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KNIGHT RIDER

TO FORGIVE, DIVINE

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ACT ONE

FADE IN

EXT. UNDERWATER - DEPTH FIFTY FEET - DAY (STOCK)

Camera prowls the peace and serenity of this underwater paradise which makes up Descanto Bay. We see clumps of coral, a turtle swimming with ease, a school of fish in search of food.

Then abruptly the peace is shattered. Fish dart away in all directions, the water becomes wild with movement, haze, and bubbles. And then we see its source:

BOBBY SHELL (STOCK)

Twenty-two, good-looking, attired in red scuba gear -- he is swimming at the edge of panic, pulling at each stroke, kicking with every ounce of energy he can muster. His eyes behind the face mask bulge with fear; but still he clutches a small tiara encrusted with coral overgrowth.

An underwater spear flashes past his head and we adjust to the source of Shell's fear.

TWO WET SUBMARINES (STOCK)

as they gain on Shell; mounted in prone positions are their operators, Karl Roessler, thirty-five, a bulky diver dressed in black scuba gear, and his thief-in-training, Axel Wicks, also dressed in black scuba gear. Wicks fires a second spear and it, too, barely misses Bobby.

NEW ANGLE (STOCK)

The wet submarines overtake Shell, hold a beat overhead, and then the two attackers shut down and drop out of their underwater vehicles to grab Shell.

Roessler grabs his arms, pinning him; the tiara drops to the ocean floor. Wicks takes his air hose and crimps it. Shell struggles. His regulator now useless, pops from his mouth and panic consumes him. He's strong, he fights, but to no avail...his body goes limp. His attackers release him and Roessler retrieves the dropped tiara with his right hand, which he sees is tattooed with a skull and crossbones, and both remount their wet subs. Hold a beat as Roessler and Wicks skim away into the haze of depth; see Bobby's limp form begin to float upward, and:

CUT TO

EXT. MOUNTAIN ROAD LEADING DOWN TO PACIFIC BEACH - DAY -  
K.I.T.T. - MOVING

It's bright, clear and the Trans Am moves with grace as it maneuvers through the now flowing curves of this road which is beginning to become more narrow and hazardous.

K.I.T.T.

Michael?

MICHAEL (V.O.)

Yeah, Kitt?

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

Michael driving, smoothly negotiating the curves.

K.I.T.T.

I detect the odor of fish.

MICHAEL

Good. That tells me your program is programmed and your senses are sensing.

A beep-beep-beep is heard and April Curtis comes up on the video screen.

APRIL

Are you ready for the test, Michael?

MICHAEL

If Kitt's ready, I'm ready.

APRIL

Kitt?

K.I.T.T.

I'm glad you asked, April. In light of the extensive micronetics involved in the system interface, not to mention ---

MICHAEL

(grins)

He's ready.

EXT. COASTAL ROAD - DESCANTO BAY - DAY - K.I.T.T.

as the Trans Am enters the coastal road from the mountain intersections and roars straight for the pier.

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

Michael, I would prefer speaking for myself. In truth, there's a primary aversion involved.

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

MICHAEL

You hate the smell of fish.

K.I.T.T.

I dislike the smell of fish. I  
hate the ocean.

MICHAEL

Think of it this way. April wants  
you to swim and I'm here to take  
the dive with you. Hang on to your  
fenders, pal.

He hits the pursuit button.

OMITTED

EXT. ROAD TO PIER - DAY - K.I.T.T.

He rockets forward, screaming toward the pier entrance to  
launch into the water from the end. A beat passes before:

K.I.T.T.

Michael! Abort the test! Abort!  
My sensors detect human distress  
at three o'clock.

THE BEACH

Bobby Shell, in his red wet suit, washing up onto the shore-  
line at the edge of the calm Bay water.

K.I.T.T.

turns as Michael veers at the last minute from the entrance  
to the pier, and slows the Trans Am through a series of  
spin outs on the sand, ending near the beached Bobby.  
Michael leaps out.

NEW ANGLE

Michael moves up to Bobby, turns him over on his back and  
pulls off the mask.

MICHAEL

Give me his vitals, Kitt!

K.I.T.T.

His body chemistry is not within  
human limits, Michael. I measure a  
saturation of nitrogen gas in his  
body tissues and fluids...three  
point seven eight liters to be exact.  
You don't suppose it's an alien....

Michael hurriedly drags Bobby to the passenger side, strips off his tanks to the floorboard, and stuffs him into the seat, as:

MICHAEL

He's a scuba diver, not an extra-terrestrial. Nitrogen saturation means he has the bends...Get me a scan on the nearest hospital with a decompression chamber.

The video flashes with K.I.T.T.'s search, as:

EXT. COASTAL ROAD - DAY

K.I.T.T. races around a curve, finds the narrow road blocked by a four-wheel drive towing a boat.

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

MICHAEL

How is he, Kitt? Any better?

K.I.T.T.

His condition is deteriorating, Michael.

Michael reaches for "Turbo Boost."

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

The Trans Am flies over the car and boat, hits the open road ahead of them -- tires screeching and smoking: fast.

ANGLE - DRIVER IN FOUR-WHEEL

wide-eyed.

INT. HOSPITAL - DAY - DOUBLE DOORS

They burst open. Bobby is on a gurney, attendants roll it along as a pretty young nurse, whom we shall know as Tracy, works at keeping him alive. Michael follows along, as:

TRACY

...you have no idea if there was any stage decompression?

MICHAEL

You know everything I do. I just found him on the beach....

TRACY

I knew something like this would happen.

They turn into another corridor, still trucking with them toward the decompression chamber room.

MICHAEL

You know him?

TRACY

(nods)

Bobby Shell...I went to high school with his sister.

Tracy shakes her head, knowing the ordeal she now has to face as they plow through the double doors to the room labeled "Decompression Chamber." Hold as the doors flap closed, and then:

CUT TO

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

parked. We see a young male intern exit the hospital, just finishing off a bag of potato chips. He crumples the bag and tosses it on K.I.T.T.'s hood.

K.I.T.T.

No littering.

The intern stops in his tracks, looks around, confused, and then grabs the sack and tosses it in a garbage can.

K.I.T.T.

A man of your age should know better.

The intern jumps, looks around, and then hurriedly moves away as we adjust to see a ND pickup pull up. A man of sixty is driving, the passenger is Jennifer Shell, twenty-five, fresh, attractive, and at the moment extremely worried. She alights from the truck, thanks the driver MOS and moves quickly into the hospital.

INT. CHAMBER ROOM - DAY - CLOSE ON MICHAEL

Adjust to see that Michael is outside the thick window of the 8 x 10 chamber that houses both Bobby Shell, now comatose on a bed, and Tracy, who is now attending to his other medical needs, including IVs, dressings, etc.

The instruments indicate the chamber is at two atmospheres.

NEW ANGLE

Jennifer bursts into the room, moves to the window past Michael. She looks inside.

JENNIFER

Oh, God...Tracy? Is he...?

Tracy looks up, her voice can be heard over a speaker attached near the viewing window.

TRACY

Hi, Jenny...take it easy...I think he'll be all right. We've got him down to two atmospheres...It'll be awhile before we get back to the surface.

JENNIFER

The bends? Bobby? What happened?

TRACY

He came up too fast. You know Bobby, always in a hurry....

JENNIFER

Accidents can happen to anyone, Tracy.

This defensiveness catches Michael's curious attention.

MICHAEL

Hi, I'm Michael Knight. I brought Bobby in. Is he a certified diver?

JENNIFER

He taught scuba at the Y for two years. Why?

MICHAEL

It looks like he ignored the first commandment. Never dive alone.

JENNIFER

Thanks for what you did...really. For all I know you saved his life. Let's just leave it at that, all right?

MICHAEL

(beat, a smile)

All right.

He leaves.

OMITTED

EXT. HOSPITAL - DAY

Michael crosses to K.I.T.T.

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

He climbs in, ready to leave when he notices Bobby's wet suit top on the seat.

K.I.T.T.

You have no idea how unpleasant that odor is, Michael.

MICHAEL

Allow me.

He picks it up, starts out, heading for the hospital. Something drops from the patch pocket.

K.I.T.T.

You dropped something.

Michael picks it up, really paying no attention, glances at it: it's an encrusted flat oval. Something about it is unusual.

MICHAEL

(shrugs)

Guess Bobby collected shells.

K.I.T.T.

Judging from its surface density, the object in question is not a shell.

MICHAEL

Okay, smart guy, what is it?

K.I.T.T.

I believe you're familiar with the procedure, Michael.

Michael places the object in a small compartment behind a smoked-glass tray.

MICHAEL

It's a shell.

An electronic buzz commences, lasts for several seconds. Then a multicolored spectrographic chart is produced in hard copy.

MICHAEL

Clever.

K.I.T.T.

I thought so. Spectrographic analysis determines it to be an element. Atomic number seventy-nine, atomic weight one ninety-six point nine sixty-seven.

Michael looks at the complex scientific chart.

MICHAEL  
English, por favor.

K.I.T.T.  
It is the element known as gold.

MICHAEL  
(reacts)  
Gold?

K.I.T.T.  
You may examine the object in a more  
presentable state now, Michael.

Michael removes the object from the door and we see it has  
now been cleaned. It is a brilliant hand-hammered gold  
coin.

MICHAEL  
(low whistle)  
Any idea how old it is?

K.I.T.T.  
I can identify and authenticate all  
forms of exchange dating back to the  
time of the U.S. Constitution. My  
data banks have nothing on it,  
Michael. It's obviously quite old.

MICHAEL  
And valuable?

K.I.T.T.  
Possibly. Why?

MICHAEL  
It might help explain why an  
experienced scuba instructor went  
diving solo.

Michael looks up to see Jennifer exit the hospital.

K.I.T.T.  
I'm not sure I understand your  
logic, Michael.

MICHAEL  
Neither am I, Kitt. Neither am I....

Michael starts the car and drives to where Jennifer is. He  
leans to speak to her through the passenger window.

MICHAEL  
Need a lift?

She looks into the car and can't help but respond warmly to  
his broad smile.

JENNIFER  
Your timing is...amazing.

EXT. COAST HIGHWAY - DAY - K.I.T.T. - MOVING

MICHAEL (V.O.)  
I found this in Bobby's wet suit.  
Any idea where he got it?

INT. K.I.T.T. - DAY - MICHAEL AND JENNIFER - MOVING

Jennifer looks at the gold coins, intrigued, puzzled.

JENNIFER  
No...is it gold?

MICHAEL  
(nods)  
It's gold. It's also very old. If  
it's all right with you I'd like to  
check it out.

JENNIFER  
Why?

MICHAEL  
Bobby's been hurt, Jennifer. Who  
knows what really happened -- or why.

JENNIFER  
Bobby had an accident. Why are you  
suggesting he was doing something  
wrong?

MICHAEL  
I didn't say that.

JENNIFER  
I don't know why people always think  
the worst of him. He goes to South  
Coast Junior College, he dives for  
the fish and lobster we serve at the  
restaurant, he's never been in any  
real trouble....

MICHAEL  
Hey...I have no case to make.

JENNIFER  
Then why all the attention? What do  
you want to help with?

Michael picks up Bobby's regulator from the floorboard. We  
can see a double crimp in it.

MICHAEL

See this regulator hose...it's crimped on both sides. No rock did that, Jennifer. No piece of kelp. I can't prove it, but my guess is it was done by another diver.

Hold a beat on her reactions, and:

CUT TO

EXT. THREE SHELLS RESTAURANT - DAY

An ocean-front mom and pop-type restaurant. At the side we can see a dive locker which holds dive gear and further down at water's edge a tough-looking seaman, about thirty, trying to snag a rubber Zodiac boat with an outboard motor in from the surf. We shall know him as Paul Manley.

K.I.T.T. pulls in, stops. Push in as Jennifer starts to alight from the car.

Manley pulls the boat up, waves.

MANLEY

I'll tie her up for you. How's Bobby?

JENNIFER

They don't know yet. He's in the decompression chamber at Cates Memorial.

MANLEY

Anything I can do, just let me know.

She nods, waves. Redirects her attention to Michael.

JENNIFER

I'm sorry, I guess I haven't been very grateful.

MICHAEL

It's not required.

JENNIFER

Speaking of lobster, I have one left from Bobby's last dive...do you like lobster?

MICHAEL

Is that an invitation?

She smiles, nods.

OMITTED

EXT. F.L.A.G. - DAY - ESTABLISHING

INT. F.L.A.G. - DEVON'S OFFICE - DAY - CLOSE ON DESK TOP

Devon is signing a stack of Foundation papers. During the following, pull back to include Michael hovering over his desk and April hovering over him.

APRIL

Michael, is this your way of saying you aborted Kitt's amphibious test?!

MICHAEL

Yes. No. Just a minute, April.  
(to Devon)

Devon, he's an experienced diver but he dives solo, gets the bends...

(plops regulator  
hose on desk and  
papers)

And look at this regulator hose and tell me that crimp is an accident.

DEVON

Michael, will you please remove this thing? This is a desk, not a workbench.

He hands the regulator back as if it were diseased and then picks up a document dirtied by it.

Devon rises, starts off. Michael stops him.

MICHAEL

Devon, listen to me...I think someone tried to murder Bobby Shell.

DEVON

If you're correct, Michael, then it's a job for the police.

MICHAEL

Devon ---

APRIL

Michael ---

DEVON

Will you two please stop lobbying? Michael, you apparently saved the boy's life. That's wonderful. Now let him live it.

MICHAEL

(shrugs)

You're the boss. Guess I'll just

have to take this back to his sister  
without ever finding out where it  
came from....

He plops the coin on Devon's papers.

DEVON  
Michael! Get that....

He looks closer. Michael knows he's getting to Devon.

DEVON  
(examines it)  
Where did you find this?

MICHAEL  
Bobby Shell's wet suit.

APRIL  
(to Michael)  
Do you always have an ace up your  
sleeve?

Michael just smiles.

DEVON  
Incredible...I'd have to authenti-  
cate, but I believe this coin is  
Aztec....

Michael takes it back.

MICHAEL  
Too bad we can't investigate a  
little, but I guess Kitt's test  
comes first....

Devon grabs his hand, takes the coins, as:

DEVON  
Don't be so hasty, Michael. We may  
have something important here.  
(to April)  
Run down to Research...tell them I  
want everything they have on Aztec  
coins.

April burns as:

MICHAEL  
Does this mean it's a Foundation  
project?

APRIL  
Devon, you're not thinking of  
postponing the test? Not after all  
our preparation ---

DEVON  
(oblivious;  
to Michael)  
I'll get cracking on the research  
and authentication immediately.

Devon gets a magnifying glass and becomes engrossed in the  
coin. Michael looks at April with a grin.

MICHAEL  
Don't be a sore loser.

CUT TO

EXT. THREE SHELLS RESTAURANT - NIGHT - ESTABLISHING

It is a bright moonlit night. K.I.T.T. is parked out front.

EXT. THREE SHELLS RESTAURANT - OUTSIDE PATIO - NIGHT

The patio overlooks Descanto Bay, the light from the Fin  
Quest at anchor can be seen far out in the Bay. Michael  
and Jennifer are at a table for two, candlelit, a giant  
lobster on a center plate, wine.

MICHAEL  
The coin has been authenticated as  
Aztec...but exactly where it came  
from, how Bobby got ahold of it I  
don't know.  
(beat)  
Do you?

JENNIFER  
No. This is as...confusing to me as  
it is to you, believe me.

MICHAEL  
Has Bobby's behavior been different  
lately? His patterns, the people he  
hangs around with?

JENNIFER  
No. Not that I've noticed.

MICHAEL  
What about the Bay? Is there any-  
thing different going on out there?

JENNIFER  
No, just...  
(thinks)  
Well, there's the Fin Quest. She's  
at anchor in the Bay on a Project  
Sea Life grant, reseeding the reef  
with abalone. The guy who tied up

the inflatable is one of the crew,  
Manley.

MICHAEL

Does Bobby know him very well?

JENNIFER

Just casually...He eats here  
sometimes. He seems like a nice  
guy. Michael, please...can we close  
the subject for awhile? At least  
during dinner?

MICHAEL

(smiles)

Sure. The lobster's incredible.  
I'm spoiled for life.

She relaxes a bit now.

JENNIFER

What else? You've just dined at The  
Three Shells.

MICHAEL

I count Bobby and Jennifer Shell.  
Who's the third?

JENNIFER

My dad...he died three years ago.  
It was his dream, the three of us  
running this place...building it  
into something really special...He  
took care of all the business, I  
cooked, Bobby dove....

She reaches for her wine, her hand trembles. It spills a  
little. Michael puts his hand on hers.

MICHAEL

He'll be okay, Jennifer.

(beat)

But if I'm right, whatever he's  
stumbled into won't go away. I want  
to check it out. I'd like to think  
we're on the same side.

He touches her glass. They both sip the wine, their eyes  
on one another. She forces a smile and nods.

EXT. ABOARD THE FIN QUEST - DAY - WICKS

He moves on the deck as a shore launch moves alongside.  
Manley is at the wheel. On the launch floor are about  
twenty cannisters which we cannot yet make out. Wicks  
helps him tie up. Manley climbs to Fin Quest's deck and  
enters into a brief conversation. (MOS)

NEW ANGLE

Manley appears concerned as he points to the load and then exits to the cabin. Wicks jumps into the launch and hefts the first cannister to the deck. Push in to see the label: "Depth Charge -- Explosives -- Danger".

INT. FIN QUEST CABIN - DAY - CLOSE ON TIARA

Drops of acid hit the coral encrusted tiara. Smoke bellows up and we widen to see the man engrossed with his treasure that was in Bobby's possession earlier. He is Zachary Sloate, fifty, an intense man of unusual strength, academic intellect, and a brain that has burned too long with a single, myopic obsession. Near the table that he works on we see a box heaped with coins, jewels, plateware -- all Spanish treasure from the Aztecs. The door opens and Manley enters the cabin. Sloate does not look up from his work as:

SLOATE

Did you get the equipment?

MANLEY

It's here.

(then)

Where's Karl?

SLOATE

He's keeping an eye on developments at the hospital.

MANLEY

Look, when I signed on there wasn't any talk of murder....

SLOATE

There was no choice, Manley. It was either stop him or risk losing everything.

(beat)

Relax. There's a good chance the kid won't regain consciousness before we can correct the Marquesa's shift, get access to the main chamber, and be gone.

MARINE OPERATOR'S VOICE

(over ship-  
to-shore)

This is Marine Operator Sixty Five. I have a call for the Fin Quest....

Manley goes to the ship-to-shore, picks up the mike.

INTERCUT - KARL AT HOSPITAL PHONE BOOTH

MANLEY  
(over radio)  
Go ahead, Karl.

KARL  
He's still in decompression, but  
he's recovering.

BACK TO SCENE

Manley lowers the radio mike.

MANLEY  
What are you gonna do?

Sloate moves to the boxes of treasure, holds up a piece or  
two.

SLOATE  
You're the one who's put all of this  
on the scales. At current bullion  
prices we've got one point six  
million in the hold right now. You  
want to lose it all? You tell me.

Manley looks from Sloate to the treasure -- his greed is  
too much. He can't say anything.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. HIGHWAY - THE KNIGHT SEMI - DAY - STOCK - MOVING

K.I.T.T. moves into frame, the ramp extends from the semi  
and K.I.T.T. enters.

INT. SEMI - DAY - MICHAEL

He exits K.I.T.T. Devon is in the lounge in the b.g. as  
April moves up with her test kit and programs, begins to  
work the overhead scientific device, during:

APRIL  
I just got an update from the  
Amphib system builder...It seems  
they now have some questions about  
the viability of the Third Stage  
Aquatic Synthesizer.

K.I.T.T.

(worried)

What kind of questions, April?

MICHAEL

The sinking kind, Kitt.

Michael winks at April and crosses toward the lounge area. She burns with a beat of good natured irritation.

K.I.T.T.

April, I hope this means the scheduled tests have been cancelled.

She goes back to programming the overhead scientific device.

APRIL

Of course they have, Kitt. Your best interests are always first with me. You know that...don't you?

K.I.T.T.

I was just checking.

(suspicious)

What is it you're doing now, April?

APRIL

Relax, Kitt. This is a program with a thousand years of Spanish and Aztec history for your current...

(looks off

to Michael)

...mission...per Devon's request.

K.I.T.T.

Ah, yes. It's coming...Well, shiver my timbers, if it isn't Long John Silver...Interesting data. Very interesting, April.

April smiles, relieved that the subject has been changed.

ANGLE - MICHAEL AND DEVON IN THE LOUNGE AREA

Several books are stacked around Devon as we pick up their conversation, Devon placing down the coins.

DEVON

...and the coins are just the beginning, Michael.

MICHAEL

You've found something to connect to Bobby's attack?

DEVON

No. To the coin...Look here.

He turns on the CRT and a double blow-up of the coin appears. One side bears an Aztec calendar, the other, a likeness of Nacinda.

DEVON

Her name is Nacinda...the Aztec Goddess of Forgiveness. Isn't she magnificent, Michael?

MICHAEL

Yeah, terrific. But what's it got to do with Bobby and the coins?

DEVON

On one hand, nothing. On the other, everything. Maybe.

MICHAEL

Oh, that makes sense...I think.

Devon picks up a book labeled Nacinda -- Truth or Legend. As he opens it for Michael, the cover page bears a rendering of the statue. On the book's back cover flap we may also notice a picture of the author, Professor Z. Sloate. Their focus, however, is the statue.

DEVON

Bear with me, Michael. You see, Nacinda is a fountain of historical research. She was pillaged along with her coins and treasure by Cortez in 1521 and loaded aboard The Marquesa for delivery to the king of Spain.

Michael becomes interested in the book. He looks closer.

MICHAEL

(reading)

'Main stream academic research has established the Marquesa as lost off Cape Horn!'

(to Devon)

I don't get the connection to our coins, Devon.

DEVON

Read further --

(points to page)

Here. 'Research labeled as unorthodox, unsupported, and unscientific argued that the Marquesa was pirated and sailed north from the port of Acapulco instead of south around Cape Horn!'

(then)

It's a magnificent academic first fight, Michael.

Michael thinks deeply for a beat and then snaps his fingers with the connection.

MICHAEL

Devon, there's a boat anchored in Descanto Bay, the Fin Quest. It's supposedly working an abalone seeding program for Project Sea Life. What if it wasn't?

Devon picks up the book, looks at Nacinda.

DEVON

It could be making the archeological find of the century...?

MICHAEL

It's worth checking out...if she's down there with all that treasure, Bobby Shell's 'accident' says they're willing to kill for it.

On their reactions, we push in, hold on the sketch of Nacinda, and:

MATCH CUT TO

OMITTED

INT. FIN QUEST CABIN - DAY - ON SKETCH OF NACINDA

During the following, pull back to see we have been looking at the same book on the cabin table. Sloate and Manley are present. Sloate is pulling into a sweater as:

MANLEY

Look, it shifted during the night. You want to blame something, blame the currents. The point is we should be using sand pumps and jacks. Not explosives.

Sloate shakes his head, starts out. Manley takes his arm. Stops him.

MANLEY

(continuing)

The ship's unstable. It's too dangerous.

Sloate looks at Manley's hand on his arm. The look is menacing enough for him to let go.

SLOATE

You're getting a triple share, Manley. That should be incentive enough for you to accept a small additional risk, shouldn't it?

Sloate doesn't wait for an answer. He exits. Hold a beat on Manley, unsure how far he can challenge this quietly dangerous man. Then he follows to:

EXT. ABOARD THE FIN QUEST - DAY - SLOATE

As he emerges from the cabin, Manley behind him, he looks to the launch occupied by two crewmen at a distance off to starboard. Sloate waves and they watch as one of the crewmen sets the charge and launches it.

EXT. UNDERWATER - DAY - THE MARQUESA - STOCK

The remains of a Spanish treasure ship. Above her the charge floats down, finally exploding at thirty-five feet.

NEW ANGLE - THE MARQUESA - STOCK

She shifts and then an incredible rumble begins to erupt and a major portion of the shelf upon which she rests begins to break away and the Marquesa tumbles with it to a deeper floor.

EXT. ABOARD THE FIN QUEST - DAY - FAVOR SLOATE AND MANLEY

as Wicks in the pilot area, peers into a sonar, fish-finder scope.

WICKS

The shelf is cracking off. She's gone with it down to the next level.

SLOATE

How deep.

WICKS

A good two hundred feet. We're gonna need heavier cable. More light...hydraulics.

Sloate turns to Manley.

SLOATE

Get it. You'll dive in the morning.

MANLEY

At that depth? We've just tripled the risk. Look, let's just take what we have....

SLOATE

What we have isn't what I came for, Manley.

MANLEY

Sloate, you're talking two hundred and sixty feet in the worst possible conditions...for one lousy statue?

SLOATE

I wouldn't expect a man who derives all of his pleasure from booze and drugs and women to appreciate the historical significance of Nacinda's discovery. So I won't attempt to explain. Just do what you've been hired to do, Manley.

Sloate starts off.

MANLEY

I understand plenty. It's all those prissy academic friends of yours you want to show off to. That's your high.

Sloate turns.

SLOATE

My 'high' will be my vindication, Manley.

MANLEY

You want it so bad you'll kill for it?

SLOATE

Everything is a matter of necessity and priority...Yours is to dive. Karl will look after...the necessities.

OMITTED

CUT TO

INT. HOSPITAL - DECOMPRESSION CHAMBER ROOM - DAY

Jennifer and Michael are present, watching as Tracy and an attendant roll Bobby out. They move up to him.

JENNIFER

Bobby? Can you hear me?

Bobby's eyes blink open, his vision blurred as we adjust to see the outlines of Jennifer and Michael over him. He is delirious, semicomatose.

BOBBY

Jen...Help me....

He reaches up weakly with one hand.

JENNIFER

I'm here, Bobby. I'm here with you.

She takes his hand, touches his face.

BOBBY

Cah-deesh...cah-deesh....

MICHAEL

What's he saying?

JENNIFER

(shakes head)

I can't make it out.

Bobby slips into a deep sleep, Jennifer brushes his hair back, concerned.

TRACY

I gotta get this guy to ICU, kids.

Tracy pushes Bobby out of the room. They follow to:

OMITTED

INT. HOSPITAL CORRIDOR - DAY

As they exit, we pan with Tracy as she rolls Bobby toward ICU, and hold on a visitor with a bouquet of flowers -- Karl Roessler. His interest is Bobby.

OMITTED

EXT. HOSPITAL - DAY - MICHAEL

exits, crosses to K.I.T.T., enters.

OMITTED

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

parked. As he enters, punches the computer console.

MICHAEL

I need some help, pal. Give me your Linguistics Department.

K.I.T.T.

Try this...

(a la

Blackbeard)

Avast me hearties er I'll run ya through.

MICHAEL

Wrong program, pal. It's a word  
from Bobby's semiconscious vocabulary  
I'd like you to clean up...'cah-deesh.'

K.I.T.T.

Sounds like a sneeze...I'll get  
right to work on it...But, it may  
take some time; the variations are  
limitless.

MICHAEL

You're all I got, buddy.

A beep.

K.I.T.T.

Devon's on, Michael.

Michael starts up the car, pulls out, and brings Devon up  
on the screen.

MICHAEL

Devon....

DEVON

Big news, my boy. It seems that  
Project Sea Life has no contract  
whatsoever with the Fin Quest...and  
they have no reseeded projects in  
the Descanto Bay area.

MICHAEL

Well, now. We're finally getting  
somewhere.

DEVON

Michael...please don't do anything  
rash.

MICHAEL

You know me, Devon.

He clicks off the video link, turns hard right, and we:

CUT TO

OMITTED

EXT. ABOARD THE FIN QUEST - DAY - MANLEY

He has a set of binocs to his eyes, watching as Michael  
motors toward the Fin Quest in a rented skiff. Adjust as  
Sloate moves up.

SLOATE

Get the cannisters covered.

Wicks and the crewmen move to pull a tarp over the depth charges. Manley looks again as Michael gets closer.

MANLEY

I've seen that guy before...He was with Bobby Shell's sister at the restaurant...the one who found him washed up on shore.

Sloate moves to the pilot cabin, gets a revolver. Manley stops him; unsure. Sloate looks at the gun and then slips it beneath a rag on a nearby bench, easily accessible.

SLOATE

Get rid of him.

NEW ANGLE

Michael pulls alongside in his launch, ties up, and Manley approaches as he swings up to the deck.

MICHAEL

Permission to come aboard.

SLOATE

What can I do for you?

MICHAEL

Heard you were seeding abs out here. I'm a diver. Need work.  
(beat)  
Here I am.

MANLEY

No help needed.

MICHAEL

My kinda help is hard to come by. I know this area. Pinks, blacks... I've taken them all off the reefs.

Michael walks further onto deck as we see Sloate casually place his hand on the bench and drill Manley with his eyes.

MANLEY

Where'd you get certified?

MICHAEL

Special Forces.  
(picks at tarp)  
How about it? I'll plant these suckers all day long for bed, board, and minor bucks.

Michael starts to lift the tarp. Sloate moves up and:

SLOATE

The man tried to be polite. You're not wanted and it's time for you to leave.

Michael takes in Sloate, Wicks, and the crew...shrugs.

MICHAEL

Since you put it that way...See you around.

Sloate only nods. Then Michael crosses back to exit the boat. He spots an encrusted coin in the deck -- registers it and then hops in his rented boat and motors off. Hold a beat on Sloate and Manley, reacting.

OMITTED

EXT. HIGHWAY - DAY - K.I.T.T. - MOVING

MICHAEL (V.O.)

Devon, that book, the one with the picture of Nacinda?

INT. K.I.T.T. - MICHAEL - MOVING

Devon is on the video screen.

DEVON

What about it?

MICHAEL

The dust jacket. There's a picture of the author, isn't there?

Devon holds up the flap picture of Sloate.

DEVON

Zachary Sloate. Why?

MICHAEL

That's him! He's aboard the Fin Quest with that local diver, Manley.

DEVON

My God...Sloate was the leader of that research minority I was talking about. His obsession reached a point where no one would publish his articles...he eventually lost all credibility in academic circles.

In the b.g. of Devon's office we see April enter, move up near Devon.

MICHAEL

Can you get me a profile on him?

DEVON

If you want to know if he's dangerous, the answer is yes. Sloate is rumored to have killed some Indians in Baja several years ago...tracking down the Nacinda legend.

MICHAEL

Sounds like we've got just about half the lid nailed down, doesn't it?

APRIL

Bobby Shell should be able to give you the other half...He's not fully conscious yet, but he is coming along well enough that they've moved him to a private room.

On Michael's reaction:

CUT TO

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

accelerating.

EXT. HOSPITAL - DAY - ESTABLISHING

INT. HOSPITAL ROOM - DAY

darkened. The monitor beeps, Bobby's IV drips, otherwise the room is quiet except for the patient's breathing. The door opens quietly, a hand bearing the skull and crossbones tattoo holds the edge and then we see the white-coated figure of Karl Roessler enter the room and move quietly toward the bed where he inserts a hypo filled with red acid into the IV tube.

Pan down the tube as the red liquid moves closer and closer to the arm; it sinks into the level below the sheet and Roessler nods, pleased...and then he reacts to see the sheet grow red with the wet. He grabs the tube, pulls. It's loose. Not attached to the patient's arm. Then the patient sits up. It's Michael. He takes the tube.

MICHAEL

End of the line, pal.

Roessler reacts, bangs the IV stand over the bed and takes off. Michael dives off the bed, tackles him. Roessler kicks loose and scrambles out the door.

OMITTED

INT. HOSPITAL CORRIDOR - DAY - ROESSLER

He enters the corridor from the room, Michael exits a beat later and is blocked by a surprised candy-striper pushing a cart. Michael has to maneuver past her, losing a couple of beats and then he's back in the chase.

EXT. HOSPITAL - REAR - DAY - MICHAEL

He exits. Looks around. Doesn't see Roessler. Then he reacts to two ambulances as they roar out of the ambulance garage separately, Code Three. Adjust as Michael runs to the garage, sees nothing.

MICHAEL

(comlink)

Kitt, meet me at the end of the alley behind the hospital.

Michael takes off running.

OMITTED

EXT. HOSPITAL - FRONT SIDE - DAY - K.I.T.T.

The engine starts, he backs out and roars off, taking a doctor and nurse walking past by complete surprise. Hold on their reactions a beat, then to:

EXT. MOUTH OF ALLEY NEAR HOSPITAL - DAY - MICHAEL

running full tilt to see the two ambulances further down the block turn in separate directions. Adjust as K.I.T.T. roars up, the door pops open and Michael crawls in.

MICHAEL

Kitt, which one of those ambulances has only one person in it?

K.I.T.T.'s sensors light up, search scan beeps away a beat, and:

K.I.T.T.

My sensors read three life forms in the westbound vehicle...one in the northbound.

MICHAEL

Go north, young man.

Pull back as K.I.T.T. screams out.

OMITTED

EXT. CITY STREET - THE PURSUIT - DAY - THE AMBULANCE

roars into the street, out and then K.I.T.T. enters, following.

OMITTED

INT. K.I.T.T. - DAY - MICHAEL - POINT OF VIEW - AHEAD

The ambulance barely misses a telephone pole truck hauling a high stack of poles. The truck stops, the whole intersection blocked.

K.I.T.T.  
Turbo Boost will not propel us over that obstacle, Michael.

MICHAEL  
If we can't go over it, we'll go under, buddy.

K.I.T.T.  
My sensors calculate a one-fourth inch clearance...the slightest bump will take both my roof and your head, Michael.

MICHAEL  
Then pray for no bumps and hold on....

EXT. INTERSECTION #2 - DAY - K.I.T.T.

Approaching the truck trailer at high speed, K.I.T.T. zooms under the trailer with only a whisper of clearance.

Intercut the reactions of: two Valley girls, their mouths gape open at the black wonder.

OMITTED

EXT. OVERPASS - DAY - THE AMBULANCE

enters the street under the overpass. A truck lumbers in, stops too late, and then spills over, sliding upside down for one hundred feet before creaming into block wall building. The ambulance explodes as:

K.I.T.T.

shuts down, stops, and Michael sees that it's too late to do anything.

K.I.T.T.  
Michael, I'm sure you realize that this was not your fault.

MICHAEL  
Right now it doesn't help much, Kitt.

Hold a beat on Michael's concern, and:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

EXT. THE FIN QUEST - DAY - A LONG SHOT FEATURING THE BOAT

Wicks and the crewmen are preparing cable, lights, hydraulic gear. At the stern of the deck, we see Manley and Sloate in an animated conversation. Sloate is studying a piece of treasure.

OMITTED

CLOSE ON SLOATE AND MANLEY

as Manley paces back and forth. Sloate barely glances up at him.

MANLEY

I'm telling you, Karl bought it. He took a run at the kid...they pulled a switch. It was that so-called diver.

Sloate doesn't look up. He nods slightly.

SLOATE

We'll have to speed up the dive.

MANLEY

Didn't you hear me? The kid is alive. Karl's dead. It's over.

SLOATE

We're not sure he can talk. Or that he'll say anything. We have time.

MANLEY

We're out of time and we're out of luck. I'm pulling out of this. Now.

Sloate looks up at Manley, fixes him with a venomous stare.

SLOATE

You leave now and you'll leave with exactly what you came with, Manley. Nothing. And you'll spend the rest of your life working for nickles and dimes scrubbing boats and diving for abalone.

(a beat)

Is that what you want?

Manley stares at Sloate. He doesn't respond. Sloate smiles, nods.

SLOATE

Get ready to dive.

Sloate turns back to his work. Hold on Manley, and then:

CUT TO

INT. TRANS AM - DAY - MOVING

as Michael roars down the highway. He looks grim.

K.I.T.T.

Michael, you're awfully quiet.

No response.

K.I.T.T.

And upset.

MICHAEL

I'm thinking. And I'm not upset.

K.I.T.T.

Not true, Michael. Your pulse rate is up, your blood pressure is high...and you're gripping the steering wheel with alarming pressure.

Michael glances at his white-knuckled hands, loosens his grip. Manages a little smile.

MICHAEL

Yeah. White knuckles give you away every time.

K.I.T.T.

That accident...was not your fault.

MICHAEL

(with feeling)

Maybe not, but it didn't have to happen. Just like Bobby's life

doesn't have to be in danger...if  
only someone would listen. If  
someone would talk.

K.I.T.T.

You mean Jennifer?

MICHAEL

For starters. I'm tired of being  
calm and patient and understanding.  
She has to know something, and I'm  
going to get it out of her.

A beat, then K.I.T.T. speaks:

K.I.T.T.

Perhaps this will help.

MICHAEL

What?

K.I.T.T.

Your funny word. It's been most  
difficult....

MICHAEL

Difficult? For you?

K.I.T.T.

Michael, a linguistics search based  
on delirious ramblings isn't exactly  
direct access...hmmmm...try this.

The word CADIZ comes up on the screen.

MICHAEL

Cadiz? What's it mean, Kitt?

K.I.T.T.

It's pronounced 'Cah-deez.' It's  
the name of an ancient walled city.  
Great treasure was kept there, and  
periodically looted by the English.

MICHAEL

Treasure? You may have hit on  
something...I'll try it out on  
Jennifer.

K.I.T.T.

You have an attraction to her, don't  
you?

MICHAEL

She has a pretty smile, Kitt...don't  
you agree?

K.I.T.T.

Michael, silicon chip circuitry is pretty to me. Two hundred miles on a gallon of gas is pretty to me. I'm not programmed to react to a girl's smile. You, however, are programmed to react to nothing else.

K.I.T.T.'s eye comes up on the screen, winks, and Michael grins.

CUT TO

EXT. THREE SHELLS RESTAURANT - DAY - K.I.T.T.

pulls in, Michael alights, starts up to the door and reacts to a "CLOSED" sign.

K.I.T.T.'s sensors flash on his hood.

K.I.T.T.

I read no life signs inside the building, Michael.

Michael frowns and then looks toward the dive shack. The door is open and the Zodiac boat is gone. Michael crosses, looks out toward the Bay. The Zodiac bobs in the water seventy-five yards off shore. Across the Bay, we should be able to see the Fin Quest.

MICHAEL

The dive boat's out. But Jennifer said Bobby did the diving....

Michael stands, thinking, then races to the dive shack, grabs some scuba gear and runs for the beach.

CUT TO

EXT. BAY - DAY - ON THE FIN QUEST

where we see Manley in dive gear, preparing to go overboard. He takes a line from a crane boom, slips over the side of the boat. Sloate watches anxiously as Manley disappears into the water.

ON MICHAEL

With the scuba equipment on, he's swimming strongly toward the dive boat. He reaches it, glances inside then grabs the anchor line and dives.

EXT. UNDERWATER - DAY - FOLLOWING MICHAEL

as he descends the ocean floor, following the anchor rope. He reaches the bottom, glances around. Nothing.

ON MANLEY

As he reaches the Marquesa, finds the wooden box that supposedly contains the Nacinda as he begins to secure the line around it, we go back to:

MICHAEL

slowly moving along the floor of the Bay. Suddenly, through the murky half-light, he sees an area of underwater light.

Curious, he swims toward the light, which becomes brighter and brighter, until he breaks surface in:

OMITTED

INT. UNDERWATER CAVE - DAY

as Michael emerges from the water into a cave illuminated by dozens of candles.

MICHAEL'S POINT OF VIEW - PANNING ON THE CAVE

About thirty feet wide, the cave has sheer granite walls. The candles, and the pictures of the Beatles and other 60s personalities give it a hippy touch. The pan ends on Jennifer, in a bikini, her dive gear next to her. She stifles a scream, then relaxes when Michael pulls off his mask.

JENNIFER

Michael! What are you doing here?

Michael's eyes move from Jennifer to a pile of treasure, obviously from the Marquesa. He climbs out of the water.

MICHAEL

I was about to ask you the same question.

CUT TO

EXT. FIN QUEST - DAY

as Manley breaks the surface, climbs on board the boat. He takes off his mask, nods silently to Sloate. Off of his delighted look, we go back to:

INT. UNDERWATER CAVE - DAY

as Michael confronts Jennifer.

MICHAEL

Look, Jennifer...I don't know what your game is, but I'm getting tired of playing it.

JENNIFER

I'm not playing any games, Michael.

Michael glances around the cave.

MICHAEL

Then how do you explain this place?  
And that pirate's treasure you've  
collected?

Jennifer shakes her head.

JENNIFER

I don't know anything about this. I  
haven't been here for years.

MICHAEL

For years? What do you mean?

JENNIFER

When we were kids, Bobby and I found  
this cave...it was our secret  
place. Bobby named it Cadiz....

MICHAEL

Why didn't you tell me that at the  
hospital?

JENNIFER

I didn't realize what Bobby was  
saying. Not until I got home.  
(beat)  
I tried to find you....

Her voice trails off as she sees Michael's look. He's not  
buying her story.

MICHAEL

And then you just decided to drop by  
the old hideout to see what brother  
Bobby was mumbling about, right?

JENNIFER

That's right. But, I never expected  
to find...this.

Michael steps up to Jennifer. He's angry.

MICHAEL

Come on, Jennifer. You're not a kid  
anymore. Neither's Bobby. And this  
isn't a game -- Someone's more than  
willing to kill people for this  
treasure.

(beat)

They tried to kill Bobby again. At  
the hospital.

JENNIFER

(terrified)

Oh, no....

MICHAEL

He's safe. But, this isn't over...  
not until I can find out who's  
behind this. And why....

JENNIFER

Michael, I don't know anything about  
it. I swear....

Michael studies Jennifer closely.

MICHAEL

But Bobby does....

JENNIFER

No! Bobby wouldn't....

Michael takes Jennifer's shoulder, shakes her.

MICHAEL

(firmly)

Stop.

(more gently)

Quit trying to protect him. He's  
into this, a lot further than he  
should be. And it could kill him.

(beat)

I need your help. So does Bobby.  
There are a lot of questions only he  
can answer, and I think we should  
make him do it. On his own for  
once, huh?

Jennifer nods as a tear streaks down her face. Michael  
smiles at her. Off his look:

CUT TO

EXT. BAY - DAY - ON THE FIN QUEST

as Manley and Sloate watch the crane cable whine upward.  
Finally an ancient wooden box breaks the surface and swings  
toward the boat, where Winks and the crewmen wrestle it  
aboard. Sloate hurries over.

SLOATE

Carefully! Gently!

Winks and the crewmen lift the box onto the deck of the  
boat. Sloate waves everyone away from the box, kneels next  
to it with a crowbar and begins to pry the lid open.

CLOSE ON SLOATE

as the last nail is pulled free. He tosses the crowbar  
aside, lifts the lid.

CLOSE ON THE BOX

filled with nothing but rocks.

BACK TO SLOATE

staring, frozen, at the box. Hold on his homicidal stare,  
then:

SLOATE

That kid....

CUT TO

EXT. THREE SHELLS RESTAURANT - DAY

as Michael and Jennifer come up from the beach. They drop  
their dive gear at the shack, continue toward the  
restaurant.

JENNIFER

You're nearly blue...I'll run and  
get some towels.

As Jennifer disappears inside, Michael moves over to:

THE TRANS AM

As Michael approaches:

K.I.T.T.

Michael, are you all right?

MICHAEL

Yeah...just a little cold, that's  
all.

K.I.T.T.

A full ration of grog's what you  
need.

MICHAEL

Grog?

K.I.T.T.

Aye...Grog. Rum to you landlubbers....

MICHAEL

You're back on that program again.

K.I.T.T.

More to the point, I suppose...April phoned from the hospital. Bobby's alert and able to talk.

MICHAEL

Good. I hope his memory's working, too. I've got a lot of questions....

As Michael talks, Jennifer comes out of the restaurant, crosses to Michael with a towel. She hands it to Michael.

MICHAEL

Good news. I just got a call....

JENNIFER

Call?

MICHAEL

(shrugging)

Car phone. One of my indulgences ...anyway, Bobby's awake. Doing great.

JENNIFER

(excitedly)

That's fantastic! Can we go see him?

MICHAEL

The sooner the better.

JENNIFER

Right now. Let me get some clothes for him. I'll take his car and meet you there....

She turns to leave, stops, turns back to Michael. Gives him a quick kiss and a big smile.

JENNIFER

Michael...thanks.

She turns and exits. Michael climbs into the Trans Am. As he starts the car:

K.I.T.T.

Michael?

MICHAEL

Yeah, Kitt?

K.I.T.T.

You're right. She does have a nice smile.

Michael grins, pulls out, as we:

CUT TO

INT. THREE SHELLS STORAGE AREA - DAY

Jennifer enters, fully dressed now, with a stack of Bobby's pajamas, socks, underwear, and places them on a table. She moves to the closet, opens it, and pulls Bobby's suitcase down from the top shelf. Suddenly its weight catches, she almost loses her balance and the suitcase crashes to the floor. Jennifer looks, reacts, and we adjust to see that it has broken open; its contents have spilled onto the floor.

HER POINT OF VIEW - NACINDA

and a dozen other smaller golden pieces of treasure.

NEW ANGLE

She moves to pick it up, awed, frightened.

JENNIFER

Oh, Bobby.

A noise outside...her head snaps up.

JENNIFER

(continuing)

Michael...is that you?

She picks up Nacinda. Starts out. The door opens. She stops in her tracks, fear floods her expression, as:

SLOATE

fills the door frame, his hand full of revolver.

SLOATE

That...is mine.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

EXT. HOSPITAL - DAY - ESTABLISHING

INT. HOSPITAL ROOM - DAY - DOOR

It opens, Michael steps inside as we adjust to see a nurse hovering close to Bobby's bed. Bobby is smiling, enjoying her attention.

MICHAEL

So, how's the patient?

The nurse turns to face Michael -- it's April.

APRIL

He's asked me out twice. Does that answer your question?

MICHAEL

That'll do.

As she heads out of the room, she and Michael talk by the door.

APRIL

Have fun. This guy's idea of a straight answer is a right angle. Unless you want to know about fast cars, good burgers and what real women should wear to the beach.

MICHAEL

Listen: Thanks. Didn't mean to put you in the middle of all this.

APRIL

You kidding? This was a piece of cake. Maybe we should trade jobs for a while.

MICHAEL

And have me listen to Kitt complain all the time? Forget it -- that's hazardous duty.

She smiles and exits the room. Bobby smiles up at Michael.

BOBBY

Listen, man, I hear some thanks are in order. Maybe lots of thanks.

MICHAEL

Not necessary. What is necessary is some info. Like, who tried to kill you?

BOBBY

Kill me? No, man, you got it wrong. I had a crimp in my regulator or something.

MICHAEL

Come on, Bobby.

BOBBY

What's this? You don't believe the kid?

Michael sits right on the edge of the bed. Bobby sits up.

MICHAEL

Listen, Bobby, I know guys like you: You've got smooth lines, and a lot of easy good luck to go with that great tan. But let me tell you something, pal. Sooner or later, that tan fades and the smooth lines develop wrinkles and already that luck is turning hard.

BOBBY

Listen, man...I'm tired, I gotta....

He reaches for the call switch. Michael grabs the line.

MICHAEL

Don't play your same tune, Bobby. There are other people orbiting your life, now it's time to start thinking about them. You're not the only person who knows about Cadiz.

A beat. The cool veneer starts to drop away.

BOBBY

How many people know, man? I mean, Jennifer....

MICHAEL

Give it to me, Bobby.

A beat.

BOBBY

They were from the Fin Quest.

(beat)

I went out a week ago to poach some of the abs they were supposed to be seeding. I saw them diving an old wreck. It was full of treasure. I figured they didn't need it all.

MICHAEL

Then everything you took from the wreck is at Cadiz?

Bobby looks at Michael. He sure wants to give him a line, but...he shakes his head "no."

BOBBY

Cadiz was a transfer point. I took  
a lot of it home.

MICHAEL

Like what?

BOBBY

Trinkets...and a beautiful gold  
statue...real sweet. I took it out  
of a box and switched it with some  
rocks....

MICHAEL

Nacinda.

Michael moves out of the room quickly. Hold a beat on  
Bobby, reacting.

CUT TO

EXT. THREE SHELLS RESTAURANT - DAY - K.I.T.T.

pulls in. Michael alights, runs to the door.

INT. THREE SHELLS STORAGE AREA - DAY

Empty. Ransacked. The empty suitcase is still on the floor,  
as are the gold trinkets. Nacinda is gone. We hear O.S.  
noise of the premises being entered, footsteps.

MICHAEL (O.S.)

Jennifer...where are you?

(beat)

Jennifer!

The footsteps come closer...Michael enters the room. Reacts.  
Picks up a trinket and tosses it down, exiting quickly.

OMITTED

EXT. ABOARD THE FIN QUEST - DAY - MANLEY

He watches as the crewman engages the electric anchor winch  
and it begins to clank upward.

INT. FIN QUEST CABIN - DAY - SLOATE AND JENNIFER

She is tied to a chair. Sloate runs his hands over Nacinda.

JENNIFER

What are you going to do?

SLOATE

I am going to show the world my find.  
And they will finally know that my  
theories are not fallacies, but fact.

JENNIFER

No, I mean...with me.

Sloate looks up at her.

SLOATE

Every great scientific endeavor  
requires certain...sacrifices, I  
very much regret to say.

As she reacts, Manley comes down into the cabin.

MANLEY

She's just about up, Sloate. We'll  
be ready to go in a couple minutes.

Sloate nods. Before Manley can start back up:

JENNIFER

Paul....

He stops.

JENNIFER

Paul, listen. You and Bobby were  
friends. We've all known each  
other since we were kids. Don't you  
remember that shell-doll you made  
me? Paul? Please....

He can't look her in the eye.

PAUL

I'm sorry, Jennifer.

And he runs back up the stairs. Hold on her expression of  
fear and panic, and:

OMITTED

EXT. THREE SHELLS RESTAURANT - DAY - MICHAEL

He runs out, enters K.I.T.T.

K.I.T.T.

What is it, Michael?

MICHAEL

Trouble, pal. Real trouble. Get  
Devon for me.

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

Devon comes up on the screen, the other screen is "radaring."

MICHAEL

Devon, have you got the Coast Guard enroute to the Fin Quest yet?

DEVON

They're still trying to locate a federal judge to sign boarding papers.

MICHAEL

We're out of time...I'll have to board myself. Wish me luck.

DEVON

Michael, don't be foolish...Michael?!

Michael turns off the screen.

MICHAEL

Give me a reading on the Fin Quest's location, Kitt....

EXT. COASTAL ROAD APPROACHING PIER - DAY - K.I.T.T. - MOVING

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

My sensors indicate the Fin Quest's anchor is now being lifted.

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

MICHAEL

All right, buddy, we have to go for it...there's no choice.

K.I.T.T.

Michael, wasn't it you who said that April was concerned that my third stage aquatic synthesizer could fail?

MICHAEL

Cross your microchips they don't.

K.I.T.T.

Oh, my.

MICHAEL

Here we go, partner.

Michael hits the turbo boost.

EXT. END OF PIER - DAY - K.I.T.T.

as he rockets off the end of the pier, lands with a splash and:

NEW ANGLE

K.I.T.T. emerges through the spray, cutting the surface like a hydroplane.

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

Spray hitting the windshield.

MICHAEL  
How are you holding up, pal?

K.I.T.T.  
Surprisingly well, Captain.

EXT. ABOARD THE FIN QUEST - DAY - MANLEY

He secures the anchor, waves to the pilot cabin, and Wicks shoves the coal to the boat, moving out.

NEW ANGLE

Manley moves to the pilot cabin and then reacts.

MANLEY  
What?

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

cutting through the water at full tilt, headed directly for them.

BACK TO SCENE

Sloate emerges on deck.

MANLEY  
(continuing)  
I don't believe it.

SLOATE  
Stop them...launch the depth charges  
...Blow them out of the water!

Manley and the crewman hurry to the rear deck and begin to load cannisters on the launcher.

SLOATE  
(continuing;  
to Wicks)  
Full speed ahead!

Wicks opens up the Fin Quest.

EXT. DESCANTO BAY - DAY - K.I.T.T. AND FIN QUEST

as K.I.T.T. gains on the boat, as:

MANLEY

launches the first cannister.

NEW ANGLE

The charge hits near K.I.T.T., explodes.

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

as the windshield is drowned in water from the charge.

K.I.T.T.

(with concern)

Depth charges, Michael.

MICHAEL

Let's try and work a zig-zag pattern  
to their tail, buddy.

Michael slides the roof panel open.

K.I.T.T.

You're abandoning ship, Michael?

MICHAEL

Soon as you get me alongside.

EXT. DESCANTO BAY - DAY - VARIOUS ANGLES - K.I.T.T. AND  
FIN QUEST

as more charges are launched, exploding near K.I.T.T. and  
K.I.T.T. gains on them, finally getting closer, then  
sweeping out in an arch and back, cutting past Fin Quest's  
fantail, as:

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

Michael nods, hits "EJECT" and catapults out of K.I.T.T.'s  
roof.

EXT. ABOARD THE FIN QUEST - MICHAEL - MOVING

as he lands on deck taking out the crewman. Manley picks  
up a club and swings at him as he ducks and Sloate runs  
below.

NEW ANGLE

Michael ducks Manley's swing, double punches him and lays  
him out...he starts toward the pilot cabin.

OMITTED

EXT. DESCANTO BAY - DAY - K.I.T.T. AND FIN QUEST

as K.I.T.T. moves alongside Fin Quest.

INT. FIN QUEST CABIN - DAY - ON DOOR

As it opens, Michael enters as we adjust to see that Sloate has untied Jennifer and holds her in front of him, his gun drawn.

SLOATE

That's far enough.

MICHAEL

Give it up, Sloate. It's over for you.

SLOATE

It's over for her if you don't get off this boat now.

Michael speaks low into his comlink.

MICHAEL

(comlink)

Kitt, knock out the starboard engine.

INTERCUT - K.I.T.T.

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

Aye-aye.

On K.I.T.T.'s monitor screens, the microwave jammer goes to work.

CLOSE ON STARBOARD ENGINE

as it sputters...then, with a poof of smoke, conks out.

BACK TO SCENE

Fin Quest suddenly veers left, throwing Sloate temporarily off balance. Michael rushes him, knocks the gun from his hand. Sloate takes a stool and slams it over Michael's head, buckling his knees.

Sloate reaches for the gun, but Michael grabs his legs and topples him. They struggle on the floor, trading punches, until Michael lands one, two, three punches, and Sloate collapses, all fight gone out of him.

NEW ANGLE

Jennifer rushes to Michael as he stands erect. He holds her and speaks into his comlink.

MICHAEL

Good work, Kitt.

JENNIFER

The car?

MICHAEL

The car.

She talks into the comlink.

JENNIFER

You were wonderful...Kitt.

INTERCUT - K.I.T.T.

K.I.T.T.

Just call me the Scourge of the Seven  
Seas, Jennifer.

Michael and Jennifer laugh.

MICHAEL

Steer for home, Scourge.

K.I.T.T.

Aye-aye, Captain.

EXT. DESCANTO BAY - DAY - K.I.T.T. AND FIN QUEST

K.I.T.T. turns for home, the Fin Quest follows. Pull back  
to a high shot as the big boat follows the little car, and  
we:

FREEZE FRAME

AND

FADE OUT

END OF ACT FOUR

TAG

FADE IN

OMITTED

EXT. THREE SHELLS RESTAURANT - DAY - K.I.T.T.

is parked out front.

INT. THREE SHELLS RESTAURANT - DAY - MICHAEL AND JENNIFER

walking towards the exit, together.

JENNIFER

Thanks for letting me on your team,  
Michael. It was a very special  
place to be.

He smiles, then looks beyond her to Bobby, who is hustling  
around, setting up tables, working like a beaver.

MICHAEL

Look at that guy go.

Bobby looks up, smiles.

BOBBY

I got the great tan...and still have  
the good luck...

(indicates  
Jennifer)

I think I'll replace the smooth  
lines with a little elbow grease.

MICHAEL

Sounds good, Bobby.

JENNIFER

You know something, Bobby, I think  
you're looking more like Dad everyday.

Bobby shakes his head "no."

BOBBY

Not yet, Jen -- but I'll be working  
on it.

He winks at Michael. They all smile.

EXT. THREE SHELLS RESTAURANT - DAY - MICHAEL

exits and steps near K.I.T.T. April is still working under  
K.I.T.T.'s dash.

K.I.T.T.

Avast ye, April. Are you still  
cleaning out the bilge-rats?

APRIL (V.O.)

Slow the nautical jargon, Kitt.

MICHAEL

Back to nursing Kitt, huh, April?

APRIL (V.O.)

Electronically speaking.

She finally pulls out an electronic circuit board and  
stands up.

APRIL

I'm pulling his water wings. He's lucky he didn't sink. You're both lucky.

(to Kitt)

This synthesizer is faulty and there will be no more aquatics until the entire system is rebuilt...from scratch.

She tucks the board under her arm, then climbs in the passenger side as Michael moves in behind the wheel, during:

MICHAEL

Well, no more swimming, Kitt.

He starts the engine.

K.I.T.T.

Just when I was beginning to enjoy the water, too.

(a beat;

ala Popeye)

I guess I yam what I yam.

APRIL

(warning)

Kitt....

Michael gives April a grin, pulls out as we pull to a high shot of the Trans Am moving off.

FREEZE FRAME

AND

FADE OUT

THE END