon.

EXT. DEVIL'S BASIN - ON STONE AND KATHERINE

The sun beats down on them. Stone wipes the perspiration
from his brow, never lowering the gun.

STONE

Katherine, I don't believe you fully
understand. I'm not leaving without
the treasure.

KATHERINE

(imploring)

I don't know where it is!

STONE

I hope that's not the truth, Katherine.
Because if it is, you'll die right
here -- and I'll go on digging until
I find it on my own.

ANGLE ON MICHAEL

as he reaches the basin floor and crouches behind rocks.

MICHAEL

(comlink)

Kitt, this guy's got a car phone.
Let's give him a call.

K.I.T.T.'S SCANNER

It oscillates back and forth.

OMITTED

ANGLE ON CADILLAC

as its phone suddenly begins to ring off the hook.

WIDER ANGLE TO INCLUDE STONE AND KATHERINE

as Stone, startled by the ringing phone, turns toward the Cadillac. At that moment, Michael leaps out and tackles him, knocking the gun from his hand. Stone regains his feet and as he and Michael face off:

MICHAEL

It's my turn, Stone.

Michael punches Stone, knocking him to the ground. Stone kicks Michael back against the Cadillac, throws his lethal cobra punch, missing Michael but cracking the car's window. The fight continues, Stone using all his martial skills, Michael deploying with judo moves and good old American punching. Finally, Stone throws his lethal punch at Michael, but to his surprise, Michael grabs his arm.

MICHAEL

If you show a secret weapon, you'd
better use it. Otherwise the next
time your opponent's way ahead of you.

He flips Stone and Stone again slams into the Cadillac, dizzily moves toward Michael again.

MICHAEL

This one's for Charlie.
(to comlink)
Pop the door, pal.

The Cadillac's door pops open and Michael hauls off and roundhouses Stone, knocking him into the car. Michael slams the door shut, sealing the cold-cocked Stone in. Katherine runs to him and they embrace.

MICHAEL
Let's find your treasure.
(comlink)
Kitt, I need you.

INT. K.I.T.T. - ON CONTROLS

as the panel comes to life, switches to auto drive, the gears shifting....

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

taking off, blind driving, racing down the canyon road toward Devil's Basin.

EXT. DEVIL'S BASIN - ON MICHAEL AND KATHERINE

He's leading her out to the center of the basin as K.I.T.T. arrives. They move to the car as the door pops open.

KATHERINE
Have you found the key?

MICHAEL
We have.
(to K.I.T.T.)
Have you pinpointed those coordinates?

K.I.T.T.
Coming up, Michael.

ANGLE ON MONITOR

to show the grid superimposed over Devil's Basin, the coordinates falling into line. A red "X" flashes on the exact spot on the side of a mountain.

K.I.T.T.
'X' marks the spot.

ANGLE ON MICHAEL, KATHERINE AND K.I.T.T.

as Michael and Katherine look toward the mountain.

THEIR POINT OF VIEW - THE MOUNTAIN

A fairly sheer rise, showing no distinction at the spot indicated by K.I.T.T.'s monitor.

ANGLE ON K.I.T.T., MICHAEL AND KATHERINE

the disappointment shows on Katherine's face.

KATHERINE
There's nothing there.

MICHAEL

If Charlie hid the treasure as carefully as he plotted the hunt, he made sure it wasn't easy to see. How about it, buddy?

K.I.T.T.

Twenty-one years of erosion have covered the spot over with sand. But you're right, Michael -- there's a landfall at that spot, which seems much less dense than the surrounding walls.

MICHAEL

We've found Charlie's gift -- now we've got to unwrap it.

They climb in.

K.I.T.T.

I'm programmed to be a treasure hunter, not a caveman.

MICHAEL

Consider it a new program.

He puts K.I.T.T. in gear, backs the car away from the mountain. Then, Michael revs the engine.

ANOTHER ANGLE

as K.I.T.T. bursts forward, heading directly toward the spot indicated on the monitor.

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

Michael and Katherine brace themselves as Michael hits the Turbo Boost.

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

as the car blasts up, leaving the ground directly into the mountain, penetrating in.

OMITTED

INT. K.I.T.T. - MICHAEL'S POINT OF VIEW THROUGH WINDSHIELD

as the car hits hard ground and the windshield fills with pitch darkness. We angle to see Michael and Katherine staring out into the utter blackness, lit by the dash lights.

KATHERINE

What is it?

MICHAEL

I don't know. Kitt, give us some light.

The headlights flash on, illuminating an opening to a natural cavern, just large enough for K.I.T.T. to pass through.

MICHAEL

Let's go!

And as the car moves forward into the cavern.

OMITTED

INT. K.I.T.T. - CLOSE ON MICHAEL AND KATHERINE

Their faces seem to light up in a dazzlement of color.

KATHERINE

(in awe)

Michael, it's so beautiful. It's like being inside a diamond....

THEIR POINT OF VIEW - END OF TUNNEL

We see what has them in awe: the entire end of the tunnel is ablaze with clear, giant crystals that jut out from every conceivable corner. It looks like the center of a massive, brilliant geode. The crystals act like giant prisms, as they break K.I.T.T.'s lights into multicolored rainbows.

EXT. K.I.T.T. - ON MICHAEL AND KATHERINE

as they climb out, layers of colors spilling over their faces as the crystals sparkle like the milky way.

K.I.T.T.

I've analyzed every foot of this cavern and there is no sign of any precious metal or mineral deposits, Michael. In other words, there's no treasure.

MICHAEL

Yes, there is -- it's all around us. The beauty of this cavern is what Charlie wanted you to have, Katherine. This is the treasure.

KATHERINE

I think you're right, Michael. Looking at the mountain from the outside, I would've missed what's inside, just like I missed all the beauty in my father all those years.

She looks up at Michael.

KATHERINE
I have a feeling that's what he
wanted me to know.

OMITTED

CLOSE ON MICHAEL AND KATHERINE

Michael puts his arm around Katherine, and says sincerely:

MICHAEL
Happy Birthday, Katherine.

She smiles back warmly and we:

FREEZE FRAME

AND

FADE OUT

END OF ACT FOUR

TAG

FADE IN

EXT. WOODGROVE LADIES' DORM - DAY - ANGLE ON K.I.T.T.

pulling to a stop in front. We pull in on Michael and Katherine as they climb out and Katherine looks up at the dorm like a visitor back from a long vacation.

KATHERINE
It feels like I've been away for a
million years.

MICHAEL
You brought a lot back with you.
And by the way, I've got something
for you.

He takes Katherine's locket out of his pocket, slips it around her neck.

MICHAEL
There's more than ghosts in this
locket. There's love, too.

She's deeply moved by this.

KATHERINE
Michael, remember when I told you I
didn't need a knight in shining
armor?

MICHAEL

I sure do. Why?

KATHERINE

I was wrong.

She kisses him and they ad-lib good-byes as she goes into the dorm. Then, behind Michael comes the sound of a sports car revving and he turns to see Scott leaning out at him.

SCOTT

Okay, speedball -- I've made some big modifications on this baby and I'm ready for you this time. Park it behind that wheel of yours and let's drag.

MICHAEL

Well, okay....

He sighs and climbs into K.I.T.T.

ANGLE ON THE TWO CARS

as K.I.T.T. moves in beside the sports car. Scott revs, then:

ANGLE ON K.I.T.T.

as Michael hits the accelerator and K.I.T.T. takes off, undercranked, like a rocket off the launching pad.

ANGLE ON SCOTT

He hasn't even pressed the accelerator to the mat. He looks utterly bewildered.

OMITTED

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

as he drives down the highway.

MICHAEL

You seem awfully quiet, Kitt.

K.I.T.T.

Charlie Granger's treasure caused quite a bit of trouble. I may have dust in my intake valves for years.

MICHAEL

That's not what's bugging you, is it, buddy?

K.I.T.T.

Michael, you don't intend to leave
me a treasure, do you?

MICHAEL

I really hadn't given it much thought,
Kitt. I plan to stick around awhile.

K.I.T.T.

Well, if you do decide to leave me
something, will you do me a favor?

MICHAEL

Name it.

K.I.T.T.

Will you kindly just leave it on the
backseat?

Michael laughs.

EXT. HIGHWAY - DAY

as they disappear toward the horizon.

FREEZE FRAME

AND

FADE OUT

THE END