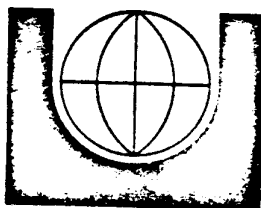


FIRST DRAFT SCREENPLAY

B A N D I T

No. 00442

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UNIVERSAL STUDIOS

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B A N D I T

First Draft Screenplay

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Based on a Story

by

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STUDIO PERSONNEL. DISTRIBUTION TO UNAUTHOR-
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There ain't nothing this side of heaven
Can chase away my ills
Like two chrome smokestacks blowing black
Over eighteen singing wheels.

B A N D I T

FADE IN

1 THE HIGHWAY - DAY

1

Georgia. Two-lane blacktop, stretching from here to heaven. Empty. Silent. Then, suddenly in the far distance, several dark specks rise over a hill and head straight toward camera.

Camera holds and the specks begin to take form. Vehicles. Trucks. Six monstrous eighteen-wheel diesels, coming at us, their smokestacks blasting. Sound grows louder, as we begin to hear snatches of Citizens Band Radio talk over:

VOICE ONE

-- Breaker, this is Banana Peel....

VOICE TWO

-- Yeah, Breaker go head on.

VOICE ONE

-- Thanks much. I'd like to get me a Smokey report?

VOICE TWO

-- Road looks clean as a hound's tooth.

VOICE ONE

-- Okey, doke. Last one to the Roadeo is a homo.

Voices fade and titles and credits begin. "Black Smoke Blowing Over Eighteen Wheels" by Red Simpson comes up in the b.g. as the six trucks blast right over camera.

2 AN AERIAL VIEW

2

of the trucks driving through an entrance gate to a huge parking lot. Over the gate is a sign reading: "GEORGIA TRUCK ROADEO STATE FINALS." Music and credits continue.

3 TRUCK ROADEO - PARKING LOT - DAY

3

Macks, Kenworths, Whites and Jimmys, all polished to a mirrored finish. Truck drivers decked out in their flashiest western outfits. The stands filled with spectators on the edge of their seats, watching the gearjammers put their rigs through tests of skill and reflexes -- parallel parking, driving around eggs, through complicated barricades, etc.

4 CAMERA PICKS UP 4

a customized white Cadillac convertible pulling into the Rodeo grounds. The Caddy has mounted chrome quarter horses on each front fender, bull horns on the front bumper, stacked rifles displayed in the rear. Garish. The car's Texas license plate reads "Mr. Big."

5 CLOSER ANGLE 5

The Cadillac stops. Two men climb out and wend their way through the trucks and spectators. Camera tracks behind them. Although we can't see their faces, we see that one man is pudgy and decked out in a fancy white western suit and hat. The other is younger, tall, skinny and wearing a grey western suit and hat. Kyle Brand and his son Dickey.

MUSIC AND CREDITS FADE .

6 ANGLE - ROADEO INFIELD 6

The crowd roars, as the trucks race through an obstacle course.

7 ANGLE - THE MEN - TRACKING 7

Camera still on their backs.

DICKEY

(referring
to race)

Is that Bandit in the lead?

KYLE

If that sumbitch was in the race,
he'd be in the winner's circle
by now.

DICKEY

I still think this whole idea is
dumb, pop.

KYLE

Then it must be a helluva idea.

Kyle laughs. His laugh then turns into a hacking cough.

DICKEY

Why don't we just rent a Lear
jet and haul it back ourselves?

CONTINUED

KYLE

Because I wanna see this hot shot
Bandit do something that can't be
done. Besides, there's nothing I
like better than breaking legends.

He laughs, coughs again, continues walking.

DICKY

(not getting it)

But if it can't be done, how's
he gonna do it?

KYLE

That's the point, Dickey.

DICKY

Oh.

KYLE

Now, you just find him, son.

DICKY

Yes, sir.

Dickey crosses to a trucker couple, polishing up their chromed
rig.

DICKY

Say, hoss. Where might I locate
the Bandit?

HUSBAND

Ain't seen him.

WIFE

(immediately)

Over there behind his rig.

The Husband shoots his old lady a jealous look. Dickey rejoins
Kyle and they head toward Bandit LaRue's truck.

as they come to the only battered, beaten-up eighteen-wheeler
at the entire Truck Rodeo. It looks like it hasn't been washed
since it left the showroom.

On one side of the truck is a faded and peeling mural of a
stagecoach being held up. A teamster and a shotgun guard have
their hands high in the air and a Bandit on horseback has a
six-gun pointed at them.

CONTINUED

8 CONTINUED

8

An elaborate CB radio antenna grows out of the cab beside the driver's door.

9 ANGLE - KYLE AND DICKEY - FROM BEHIND

9

as they round the truck and stop in their tracks.

10 REVERSE ANGLE - WHAT THEY SEE

10

A hammock is stretched from the cab of the truck to an oak tree. A man wearing a faded denim western shirt, open with the sleeves rolled up, levis and silver-toed cowboy boots is lying in the hammock. A cowboy hat covers his face.

11 CLOSER ANGLE

11

as shadows fall across the figure. The man slowly tips back his hat and we see he's in his thirties, boyishly handsome, with a cocky smile. Bandit LaRue.

12 FULL SHOT

12

And for the first time we get a look at Kyle and Dickey. Kyle is wearing sunglasses and diamond rings on every finger. His smile is as tasteless as the suit he wears.

Dickey is in his early twenties. Blonde, blue-eyed and scared to death of his old man.

Bandit looks at them for a moment, then casually pulls the hat back over his face.

KYLE

Aw, ain't you glad to see me, Bandit?

BANDIT

(hat over
his face)

Yeah, it's the highlight of my
day.

There's a long pause interrupted by Kyle's hacking cough.

KYLE

(to Dickey)

What's he get if he wins here?

CONTINUED

12 CONTINUED

12

BANDIT

(hat over
his face)

If...?

DICKEY

Five thou.

KYLE

Chickenshit money.

Kyle coughs again.

BANDIT

(hat over
his face)

Could you turn your head?

Bandit gets up and begins untying the hammock from the tree.
Kyle crosses to him.

BANDIT

Look, Kyle; I ain't in this Truck
Rodeo for the money. It's the
challenge. You know, the ecstasy of
victory, the agony of defeat.

Kyle looks out at the cheering crowd.

KYLE

I can't believe there's two
thousand people here to watch a
bunch of guys back up their trucks.

BANDIT

America's bored.
(then)

Now, what do you want?

KYLE

You to forget this dumbass Rodeo
and take on a real challenge.

As Bandit turns to him, we:

CUT TO

13 BANDIT'S TRUCK - DAY

13

Bandit, wearing aviator shades and his cowboy hat, is backing
the truck up and shouting down to Kyle and Dickey on the ground.

BANDIT

You're crazy, man. Smart dresser,
but crazy.

CONTINUED

KYLE

What's the matter? Legend has
it Bandit LaRue's king of the
road.

BANDIT

I can make it to Texarkana and
back in twenty-eight hours...
that's no sweat.

DICKY

It ain't ever been done before,
hot shit.

BANDIT

(smiles at
Dickey, then)

See, running Coors Beer east of
Texas is what bothers me. It
makes me a bootlegger.

KYLE

I hear a few weeks ago you smuggled
sixteen Beaners up to West Virginia.

BANDIT

You know how rumors start.

DICKY

I think you're just yellow.

BANDIT

Wonderful psychology. Why don't
you say something about my mom?
(then)

Excuse me.

Bandit drives toward the starting line for another event.
Kyle and Dickey run alongside.

KYLE

(coughs, then)

Look, you make this little run
for me, I'll buy you a new rig.

BANDIT

(indicating truck)

Last year, this was a new rig.

KYLE

But it wasn't a Kenworth.

Dickey turns to his father, stunned, as Bandit stops the truck.

CONTINUED

13 CONTINUED - 2

13

DICKY

(sotto)

Pop, a K-Whopper's worth seventy thou.

BANDIT

(correcting)

Seventy-two five.

(then)

Why do you want this barley pop so bad?

DICKY

He's thirsty.

Bandit smiles at Dickey again.

KYLE

I got a boy running in the Peach Tree
Classic tomorrow and when he wins, I
wanna celebrate in style.

BANDIT

How much style?

KYLE

Four hundred cases worth.

(a long pause)

Well?

BANDIT

(a beat)

You paying for the gas?

Kyle smiles that unwinning smile and takes out a huge wad
of bills, as we:

CUT TO

14 GEORGIA COUNTRYSIDE - DAY

14

Picturesque. Bandit's eighteen-wheeler rolling down the
Georgia highway, past lush green meadows and endless acres
of pines.

Over this:

A WOMAN'S VOICE

Whaddya mean, we're not going to
the show tonight?

15 INSIDE THE TRUCK (DIALOGUE OVERLAPS)

15

And for the first time, we get a real look inside the rig.
It's quite a set-up. The opposite of the outside. Home on
the road.

CONTINUED

Sheepskin over the two front seats, a poster of Raquel Welch in a bikini tacked above the windshield, under which is a bumper sticker reading: "Do It For Truckers." On the dash board, a St. Christopher medal and a chattering skull. Also, a stereo tape deck and the best Citizens Band Radio outfit money can buy.

Bandit is on the C.B.

BANDIT

(into mike)

Hot Pants, I got no choice.
I gotta make a run to Texarkana.
Over.

WOMAN'S VOICE (over CB)

But you been promising to take me
for three weeks.

BANDIT

(into mike)

Baby, I....

MALE VOICE (over CB)

Break. Break.

WOMAN'S VOICE (over CB)

Yeah, breaker; come on.

MALE VOICE (over CB)

Hot Pants, this here is Sugar Man.
I'll take you to the show tonight.
Pick you up at seven. How am I
hitting you?

WOMAN'S VOICE (over CB)

Bull's-eye, Sugar Man. Bandit?

BANDIT

(into mike)

Yeah?

WOMAN'S VOICE (over CB)

Go sit on a cold carrot.

Bandit looks at the mike and we:

CUT TO

Bandit's truck pulls to a stop in front of a small white
clapboard house.

CUT TO

17

A FEW MINUTES LATER - INSIDE THE HOUSE

17

Most of the furniture is old and what isn't, is covered with plastic. No fancy carpets or objects d'art. On the coffee table is an open, colorfully illustrated Bible. A blonde wood television set sits in a corner of the room. There are a lot of toy trucks lying around and over the mantel is an oil painting of a fancy eighteen-wheeler with an epitaph under it reading: "I'd rather be a truck driver, than be a millionaire...."

Bandit is trying to get into the bedroom, but his path is being blocked by a faded Georgia beauty lost somewhere in her thirties. Waynette Snow.

BANDIT

(trying to get
past her)

Goddamn, Waynette; you sure do
look foxy today. If you weren't
already married, I'd....

WAYNETTE

Don't give me that horseshit,
Bandit. You ain't seeing him.

BANDIT

(determined)

Yes, I am.

WAYNETTE

(equally
determined)

No, you ain't.

A scrawny little Kid runs through the room, followed by
an even scrawnier mutt.

SCRAWNY KID

Hi, Uncle Bandit.

WAYNETTE

(turning to Kid)

He ain't your damn uncle and get
that mutt outta here. He just peed
all over my hot curlers!

Bandit takes the moment to slide past Waynette and duck into
the bedroom.

18

THE BEDROOM

18

is dark. The venetian blinds are drawn. Bandit hurries
into the room with Waynette still hollering in the b.g.

CONTINUED

He passes a French Provincial dresser with a small fleet of model trucks on top and crosses to a Lump sleeping face down on a double bed.

BANDIT

(shaking
the Lump)

Cledus.

LUMP

(not moving)

No.

BANDIT

(shaking
him again)

Wake up, man; I just got us a
hot run for big bucks.

Bandit goes to the closet and begins tossing clothes onto the bed.

CLEDUS

(slowly
rolling over)

Whadda we have to do -- kidnap
the Pope?

BANDIT (o.s., from closet)

How'd you know?

He comes out of the closet with the rest of the clothes and tosses them on the bed, then crosses to the dresser drawer and throws a pair of socks and underwear at Cledus.

BANDIT

Look, all we gotta do is make a
run to Texarkana...

(under
his breath)

...in twenty-eight hours.

Cledus Snow slowly comes up from under the covers and we get our first glimpse of him. He's thirty-three, but you'd never take him for a day under forty. Trucker all the way. He's wearing boxer shorts and an undershirt. As he reaches across to the nightstand and puts on a pair of glasses:

CLEDUS

Twenty-eight hours! You're outta
your gord.

CONTINUED

18 CONTINUED - 2

BANDIT

Is that any way to talk to your ole partner?

(pulling back
blanket)

'Look, it's only nine hundred miles each way.

CLEDUS

(figuring quick)

That means we gotta average ninety-four miles per.

(lying back
down)

Forget it.

BANDIT

No one's ever done it before.
This'll put us on the map.

CLEDUS

Or in the slammer.

BANDIT

Did I tell you they're gonna give us a brand new Kenworth?

CLEDUS

(sitting up)

Waynette!

CUT TO

19 OUTSIDE CLEDUS' HOUSE - DAY

19

Bandit sits inside the cab of the truck, nervously tapping his foot and watching Cledus' kids play football on the front lawn. The mutt keeps getting in their way.

Bandit hits the horn and an instant later, Cledus steps onto the front porch, followed by Waynette. He's wearing a plaid shirt, levis, a large engraved cowboy belt and a thermal vest.

WAYNETTE

(handing him
a thermos)

This ain't fair. You're letting him talk you into this.

CLEDUS

(buttoning shirt)

I swear to God, pumpkin; I'll be back before you know it.

CONTINUED

19 CQNTINUED

19

CLEDUS (Cont'd)

(sly smile)

And then I'll make you glad you
was born a woman.

WAYNETTE

Well, I just might not be waiting
this time.

Bandit toots again. Waynette gives him "the finger."

CLEDUS

Honey, please...Don't be this way.
You know I'd do anything for you.

WAYNETTE

Anything?

Cledus nods.

WAYNETTE (Cont'd)

Take Fred.

CUT TO

20 GEORGIA HIGHWAY - LATE AFTERNOON

20

The eighteen-wheeler heading west, stacks open.

Over:

CLEDUS (v.o.)

Believe me, man; Fred'll be no
problem.

BANDIT (v.o.)

Yeah, I can tell he's gonna be a
major asset.

21 INSIDE THE CAB (DIALOGUE OVERLAPS)

21

Fred, the mutt, lays with his head slumped over Bandit's
leg. Cledus is at the wheel, wearing clip-on sunglasses.

BANDIT

All right, Fred; enough fun.

Bandit picks Fred up and dumps him onto the sleeper
compartment behind the seats. Then, starts going over a
road map.

CLEDUS

You know of course, we ain't
ever gonna make it.

CONTINUED

21 CONTINUED

21

BANDIT

(not looking up)

Quit being so negative, guy;
'course we're gonna make it.
We ain't never not made it,
have we?

CLEDUS

No.

BANDIT

See.

CLEDUS

Our asses gonna be in a sling
if we get caught.

BANDIT

(looking up,
straight to him)

And if we don't, they're gonna be
riding high in a brand new Kenworth.

As "Truck Driving Man" by Red Steagall starts over, Cledus looks
at Bandit, sighs -- then punches it.

DISSOLVE THRU TO

22 A SERIES OF LAP DISSOLVES - THE EIGHTEEN-WHEELER

22

roaring down the highway. Music continues, as slowly day becomes
night and the truck whizzes across the Alabama and Mississippi
State Lines.

DISSOLVE THRU TO

23 THE HIGHWAY - NIGHT

23

The rig is parked on the shoulder under a highway light.
Bandit and Cledus stand by the side of the truck, as Fred wanders
aimlessly around the grassy knoll off the shoulder.

BANDIT

(snapping his
fingers impatiently)

How long's this gonna take?

CLEDUS

I don't know, man. Ask him?

BANDIT

(nervously)

We gotta let the slack out, Cledus;
this is costing us time.

CONTINUED

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23

CONTINUED

23

CLEDUS

If you ask me, I think we should
make that run to Choo Choo Town
and pick up that load of lumber.
Nice. Easy. And within the law.

BANDIT

Also boring.

CLEDUS

But I still don't think....

Bandit walks away from Cledus in mid-sentence, heading for
the rear of the truck.

CLEDUS (Cont'd)

What are you doin' now?

BANDIT

(starting to
open rear doors)

Running blocker.

CUT TO

24

THE BACK DOORS OF THE TRUCK

24

As Bandit swings them open, Cledus adjusts one of two ramps
that have now been mounted on the rear of the truck's floor.
As Cledus kicks the ramp into place, Bandit climbs into the
back of the trailer and disappears.

After a moment, there is a deafening roar and suddenly, two
headlights are GLARING straight at camera.

25

NEW ANGLE

25

A beat and slowly, a full-blown SHELBY COBRA II appears
from inside the truck. As it moves slowly down the ramp,
we see it has twelve coats of black lacquer, red pinstriping,
aluminum mags, twelve-inch Firestones, the works. A mean
machine.

On the rear bumper is a CB antenna matching the one on the
truck.

26

CAMERA FOLLOWS

26

as Bandit guides the Cobra down the ramp. Cledus quickly
folds up the ramp and dumps it back into the truck. He
slams the metal doors closed and crosses to the Cobra.

CONTINUED

26 CONTINUED

26

CLEDUS

All right, here's our plan of communication, so as to avoid Smokey.

BANDIT

Go.

CLEDUS

Now, if I say go to channel three, it really means go to six.

BANDIT

(nods)

Six. Got it.

CLEDUS

If I say go to twenty-one, go to nineteen.

BANDIT

(trying to remember)

Twenty-one is nineteen.

CLEDUS

If I say go to two, it's really one.

BANDIT

(now totally confused)

Two is one.

(then)

Listen, let's just stay on the odd channels and switch everytime. Start in the basement. Now, let's haul ass.

Cledus grabs Fred, who's still peeing and bounds up the metal steps of the cab. As Bandit lays twenty feet of rubber, we:

CUT TO

27 MISSISSIPPI HIGHWAY - NIGHT

27

The Cobra followed by the Eighteen-wheeler whip past camera. (NOTE: From this point on, the Cobra will be referred to as Bandit I. The Eighteen-wheeler as Bandit II.)

28 INSIDE BANDIT I (THE COBRA)

28

The car is cherry. Wooden steering wheel, all leather upholstery stereo tape deck, harness-style seat belts and a CB radio identical to the one in Bandit II.

CONTINUED

28 CONTINUED

28

Bandit is talking to Cledus on the CB.

BANDIT

(into mike)

Bandit One, am I hitting you?

29 INTERCUT - BANDIT II (THE EIGHTEEN-WHEELER)

29

Cledus picks up his mike. Fred is now riding shotgun.

CLEDUS

(into mike)

You're wall to wall and tree top tall.

BANDIT

(into mike)

I'm gonna run a couple miles ahead of you. Keep both feet on the floor. We'll be moving ninety and over.

CLEDUS

(into mike;
after a beat)

Bandit?

BANDIT

(into mike)

Yeah?

CLEDUS

(into mike)

Why are we doing this?

BANDIT

(a beat,
then into
mike)

Because they said it couldn't be done.

And:

DISSOLVE TO

30 THE HIGHWAY - NIGHT

30

Bandit I and II screaming through the Mississippi night. Over this a driving Doug Kershaw fiddle.

31 INSIDE BANDIT I

31

Bandit driving, sipping coffee from a thermos. Sees something.

32 HIS VIEW - UP AHEAD 32

A Mississippi Highway Patrol Car is approaching from the opposite direction.

33 BACK TO BANDIT 33

as he eases up on the pedal and fires up his CB mike.

BANDIT

(into mike)

Bandit Two, do you read me?

Bandit glances up in his rear view mirror.

34 ANGLE - THROUGH REAR VIEW MIRROR 34

The Mississippi HPC, zips past Bandit and moves on down the highway.

35 INTERCUT - BANDIT I AND II (DIALOGUE OVERLAPS) 35

Cledus picks up his mike.

CLEDUS

(into mike)

Loud and clear.

BANDIT

(into mike)

Pull your hammer back, Smokey's coming at you.

Cledus immediately backs off the accelerator and slows down, an instant before the Mississippi HPC passes by. Everything is cool.

CLEDUS

(into mike)

He's history.

BANDIT

(into mike)

Okay, we got a straight shot to T Town, so let her roll.

And we:

DISSOLVE TO

36 A SERIES OF SHOTS 36

As night slowly begins fading back into day, Bandit I and Bandit II blast across the Arkansas State Line.

DISSOLVE TO

37

THE SUN RISING

37

behind a sign that reads: Welcome to Texarkana, Texas.
A beat and two blurs whip past camera. Bandit I and II.

CUT TO

38

THE WAREHOUSE - DAWN

38

Bandit I followed by Bandit II pull into the loading area
of a large warehouse.

The place is locked up and the loading dock is empty. Bandit
and Cledus park their vehicles and climb out.

BANDIT

Shit! No one's here.

CLEDUS

(checking
watch)

That's 'cause we're damn near an
hour ahead of schedule.

BANDIT

Let's keep it that way.

Bandit grabs a crowbar from Bandit I and we:

CUT TO

39

INSIDE THE WAREHOUSE

39

Pitch black. A beat, then a loud smash o.s. and the door slides
open, sending a stream of light across the warehouse floor.

Bandit and Cledus step inside. Bandit crosses to the light
switch and hits it. Suddenly the entire room is bathed in
flourescent. We see the warehouse is filled with cases upon
cases of Coors Beer.

CLEDUS

(whistles low)

Liquid gold.

BANDIT

(nods)

Redneck heaven.

They cross back to the large sliding door and as Bandit pushes
it open, Cledus jumps into the truck's cab and begins backing
the big rig up to the loading dock.

CUT TO

40

THE WAREHOUSE - A FEW MINUTES LATER

40

The rig's doors are open and ready for loading. Cledus and Bandit cross to a brand new fork-lift.

CLEDUS

You know how to drive one of these things?

BANDIT

Can a pig whistle?

Bandit climbs into the seat of the fork-lift and turns the key. The engine roars to life. He grins and confidently throws it into gear. The fork-lift leaps backward and begins speeding wildly around the warehouse.

CLEDUS

(yelling)

Hit the brakes!

BANDIT

They're jammed!

41

RUNNING ANGLE - FOLLOWING THE FORK-LIFT

41

as it smashes into stacks of Coors cases, sending them flying in every direction and tossing Bandit out of the seat -- and into the air.

42

NEW ANGLE

42

as Bandit crashes to the ground, surrounded by cases of beer. He looks up to Cledus.

BANDIT

So much for whistling pigs.

CUT TO

43

INSIDE THE WAREHOUSE - TWENTY MINUTES LATER

43

Bandit II is now almost filled with cases of Coors, as Cledus guides the fork-lift's final load onto the loading dock. He and Bandit unload the final cases and Cledus parks the fork-lift.

They look around. The place is a wreck.

BANDIT

Let's get the hell outta here.

CLEDUS

Shouldn't we pay 'em for the damages?

CONTINUED

43 CONTINUED

43

BANDIT

(snaps his
fingers)Right. Give me your pen. We'll
tell 'em to bill Kyle.As Bandit pulls out a piece of paper and Cledus hands him a
pen, we:

DISSOLVE TO

44 THE TEXARKANA CITY LIMITS SIGN - MORNING

44

as again, two blurs flash past camera, moving south. Bandit
I and Bandit II -- heading home.

. DISSOLVE TO

45 ARKANSAS HIGHWAY - HIGH SHOT

45

It's now mid-morning, as Camera follows Bandit I and II
rolling through hog country.

OVER:

BANDIT

(over CB)

We still on schedule?

CLEDUS

(over CB)

Forty-two minutes ahead.

46 INSIDE BANDIT I - MOVING (DIALOGUE OVERLAPS)

46

Bandit holding the CB mike.

BANDIT

(into mike)

I hate to say I told you so.

CLEDUS

(into mike)

Save it. We got a long haul.

BANDIT

(into mike)

Clear and rolling.

He hangs up the mike, then sees something ahead of him he
can't believe.

47 WHAT HE SEES

47

Standing in the middle of the highway is a GIRL in a wedding gown. Off to the side, on the shoulder, is a customized Camaro with a "Just Married" sign on the back and strings of tin cans, shoes and streamers. The hood of the Camaro is up.

48 - BACK TO SCENE

48

as Bandit eases off the accelerator and starts to move around the Girl.

But the Girl moves with him, waving and blocking his path. Bandit's forced to pull off the road and stop. The Girl rushes up to the Cobra and opens the door.

GIRL
(climbing in)
Thanks.

BANDIT
(it was nothing)
Hey....

The Girl slams the door and turns to Bandit. She's tall and sophisticated. A hyper New Yorker in her late twenties. KATE McCONNELL.

49 FULL SHOT

49

as Bandit I pulls away in a cloud of dust and squealing tires, a beat-up VAN passes, going the other way.

THREE SHITKICKER KIDS are riding in the Van. They watch Bandit leaving the abandoned "Just Married" car and brake to turn around. Bandit and Kate don't notice.

50 INSIDE BANDIT I - DAY - MOVING

50

picking up speed.

BANDIT
(after a beat)
Who's the unlucky guy?

Kate takes off her veil and shakes down her hair. She's a beauty. Bandit immediately notices, but keeps driving. She starts talking a mile-a-minute.

CONTINUED

KATE

Okay. I was in Texas dancing in an industrial show for Sunkist Oranges. They say I'm the new Anita Bryant. But I'm really a dancer from New York. A lot of credits. Moderate talent.

(rolling on)

Anyway, after opening night, I was walking back to the motor lodge and suddenly there he was. A tall Texan with a twenty-nine inch waist. Pure dynamite.

BANDIT

All sound reasons for matrimony.

KATE

Look, I'm a twenty-eight year old hooper who spends most of her time with fags. Besides, I'm impulsive. It runs in the family. We're all crazy. Mind if I smoke?

(lights a
cigarette)

Anyway, today was the 'bid day.' But as I was walking down the aisle, I realized this is total insanity. What am I going to do in Texas the rest of my life? I can't marry Jerry Jeff. I mean, we're eventually gonna have to talk. So, halfway down the aisle, I turned and split. You think I'm nuts, right?

BANDIT

Absolutely not. In fact, I picked up a bride yesterday; except she was a singer.

Suddenly, Cledus interrupts over the CB.

CLEDUS

Bandit I, do you copy?

BANDIT

(picking up
mike)

This is Bandit I, come back.

51 INTERCUT - BANDIT I AND II
Cledus on the CB.

51

CLEDUS
(into mike)
Who's the broad? Over.

Bandit turns to the Girl.

KATE
Kate McConnell.

BANDIT
(into mike)
Kate McConnell. Sweet, shy...well-
dressed. I'm giving her a lift to
the next waterhole.

CLEDUS
(into mike)
Listen, pardner; this ain't no time
to be getting laid.

KATE
(into mike)
Believe me, that won't be a problem.

CUT TO

52 BANDIT II

52

Cledus replaces the CB mike and slips Red Simpson's "Motivatin'
Man" into the tape deck.

CLEDUS
Never fails. Bandit gets a chick.
I get....

He looks over at Fred, who's now passed out in the passenger
seat.

CUT TO

53 A SHINY STRIP OF CHROME

53

as a pair of plyers rip it off the side of a car and we EASE BACK
to see:

54 KATE'S ABANDONED CAMARO

54

still parked along the Arkansas Highway -- now almost completely
stripped by the THREE KIDS in the Van. The car is up on jacks,

CONTINUED

54

CONTINUED

54

as one of the Kids, rolls the last of the four tires to the rear of the Van. Another kid dumps the chrome stripping into the cab, while the third, unscrews the radio.

55

NEW ANGLE

55

As a TEXAS SHERIFF'S CAR skids to a stop behind them. SHERIFF BUELL CLAYTON climbs out. Fifty. Ruggedly handsome. An imposing figure.

CLAYTON

Hey!

The Kids freeze, as the Sheriff strides up to them.

FIRST KID

(pleading)

I swear to God, officer; the car was already like this, we were just trying to....

But Sheriff Clayton doesn't even notice they've stripped down the entire car. He's got other problems.

CLAYTON

Did you see the gal who was driving?
She was wearing a wedding dress.

They all nod, still shaking in their jeans.

SECOND KID

(eagerly)

Yes, sir. She got into a cherry-looking Cobra.

CLAYTON

You get a look at the driver?

FIRST KID

No, but he had Georgia plates. BAN-ONE.

Clayton turns on his heels and leaps back into the Sheriff's car, muttering to himself. He jams it into gear and peels out in a cloud of dust.

The kids exchange bewildered looks, then immediately go back to stripping the Camaro.

CUT TO

56

INSIDE BANDIT I - BANDIT AND KATE

56

Bandit watching the road. Kate watching Bandit.

CONTINUED

KATE

Why're you driving so fast?

BANDIT

I gotta get back to Atlanta in thirteen hours.

KATE

Why? You have a bowling date?

BANDIT

Cute. No, 'cause no one's ever made it from Atlanta to Texarkana and back in twenty-eight hours.

KATE

Who'd want to?

BANDIT

I never looked at it that way.
(then)
You ask a lot of questions.

KATE

Why are you doing this obviously macho feat?

BANDIT

For a new Kenworth. That's a truck.

KATE

(incredulous)

A truck? You're doing this for a truck? That's insanity.

BANDIT

It's not a truck. It's the Rolls Royce of eighteen-wheelers.

KATE

But you could get killed, right?

BANDIT

Hey, you could get killed crossing the street.

KATE

An existentialist.

BANDIT

(turns to her)

A what?

CONTINUED

56

CONTINUED - 2

56

KATE

Eyes on the road.

She lights up another cigarette, as we:

CUT TO

57

A BIRD'S EYE VIEW

57

of an endless stretch of Arkansas Highway. Camera follows two vehicles -- hauling ass. Bandit I, followed a couple of miles back by Bandit II.

58

INSIDE BANDIT I - DAY - MOVING

58

Bandit and Kate.

KATE

(leaning back
in her seat)

So tell me about yourself.

BANDIT

Okay.

A beat. Nothing.

KATE

Well?...

BANDIT

Whaddya want to know? My sign?

KATE

No. I want to know what you think about besides ditching Smokey?

BANDIT

Having fun.

KATE

Is this fun?

BANDIT

Driving?

KATE

Driving, talking to me....

BANDIT

They're both a challenge.

CONTINUED

KATE

You have a great profile.

BANDIT

Yeah, I do. Especially from that angle.

She laughs. Then:

KATE

Where you from?

BANDIT

Mattoon, Illinois. But I moved down south to work in the Civil Rights movement.

KATE

Seriously?!?

BANDIT

(obviously
lying)

Would I lie to you?

CUT TO

parked off to the side of the highway behind an abandoned and boarded up diner. The Patrol Car is empty and from a little transistor radio hanging on the rear view mirror, Merle Haggard sings, "I Take A Lot Of Pride In What I Am."

Camera moves off the Patrol Car and finds it's Driver, an Arkansas Highway Patrolman with crew cut, taking a leak.

Suddenly, Bandit I whips past doing at least a hundred and almost blowing the OFFICER over. He quickly zips up and races to his car.

Kate has seen the Cop. Bandit hasn't.

KATE

Guess what?

BANDIT

I give up.

KATE

You just passed your nemesis.

CONTINUED

60 CONTINUED

60

He looks at her.

KATE (cont'd)

Smokey.

Bandit glances up in his rear view mirror.

61 WHAT HE SEES - THROUGH REAR VIEW MIRROR

61

the Arkansas Highway Patrol car coming after him, it's advertising twirling and siren wailing.

62 BACK TO SCENE

62

Bandit turns to Kate.

BANDIT

Better fasten your seat belt.

Bandit slams on his brakes, locking all four tires and sending the Cobra into a four wheel drift.

KATE

(as they're sliding)

Good idea.

She buckles up, as Bandit grabs for the CB mike.

BANDIT

(into mike)

Bandit Two. I'm gonna leave you for a minute. Back in a flash.

63 INTERCUT - BANDIT II

63

Cledus on the CB mike.

CLEDUS

(into mike)

Keep 'er between the ditches.

64 ARKANSAS HIGHWAY - DAY

64

Bandit I slides broadside down the highway and exits down a dirt road.

65 DIRT ROAD - DAY

65

Bandit I roars down the road, leaving clouds of dust in its wake.

66 HIGHWAY - DAY 66

The Arkansas Highway Patrol car does a 180 in the middle of the highway and takes the dirt road turnoff.

67 DIRT ROAD - DAY 67

Bandit I blasts up the dirt road, leaving trails of billowing dust behind him. The Arkansas Highway Patrol Car in hot pursuit. Over this:

KATE (v.o.)

What the hell's going on?

BANDIT (v.o.)

I forget to tell you. I'm running blocker for four hundred cases of illegal brew.

A beat, then:

KATE (v.o.)

And I thought I had problems.

68 INSIDE THE HIGHWAY PATROL CAR - MOVING 68

The windshield of the car is covered with dust. The Officer tries to squint through it, but the dust keeps building up. Finally, he turns on his windshield wipers, making the dust twice as thick. And now he can't see anything.

69 INSIDE BANDIT I - MOVING 69

Bandit looks over his shoulder. Nothing but a solid wall of dust. He whips the Cobra around a hairpin turn and floors it.

70 NEW ANGLE 70

The Highway Patrol Car misses the turn and goes off the road. Out of control, the car smashes through a clapboard fence and sails into:

71 A SWAMP 71

It lands with a gigantic splash and water fills the FRAME.

72 INSIDE BANDIT I 72

roaring down the dirt road. Kate is turned around in her seat, looking through the rear window.

CONTINUED

BANDIT

Anything?

KATE

(turning back
around)

We're cool. The dumb schmuck took
the wrong turn.

They both breathe a sigh of relief.

KATE

Can I ask you something?

BANDIT

Shoot.

KATE

What do you want to be when you
grow up?

Before he can answer:

CLEDUS (v.o. from CB)

Bandit I. Bandit I. Do you read
me?

As Bandit reaches for the mike to answer Cledus, he glances
up.

A TRACTOR has moved from behind a tree and is crossing the road
directly in front of Bandit I.

Bandit tosses the CB mike to Kate with one hand and swerves the
wheel to the right with the other.

BANDIT

(to Kate)

Say this is Bandit I. Then, over.

As Bandit blasts around the Tractor and down the road, Kate
talks into the mike.

KATE

(into mike)

This is Bandit I. Over.

Cledus on the CB

CLEDUS

(into mike)

Where the hell are you?

KATE

(into mike)

Smokey was on our tail. We had to
take a detour to ditch the motherfu....

BANDIT

(cutting her
off)

You can't swear on these.

CLEDUS (from CB)

What's going on, Bandit? Come on.

BANDIT

(to Kate)

Tell him we'll be back on the high-
way in a second.

As Kate starts talking, Fred spots some cows grazing and starts
barking like crazy. Cledus can't hear a thing.

CLEDUS

(to the dog)

Shut up, Fred.

KATE

(to Bandit)

Who's Fred?

Sheriff Clayton's been listening to this whole exchange on his CB.

KATE (v.o.)

Bandit II. We'll be back on the
highway in a second. Over.

CLEDUS (v.o.)

I'll keep my eyeballs peeled.

CLAYTON

(thin smile)

So will I, hoss. So will I.

CUT BACK TO

pa

#00442

32

76

INSIDE BANDIT I

76

Kate replaces the CB mike.

KATE
(referring to
CB)

These things are fabulous.

A beat.

KATE
You know, you're not a bad driver.

BANDIT
You know, you're not a bad passenger.

They glance at each other for a moment, then both look away.
Back at each other. Then away again. And we:

CUT TO

77

ARKANSAS HIGHWAY - DAY

77

The eighteen-wheel Bandit II, rolling.

78

ANOTHER SECTION OF THE HIGHWAY

78

Sheriff Clayton barrelling down the blacktop.

79

AN EMBANKMENT

79

as Bandit I screeches up over the embankment -- putting him
back on the highway. He floors it and they're off.

80

INSIDE BANDIT I - DAY - MOVING

80

Bandit flicks his CB selector to the next odd channel.

BANDIT
(into mike)
Bandit II, do you copy?

81

INTERCUT - BANDIT I AND II

81

Cledus picks up the mike. Fred is now snoring.

CLEDUS
(into mike)
This is Bandit II. Now, where the hell
are you?

CONTINUED

81 CONTINUED

81

BANDIT

(into mike)

On two lane blacktop. Mile marker
six-one. How we doin' on time?

CLEDUS

(checks watch,
then into mike)

Thirty-eight minutes ahead of
schedule.

BANDIT

(into mike)

What's your twenty?

CLEDUS

I'm 'bout four miles ahead of you,
turkey.

BANDIT

(into mike)

Not for long, you ain't.

As Bandit's about to hang up the mike, a NEW VOICE comes on.

VOICE (from CB)

Breaker. Breaker.

BANDIT

(into mike)

Go breaker.

VOICE (from CB)

Bandit, I just thought I'd lay a
Smokey report on you.

BANDIT

(into mike)

Go head on, breaker.

VOICE (from CB)

I would say your future's looking
dim, boss.

BANDIT

(into mike,
nervous)

What's your twenty and what's your
handle?

VOICE (from CB)

My handle's Smokey Bear and I got
you by the tail.

A SIREN BLASTS behind them, whipping Bandit and Kate around.

82

THEIR VIEW - THRU REAR WINDOW

82

Sheriff Clayton is right on their ass -- no more than three feet away -- his siren wailing and his advertising flashing.

83

BACK TO SCENE

83

Bandit slams down the CB mike.

BANDIT

(to Kate)

That's a Texas cop. What the hell's he doing in Arkansas?

KATE

(uneasy)

I don't know. Maybe Jerry Jeff sent the heat after us.

BANDIT

(worried)

A Texas Bear in Arkansas.

(then)

Something's up and at this point in my life, I don't want to know what it is.

He trounces on it and the Shelby Cobra II springs to life, laying twenty feet of third gear rubber. Suddenly, the Texas Sheriff's car looks like it's standing on jacks.

84

INSIDE SHERIFF'S CAR

84

as Sheriff Clayton floorboards it and takes off after Bandit I.

CLAYTON

(to himself)

I'm gonna get that bastard. No one makes Buell Clayton look like a fool. Let's get going.

85

ARKANSAS HIGHWAY - DAY

85

as Bandit I races past camera. A beat and here comes the Texas Sheriff. Hard and fast.

86

INSIDE BANDIT I - MOVING

86

Bandit is all concentration. Both hands on the wheel. Pressing 120 MPH. Kate fumbles for her cigarettes, but they all go flying out of the pack. One lands on her lap. She lights it.

87

BANDIT'S VIEW

87

up ahead, the big rear end of Bandit II.

88

BACK TO SCENE

88

Bandit fires up his CB and flips to the next odd channel.

BANDIT

(into mike)

I'm whipping around you, Bandit II.
Smokey on the rubber.

89

INSIDE BANDIT II - MOVING

89

Cledus looks up ahead.

90

HIS VIEW

90

Traffic. Coming head on.

91

BACK TO CLEDUS

91

keying the mike.

CLEDUS

(into mike)

You're gonna have to create your own
lane, buddy. You got oncoming.

92

INSIDE BANDIT I

92

Bandit turns to Kate. She shrugs and closes her eyes. He floors it.

KATE

(a mile-a-minute)

You know, my mother was a dancer, too.
Her big shot was the touring company
of 'Brigadoon.' She's been married
three times. To a redneck, a poet
and her tennis instructor.

(not missing a beat)

See, I motor-mouth when I get nervous.
I was nervous when I first got into
the car. Now I'm scared shitless.

BANDIT

Believe me, there's nothing to be
afraid of.

CONTINUED

92 CONTINUED 92

With that, Bandit flies off the highway, onto the shoulder. Kate closes her eyes even tighter.

93 FULL SHOT 93

as Bandit pulls alongside the big eighteen-wheeler, hanging onto the shoulder for his life.

94 HIS VIEW 94

up ahead -- a dirt road crossing. He'll never make it past the huge eighteen-wheeler in time.

95 NEW ANGLE 95

as Bandit I hits the dirt road crossing, flies into the air, comes down, smashes into a highway sign and sends it splintering twenty feet into the air. Before he can whip the wheel around, Bandit is staring at an endless row of rural mailboxes. Kate turns her head, as Bandit I mows down the mailboxes. Whap! Whap! Whap! Whap! Whap!

Bandit drops the Cobra into first, zooms past Bandit II and sails back onto the highway.

BANDIT

Still with me?

Kate slowly opens her eyes. She's alive.

96 ANGLE - SHERIFF CLAYTON'S CAR 96

trapped behind the huge eighteen-wheeler. Clayton pulls out in an attempt to squeeze between Bandit II and the oncoming traffic.

Brakes squeal, as SEVEN CARS are forced to hit the side shoulder. Just as Clayton moves halfway past the eighteen-wheeler, Cledus puts on the press -- edging Sheriff Clayton over.

Clayton's rear fender catches on the rig and rips off with a terrifying SCREECH. As his fender bounces down the highway, Clayton pulls in front of Bandit II a split-second before an oncoming BUS almost creams him.

97 INSIDE BANDIT II 97

Cledus sees the passing car is Texas heat and immediately flips over to the next odd channel and keys up his CB.

CONTINUED

97 CONTINUED

97

CLEDUS
(into mike)
Bandit I, do I have copy?

98 INTERCUT - BANDIT I AND II

98

Bandit's pushing the red line on his speedometer and gestures
for Kate to pick up the CB mike.

KATE
(into mike)
Yeah, Bandit II, Que pasa?

CLEDUS
(into mike)
That's a Texas bubble gum machine on
your back porch.

KATE
(has no idea
what he just
said)
What's he....

Bandit grabs the mike.

BANDIT
(driving and
talking)
Uh, Cledus; I noticed.

He starts to hang it up.

CLEDUS (v.o. from CB)
What's a Texas Smokey doing in
Arkansas, man?

BANDIT
(yelling into
mike)
If I knew, Cledus; I'd be on College
Bowl.

Bandit slams down the mike and the accelerator.

99 HIGHWAY - DAY

99

and the chase is on. High speed. Way over a hundred. Two blurs
through the Arkansas countryside.

100 INSIDE CLAYTON'S CAR

100

Sheriff Clayton is on his police radio.

CONTINUED

100 CONTINUED

100

CLAYTON

(into mike)

This is Sheriff Clayton. In pursuit of a black Shelby Cobra, Georgia license Boy-Adam-Nora. Ocean-Nora-Eddie. Request assistance.

CUT TO

101 TWO ARKANSAS SHERIFF'S CARS

101

blasting off down the highway in response. Lights twirling. Sirens wailing.

102 INSIDE THE LEAD CAR - MOVING

102

SHERIFF WILLY BRANFORD is riding shotgun. He's fat and arrogant. He chews bubble gum as he talks on the radio mike.

A DEPUTY is driving. He's twenty-five, wears long sideburns and mirrored sunglasses.

BRANFORD

(into mike)

This is Sheriff Branford of Crossett County. We're already on this joker's case.

(he pops a bubble)

I got two units intercepting him at Hamburg crossing. You say you was a Sheriff?

103 INTERCUT - SHERIFFS CLAYTON AND BRANFORD

103

Clayton has trouble steering and talking.

CLAYTON

(into mike)

That's a big ten-four. Sheriff Buell Clayton. Texas.

BRANFORD

(stunned, into mike)

Texas? What the hell you doing in my goddam county?!?

At that instant, Clayton hits a rut in the road and drops his mike. He bends to pick it up and the car slides off the shoulder.

Before he can regain control, Clayton's headed straight for:

104 AN ABANDONED FRUIT AND VEGETABLE STAND 104
Clayton's car crashes through the stand -- flattening it.

105 RUNNING ANGLE 105
He blasts out on the other side, now sporting one busted headlight and a dented grill. Somehow he manages to make it back to the road, losing a hubcap on the way.

BRANFORD (over CB)
I said....

CLAYTON
(picking up
mike off floor)
I heard what you said. And I said....

BRANFORD
(cutting him cold)
I don't care what you said. You're
from Texas and what you said don't
mean jack diddly here in Arkansas!

Clayton slams down the mike.

106 ARKANSAS HIGHWAY - DAY - HIGH SHOT 106
Bandit I whips around a treacherous bend in the highway, leaving Sheriff Clayton in the distance.

107 INSIDE SHERIFF BRANFORD'S CAR 107
The Arkansas Sheriff is mad. He spits his gum out the window -- but it's closed. The gum falls back in his lap. He looks at it, then pops it back in his mouth again and turns to his Deputy.

BRANFORD
What the hell you looking at?

Before the Deputy can answer, Clayton's voice is back.

CLAYTON (v.o.radio)
This is Sheriff Clayton again. I
lost the Cobra, but he's deadheaded
toward you doing damn near 140. If
I was you I'd set up a roadblock.

CONTINUED

107 CONTINUED

107

BRANFORD

(grabbing mike)

-- And if I was you, I wouldn't be
telling me what to do! Now take a
hike, buster!!!

(he angrily
hangs up the
mike and turns
to his Deputy)

Block the road.

108 HIGHWAY - DAY - HIGH SHOT

108

The two Arkansas Sheriff's cars slow down and form a roadblock.

Branford and his Deputy climb out of the car. Branford spits out
his gum, as two other DEPUTIES climb out of the second car.
The four officers move behind their cars. To wait.

109 A SPEEDOMETER

109

The needle pressing 120. Ease back and we're:

110 INSIDE BANDIT I - MOVING

110

as Bandit turns to Kate, who's looking out the rear window.

BANDIT

Well?

KATE

We lost him.

Bandit sighs relief, then:

A VOICE (from CB)

Bandit do you read me?

BANDIT

(picking
up mike)

This is Bandit, you're coming in long
and strong.

VOICE

(from CB)

My handle's Silver Tongued Devil and
I'm here to tell you, your fellow
CB'ers are mighty proud of y'all.

CONTINUED

110

CONTINUED

110

BANDIT

Thanks much, Silver Tongued Devil.

SILVER TONGUED DEVIL (from CB)

But I got a bad Bear story.

Bandit and Kate look at each other.

SILVER TONGUED DEVIL

I just rolled past a county mounty
roadblock down on eighty-two.

BANDIT

(into mike)

Thanks Silver Tongued Devil, we'll
avoid.

SILVER TONGUED DEVIL (from CB)

Keep the wheels spinning and the
beavers grinning.

BANDIT

(into mike)

Adios.

He hangs up the mike.

KATE

(referring to
Silver Tongued
Devil)

Classy guy.

Bandit grins and takes a curve at 90. Then they both look up.

111

WHAT THEY SEE

111

The roadblock. No way around it. .

112

BACK TO SCENE

112

Bandit looks ahead down both sides of the highway. Thinks quick.

113

HIGHWAY - DAY - HIGH SHOT

113

as Bandit I comes roaring down the highway headed directly for
the roadblock. A farmhouse is off to the side, about a hundred
yards before the roadblock.

114 NEW ANGLE

114

Bandit I swerves off the highway, throwing itself into a broadside. The car lurches onto the Farmhouse driveway and barrels across the front yard. It snaps a clothesline full of clothes, sending bras, panties, shirts and socks flying in every direction.

It then crashes through a chicken yard and corral fence, sending whatever animals are available -- flying toward freedom.

115 RACING ANGLE

115

as Bandit I roars across a fruit orchard, weaving in and around rows and rows of trees, finally slamming onto an access road and back onto the highway -- way ahead of the roadblock!

116 BRANFORD AND HIS MEN

116

stand there like statues with their mouths hanging open. A beat, then all four cops race toward their cars, leap in and take off.

117 INSIDE BANDIT I - MOVING

117

a rattled Kate turns to Bandit. She's about to speak, but sees his intense concentration and says nothing.

118 THEIR VIEW - THE HIGHWAY

118

up ahead. Coming straight at them, down the center of the road -- another Arkansas Sheriff's car.

BANDIT

Christ, it looks like a Smokey convention.

119 BACK TO SCENE

119

Bandit whips the wheel to the right and again, the Cobra is airborne -- flying off the highway, careening down the shoulder, through a creek and up onto another dirt road.

120 THE SHERIFF'S CAR

120

spins around in the middle of the highway -- almost flipping over in the process -- straightens out and takes off over the shoulder after Bandit I.

121 CAMERA PANS 121

back to the highway. As Sheriff Branford's two Patrol cars come blasting down the highway. They stop at the shoulder. A beat. Then they take off over the shoulder in pursuit.

122 CAMERA PANS 122

back again. As Sheriff Clayton's Texas Highway Patrol car skids to a stop.

123 INSIDE CLAYTON'S CAR 123

Clayton surveys the situation. Bandit I roaring along the dirt road -- the three Arkansas Sheriff cars on his tail. He makes a decision.

CLAYTON

(muttering to
himself)

We'll meet again, Bandit.

And he floors it taking off down the highway.

CUT TO

124 THE DIRT ROAD - MOVING - HIGH SHOT 124

as the three Arkansas Sheriff's cars race after Bandit I. They're on a treacherously narrow road. On both sides -- a long sheer drop -- to water.

125 INSIDE SHERIFF BRANFORD'S CAR 125

His Deputy is doing at least 80, as he pulls within a few feet of the lead car. The Deputy angrily honks his horn.

DEPUTY

I'm gonna pass this fruit!

BRANFORD

Just back off the hammer, boy.

DEPUTY

But sir, he's gonna get away.

BRANFORD

He ain't gonna get nothin' but a brief mention in the obituary column.

The Deputy turns to him, not understanding.

BRANFORD

(with a smile)

The bridge up ahead is out.

126 HIGH SHOT - THE NARROW DIRT ROAD 126

The four cars kicking up dust for miles.

127 A CREEK - DAY - FULL SHOT 127

where the dirt road ends. But the bridge that once crossed the banks -- is gone.

A beat and Bandit I comes roaring straight toward the creek.

128 INSIDE BANDIT I 128

Bandit and Kate see the creek. No bridge. End of the road.

Bandit barely has time to hit the brakes, sending the Cobra into a wild fishtail. Kate desperately braces herself, hanging onto the dashboard.

129 FULL SHOT 129

as Bandit wheels the Cobra a full 360° and comes to a halt. He looks back.

130 HIS VIEW - DOWN THE ROAD 130

a half mile back, the Arkansas Sheriff's are coming on fast. Sirens blasting. The choices are simple. Give up. Or jump the creek.

BANDIT

(turning to Kate)

Listen, we can either give up or....

Kate holds the dashboard tighter and closes her eyes.

KATE

Just do it.

131 THE CREEK - DAY 131

Bandit slams the Cobra into first and takes off. Gears grind. Tires screech.

132 INSIDE BANDIT I 132

The speedometer whizzes past eighty. Bandit holds the wheel tight. Kate takes a breath, then crosses herself.

133 RACING ANGLE 133

as Bandit I blasts toward the embankment, hits the dirt incline and suddenly is airborne.

134 FULL SHOT - THE CREEK 134

Bandit I in mid-air.

135 NEW ANGLE 135

as Bandit I sails over camera and comes crashing down on the other side. They made it!

136 INSIDE BANDIT I 136

as Bandit and Kate catch their breath.

BANDIT

Your honeymoon would've never been this exciting.

KATE

I don't know. We were planning on seeing the Astrodome.

Bandit grins and as they take off:

137 CAMERA PANS BACK 137

to the creek. As the first Sheriff's car comes roaring toward the edge doing at least 95. He sees the bridge is out, hits his brakes, goes broadside and flies over the side -- into the creek.

A beat and Sheriff Branford's car comes wailing down the road. The Deputy slams down his brakes in the nick of time and the car skids halfway over the edge -- hanging suspended in mid-air halfway over the creek.

138 ANOTHER ANGLE 138

as the Third Sheriff's car comes barrelling down the road, spots Branford's car hanging over the edge and brakes. But its rear end slings around, smashing into the rear of Branford's car, sending it flying into the creek. A huge splash, then:

CUT TO

139 INSIDE BANDIT I - MOVING

139

as they roar off the dirt road, back onto the highway, Bandit reaches for the CB mike.

BANDIT

(to himself)

Christ, what channel are we on?...

KATE

Eleven.

Bandit looks at Kate as she reaches under the seat for one of her errant cigarettes. Then, he punches in eleven.

BANDIT

(into mike)

Bandit II. Bandit II. Give me a shout.

140 INTERCUT - BANDIT I AND II

140

Cledus grabs the mike quickly. Fred has been gnawing on the corner of the front seat.

CLEDUS

(into mike)

I hope that's you, buddy; 'cause I'd hate to start believing in ghosts.

BANDIT

(into mike)

What does the old Timex say?

CLEDUS

(into mike)

She's losing minutes so you better start running interference or we're never gonna make it. Might I remind you this was your brainstorm.

BANDIT

(into mike)

I'll drop off my fare, hit a quick choke-and-puke and be blocking for you pronto.

Kate tries not to react to this.

CLEDUS

(into mike)

Bandit?

CONTINUED

140 CONTINUED

140

BANDIT

(into mike)

Yeah, guy?

CLEDUS

(into mike)

Pick up a burger for Fred. He's going crazy.

(slaps Fred
on the butt)

Bandit puts the mike back and turns to Kate. Feels he should say something. Before he can:

KATE

You heard the man. Step on it.

Bandit studies her for a moment, then stomps on it.

CUT TO

141 A TRUCK STOP CAFE - A FEW MINUTES LATER

141

Bandit I pulls in between a row of eighteen-wheelers parked in front of the cafe. A few Truckers, bragging about their rigs, check out Bandit and Kate. They're especially taken with Kate's wedding gown. She and Bandit are oblivious to them.

BANDIT

(turns to Kate)

The bus'll pick you up over there.

(a beat)

Uh...you got enough bread for a ticket?

KATE

Enough to get to Jersey. I'll walk the rest of the way. I've been sitting a long time.

(a beat)

Nice meeting you. It's been a trip.

BANDIT

(it was nothing)

Hey....

KATE

Enjoy your Kenworth.

She offers her hand and they shake. Then, Bandit heads toward the truck stop and Kate to the bus stop. He turns and looks back. She doesn't.

CUT TO

142 INSIDE THE TRUCK STOP

142

about fifteen Truckers inside. Buck Owens playing on the juke box. Pinball machines going strong.

Bandit walks in and crosses to the counter. A hot-looking WAITRESS with ratted hair and painted face stands in front of a blackboard where the menu of the day is written. She striahtens herself and crosses to Bandit.

WAITRESS

(coming on)

What's your pleasure?

BANDIT

(quickly)

Couple of cheeseburgers, no condiments....

WAITRESS

No what?

BANDIT

Nothing on 'em and two cups of mud;
one while I'm waiting.

Bandit crosses to a booth, as a couple of TRUCKERS enter and join another TRUCKER sitting in the booth next to Bandit.

TRUCKER #1

Jesus, Richmond; you look like squirrel shit.

TRUCKER #2

You wanna drive fourteen hundred miles for these cheap bastards? I feel like leaving my rig in the middle of the highway and tellin' them to kiss my antenna.

TRUCKER #1

I know what you mean, good buddy.

The Waitress comes over with Bandit's coffee. He pours in a ton of sugar and stirs. As he takes a sip, he hears:

WOMAN'S VOICE (o.s.)

Hi.

Bandit whips around,

143 WHAT HE SEES

143

Kate. Standing in front of him -- sans wedding dress. She's now wearing tight jeans and a denim shirt with the bottom.

CONTINUED

143 CONTINUED

143

rolled up and knotted above her midriff. She looks foxier than ever.

KATE

(with a southern drawl)

The bus ain't passin' through these here parts for a piece.

(sliding into booth)

I know. You only have a second.

144 CLOSER ANGLE

144

as they sit across from each other.

KATE

They wouldn't take Master Charge so I traded in my gown.

The Waitress comes by.

WAITRESS

(snippy; to Kate)

Coffee?

KATE

Please.

Bandit watches as she takes a sip.

KATE

Jesus!!!

BANDIT

Trucker coffee. It's three times stronger. Good for a hundred miles. That, a coupla perks, and you can leap tall buildings in a single bound.

WAITRESS

(calling o.s.)

Order up!

BANDIT

That's me.

He gulps down a half a cup of coffee and rises.

BANDIT

See ya, Kate.

KATE

Ciao.

145 TRACK WITH BANDIT

145

moving quickly to the counter to pick up his order. Behind him, we notice one of the Truckers from the next booth gets up and crosses to Kate.

Bandit reaches in his pocket to pay for the order:

WAITRESS

(seductive)

Sure I can't interest you in anything else?

BANDIT

(smiles)

Another time.

Bandit picks up his order and turns toward the door. He sees the Trucker talking to Kate. The Trucker's buddies have turned around in their booth and are all over her. -

Bandit sets the food down on the counter and crosses to the booth.

KATE

(to Truckers)

-- Believe me, fellas; I'd love to schmoos, but....

TRUCKER #1

Don't be so conceited. You don't even know us.

TRUCKER #2

(an ugly dude)

To know us, is to love us.

Bandit steps between them.

BANDIT

Hey, how y'all doin'?

TRUCKER #2

Who wants to know?

BANDIT

Listen, guys; I'm in a rush. Otherwise I'd arrange it so they had to carry you outta here in doggie bags.

TRUCKER #1

You and what goddamn army?

CONTINUED

145 CONTINUED

145

The Truckers all turn to Bandit, ready to mop the floor with him. The restaurant is silent, except for Willie Nelson, now singing on the juke box. Every eye is on them. A brawl looks inevitable.

KATE

(worried)

Bandit, please....

TRUCKER #2

(totally surprised,
almost yelling)

Bandit?!? You're the Bandit? The
fella been runnin' the blue troopers
ragged?

Bandit looks around self-consciously. Nods.

TRUCKER #2

Lemme shake your hand, boy! You're
my new goddamn idol.

TRUCKER #1

(slapping Bandit
on the back)

You're the rage of CB land. We been
followin' you for hours.

TRUCKER #2

If we'da known you was the Bandit, we
wouldn't a never lipped off to your
old lady.

BANDIT

Well, she's not exactly my....

TRUCKER #3

(jumping in)

Lemme have your autograph, hoss!

Everyone in the restaurant crowds around Bandit and he starts
hurriedly signing autographs.

KATE

I've done twenty-eight Broadway shows
and no one's ever asked me for an
autograph.

Then:

BANDIT

(to the group,
starting off)

Listen, guys, I gotta cover ground.

CONTINUED

145 CQNTINUED - 2

145

BANDIT (Cont'd)
I'm due in Atlanta in less than
ten hours.

TRUCKER #1
Good luck.

TRUCKER #2
Give our best to Jimmy Carter.

Kate slips out of the booth, as Bandit crosses back to the
counter.

146 ANGLE - COUNTER

146

Bandit grabs his order and finds the OWNER facing him --
holding out Bandit's money.

OWNER
It's on the house.

BANDIT
(grins)
Thanks.

He turns to leave.

OWNER
Son....

Bandit turns back.

OWNER
Godspeed.

Bandit smiles. Then starts out. He notices Kate is gone.
Shrugs. Heads out the door.

147 OUTSIDE THE TRUCK STOP - DAY

147

Bandit bolts out in time to see his Cobra pulling out,
about to take off.

148 NEW ANGLE

148

as Bandit leaps off the steps and races toward the car,
just as it peels out. He swings the passenger door open and
is half in -- half out, as the Cobra skids out the truck stop,
over the curb and onto the highway. The door's still wide
open. Bandit hanging on.

149

INSIDE BANDIT I

149

Kate's behind the wheel. She tromps on it and the car takes off like greased lightening. Bandit's struggling to stay in the car.

BANDIT

(hanging on)

What the hell are you doing?!?

KATE

(gestures over
her shoulder)

He's after us again!

Kate whips around a corner almost throwing Bandit onto the pavement. He grabs her arm and manages to pull himself into the car and slam the door. He looks back.

150

HIS VIEW - THRU REAR WINDOW

150

Sheriff Clayton's Texas Highway Patrol car is after them again. Siren blasting.

151

BACK TO SCENE

151

Bandit turns to Kate.

BANDIT

You know this guy, don't you?

KATE

(driving hard,
eyes on the road)

I've never seen him before in my life.
I'm just trying to help you out.

BANDIT

By stealing my car?

KATE

I would've come back for you.

BANDIT

(not believing)

Yeah.

KATE

(turning to him,
dead serious)

Yeah.

She wraps a corner doing 60, hits the highway and puts it to the floor. Clayton's battered up car is still coming on strong.

152 INSIDE THE CLAYTON'S CAR - MOVING 152

Sheriff Clayton's eyes are glazed as he tears after Bandit I.

CLAYTON

(to himself)

I'm gonna get you, you dirty,
stinking, rotten sumbitch.

153 BACK TO BANDIT I 153

Kate at the wheel.

KATE

Look, the truth is, I didn't
want to be dumped at the truck
stop. I wanted to go on with
you. I needed an excuse.

BANDIT

You could've asked.

KATE

You might have said no. I have
trouble handling rejection.

154 THE HIGHWAY 154

Bandit I streaks past, Kate driving. A beat and a big
rig, hauling a crane comes out of a side road. The truck
moves slowly down the highway -- a wide load.

155 SHERIFF CLAYTON'S CAR 155

roaring up.

156 INSIDE THE CAR 156

Clayton floors it and hunches low over the wheel as he passes
the truck -- afraid the crane's going to take off his head.

157 FULL SHOT 157

as Sheriff Clayton's car zooms under the crane, clearing it by
a hair. But the crane rips off Clayton's lights and siren.
Leaving only wires and a gaping hole in the roof of the car.

158 ARKANSAS HIGHWAY - DAY

158

Bandit I streaking. Kate takes a dangerous curve doing 85.
Bandit gasps, but Kate holds her own.

BANDIT

Where did you learn how to drive
like this?

KATE

Like what?

He smiles.

KATE

My first father was a redneck.
He taught me how to drive fast
and pants people.

Bandit picks up the CB mike, flicking the crystal selector
two stops.

BANDIT

(into mike)

Breaker, this is Bandit I, how
are your vocal cords?

159 INTERCUT - BANDIT I AND II

159

Cledus takes his mike. Fred is on all fours in the now
chewed-up front seat. Bouncing around.

CLEDUS

(into mike)

My vocal cords are fine, but
Fred's ain't. He's been barking,
eating the seats and driving me
crackers.

(Fred barks)

Hear that? Where's his chow?

BANDIT

(into mike)

On its way. Give me a coupla
minutes, okay?

CLEDUS

(into mike)

Do I have a choice?

BANDIT

(into mike)

What's your twenty?

CONTINUED

159 CONTINUED

159

CLEDUS

(into mike)

'Bout fourteen miles this side
of Mississippi.

160 CLEDUS' VIEW

160

up ahead -- an Arkansas Highway Patrol car is parked off to
the side, hidden by a clump of Magnolia Trees.

161 BACK TO SCENE

161

Cledus brings it down to 55 and rolls past TWO OFFICERS
standing next to their car, holding a radar gun.

CLEDUS

(into mike)

I just passed two Kojacks with
a Kodak.

(then)

Man, this highway's crawling with
Bears. Ain't no way we gonna
make Atlanta on time without you
runnin' blocker.

Bandit looks back over his shoulder. Then:

BANDIT

(into mike)

I'm still trying to ditch this
Texas Smokey. I don't know what
the sucker wants.

CLEDUS

(into mike)

What they all want -- to handcuff
a hero.

BANDIT

(into mike)

As far as John Law knows, I'm just
a joy ridin' Georgia redneck.
We keep 'em outta your backyard,
we're cool.

(looking

back again)

Now just give me five to ditch this
idiot and I'll meet you in Ole Miss.

CLEDUS

(into mike)

If you don't, we can kiss that
Kenworth good-bye.

Bandit replaces the mike, glances up to the rear view.

162 HIS VIEW - THROUGH REAR VIEW MIRROR 162
Sheriff Clayton -- gaining ground.

163 BACK TO SCENE 163
They're speeding around curves now, Kate doing her best to control the Cobra. She takes a corner too fast and too wide. Bandit I drifts into the oncoming lane and suddenly they're staring at:

164 A CAMPER 164
coming straight at them. A Mother, Father and Two Children all riding in the front seat.

165 FULL SHOT 165
Kate swerves back into her lane, avoiding a head-on by less than a split second.

BANDIT

I think we should switch seats.

He puts his hands on the steering wheel and his foot on the accelerator, but he and Kate get tangled up trying to make the switch.

The car goes out of control -- smashes into a guard railing and bounces back onto the highway.

They try to switch again. Impossible.

BANDIT

(fastening
seat belt)

You go ahead. This seat's more comfortable.

166 THE HIGHWAY - DAY - HIGH SHOT 166
Bandit I streaking, followed in the distance by the Texas Highway Patrol car.

Coming down the highway, from the opposite direction -- is a long, long, long FUNERAL PROCESSION.

Suddenly, Bandit I swerves to the right and starts across the highway.

BANDIT (v.o.)

Mississippi's the other way!

CONTINUED

166 CONTINUED

166

KATE (v.o.)

You want to lose this putz or not?!?

With that, Bandit I zips between two limos heading the Funeral Procession, crosses the highway, sails over the embankment and swerves onto a bumpy dirt path.

167 CAMERA WHIPS BACK

167

to Sheriff Clayton's car -- roaring straight at us.

168 INSIDE CLAYTON'S CAR

168

Sheriff Clayton spots Bandit I across the highway, flying down the bumpy dirt path. He hits his brakes and the car screeches to a halt.

169 ANGLE - CLAYTON

169

forced to sit and wait, as the Funeral Procession passes slowly by. He's livid. Lays on the horn.

170 THE HIGHWAY - DAY

170

as the vehicles in the passing lane are all forced to come to a halt to avoid crashing into Clayton -- who sits in the middle of the highway waiting for the endless Funeral Procession to pass. Horns honk. People yell. Clayton waits.

171 THE BUMPY DIRT PATH

171

Bandit I bounces along, past rows and rows of tall Magnolia trees.

172 INSIDE BANDIT I

172

Kate and Bandit bouncing from seat to ceiling.

KATE

(motor-mouthing)

-- You know, I used to be a high fashion model. Tried it for six months and almost freaked. Makeup, silly clothes, a little man saying 'darling' every two seconds....

CONTINUED

172 CQNTINUED

172

BANDIT

Yeah, it's tough when your cheek-
bones are your main asset.

KATE

(nods, then sees
something O.S.)

Uh-oh.

173 WHAT SHE SEES

173

up ahead. The path ends. There's an incline and past that
a long low fence. There's no way around or past it.

174 BACK TO SCENE

174

Kate and Bandit look back. The Funeral Procession has almost
passed. Clayton's is waiting. Gunning his engine. He ain't
giving up.

BANDIT

I think you'd better let me....

Before Bandit can finish, Kate trounces on it, driving straight
toward the fence.

175 RACING ANGLE

175

as Bandit I blasts toward the incline, hits it doing 70 and
sails over the fence.

176 THE OTHER SIDE OF THE FENCE

176

we HEAR the CRACK of a baseball bat and a CENTER FIELDER, in
full uniform, takes off after a long fly ball. He stops in
his tracks at what he sees.

177 REVERSE ANGLE

177

as Bandit I flies over the fence and lands in the middle of a
MINOR LEAGUE BASEBALL GAME.

The Center Fielder is absolutely flabbergasted, as Kate
straightens out the Shelby Cobra and takes off across the
baseball field.

She roars over second base and does a 360° fishtail in the
middle of the pitchers mound. PLAYERS scatter in every
direction.

178 NEW ANGLE - MOVING 178

as Kate speeds past the dugout and a CHEERING CROWD, back to an access road.

Up ahead. The highway. And safety.

179 INSIDE BANDIT I 179

Kate looks over to Bandit, a huge grin on her face.

KATE

Baseball needs a little pizzazz.

180 BACK ON THE HIGHWAY 180

The Funeral Procession finally passes and Clayton zooms across the highway and onto the bumpy dirt path.

181 BACK ON THE DIRT PATH 181

Sheriff Clayton's car comes to a sliding halt in front of the fence. He looks around for some sign of Bandit I. Nothing. They've vanished.

CLAYTON

(to himself)

This is beginning to piss me off.

The path is far too narrow to turn around, so as he begins the arduous chore of driving in reverse down the long narrow path, knocking off his remaining hub caps on the way, we:

CUT TO

182 A HIGHWAY SIGN 182

reading Welcome to Mississippi. A black streak whizzes past.

183 INSIDE BANDIT I - MOVING 183

Kate still at the wheel. Bandit on the CB.

BANDIT

(into mike)

-- Gimme a twenty, pardner.

CLEDUS (v.o. from CB)

I'm at marker eight-five.

CONTINUED

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183

CONTINUED

183

BANDIT

(into mike)

Son-of-a-gun. Me too.

184

BANDIT II

184

moving along the highway. Cledus looks out the sideview window of the big eighteen-wheeler.

185

HIS VIEW - THROUGH SIDEVIEW MIRROR

185

Bandit I coming up to his back door.

186

BACK TO SCENE

186

as Cledus signals with his arm and pulls the rig off to the side of the road.

The door opens and Cledus climbs down the metal steps of the truck, followed by Fred. They both take a long, healthy stretch, as Bandit I pulls to a stop behind them.

187

NEW ANGLE

187

Bandit and Kate get out of the Cobra. Cledus is surprised to see her. She immediately crosses to him and offers her hand.

KATE

I'm Kate. You must be Cledus.

CLEDUS

(shaking hands,
awkwardly)

Yes, ma'am.

KATE

How's your twenty?

Cledus doesn't get it. Bandit laughs, unwraps the hamburger.

BANDIT

Here you go, pal.

He holds the hamburger out for the dog, who wolfs it down in one bite, then goes off to relieve himself.

Cledus takes Bandit by the arm and pulls him aside.

CONTINUED

187 CONTINUED

187

CLEDUS

I thought you were dumping the chick
at the truck stop.

BANDIT

I ran into complications.

CLEDUS

I hate to say it....

BANDIT

Then don't.

CLEDUS

(rolling on)

-- But everytime we've ever messed
up, it's because your rhyme's over-
ruling your reason. I know you think
you're God's gift to waitresses, but....

BANDIT

(interrupts)

Just don't worry about it.

(then)

How we doin' timewise?

CLEDUS

Not good enough to be standing here
shooting the bull.

BANDIT

(turns to leave)

We're gone.

CLEDUS

Bandit?

Bandit turns to him.

CLEDUS

(referring to Kate)

Nice ass.

Bandit grins, moves to the car.

BANDIT

(whistles to Kate)

Let's hit it.

KATE

(crossing to

Bandit I)

Nice meeting you, Cledus. Keep on
truckin'.

CONTINUED

187

CONTINUED - 2

187

Cledus smiles, as Bandit and Kate climb into the Cobra. Bandit starts the engine and they're off.

Cledus pulls a crowbar out of the rig and begins hitting all his tires. Checking them out. As he does this:

CLEDUS

(calling)

Let's roll, Fred.

Cledus finishes the tires, but Fred isn't moving.

CLEDUS

C'mon, Fred.

Nothing. The dog stares at him. Cledus takes a step forward. Fred takes a step backward. Cledus takes two steps forward. And Fred takes off. Running through the woods.

CLEDUS

(running after
him)

Fred!!!!!!

CUT TO

188

INSIDE BANDIT I

188

rolling. They're silent for a long time. Then:

KATE

You plan on driving trucks all your life?

BANDIT

No, actually I was thinking of becoming a brain surgeon.

She laughs, as we:

CUT BACK TO

189

CLEDUS CHASING FRED

189

through the woods. As he's about to nab him, the Dog cuts right and Cledus sprawls left.

CUT BACK TO

190

INSIDE BANDIT I

190

Kate and Bandit. Talking. More relaxed.

CONTINUED

190 CONTINUED

190

BANDIT

-- Trucking ain't the easiest life in the world. I mean, you can't make it much past fifty and you sure as shit don't get a gold watch when you hang it all up. But I like keeping on the move. You know?

KATE

Do I know? I'm an authority on it.

BANDIT

I guess if there's one lesson I've learned, it's that even misery has a tough time hitting a moving target.
(then, realizing)
I forgot your question?

KATE

You plan on driving trucks all your life?

BANDIT

(shrugs)

I...uh...I don't know. I guess don't like to think about it.

KATE

Then let's change the subject.
(a beat)
What do you think about forced school busing?

And:

CUT BACK TO

191 CLEDUS RACING AFTER FRED

191

gaining ground. A flying tackle. And he snares him. Cledus is out of breath and pissed. Fred licks his face.

CUT BACK TO

192 INSIDE BANDIT I

192

Bandit spots a green sedan with a radio-mike antenna coming in the other direction. He backs off the accelerator.

KATE

Your foot fall asleep?

CONTINUED

192

CONTINUED

192

Bandit shakes his head, reaching for the CB.

BANDIT

(into mike)

Bandit two, Smokey in a plain brown wrapper coming your way. Over.

No answer from Cledus. Kate has no idea what Bandit's just said.

BANDIT

(explaining to
Kate)

An unmarked police car.

KATE

How do you know?

BANDIT

I know.

(into mike)

Bandit two, bring yourself on in.

Still no answer.

BANDIT

(into mike)

What's the matter, Cledus? You got
• mike fright?

(a beat, then)

Bandit two, do you copy?

193

INTERCUT - BANDIT I AND II

193

Cledus, exhausted and sweaty, tosses Fred into the eighteen-wheeler and lunges for the CB mike.

CLEDUS

(into mike)

Yeah, yeah, yeah? What's up?

Bandit glances up in the rear view mirror, sees the Smokey in a plain wrapper take an off ramp. Harmless.

BANDIT

(into mike)

Never mind. It's nothing.

CLEDUS

(into mike)

Anything else you don't want me to know?

CONTINUED

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193 CONTINUED

193

BANDIT

(into mike)

Nope. Just keep those wheels churning.

Cledus hangs up the mike, starts his rig, checks for oncoming and pulls onto the highway. Fred's head sticks out the window, his ears flapping in the wind.

DISSOLVE TO

194 THE HIGHWAY - DAY - AERIAL SHOT

194

Bandit I and Bandit II whizzing down the highway. Picking up time. OVER this, Kate sings "Jolene" along with Dolly Parton on the radio.

DISSOLVE TO

195 INSIDE BANDIT I - LATER

195

Bandit notices a broken-down FORD with its hood up, parked off the highway. He veers the Cobra off the road, quickly opens the glove compartment, takes out two screwdrivers and hands one to Kate. She stops singing.

BANDIT

(explaining)

I'm sure the Arkansas Bears put out an all-points.

KATE

(opening door)

You take the front, I'll take the back.

QUICK CUT TO

196 A MISSISSIPPI LICENSE PLATE

196

fills the screen. Then the screeching of burning rubber and Bandit I pulls away from camera -- now wearing the Mississippi plates. And we:

DISSOLVE THRU TO

197 A SERIES OF LAP DISSOLVES

197

Bandit I running blocker for Bandit II. Hauling ass. OVER this:

CONTINUED

197

CONTINUED

197

A POLICE CALL
(thick Mississippi drawl)
All units, be on the look out for a
black 1976 Shelby Cobra, Georgia
license....

and as the voice FADES, we:

DISSOLVE TO

198

MISSISSIPPI HIGHWAY - DAY

198

Later. Bandit I and II. Rolling..

Over:

BANDIT (v.o.)
Bandit two, I gotta make a quick pit
stop.

CLEDUS (v.o.)
Now what?

BANDIT (v.o.)
We're outta motion lotion.

CLEDUS (v.o.)
I'll keep streaking. Pick me up.

Bandit I takes an off ramp, as Bandit II continues sailing down
the highway.

199

UNION 76 STATION

199

off the main highway. Bandit I pulls up to one of several islands
in the large station. Trucks are gassing up at various pumps.

200

BANDIT I

200

Kate climbs out.

KATE
Save my seat.

She starts toward the Ladies Room as a young BLACK ATTENDANT
struts up to Bandit I.

CONTINUED

200

CONTINUED

200

ATTENDANT

Say, Cobra: what's your pleasure?

BANDIT

Fill it.

ATTENDANT

Check the hood, my man?

Bandit shakes his head "no."

ATTENDANT

Aw right. This is a clean machine. Yeah, I was thinking 'bout getting me one of these myself. But I figure I'm conspicuous enough to the police as it is, so why encourage them more, if you know what I mean.

BANDIT

Yeah, I know what you mean.

The Attendant starts pumping Supreme. Bandit leans back in the seat. Closes his eyes.

Suddenly, from his CB.

A VOICE (over CB)

Bandit, do you read me? Over.

Bandit snaps his eyes open. Who the hell is this? He grabs his mike.

BANDIT

(into mike)

This is Bandit. Who we got on that end?

201

INTERCUT - SHERIFF CLAYTON - TIGHT

201

The Texas Sheriff looks tired -- obsessed.

CLAYTON

(into mike)

Just the man who's gonna see you driven to your knees! Sheriff Buell Clayton from Texas.

CONTINUED

201 CONTINUED

201

BANDIT

(into mike)

Not that I don't have any respect
for the law, but what's your
problem, man?

CLAYTON

(into mike)

You.

BANDIT

(into mike)

Yeah, well I kinda figured that.

CLAYTON

(into mike)

You know, you may think you're
gonna get away, but I promise you,
everytime you turn around, I'll be
there, breathing down your neck. .

BANDIT

(into mike)

Well, if your breath is as sweet as
your personality, I got a lot to
look forward to. Adios.

Bandit hangs up the mike, as Kate comes back sipping an
orange soda. She hops into the front seat, as the Attendant
struts back over.

202 NEW ANGLE

202

as camera begins to slowly PULL AWAY from Bandit I.

ATTENDANT

(to Bandit)

That'll be eight-seventy two.

Bandit hands him a bill.

ATTENDANT

-- Outta ten.

Camera has now PULLED BACK enough to see:

203 SHERIFF CLAYTON'S CAR

203

parked on the other side of the gas station. The car's front
end has been lifted high into the air by a hydraulic jack and
ANOTHER ATTENDANT is changing a tire and replacing a broken
headlight.

CONTINUED

203 CONTINUED

203

Clayton sits in the battered Sheriff's car, having no idea Bandit I is in the very same station.

204 FULL SHOT - THE GAS STATION

204

as Bandit gets his change from the ATTENDANT.

ATTENDANT

(to Bandit)

Have a smooth one, Cobra.

Bandit nods, throws the Cobra into gear, takes off.

205 RUNNING ANGLE

205

as Bandit I sails right past the Texas Sheriff's car.

206 CLOSE - CLAYTON

206

His head whips around, when he sees Bandit I roar out of the station back back onto the highway. He's absolutely stunned.

207 BACK TO SCENE

207

Clayton starts his engine and stomps on it...totally forgetting his front end is up on jacks. Clayton's car takes off on its rear wheels, sails halfway across the gas station, and slams head-on into a BRAND NEW CONTINENTAL.

As the Continental sails across the islands:

208 CLOSE - ON CLAYTON

208

Watching in horror. Then, trying to compose himself.

CLAYTON

(muttering
to himself)

It's all right. It's not your car.
You're doing fine. Just keep going.

CUT TO

209 MISSISSIPPI HIGHWAY - DAY

209

Bandit I roars back onto blacktop. Hammer down.

CONTINUED

209 CONTINUED

209

BANDIT (v.o.)
-- Looks like a clear shot to the
'Bama State Line.

CLEDUS (v.o.)
I'll believe it when I see it.

CUT TO

210 AN AERIAL VIEW

210

of a long expanse of Mississippi Highway. Bandit I gaining
ground and finally roaring past Bandit II. Running blocker.

OVER this:

VOICE (over CB)
Breaker. Breaker.

BANDIT (v.o.)
Pick it up, Breaker.

VOICE
Thanks for the break. Bandit, this
here's the Dixie Chicken.

BANDIT (v.o.)
What's up, Dixie Chicken?

KATE (v.o.)
Ask if he delivers?...

DIXIE CHICKEN (v.o.)
Been hearin' all 'bout y'all and
wanted to let y'all know, y'all got
the Mississippi Bears eatin' their
badges. They can't find hide nor
hair of y'all.

As Bandit I disappears around a bend in the highway, with Bandit II
following in the distance, we:

CUT TO

211 ANOTHER SECTION OF THE MISSISSIPPI HIGHWAY - DAY

211

close to the Alabama State Line. Hilly. Empty. Suddenly, from
over the top of a hill, comes Bandit I. As it races toward
camera.

SHERIFF CLAYTON (v.o.)
-- This is Sheriff Buell Clayton,
Texas Highway Patrol. That Cobra

CONTINUED

211 CONTINUED

211

SHERIFF CLAYTON (v.o.) (Cont'd)
y'all been lookin' for with Georgia
plates, ain't got no more Georgia
plates. She's now running with
Mississippi tags. Charles. Alan.
Richard. Two. Seven. Three.
Vehicle now southbound on Interstate
82. Heading for Alabama.

MISSISSIPPI COP'S VOICE
(thick drawl)
-- That's a big ten-four, Texas.
Now, we gonna nail that joy ridin'
sumbitch.

212 INSIDE BANDIT I - A FEW MINUTES LATER

212

Kate finds another stray cigarette under the seat and lights
it, as they speed toward the Alabama State Line.

BANDIT
I'm proud of you.

KATE
Yeah?

BANDIT
You only smoked three cigarettes
through the entire state of
Mississippi.

Then, something grabs them o.s.

213 WHAT THEY SEE

213

Three MISSISSIPPI HIGHWAY PATROL CARS. Lights swirling.
Formed in a solid roadblock. Waiting for Bandit.

BANDIT
Good-byes are always tough.

He immediately swerves the wheel to the right and makes a
sliding turn off the highway.

214 HIGH SHOT

214

The countryside. As Bandit I blasts across a grassy knoll
and heads toward a steep hill.

215 ANGLE - THE HIGHWAY PATROL CARS 215
as they take off after Bandit I. Sirens screaming.

216 RUNNING ANGLE - BANDIT I 216
Bandit slams the Cobra into first and starts up the steep grassy hill. There's no path. No road. He's got to make his own.

217 FULL SHOT 217
Bandit I and the Three Mississippi Highway Patrol cars roar up the steep hill. Climbing. Higher. Higher.

218 THE TOP OF THE HILL 218
Bandit I rolls over the top.

219 INSIDE BANDIT I 219
as Bandit and Kate look over the other side. Almost straight down. Treacherous. They look back.

220 THEIR VIEW 220
The Three Mississippi Highway Patrol cars coming on strong.

221 BACK TO SCENE 221
Bandit trounces on it and the Cobra sails over the top and starts down the incline.

222 INSIDE BANDIT I - BANDIT AND KATE'S VIEW 222
of the roller coaster ride down. Bandit and Kate's stomachs dropping to their toes.

223 FULL SHOT 223
as the First Highway Patrol car reaches the top -- and without braking -- blasts over, sailing straight into the air.

224 NEW ANGLE 224
The Highway Patrol car crashes down on its two front wheels. Flips. And rolls end-over-end down the steep incline. Crashing into a tree, halfway down.

225 THE TOP OF THE HILL 225

As the Second Mississippi Highway Patrol car almost makes it to the top, its wheels start spinning in the thick grass.

The Driver loses it -- and suddenly, the car starts rolling backward, down the steep hill. Out of control.

226 THE THIRD HIGHWAY PATROL CAR 226

whips around the Second, as it rolls right past him -- doing 60 per in reverse.

The Third car makes it to the top of the incline. Waits. Looks down.

227 HIS VIEW 227

The steep incline. The First Highway Patrol car halfway down -- on its back. Out of it.

And Bandit I. Roaring down the hill. Toward freedom.

228 BACK TO SCENE 228

As the Third Highway Patrol car makes a decision, flies over the top. And starts tearing after Bandit.

229 RACING ANGLE 229

as Bandit I reaches the bottom of the hill, makes a sliding turn onto a rocky road running alongside a stream.

As he roars down the road, the lone Mississippi Highway Patrol car reaches the bottom of the hill, slides onto the road and takes off in hot pursuit.

230 ON THE ROAD 230

Bandit I screaming down the road, the Mississippi Highway Patrol car on top of him.

VOICE FROM MISSISSIPPI HPC

(over loudspeaker)

Pull over, Bandit. This road's a dead end. It's all over for you, boy!

231 INSIDE BANDIT I 231

Bandit looks up ahead. The son-of-a-bitch is right. Dead end.

- 232 FULL SHOT 232
- as Bandit immediately wheels the Cobra over the embankment, down the other side, into the stream. He punches it and as water covers the Cobra, Bandit roars through the stream, swerving the wheel to the right, staying on rocks.
- 233 NEW ANGLE 233
- The Highway Patrol car comes reeling over the embankment and splashes into the stream. It takes off after Bandit I, hits a rock, goes broadside and slides into deep water. Stuck.
- 234 THE HIGHWAY PATROL CAR 234
- Water rising to the car's window, the OFFICER watches helplessly, as Bandit bumps across the stream, over the shoulder, back onto the highway and into the state of Alabama. Leaving only thirty feet of rubber to remember him by.
- 235 THE HIGHWAY - DAY - HIGH SHOT 235
- As Bandit I disappears into the Alabama mountains.
- A beat, and a big eighteen-wheeler rolls across the state line. Bandit II. Doing a cool 55. Georgia bound.
- DISSOLVE TO
- 236 THE ALABAMA MOUNTAINS - DAY 236
- Bandit I weaves through the mountains. Taking turns fast. Making time. Passing signs that read: Curves Ahead, Slippery When Wet, Slow, etc.
- Bandit II is keeping pace.. Smokestacks blasting.
- CUT TO
- 237 THE ALABAMA/MISSISSIPPI STATE LINE - DAY 237
- A TOW TRUCK is pulling the Mississippi Highway Patrol car out of the drink, while a REPAIR CREW attempts to turn over the Highway Patrol car stuck halfway up the hill.
- TWO ADDITIONAL TOW TRUCKS stand by, waiting to haul off the other Patrol cars.
- 238 NEW ANGLE 238
- Sheriff Clayton's car comes driving up. Its front end is now totalled and the front window is shattered.

239 INSIDE CLAYTON'S CAR

239

Sheriff Clayton sees the commotion, pulls his car across the highway and parks. He climbs out, leaving the front door open.

CLAYTON
(approaching Tow
Truck Driver)
What happened?

TOW TRUCK DRIVER
Bandit.

Clayton looks out over the mess. Winces.

Suddenly, a giant EIGHTEEN-WHEELER, hauling a wide load of lumber comes barreling down the highway. Clayton's door is still standing open and the Eighteen-wheeler rips the "Texas Sheriff's" door right off its hinges, sending it soaring thirty feet into the air.

240 INSIDE THE EIGHTEEN-WHEELER

240

A TRUCKER with a flattop grins to himself. Cops. Fuck 'em.

CUT TO

241 BANDIT I - MOVING - DAY

241

Taking the curves. Holding the shoulder. Kate is lying back in the seat with her eyes closed. From the radio, Charlie Rich sings, "Behind Closed Doors." Bandit drives. Hums along.

Rain drops begin hitting the windshield. Bandit flips on the wipers and reaches for his CB. Turns it two stops. Now, the rain really comes down. An Alabama thundershower.

BANDIT
(into mike)
Bandit two, come on.

242 INTERCUT - BANDIT I AND II

242

Fred sleeps with his head on Cledus' lap. Cledus picks up his CB.

CLEDUS
(into mike)
I'm all ears, good buddy.

BANDIT
(into mike)
You're gonna hit some heavy precipitation in about six minutes.

CONTINUED

242

CONTINUED

242

BANDIT (Cont'd)

Better let your flaps down, these roads are killers when they're damp.

CLEDUS

(into mike, checking fuel gauge)

It shouldn't last. Gives me time to take a go-go juice break.

BANDIT

(into mike)

We'll be waiting. Over.

Bandit hangs up the mike and pulls the Cobra to a stop under a clump of trees.

KATE

(sitting up)

Are we in Atlanta already?

CUT TO

243

BANDIT II - MOVING - DAY

243

Cledus spots a truck stop up ahead and backs off the hammer.

244

TRUCK STOP - DAY

244

as the eighteen-wheeler pulls in front of a gasoline pump. Cledus opens the door, climbs down the metal steps and stretches his legs. He motions for the ATTENDANT to fill her up, then starts toward the restaurant, passing a couple of rigs and a long row of chromed choppers parked in front.

245

INSIDE THE TRUCK STOP

245

four greasy walls. And that's about it except for an old, beaten-up pool table. Cledus enters followed by Fred. As usual, the jukebox is playing. This time, it's "Baby Boy" by Mary Kay Place.

About a dozen people sitting around, seven of which are bad-looking BIKERS and their MAMAS. Cledus crosses to the counter. He's greeted by the OWNER, a fat black man. There's a CB on the counter.

CLEDUS

Gimme three sloppy joes and a coupla cups of hot stuff.

CONTINUED

245

CONTINUED

245

OWNER

(taking order)

You pass that funky Cobra on the highway?

CLEDUS

Uh-uh. What Cobra?

OWNER

Some boy named Bandit's been givin' the Highway Patrol shit fits.

CLEDUS

Oh, yeah. Good for him.

OWNER

I don't know where he's goin' or what he's doin', but I sure hope to God he makes it.

Cledus grins, then crosses to the pay phone. Fred tags along.

CUT TO

246

INSIDE BANDIT I

246

pulled off the highway. Rain glistens off the windshield. Time stands still.

BANDIT

Kate....

KATE

Ummm?

BANDIT

I been thinking. Maybe I should drop you in Montgomery. I mean, the way things are going, it might get pretty hairy by the time we get to Atlanta.

KATE

Forget it. This is one of the longest relationships I've ever had. I'm not blowing it now.

He grins. From the radio:

DISC JOCKEY (from radio)

I'm gonna dedicate this next one to

CONTINUED

246 CONTINUED

246

DISC JOCKEY (Cont'd)

a man out there who's capturing the hearts of us all. Hey, Bandit; take care of yourself and your woman. Hear? It's raining out and the Red-Headed Stranger's singing this one especially for you.

And from the radio, Willie Nelson sings, "Blue Eyes Crying In The Rain." Bandit and Kate look at each other for a long moment....

CUT TO

247 INSIDE THE TRUCK STOP

247

Cledus is talking on the phone, Fred waiting nearby. A BIKER waits to use the phone.

CLEDUS

(into phone)

Hey, pumpkin pie, how you doin'? I should be home real soon. Yeah, Fred's fine. Still po'ed? See, time heals all wounds. Anyway, just wanted to check in. Okay, sweetie. You too. Bye-bye.

Cledus hangs up.

BIKER

Hey, man; this your goddam mutt?

Cledus nods.

BIKER

He just bit me.

CLEDUS

Fred? C'mon, man; he don't bite.

Cledus begins walking back toward the counter.

BIKER

I said the mother bit me.

CLEDUS

He couldn'ta bit you. He's got better taste than that.

Laughter o.s. Suddenly, the Biker tries kicking Fred. Fred leaps back. Baring his teeth. Scared.

CONTINUED

247

CONTINUED

247

CLEDUS

Hey, back off, huh!?!

BIKER

Animals like this should be put
to sleep.

ANOTHER BIKER

Yeah, let's put the poor little
sumbitch outta his misery.

The other bikers chime in their approval, as the First Biker
takes a pool cue off the wall rack and starts toward Fred.

CLEDUS

(angry)

Hey, pal; I told you. Cut that
shit out.

But the Biker isn't listening. He starts to swing the cue at
Fred, but Cledus whirls and slams his fist into the Biker's
pock-marked face blowing him into the jukebox. The record
skips and jumps to Merle Haggard's "live version" of "Okie From
Muskogee." Loud.

Instantly, the other bikers are on their feet. A TRUCKER stands
to help Cledus and is immediately cold-cocked.

248

MOVING ANGLE - HAND HELD

248

Cledus sees he's in the middle of a powder keg -- with no way
out. He backs up toward the pool table, grabs a cue.

OWNER

(yelling)

Hey, c'mon fellas....

Cledus swings the pool cue. The bikers split up. Move around
him. He can't watch them all. Then like clockwork, they all
rush him. Three from the front, two from the side, one over
the top of the pool table.

Cledus nails one of them with a pool cue to the nuts. The
Biker screams and doubles over. A Biker flies over the pool
table and crashes into Cledus from behind -- knocking the pool
cue away. Another Biker rushes in, but gets Cledus' Frye Boot
in the gut for his trouble.

But then the other two nail Cledus from each side and it's over.
They've got him. Cledus tries to shake himself loose, but the
First Biker, picks himself up from the jukebox, strolls over
and lets him have it twice in the groin. Cledus doubles over.
Onto the ground.

249 ANOTHER ANGLE

249

as the three bikers pick Cledus up and toss him into the air, over to the other three bikers. They catch him and toss him back again.

A beat, then they run toward the window, still carrying Cledus. They swing him back and forth. One. Two. Three. Then, they toss him out the window.

250 OUTSIDE THE TRUCK STOP - DAY

250

Glass shatters, as Cledus comes flying through the window, landing face down in the gravel. With a thud. Wait. And Fred is tossed out after him.

251 CLOSER ANGLE

251

Cledus slowly pulls himself up, trying to hold back his anger and humiliation. He begins walking. Fred follows. Camera stays:

252 CLOSE - ON CLEDUS - TRACKING

252

as he starts toward Bandit II. He passes something off-screen. The trace of a smile crosses his face. He keeps walking.

From O.S.

ATTENDANT

(off screen)

That's seventy-three eighty-four.

We stay CLOSE on Cledus, as he reaches into his pocket and hands the Attendant some bills off-camera. Doesn't break stride. We're still close. Tracking.

A few more steps and a bag ENTERS FRAME. Cledus takes it.

OWNER

(off screen)

Pay me next time through, son.

Cledus nods, takes the bag. Keeps walking. Up to the truck. Climbing the steps.

253 ANGLE - THRU WINDSHIELD - TIGHT

253

Cledus settles into the truck.

CONTINUED

- 253 CONTINUED 253
- Fred climbs over him, into the shotgun position. HOLD on Cledus, as he fires up the big eighteen-wheeler. He glances again at something off-screen. And his smile becomes a little wider.
- 254 ANGLE - THE GEARSHIFT 254
- Cledus' gloved hand jams the big rig into gear. The truck leaps forward. And now:
- 255 A FULL SHOT 255
- of the eighteen-wheeler, as it roars toward the long line of Chromed Choppers -- knocking them to the ground and rolling right over them. Crunch!!!!
- 256 NEW ANGLE 256
- watching Bandit II, as it keeps on rolling. Out of the parking lot and back onto the highway. Leaving behind:
- 257 THE CHOPPERS 257
- Complete wrecks. Chrome. Mirrors. Fenders. Tires. All crushed and mutilated. These bikes will never ride again.
- CUT TO
- 258 THE HIGHWAY 258
- Bandit II, rolling. Over:
- CLEDUS (v.o.)
Bandit I, bring yourself in.
- 259 INSIDE BANDIT I 259
- Bandit and Kate kissing. The first time. Tenderly. The rain has turned to a light drizzle.
- CLEDUS (from CB)
Bandit I, do you copy?
- Bandit and Kate break the kiss. Look at each other. Bandit reaches for the mike.

CONTINUED

259 CONTINUED

259

BANDIT

(into mike)

We're listening, Bandit II. Back.

260 INTERCUT - BANDIT I AND II

260

Cledus feels better. He's eating a sloppy joe with one hand and driving with the other. The two cups of coffee are resting in coffee holders, attached to the dash.

CLEDUS

(into mike)

Ran into a little hassle at the eatum-up-stop.

BANDIT

(into mike)

You okay?

CLEDUS

(into mike)

Just fine. What's the weather like?

BANDIT

(into mike)

God's back on our side, so let's get smokin'.

CLEDUS

(into mike)

Roger. Keep the shiny side up and the greasy side down.

(then)

Right, Fred?

Fred barks. Cledus drives on, more determined than ever.

261 INSIDE BANDIT I

261

Bandit fires up the Cobra.

KATE

How 'bout one more for the road?

Bandit turns to her and they kiss again. And we:

DISSOLVE TO

262 THE ALABAMA MOUNTAINS - DAY

262

The roads are slick, but Bandit I and II take them hard and fast. Over:

BANDIT (over CB)

-- How we doing?

CLEDUS (over CB)

It's gonna be close. Real close.

DISSOLVE TO

263 ALABAMA HIGHWAY - DAY

263

as Bandit I and II come rolling down the mountain. Onto the main highway. Over this from the radio, Doug Kershaw plays a mean fiddle.

-DISSOLVE TO

264 INSIDE BANDIT I - MOVING

264

A little later. Bandit and Kate talking.

KATE

(more relaxed)

-- Actually, my heaviest relationship was with a rock singer named Ramblin' Bobby Holt. When I turned twenty-one, I went to Europe with visions of being free and independent. My luck, he was on the plane. I landed in Paris and fell in love before I could claim my baggage.

(a beat)

We were together for almost a year. I thought he was it.

BANDIT

And?

KATE

He wasn't. One day I came home and found him taking a shower -- with another girl. And her sister.

Bandit whistles.

KATE (cont'd)

My very words.

CONTINUED

264 CONTINUED

264

BANDIT

Well, that's what you get for falling
in love with a guy who's first
name is Ramblin'.

Kate laughs, then:

DISSOLVE TO

265 ALABAMA HIGHWAY - LATER

265

Bandit I roars up behind a long line of cars and campers,
crawling along at the prescribed 65.

266 INSIDE BANDIT I

266

Bandit looking ahead. Trying to figure something out.

KATE

They should arrest people for obeying
the speed limit.

BANDIT

(picking up
CB mike)

Bandit II?

CLEDUS (v.o.)

Talk to me.

BANDIT

(into mike)

We're gonna have to do a little
tightrope act.

CLEDUS (v.o.)

Let's boogie.

267 HIGHWAY - DAY

267

Bandit pulls into the oncoming lane and roars past
half a dozen cars and campers, before sliding back in.
A beat and he's off again.

268 BANDIT I - MOVING

268

as Bandit I pulls out, the VW in front of him pulls out too,
forcing Bandit I to swerve around him and onto the shoulder.
Bandit floors it, roars along the shoulder and around the VW.

CONTINUED

268

CONTINUED

268

Bandit I continues passing cars, until he's forced back into the correct lane by an oncoming yellow school bus.

269

INSIDE BANDIT I

269

Bandit flicks the CB selector over two channels.

BANDIT

All right, Kate. You clock it and let Cledus know when this school bus goes through.

Kate fires up the mike. The school bus comes closer.

KATE

(into mike)

Bandit two, you read me?

CLEDUS (over CB)

You're soundin' real bodacious. Back.

The school bus passes.

KATE

(into mike)

A yellow school bus just flew past us. I'll count up to closing time -- starting...Now. 27, 28, 29, 30, 31....

Kate keeps her eyes on the road ahead.

270

THE HIGHWAY

270

Bandit I rolling down the highway. Kate counting OVER:

KATE (v.o.)

...40, 41, 42, 43, 44....

271

INSIDE BANDIT I - KATE'S VIEW

271

as she continues counting.

KATE

...45, 46, 47....

A black Porsche rounds the curve in the oncoming lane.

272 INSIDE BANDIT II - MOVING 272

Cledus speeding down the oncoming lane. Both hands gripping the wheel.

KATE (over CB)

...48...49...Here comes a black Porsche. Pull in.

Cledus looks for a place to squeeze in. The traffic is bumper-to-bumper. He stomps on it.

273 HIGHWAY - DAY 273

Bandit II racing down the oncoming lane looking for an opening. And here comes the black Porsche. Straight at him. Finally, Cledus spots an opening and wheels the big rig in -- an instant before the black Porsche whizzes by.

274 INSIDE BANDIT II 274

Cledus sighs relief. Then:

KATE (over CB)

Here we go again, Bandit II.

Cledus puts the hammer to the floor.

275 HIGHWAY - DAY 275

as the big eighteen-wheeler pulls back into the oncoming lane and takes off. Camera eases back to:

276 AN AERIAL VIEW 276

of the Alabama Highway. Bumper-to-bumper traffic in one lane. Bandit I followed in the distance by Bandit II blasting down the oncoming lane doing at least 100 MPH.

Again Doug Kershaw plays OVER....

DISSOLVE TO

277 SHERIFF CLAYTON'S CAR - MOVING - DAY 277

now almost a complete wreck. The inside of the car is soaking wet, as is the Texas Sheriff. No time to get a new front door.

Clayton is having trouble seeing through the shattered windshield and runs right over a boulder that's fallen onto the highway...leaving his complete exhaust system laying in the

CONTINUED

277 CONTINUED

277

middle of the highway. And now, the ROAR from his engine is deafening.

278 NEW ANGLE

278

as the battered-up Texas Sheriff's car comes wailing through the mountains and descends to meet:

279 THE TRAFFIC JAM

279

backed up for miles. Clayton pulls up behind the endless line of cars and campers Bandit I and Bandit II long ago passed.

CLAYTON

(leaning on horn)

Goddammit. I'm in a goddam hurry,
goddammit!!!

Clayton continues slamming down on his horn, but no one budes. Resigned, he removes his hand from the horn. But the horn keeps blaring. Stuck.

As the car horn and engine continue blasting, we:

CUT TO

280 ALABAMA HIGHWAY - AFTERNOON

280

Bandit I and II moving down the bullet lane. Deadheading home. Over:

KATE (v.o.)

-- It's hard to believe this
schmuck Kyle would go to such
lengths for Coors beer.

BANDIT (v.o.)

It's not the beer. He just wants
to see me fail.

KATE (v.o.)

What kind of a guy is he?

BANDIT (v.o.)

The minute you see him, you'll know.

CONTINUED

280

CONTINUED

280

Doug Kershaw plays again, and we:

DISSOLVE TO

281

INSIDE BANDIT I

281

Bandit picks up the CB mike.

BANDIT

(into mike)

This is Bandit. I'm about twenty-five miles outside of Georgia. Heading in on Eighty-five and looking for a Smokey report.

WOMAN'S VOICE (from CB)

This is First Madame, Bandit.

282

INTERCUT - INSIDE A MOBILE HOME

282

Tacky. Colored candles and incense burning. Stained glass contact paper over the windows.

Sitting at a bar in the front of the trailer, sipping Old Granddaddy, is FIRST MADAME. Platinum hair and a see-through negligee. She's talking into a CB mike.

Behind her, in silhouette, ANOTHER WOMAN in a negligee is undressing TWO MEN in uniform. As she removes their hats, ties, belts, shirts....

FIRST MADAME

(into mike)

We knew you'd be coming our way and decided to take care of the Bears for you. You know, a little personalized roadside service.

283

THE HIGHWAY (DIALOGUE OVERLAPS)

283

A PINK MOBILE HOME sits back from the highway, sporting a very long CB antenna. Two signs rest in the front window: "Truckers Only" and "Love Gas For Sale."

Parked in front of the trailer, are TWO ALABAMA STATE TROOPER CARS.

As Bandit I whips past:

BANDIT (v.o.)

Send me the bill, First Madame.

CONTINUED

283 CONTINUED

283

FIRST MADAME (v.o.)

Better yet. Why don't you pay up
in person?

BANDIT (v.o.)

Maybe I'll catch you on the flip-
flop. Over and out.

284 INSIDE BANDIT I

284

Kate turns to him. Shakes her head.

BANDIT

Believe me, she's got a heart of
gold.

CUT TO

285 A HIGHWAY SIGN

285

reading: Georgia -- 20 Miles. A blur passes camera. Bandit I.
Then a much longer blur. Bandit II.

286 INSIDE BANDIT I - MOVING - LATE AFTERNOON

286

Kate and Bandit.

KATE

What are you gonna do when you get
home?

BANDIT

Sleep for a week.

(then)

Wanna join me?

A beat, she leans across the seat and kisses him. Passionately.
He goes with it.

287 THE HIGHWAY - HIGH SHOT - AFTERNOON

287

As they kiss, the Cobra veers off the highway -- out of control.
It swerves back onto the highway, across the oncoming lane,
then back toward the shoulder. As Bandit I weaves wildly down
the highway, it passes:

288 AN ALABAMA STATE TROOPER'S CAR

288

The TWO TROOPERS inside exchange a quick look, hit their siren
and take off.

289 INSIDE BANDIT I

289

Kate and Bandit break the kiss when they hear the siren.
Bandit glances up in the rear view mirror.

BANDIT

Thanks, Kate.

She punches him on the shoulder.

290 THE HIGHWAY - AFTERNOON

290

The Alabama State Trooper chasing Bandit I.

291 INSIDE BANDIT I

291

Bandit spots a SIX TRUCK CONVOY moving up ahead. The rear truck is hauling gasoline. There are several cars between Bandit and the Convoy.

BANDIT

(into mike)

Breaker, Breaker. This is Bandit I,
coming up on a portable gas station.
Do you copy?

VOICE

(from CB)

Bandit, this is Mister B, and I'm gear-
jamming this rolling refinery. You
got another Smokey on the rubber?

BANDIT

(into mike)

What else?

(then)

Can you give me cover, Mister B?

MISTER B (from CB)

Come head on, Bandit. We'll slip you
into the rocking chair.

Bandit looks up in the rear view.

292 HIS VIEW - THROUGH REAR VIEW MIRROR

292

The Alabama State Trooper is weaving in and out of traffic --
after Bandit. Blue lights swirling.

293

BACK TO SCENE

293

Bandit floorboards it, passing THREE CARS and sliding back into traffic, an instant before oncoming traffic whizzes by.

A beat and he's back into the oncoming lane. Passing another FOUR CARS and heading toward the Six Truck Convoy.

294

BEHIND HIM

294

The Alabama State Trooper passes the First Three Cars and darts back into line, as Bandit comes back out.

295

ANGLE - THE HIGHWAY

295

Bandit I roars up to the Convoy, the Six Trucks break ranks, leaving an opening in the middle.

Bandit I passes the first Three Trucks and slips into the Convoy. The Trucks all close ranks around Bandit I.

296

ALABAMA STATE TROOPER'S CAR - MOVING

296

as it comes up to the back door of the Convoy. The Trooper passes Trucks Six and Five, but Truck Four pulls out of the Convoy, as if to pass, just in front of the Alabama State Trooper.

The Trooper's car is forced off the highway, onto the shoulder. He floors it, passing the Convoy -- unaware that Truck Four has just hidden Bandit.

As the Trooper barrels down the highway, Truck Four pulls back into the Convoy.

297

INSIDE BANDIT I - MOVING

297

Bandit pulls out of the Convoy, passing the Three Lead Trucks.

BANDIT

(into mike)

Mister B, I don't know how to thank you.

MISTER B (from CB)

Thank me by not getting caught.

CUT TO

298 INSIDE BANDIT II - MOVING - AFTERNOON 298

Cledus has the hammer down. Drinking coffee.

BANDIT

(from CB)

Bandit II?

Cledus picks up his mike.

CLEDUS

(into mike)

I'm all ears.

BANDIT

(from CB)

You're about to hit a convoy.
Tighten up your rubber band. The
oncoming's clear.

299 HIGHWAY - AFTERNOON 299

as the big eighteen-wheeler takes the oncoming lane and lets her roll. As he roars past the Convoy, he gives a long BLAST on his HORN to each of the trucks as he passes. Each truck responds with a BLAST.

CUT TO

300 THE GEORGIA STATE LINE - LATE AFTERNOON 300

The Alabama State Trooper who chased Bandit is parked off the highway at the Alabama/Georgia State Line.

The Trooper climbs out of his car, to stretch his legs. He unhooks his pistol, sits on the fender of his car. Waits.

A beat and he hears a HORN honking way off in the distance. He looks up to his left.

301 WHAT HE SEES 301

Bandit I zooming across the state line on a high road, above the highway. A hand waves to the Trooper from the Cobra.

302 BACK TO SCENE 302

The Trooper is furious. But before he can do anything, he's practically blown off his fender by a huge eighteen-wheeler blasting across the state line. Bandit II. Heading home.

DISSOLVE TO

303 GEORGIA COUNTRYSIDE - LATE AFTERNOON

303

Bandit I roars through the lush Georgia mountains and heads back toward two lane blacktop.

He hits the highway, just ahead of Bandit II. And they're off.

DISSOLVE TO

304 GEORGIA EXPRESSWAY - LATE AFTERNOON

304

Bandit I and Bandit II fly past a sign announcing: The Peach Tree Classic.

CLEDUS (v.o.)

Hot Lanta, here we come!

And we:

DISSOLVE TO

305 A GEORGIA STATE WEIGHT STATION - LATE AFTERNOON

305

Two GEORGIA HIGHWAY PATROL CARS are parked at the Weight Station. Several TRUCKS move across the scales, down the ramp and back onto the highway.

306 CAMERA PANS BACK

306

to Bandit I coming down the highway toward the Weight Station.

307 INSIDE BANDIT I

307

Bandit sees the scales, slows and pulls off to the side of the road. He lets his motor idle, waiting for Cledus.

KATE

Why are you stopping?

BANDIT

Weight Station.

He clicks over the crystal selector another two notches and keys the mike.

BANDIT

(into mike)

Bandit II?

CLEDUS

(over CB)

I'm here.

CONTINUED

307 CQNTINUED

307

BANDIT

(into mike)

You're coming up to the scale house.

CLEDUS

(over CB)

I'm cucumber cool.

And Bandit II rolls past them, heading up the ramp toward the Weight Station.

308 INSIDE BANDIT II

308

Cledus waits, as an eighteen-wheeler, hauling mobile homes, rolls onto the scales.

Cledus glances over to the:

309 THE WEIGHT STATION SHACK - CLEDUS' VIEW

309

TWO WEIGHT STATION WORKERS are inside. One is checking the scales, the other is rapping with TWO GEORGIA HIGHWAY PATROLMEN.

310 BACK TO SCENE

310

as the eighteen-wheeler is weighed. Then:

WEIGHT STATION WORKER

(over loudspeaker)

Okay, you're clear to roll.

The Driver moves off the scales, back onto the highway. Cledus eases Bandit II into first and moves onto the scales.

311 CLOSE - CLEDUS

311

waiting. Takes off his gloves. Wipes his hands on his vest. A little nervous. He glances up at the Station house.

312 HIS VIEW

312

The Weight Station Worker is talking to the Georgia heat. The Worker then moves to the loudspeaker.

WEIGHT STATION WORKER

(over loudspeaker)

Pull 'er ahead and park.

313

NEW ANGLE

313

as Cledus leans across Fred and rolls down the window.

CLEDUS

(yelling through
window)

What's the problem?

The other WORKER starts out of the shack, followed by one of the Georgia Highway Patrolmen.

WEIGHT STATION WORKER

(over loudspeaker)

Just pull it over, please. And have
your manifest ready.

CLEDUS

(under his breath)

Oh, Jesus....

Cledus pulls the big eighteen-wheeler off the scales and into the inspection area.

The other Weight Station Worker and the Georgia Cop approach the truck. Cledus hands them his manifest. The Weight Station Worker checks it out. The Highway Patrolman looks over his shoulder.

WEIGHT STATION WORKER

Paint, huh?

CLEDUS

Yep.

WEIGHT STATION WORKER

Paint ain't usually pulled independ-
ently.

CLEDUS

Hey, I'm a truckin' whore. They got
the money, honey; I got the time.

The Weight Station Worker laughs. The Highway Patrolman doesn't.

HIGHWAY PATROLMAN

Wanna open her up?

CLEDUS

C'mon fella, this paint's due in
Savannah yesterday.

CONTINUED

313 CQNTINUED

13

HIGHWAY PATROLMAN

Word is some joker's running blocker
for an illegal load. We're just
spot checking.

Cledus notices the Weight Station Worker's name tag.

CLEDUS

C'mon, Ebersol...I've been through
this chicken coop a hundred times....

But the Weight Station Worker and the Georgia Highway Patrolman
have already started toward the rear of Bandit II. The Weight
Station Worker jumps up to unlatch Bandit II's back doors.

HIGHWAY PATROLMAN

(to Cledus)

We're just gonna take a quick peek-
see. You'll be outta here in no....

Before he can finish his sentence, the sound of SCREECHING TIRES
whips his head around.

314 NEW ANGLE - WHAT HE SEES

314

Bandit I laying rubber all the way up the ramp, heading
straight toward him.

315 FULL SHOT

315

The Highway Patrolman and the Weight Station Worker dive for
cover, as Bandit I blasts past them, doing at least 90.

Bandit whips the wheel to the right and the Shelby Cobra roars
around the Weight Station Shack on two wheels -- tires screaming.

The Weight Station Worker and Georgia Highway Patrolman rush
back toward the Shack, completely forgetting Cledus.

316 ANGLE - BANDIT II

316

Cledus casually eases the rig into first and rolls out of the
parking area, onto the highway.

317 BACK TO SCENE

317

Nobody notices Cledus drive off, as Bandit I continues screaming
around the Weight Station -- tires smoking.

318 BANDIT I - RACING ANGLE 318

Bandit sees Cledus has safely returned to the highway and whips around the Weight Station Shack for the final time and hits the highway on ramp doing 100.

319 ANGLE - THE WEIGHT STATION 319

The Two Georgia Highway Patrolmen race toward their cars, leap and take off after Bandit I -- lights and sirens blaring.

320 THE HIGHWAY - LATE AFTERNOON 320

Bandit I roars past Bandit II, the Two Highway Patrol Cars in hot pursuit.

321 INSIDE THE LEAD HIGHWAY PATROL CAR - MOVING - LATE AFTERNOON 321

The Georgia Highway Patrolman on the radio.

HIGHWAY PATROLMAN

(into mike)

...in high speed pursuit of a black Shelby Cobra. Mississippi license Charles-Alan-Richard -- two-seven-three. Vehicle eastbound on Interstate seventy-two. Request assistance.

322 HIGHWAY - HIGH SHOT - LATE AFTERNOON 322

The Two Georgia Highway Patrol cars race past Bandit II. Cledus gives them a small wave. They don't notice.

323 BANDIT I - MOVING - LATE AFTERNOON 323

as the Cobra comes racing up to the rear of a long line of slow-moving traffic. Bandit moves out to pass and sees:

324 A PICKUP TRUCK 324

coming straight at him.

325 BANDIT I 325

swerves onto the shoulder.

326 THE PICKUP TRUCK

326

does the same.

327 BANDIT I AND THE PICKUP TRUCK

327

Bandit I swerves back onto the highway. So does the Pickup. And it looks like a head-on for sure.

At the last instant, Bandit swerves back onto the shoulder. The Pickup rips past him and Bandit manages to pull the Cobra back onto the highway and into the free lane.

328 NEW ANGLE

328

as the Pickup Truck now is face-to-face with the First Georgia Highway Patrol car. They jockey for position. The First Highway Patrol car swerves and passes the Pickup, but the Second one hits the shoulder barely avoiding a head-on.

329 ANGLE - THE SECOND HIGHWAY PATROL CAR

329

as it flies over the ditch and does a complete midair end-over-end flip -- landing in a ditch. Out of the chase.

330 THE EXPRESSWAY OVERPASS - LATE AFTERNOON

330

Bandit I races toward the overpass, the Georgia Highway Patrol car three hundred yards behind.

Bandit I takes the hairpin turn full out and goes into a four wheel drift. Bandit manages to maintain control and punches it in mid-slide, blasting the Cobra through the turn, onto the Expressway below.

331 CAMERA HOLDS

331

as the Highway Patrol car tries the same feat, loses control and crashes into the chain link divider.

332 THE EXPRESSWAY - FROM ABOVE

332

Bandit roars onto the Expressway, sailing right past A GEORGIA STATE TROOPER'S CAR, parked on the shoulder, waiting for speeders.

CONTINUED

332 CONTINUED

332

The State Trooper fires up his engine and with red lights twirling and siren wailing, pulls out after Bandit I.

Just as he does, the Georgia Highway Patrol car comes racing by and they slam into each other -- knocking both cars twenty feet each way.

Both cars straighten out and wait for the other to take the lead. The Trooper starts off. So does the Highway Patrol car. The Trooper stops, so does the Highway Patrol car. This goes on for several beats until they both start off at the same time -- and smash right into each other again.

333 HIGH SHOT - THE EXPRESSWAY

333

as Bandit I races down the Expressway, the Two Police cars finally get it together and take off after him.

334 INSIDE BANDIT I

334

Bandit weaves in and out of traffic. Glances out his side mirror.

335 ANGLE - THROUGH SIDE MIRROR

335

The Georgia Highway Patrol car and the Georgia State Trooper racing down the Expressway, cars pulling onto the shoulder so they can pass.

336 ANGLE - EXPRESSWAY ON RAMP

336

A large red sign reads: WRONG WAY - DO NOT ENTER. Bandit I blasts by the sign and enters the on ramp. Going the wrong way!

337 INSIDE BANDIT I

337

Bandit hugging the shoulder. Kate hugging the seat. Petrified.

338 THEIR VIEW

338

ANOTHER HIGHWAY PATROL CAR is coming down the ramp -- headed straight for them.

339 FULL SHOT

339

The Highway Patrol car isn't giving ground, as Bandit I roars toward him.

CONTINUED

339 CONTINUED

KATE

339

Oh, dear God in heaven!

340 THE TWO CARS

340

racing toward each other. Neither giving ground. A dead-on Chickie Run.

Finally, at the last possible instant, the Highway Patrol car swerves to the right, crashing through the guard railing and sailing into:

341 MIDAIR

341

The Highway Patrol car flies through the air and crashes down on the back of a moving FLATBED TRACTOR TRAILER.

The Flatbed Truck just keeps driving. Not even noticing.

342 THE EXPRESSWAY - RACING ANGLE - LATE AFTERNOON

342

Bandit I, still going the wrong way. Up ahead -- an Expressway full of cars -- headed straight for Bandit I.

Bandit floorboards it, flies over the center divider and ends up on the other side of the Expressway, just ahead of Bandit II.

343 INSIDE BANDIT I - MOVING - LATE AFTERNOON

343

as they race down the Expressway, flying past another billboard announcing: The Peach Tree Classic.

Bandit wipes his brow.

BANDIT

What'll we do for excitement on our second date?

Before she can answer, from the CB:

CLEDUS (over CB)

Bandit I, let me offer my heartiest congratulations and a piece of advice.

BANDIT

(into mike)

What's that, pardner?

CONTINUED

343 CONTINUED

343

CLEDUS (over CB)

Don't take that foot off the hammer,
'cause you got wall-to-wall Bears
about to pour over you like maple
syrup.

Bandit looks up in his rear view mirror.

344 WHAT HE SEES

344

Behind him, FIVE NEW GEORGIA HIGHWAY PATROL CARS, coming on
strong.

345 FULL SHOT - THE EXPRESSWAY

345

as the Five Highway Patrol cars hit their sirens and wail past
Bandit II, on their way after Bandit I.

Bandit I quickly veers off the Expressway onto a crossing high-
way. The Police cars all follow.

And Bandit II, continues whipping down the Expressway. Atlanta
bound.

346 INSIDE BANDIT I - MOVING

346

as he flips the CB channel over to 19.

BANDIT

(to Kate)

I think it's time to call a mayday.

(into mike)

Breaker. Breaker. This is Bandit
to Hot Pants. Come back.

A beat.

HOT PANTS (over CB)

Why should I?

BANDIT

(into mike)

Because I need your help, sweet thing.

(glancing back,
the five Smokeys
gaining ground)

And I need it bad.

347

INTERCUT - A DRIVE-IN RESTAURANT

347

A teenage hangout. Really hopping. Country and Western MUSIC blaring from the radios of Pickup Trucks, VW Vans, Sports Cars, etc, all parked in front of the restaurant. Almost every vehicle sports a CB antenna.

CAMERA FINDS a beautiful WAITRESS, holding a CB mike, stretched out of a Customized MODEL A. Inside the Model A, the Driver is eating a hamburger. The beautiful Waitress is HOT PANTS.

HOT PANTS

(into mike)

I'm working, Bandit. Besides, what's the matter? Won't your new girl friend help you?

BANDIT

(into mike)

Hot Pants, please. I'm gonna be flying by in about five minutes with Smokey on my tail. Can you lock it off behind me?

No answer.

BANDIT

(into mike)

What do you want me to do, Hot Pants? Beg?

HOT PANTS

(into mike)

Yes.

BANDIT

(into mike)

I'm begging.

HOT PANTS

(into mike)

I want you to know I'm doing this against my better instincts.

BANDIT

(into mike)

But you'll do it?

HOT PANTS

(into mike)

I'll do it.

BANDIT

(into mike)

I owe you a big one, Hot Pants.

CONTINUED

347

CONTINUED

347

HOT PANTS
(into mike, sexily)
You sure do.

Bandit hangs up the mike and turns to Kate.

BANDIT
(before she can
say anything)
Yes, I actually dated a woman who
still wears hot pants.

CUT TO

348

THE EXPRESSWAY - LATE AFTERNOON

348

Bandit I whizzes past camera. Wait. Then here comes the Highway Patrol. They've picked up reinforcements. Ten in all.

CUT TO

349

THE HIGHWAY - IN FRONT OF THE DRIVE-IN - LATE AFTERNOON

349

Hot Pants has gathered all the cars from the drive-in and lined them up along both shoulders of the highway. Some are facing east. Some west. The drivers all wait in complete silence.

Finally, in the distance, the sound of sirens. Coming closer.

350

LOW ANGLE - THE HIGHWAY

350

as a speck rises over a hill and comes barrelling down the center divider, doing at least 120. A beat and a dozen more specks top the hill and roar down the highway in pursuit.

The specks quickly take form. Bandit I followed by a dozen Georgia Highway Patrol cars. The vehicles parked along the shoulder all fire up their engines on cue. And wait.

351

NEW ANGLE

351

Bandit I roars past the cars parked along the shoulder.

The instant Bandit I clears, the vehicles pull off the shoulder and begin moving down the highway -- eastbound and westbound -- all doing a conservative law-abiding 55.

352

THE HIGHWAY PATROL CARS

352

come roaring down the eastbound lane and find the road totally

CONTINUED

352 CONTINUED

352

blocked by teen-age traffic going both ways. They're stuck. Even the shoulders are blocked by cars from the drive-in. Just in case.

And as Bandit I disappears around a distant curve:

CUT TO

353 EXPRESSWAY ON RAMP - LATE AFTERNOON

353

Camera follows Bandit I as it shoots down the highway and back onto the Expressway, just ahead of Bandit II.

354 INTERCUT - INSIDE BANDIT I AND II

354

Everyone breathes a sigh. Bandit clicks over the CB.

BANDIT

(into mike)

How's the clock, Bandit II.

CLEDUS

(into mike)

Ticking away, but it looks like a clear shot to Hot Town. Green lights and white lines all the way.

Kate turns the rear view mirror towards her and straightens her hair. Bandit glances over.

KATE

Hey, this could be the biggest house I ever played to.

Bandit smiles as both he and Cledus trounce on their pedals.

As Bandit I and II take off, Atlanta bound, we:

CUT TO

355 TWO GEORGIA STATE POLICE CHOPPERS

355

flving high over the highways leading into Atlanta. Over this:

A CHOPPER PILOT'S VOICE

Paydirt!

356 AERIAL VIEW

3 56

from the chopper. Bandit I and Bandit II blazing a trail toward Atlanta.

357

THE CHOPPERS

357

as they swoop down toward camera.

CHOPPER PILOT'S VOICE

--We just picked up the Cobra
eastbound on Interstate 72 heading
for the Peach Tree Classic. Over.

COMMANDER'S VOICE

All units converge.

And now:

358

A BIRD'S EYE VIEW

358

of the Atlanta Expressway arteries. Every type of law enforcement vehicle in the area -- STATE TROOPERS, LOCAL POLICE, HIGHWAY PATROLMEN, the works -- are blowing down the Expressway. Blue, Red and Yellow lights swirling.

359

CAMERA SWOOPS IN

359

closer and picks up Bandit I and II. Driving like crazy. Leading the pack.

The Peach Tree Classic Track looms ahead.

360

CLOSER STILL - MOVING

360

as TWENTY-SEVEN POLICE CARS converge behind Bandit I and II, forming an endless line of flashing lights.

As the Two Bears in the sky fly in low over the Convoy, we go:

361

INSIDE BANDIT I - MOVING

361

The sounds of SIRENS and the WHOOSH of choppers is deafening.

BANDIT

Talk about being popular....

Then he looks up ahead. And is speechless.

362

WHAT HE SEES - THE ENTRANCE TO THE FAIRGROUNDS

362

Under a huge billboard announcing "The Peach Tree Classic" -- is a greeting party. TEN COP CARS block the entrance gate to the raceway. Twenty cops form a line in front of their vehicles. TV cameras are poised.

363 BACK TO SCENE

363

as Bandit fires up the CB.

BANDIT

(into mike)

I hate to say it, man; but I think
it's over. Time to lay down our hand.

364 INSIDE BANDIT II - MOVING

364

Fred is now on all four in the front seat. Tail slapping back
and forth. Barking like crazy.

CLEDUS

(into mike)

Are you loco, pardner!?! We've
come this far.

BANDIT

(into mike)

Yeah, but....

CLEDUS

(into mike)

When we agree to do a job, we do it.
Right?

BANDIT

(into mike)

But they're waiting for me. They
don't even know Cledus Snow exists.

CLEDUS

(into mike)

Well, they're gonna. It's time this
gearjammer rode to glory.

(then)

Now, move aside; good buddy. I'm
coming through.

And Cledus puts it to the floor.

365 NEW ANGLE

365

as the huge eighteen-wheeler takes the bullet lane and passes
Bandit I, almost blowing off its doors.

366 THE CONVOY - MOVING

366

led by Cledus in Bandit II. Roaring toward the race track gate.
Hammer down. Stacks open. Horn blaring. Bandit I right on his
tail.

CONTINUED

- 366 CONTINUED 366
And behind them, twenty-seven bubble gum machines lighting up the Georgia countryside.
- 367 FAIRGROUNDS ENTRANCE GATE 367
The COPS see Bandit II -- eighteen-wheels of terror -- roaring down the hill and headed full steam toward them.
- 368 ANGLE - THE COPS 368
Some run to their cars as fast as they can, start 'em up and scatter. Others just run as fast as they can, period. Utter chaos!
- 369 BANDIT II - RACING ANGLE 369
as it comes barrelling toward the entrance gate, cutting right through the remaining Police cars -- sending them reeling.
Then the big rig blasts through the entrance gate, demolishing it and sending timber flying sky high.
- 370 NEW ANGLE 370
Bandit II heads for the race track smoke stacks blasting.
A beat and Bandit I, followed by half of Atlanta's Smokeys, comes roaring through what's left of the entrance gate.
- 371 IN THE STANDS 371
The "Peach Tree Classic" is in progress. Stock Cars racing full speed around the track. But the CROWD'S attention is turned toward the entrance gate.
- 372 ANGLE - KYLE BRAND AND HIS SON DICKEY 372
sitting in a front row box. Kyle has binoculars up to his eyes.
- 373 ANGLE - THRU BINOCULARS 373
Bandit I and II roaring straight toward the stands.
- 374 BACK TO KYLE AND DICKEY 374
Kyle lowers his binoculars and turns to his son.

CONTINUED

374 CONTINUED

374

KYLE

That crazy sumbitch made it.

DICKY

Congratulations. You just became
a legend maker.

375 FULL SHOT - THE TRACK

375

Stock cars whipping around the curves, as Bandit I and Bandit II cut a path across the infield and roar onto the track -- screeching to a halt directly in front of Kyle's box.

376 BEHIND THEM

376

The Stock Cars swerve, slide and sail onto the infield -- trying to avoid collisions.

The Convoy of Police Cars, their sirens blasting and their advertising still swirling, are forced to stop -- as the Stock Cars pile up in front of them. Flags go down. The race is abruptly halted. A helicopter still hovers low overhead.

377 ANGLE - THE STANDS

377

The doors of Bandit I and II fly open and Bandit, Kate and Cledus all pile out and head for Kyle's box.

378 CLOSER ANGLE - THE BOX

378

All eyes are on Bandit, Cledus, Kate, Kyle and Dickey.

KYLE

(trying to
act casual)

You got my barley pop?.

BANDIT

What do you think?

DICKY

(toothy smile)

Have any trouble getting here?

BANDIT

About one to five years worth.

KATE

(turning to
Bandit, stunned)

One to five?

CONTINUED

378 CONTINUED

378

BANDIT

(hopefully)

Maybe six months with good behavior.

(resigned)

One to five.

KYLE

(coughs, then)

Well, I guess I gotta hand it to you.

He reaches into his pocket and brings out a shiny new set of keys. He then gestures toward the sidelines. They all turn.

379 WHAT THEY SEE

379

The late afternoon sun sparkles off the chrome smokestacks of a brand-new KENWORTH EIGHTEEN-WHEELER.

380 BACK TO SCENE

380

Kyle hands Bandit the keys.

Behind them, the POLICE have all jumped out of their cars -- (which now, along with the stock cars, cover the entire infield --) and are rushing toward Bandit and Cledus.

DICKEY

(toothy grin)

I wonder if they'll let you take a K-Whooper to prison?

CLEDUS

(to Kyle)

Mind if I cream your son?

KYLE

(to Bandit)

Don't sweat it. I'll have y'all out on bail in no time. Fools like you are valuable.

381 NEW ANGLE - TRACKING - ACROSS THE TRACK

381

as Bandit, Kate and Cledus start across, toward the oncoming rush of police.

As they walk:

BANDIT

(to Kate)

Well, at least it hasn't been boring.

CONTINUED

381 CONTINUED

381

KATE

Well, thanks for the lift.

BANDIT

(it was nothing)

Hey....

There's a long pause. The cops are now closing in. Cledus walks toward them -- arms outstretched.

BANDIT

(after an
uneasy beat)

What can I say?

KATE

Promise me you won't fall in love
with an inmate.

He grins. The cops are on top of them. Handcuffs on Bandit. Kate moves forward, pushing the cops out of the way. And kisses Bandit.

382 THE STANDS

382

as five thousand people cheer.

383 NEW ANGLE

383

Suddenly, a deafening ROAR is heard O.S. and all heads turn to see:

384 SHERIFF CLAYTON'S CAR

384

storming through the gate and across the infield. The Texas Highway Patrol car is almost a complete wreck. So is the driver.

The car comes to a skidding halt and Sheriff Buell Clayton leaps out. He heads straight toward Bandit -- fists clenched.

CLAYTON

(screaming)

Get your hands off my daughter!

BANDIT

Your what?

Clayton takes about five more frenzied steps, then suddenly drops to the ground. And faints. Out cold.

CONTINUED

384 CONTINUED

384

Everybody rushes forward, thinking the poor son-of-a-bitch is dead.

KATE
(to Bandit)
He's just exhausted.

BANDIT
That man is your father?!?

She nods. Then:

KATE
I should've told you, but you would've thrown me out, right?

BANDIT
Absolutely.

KATE
(speeding)
Listen, he's nuts. I mean certifiable. But believe it or not, he once looked great in Levis. That's why my mother married him. But like all good things...
(then)
I know what you're thinking.

Bandit says nothing.

KATE
What are you thinking?

BANDIT
(looking over
at Clayton,
still out cold)
You gotta admire the man's determination.

She hugs him. A beat and the cops push Bandit and Cledus into the back seat of the lead squad car.

As Two Cops move around the front, Kate leans in the rear window.

385 INSIDE THE SQUAD CAR

385

Bandit and Cledus. Handcuffed.

CONTINUED

385 CONTINUED

385

KATE

(to the guys)

Well, was it worth it?

Bandit and Cledus look at each other. Then nod. Then laugh.
Kate laughs with them.

Then the Two Cops hop in the front seat, as the other Twenty-Six Smokey's head for their cars.

KATE

(to Cledus)

I'll take care of Fred.

And now it's almost over. The Cop starts up the engine.
Kate and Bandit look at each other for a long moment.

KATE

See ya, Bandit.

BANDIT

See ya, Kate.

Kate backs away from the window, as the squad car pulls out,
followed by the endless line of Atlanta's finest.

Their sirens now silent. But their advertising still flashing.

And now, as we pull further and further away, watching the
whole event become history....

We hear:

VOICE ONE

-- Breaker, Breaker. This is
Banana Peel.

VOICE TWO

-- Yeah, Banana Peel, go head on.

VOICE ONE

-- Did ya hear they nailed the
Bandit?

VOICE TWO

-- Yeah, I heard. But they won't
hold him for long. Anyway, he
sure gave them sumbitches a run
for their money.

And:

FADE OUT

THE END