



KNIGHT RIDER

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KNIGHT RIDER

"Pilot"

ACT ONE

FADE IN:

EXT. KAMEN ESTATE - NIGHT

A palatial estate secluded in the California woods. All is quiet, serene, mostly dark. Then, HEADLIGHTS. Follow a POWER COMPANY VAN up the driveway. TWO EMPLOYEES exit. One is heavy, stout. Meet CROSS. The other is wiry, slim. Meet WELTHER. They go to the front door. It opens, an OLD MAN waits. He's 60's, handsome, gray haired, stern.

WELTHER

Evening. We're responding to a call by a...

(checks his clipboard)

Mr. Curtis?

OLD MAN

Wasn't expecting you until tomorrow morning.

WELTHER

Most people'd be thrilled.

(then)

We can come back then if you want.

OLD MAN

(eyes their van, then)

May I see some identification, please.

Welther and Cross extract POWER COMPANY I.D. BADGES. The Old Man examines them, skeptical...but then, relents.

OLD MAN (cont'd)

Follow me.

Welther and Cross follow the old man--

INT. KAMEN MANSION - ENTRY WAY - CONTINUOUS

They clock the WORKING LIGHTS on the premises.

CROSS

Call said your power was out...

OLD MAN

I have a generator for the necessities.

(CONTINUED)

WELTHER
And you live out here all by yourself?

OLD MAN
(ignoring him)
Do you have any idea what the problem
might be?

WELTHER
Actually, Mr. Kamen, I do.

The Old Man (who we'll call Charles Kamen) turns, horrified.

WELTHER (cont'd)
We cut your power.

Kamen YELLS, tries to run, but Cross grabs him.

CROSS
Come here!

Cross hauls Kamen into an OFFICE. Sits him down. Welther enters looking calculated, sinister.

KAMEN
What do you want?

WELTHER
Your hard drives. Or, more specifically,
I want the research on your hard-drives.

KAMEN
Fine. Take them and go.

WELTHER
Wonderful. I'll also need you to guide
me through the encryption and safeties
you've undoubtedly placed on your files.

Kamen balks. Welther moves to him, like a predator.

KAMEN
Kill me, if you want.

WELTHER
You may skip the bravado: killing you
won't help me. What I will do, however,
is go to Stanford, take your daughter,
bring her here, kill her while you watch.

Kamen, in a RAGE, tries to break free of Cross. Cross restrains Kamen as he struggles and fights.

(CONTINUED)

WELTHER (cont'd)
This isn't helping.

But then Kamen cries out in agony, goes red, his breathing shortens. Cross lets him go. He and Welther watch as Kamen seizes, reaches for his arm in excruciating pain.

CROSS
I think homeboy's havin' a cardiac emergency.

WELTHER
Oh, of all the.... Charles? Breathe, Charles. Breathe...

Charles is nonresponsive. Cross checks his pulse. Nothing.

WELTHER (cont'd)
Unbelievable.
(then, into his walkie)
Bring it in, gentlemen.

EXT. KAMEN ESTATE - SIMULTANEOUS

HEAR the WHIRRING ROTORS. A HELICOPTER flies into frame, LANDS on the lawn. Welther's team emerges: There's SMOKE, shifty and cocky. BELLE, small, quirky, Southern. And SAM, menacing, quiet. Toting weapons, the TRIO move to the house.

INT. KAMEN MANSION - MOMENTS LATER

All FIVE of our Private Military Contractors (orPMC's) stare down at Kamen's lifeless body.

WELTHER
We'll deliver the drives. Then grab the Cardinal. She can break his codes.
(to Sam)
And nice work on the I.D. badges. Top notch, really.

Sam just nods, as the teams head off...

INT. KAMEN MANSION - MOMENTS LATER - SERIES OF SHOTS

Sam and Smoke upstairs, searching through BEDROOMS...

Welther rummaging through the OFFICE...

But it's Cross and Belle who hit the mother-load, when they wander into a LABORATORY: computer towers, off-the-rack hardware, electron-microscopes, computer chips, etc.

(CONTINUED)

CONTINUED:

CROSS (INTO WALKIE)
We've found the lab. Lower level,
Southeast corner.
(nothing back)
Boss, you copy?
(nothing; to Belle)
Goddamn walkies. Go grab him, will ya?

Belle heads off. Cross now moves from the lab into --

INT. KAMEN MANSION - MASSIVE GARAGE - CONTINUOUS

An operating room for cars. His FLASHLIGHT illuminates
RANDOM PARTS, TOOLS, DIAGNOSTIC EQUIPMENT. Then in the back
of the garage, a RED LIGHT, inches off the ground. It BLINKS
in quick succession, like a HEARTBEAT. Blink blink.

He moves the beam up, revealing a BLACK CAR. Tinted windows.
Black rims. Bad ass. Cross WHISTLES. Belle and Welther
enter.

WELTHER
That doesn't look like it came from the
dealership...

Then, behind them, the garage door OPENS. Everyone WHEELS,
guns raised. But no one's there. WTF? Then, the BLACK CAR
STARTS. They turn back, weapons still raised.

WELTHER (cont'd)
Shut down your engine and get out of the
car! You will not get another warning!

A beat. No hesitation, they UNLOAD ROUNDS at the car as it
SPEEDS from the garage. The bullets RICOCHET HARMLESSLY off
its body as the CAR, NO LIGHTS, VANISHES into the night.

BEGIN KNIGHT RIDER THEME

WELTHER (cont'd)
The helicopter. Go!
(Cross HUSTLES OUT)
Make sure there's no one else on the
property.

Belle nods. As Welther runs after Cross...

EXT. FOREST ROAD - NIGHT

The BLACK CAR, navigating a windy, narrow, two-lane road on a
moonless night. It travels without headlights with amazing
speed and grace, taking curves with perfect precision.

INT. HELICOPTER - SIMULTANEOUS

Cross pilots, Welther beside him. From their BIRD'S EYE VIEW, their SEARCHLIGHT FINDS the ROAD, a long, twisting line slicing through the trees. They're looking...

EXT. FOREST ROAD - NIGHT

The BLACK CAR, still FLYING. It approaches a TRUCK. PASSES without hesitation...

INT. TRUCK - SIMULTANEOUS

On the exhausted TRUCKER, who gets just a brief FLASH of the CAR as it races past. He BLINKS and RUBS his tired eyes...

INT. HELICOPTER - SIMULTANEOUS

Cross pilots, Welther beside him. They're 100 feet off the deck now, still using the SEARCHLIGHT. But other than the TRUCK, it's all BLACK. They're confused, frustrated.

CROSS
Couldn't have just disappeared!

WELTHER
It already has. Go back.

CROSS
Whoever's driving that car knows we were there, might have seen our faces--

WELTHER
If we're lucky, we have 24 hours before the sheriff, police, FBI are all over this. Go back. Now.

They PEEL AWAY from the road.

Do a HARD PUSH MILES DOWN THE ROAD. FIND the BLACK CAR. Speeding away, impossibly fast, that RED LIGHT beating...

INT. APARTMENT BEDROOM - EARLY MORNING

BROCK RICHARDS, 21, doing pull-ups on a bar mounted in a doorway. He's beyond fit. Then:

FEMALE VOICE (O.C.)
You know, some people read when they can't sleep. Watch T.V. Just lay there, contemplate the meaning of life...

(CONTINUED)

Brock smiles, drops, turns to the voice: SARAH KAMEN, 24,
attractive, brilliant, and in bed. It's six a.m.

BROCK
(approaching Sarah)
You were talking in your sleep again.

SARAH
Do not bring your sweaty body into this--
(Brock lies back down)
Bed.

BROCK
You should call him.

SARAH
He barely even knows where his phone is,
let alone answers it.

BROCK
Then write him. Or go see him. Or
ignore it and babble about him in your
sleep, 'cause that's healthy.

SARAH
You don't know him.

BROCK
You're right, I don't.
(then)
I'm gonna be late for practice.

Brock pulls away. Throws on a shirt, grabs his bag.

BROCK (cont'd)
Have fun teaching the nerds.

SARAH
Have fun swimming with boys in Speedos.

Brock leaves. Sarah turns to a FADED PICTURE of a 6 YEAR OLD
SARAH with a HANDSOME MAN, 40's, at the ESTATE IN THE WOODS.
Off Sarah, staring at the picture of she and her father...

EXT. BEACH - EARLY MORNING

Die-hard SURFERS take their pre-work rides. On ONE in
particular, silhouetted, carving up a wave, agile and precise.
Ends the run by TUMBLING off the board. Surfacing, we see the
surfer is a SHE, and she's hot. Meet Carrie Rivai, 30's.

She makes her way out of the water. Towards a beach house.



EXT. BEACH HOUSE - MOMENTS LATER

Rivai leans her board against the house. Using the outdoor shower she strips off her wetsuit, bikini on beneath...

INT. BEACH HOUSE - BEDROOM - MOMENTS LATER

Rivai enters her bedroom, still toweling off. There's a FIGURE under the covers in bed. A cell phone RINGS.

RIVAI

How long has this been ringing?

The figure emerges from under the covers, and we're fairly surprised to discover it's another HOT WOMAN.

WOMAN

(annoyed, hung-over)

Forever.

RIVAI

(answering the phone)

Rivai.

(then)

How long ago?

(beat, she checks the clock)

I'm on my way.

Rivai hangs up, starts throwing on clothes.

WOMAN

I wasn't expecting breakfast. But I didn't think you'd run out, either.

RIVAI

Sorry, work emergency. Stay as long as you want, lay out, swim, whatever. Just lock up when you leave, okay?

WOMAN

But you hardly even know me. Aren't you worried I might steal something?

Rivai opens a drawer, removes an FBI BADGE, GUN, CLIP. She turns around, inserts the clip into the gun, cocks it, slides it into a shoulder holster.

RIVAI

Not really.

(goes to the woman, kisses her)

See ya.

And Rivai heads out...

INT. APARTMENT - LIVING AREA - EARLY MORNING

A shabby apartment decorated in neglect. Find DYLAN, 20's, Asian, passed-out on a couch. He WAKES. Plucks a half-full beer from the coffee table, finishes it. He lifts the bong, reconsiders. He finds the clock: 8:48. Beat. Then he POPS UP, goes to a door, gives a warning KNOCK, OPENS it--

INT. APARTMENT - BEDROOM - CONTINUOUS

In bed find MIKE TRACER, 23. He's good looking despite being a TOTAL MESS. He's asleep next to a HOT, TRASHY GIRL.

DYLAN

Yo, Mike, gotta rise man.

MIKE

Is the apartment on fire, Dylan?

DYLAN

Registration for our qualifying run closes in forty minutes.

(as Amber now wakes, sits up)

Hey, sorry Amber.

MIKE

Our...wait, is today...what day is it?

Then, O.C., the toilet FLUSHES. Another HOT GIRL emerges.

GIRL

Hi Dylan!

DYLAN

Yeah, hi Sadie.

(then, to Mike)

It's Friday...

MIKE

And that means--

DYLAN

Get up!

Dylan SLAMS the door shut. Mike gets out of bed, starts dressing. Sadie gets back into bed with Amber.

AMBER

Mind taking care of us before you go?

Mike, grudgingly, nods. Reaches into his jeans, pulls out a WAD OF BILLS. Starts peeling off HUNDREDS.

(CONTINUED)

SADIE
Mike, how come you don't have a
girlfriend?

MIKE
Because there'd only be one of her, and
I'd have to talk to her in the morning.

O.C. another loud KNOCK at the door.

MIKE (cont'd)
Alright Dylan, I'm comin'! Jesus...

The door opens. It's not Dylan. Meet AMIR, 20's, cheesy,
slick. And ZION, 20's, big. They're both Middle Eastern.

AMIR
Sorry, not Dylan.

Off Mike, annoyed and displeased...

INT. COLLEGE LECTURE ROOM - MORNING

At the head of a small class find Sarah Kamen, talking over a
video. The VIDEO, using TIME LAPSE PHOTOGRAPHY, shows BLOCKS
breaking down, then reforming.

SARAH
This footage was shot in our labs last
year. As you can see, these molecular
sized nanobytes can break themselves down
and reform to another shape of similar
mass. And though this is a relatively
simple example, there's no limit to the
size and intricacy of the possibilities.

The video ENDS, Sarah brings the LIGHTS up.

SARAH (cont'd)
It is the basis for this technology we
will be studying during the semester:
its origins, its foundations, and its
possible future applications.
(then)
Okay, that's it for today. See you all
on Friday.

The students rise, leave. Off Sarah, packing up her things...

INT. APARTMENT - LIVING AREA - DAY

Mike and Dylan stand with Amir and Zion.

(CONTINUED)

MIKE
You come by to wish me luck?

AMIR
And remind you what you're racing for.

MIKE
The thrill of the ride?

AMIR
And the 87,000--

MIKE
Hey, 83--

AMIR
87 thousand dollars you owe us.

MIKE
You know what Amir, after this weekend,
you'll get 90, alright?

AMIR
(considers, then)
Mike, we know each other. You've spent a
lot of money at the club, treat our girls
well. I like you. My father likes you.
But if you don't place this weekend we
have a serious problem.

MIKE
What, you gonna break my legs?

AMIR
What am I, stupid? You're an Army
Ranger, probably kick both our asses.
(then, cheerful)
But maybe we'll break Dylan's. Good luck
today, we'll be watching.

Amir and Zion leave. Dylan's worried. But Mike isn't...

EXT. STANFORD CAMPUS - DAY

Sarah begins to walk across campus. POWERS ON her phone.
Passes a banner reading, "Go Cardinal!" Then, find SMOKE,
reading a campus newspaper. He starts to follow Sarah.

Then, find SAM. He also starts to tail Sarah. Sarah's cell
begins to RING. She answers it.

SARAH
Hello?

(CONTINUED)

MALE VOICE (O.S.)
Hello, Sarah Kamen.

SARAH
Who is this?

MALE VOICE (O.S.)
I have been trying to contact you for the
past several hours.

SARAH
If you're a reporter, I don't give
interviews about my dad--

MALE VOICE (O.S.)
I am not a reporter. Your father has
sent me to find you. You may be in
danger.

SARAH
Whoever you are, this isn't funny--

MALE VOICE (O.S.)
Humor is not the objective. It is
probable men who wish you harm are
watching you as we speak.

SARAH
(looking around)
Look, if my father sent you he would've
given you a code word. It was part of
his paranoia.

MALE VOICE (O.S.)
He did. The code word is KNIGHT.

This hits Sarah like a ton of bricks: this person, whoever he
is, is for real. She picks up her pace, now really paranoid.

SARAH
What men?

MALE VOICE (O.S.)
I cannot currently see you, so I cannot
tell you exactly who.

Sarah surveys the SEA OF PEOPLE around her. Could be anyone.

MALE VOICE (O.S.) (cont'd)
Go to the library. Use your key card to
gain entry. If someone attempts to enter
without the proper identification, you
will know who they are.

(CONTINUED)

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CONTINUED: (2)

SARAH
Good idea.

MALE VOICE (O.S.)
Yes, I know.

Sarah follows the instructions, takes a left, heads up the stairs to the LIBRARY. Sam and Smoke follow...

INT. LIBRARY - MOMENTS LATER

Sarah enters. Hand SHAKING, uses her I.D. card to gain entry. She then watches Sam and Smoke enter behind her. They try to walk in, then realize they need badges, push through anyway.

SARAH
(scared, to a LIBRARIAN)
I think those two guys behind me just entered without passes.

The LIBRARIAN approaches the two men, stops them. Sarah watches on, moving quickly away.

SARAH (cont'd)
Okay, what the hell is going on? Who are you, and how do you know all this?

MALE VOICE (O.S.)
(breaking up)
No...time...continue...basement--

Sarah checks her phone: NO BARS.

SARAH
I'm about to lose you. Did you say go to the basement? Hello?

Sarah looks at her phone again: CALL WAS LOST. She slips it into her pocket, moves towards, and down, a set of STAIRS...

INT. LIBRARY - BASEMENT - CONTINUOUS

She hustles past students, workers. Moving through the shelves. Looking for a way out. She eventually goes through a set of offices and book storage, enters what appears to be a LOADING DOCK. She moves through the LOADING DOCK, exits--

EXT. STANFORD CAMPUS - LIBRARY LOADING DOCK - CONTINUOUS

And looks around: she spots a CAMPUS POLICE OFFICER. Goes to him. As she does, her PHONE RINGS again. She answers it:

(CONTINUED)

MALE VOICE (O.S.)
Where are you?

SARAH
Behind the library, by the loading dock.
A campus policeman is here.

MALE VOICE (O.S.)
Sarah, wait...

She walks up to the officer, puts the phone aside.

SARAH
Excuse me, sir?

The man turns, and we're chilled to see that it's WELTHER.
Wearing a campus security uniform. He's creepier than ever.

SARAH (cont'd)
Thank God. I think two men are following
me.

WELTHER
Calm down, it's okay--

SARAH
They tailed me into the library, didn't
have I.D. cards--

MALE VOICE (O.S.)
Sarah? Are you there?

SARAH
Hold on.
(then, into phone)
Yes, I'm with campus security, they're
going to--

MALE VOICE (O.S.)
He could be one of them.

SARAH
What?

WELTHER
Listen, the sooner we get an I.D. on
these guys the better chance we have of
catching them.

MALE VOICE (O.S.)
Ask him something campus
security would know.

WELTHER
Miss, do you hear me?

(CONTINUED)

SARAH
(to Welther)
They started after me over by Wilson
Tower. I crossed through the Gunther
Building, ended up at the library.

WELTHER
Okay, I'll get some of our people on
that. Right now, you come with me so I
can make sure you're safe.

Sarah starts slowly backing away...

WELTHER (cont'd)
Sarah, I can't help you if you don't come
with me.

SARAH
(now scared to death)
I never told you my name was Sarah...

She turns to run, when Sam and Smoke emerge. She's trapped.
Turns back to Welther, who's now pointing a GUN at her.

WELTHER
Sharp girl. Just like your dad.

SARAH
How do you know my dad?

WELTHER
Because I watched him die.

Off Sarah, fucked, no way out, and now, heartbroken...

BLACK.

END ACT ONE

WELTHER
(to Sam and Smoke)
Stop shooting!
(then, into walkie)
Mr. Cross, car and Cardinal are heading
your way.

As Welther, Sam and Smoke walk off...

INT. CAR(KITT) - TRAVELING - SIMULTANEOUS

Sarah watches out the back window as the PMC's fade away.
This conversation takes place as the Car and Sarah leave the
Stanford Campus and emerge onto surface streets.

SARAH
My father sent you?

MALE VOICE (KITT)
The mansion's perimeter was breached by
men with hostile intent. My program for
that scenario is very specific.

SARAH
Where is my father? Is he dead?

MALE VOICE (KITT)
I cannot be certain of his condition or
location at this time.

SARAH
What about Ben?

MALE VOICE (KITT)
I have no data for him either.

SARAH
(a stunned beat, then)
Did my dad give you a name?

MALE VOICE
I am the Knight Industries Three
Thousand. You may call me KITT.

SARAH
Who were those guys?

Now, on KITT's COMPUTER SCREEN, see NIGHT-VISION LIT IMAGES of
Cross, Welther, Belle taken inside the garage.

(CONTINUED)

KITT

They are the same men who assaulted the Kamen home last night. I do not yet have the details of their identities.

Sarah is freaking out, having trouble dealing with all this.

KITT (cont'd)

Your heart-rate and breathing are higher than normal for a woman your age.

SARAH

You think!? Where are you going?

KITT

I am going to the mountain roads, as they will provide the best environment in which to elude the car following us.

SARAH

(looking behind them)
The what?!

Sarah sees two men (Cross and Belle) indeed following them.

SARAH (cont'd)

The two dicks in the blue car?

KITT

Yes, the two "dicks" in the blue car. I will put them up on screen.

On KITT's SCREEN the REAR VIEW comes up. Off the BLUE CAR...

INT. SUV - SIMULTANEOUS

Welther enters an SUV with Sam and Smoke. He has his phone to his ear as Sam drives the car away from the campus.

WELTHER

Put me on with the client.
(silent beat)
Now. Or cancel the contract.

COMPANY MAN (O.S.)

Hold.
(a few beats, then)
You are on with the client.

INTERCUT AS NECESSARY WITH:

INT. SAFE ROOM - SIMULTANEOUS

Find THE CLIENT, 40's, fit, classy, but whose face we don't quite see. He's in a room surrounded by HARD DRIVE TOWERS. The same ones we recently saw in Kamen's lab. A team of at least TEN MEN are working on the drives.

THE CLIENT

This is highly irregular. Do you have the Cardinal?

WELTHER

She slipped away. We're in pursuit.

THE CLIENT

I'm starting to wonder if my faith and money have been misplaced. Last time it all went like clockwork.

WELTHER

Last time a car with no driver didn't swoop in and snatch our target.

THE CLIENT

(his interest peaked)
Are you certain it was unmanned?

WELTHER

Yes. That mean anything to you?

THE CLIENT

That Charles Kamen has built another one.

WELTHER

You're going to have to do better.

THE CLIENT

There's an urban legend about a car, built for Knight Industries years ago, possessed of the most advanced artificial intelligence ever created. Charles Kamen was rumored to be its architect.

WELTHER

We can cut our losses now. Let the Cardinal go. We're out relatively clean.

THE CLIENT

Without the girl's help, we may not be able to break the encryption in time. And if she's in the car, I want it too. Get them both, I'll double your fee.

(CONTINUED)

WELTHER
Confirm that with H.Q..

THE CLIENT
I'll have my team scour the drives for
the car's specifications, see if we can
be of assistance in tracking it. Oh, and
the FBI has been alerted. Just FYI.

The Client hangs up. So does Welther, who shakes his head in
disbelief. Off the SUV, approaching a HELIPAD...

EXT. RACETRACK - DAY

Dylan and Mike beside a ghetto RACE-CAR just off the track.

DYLAN
You don't have to kill it out there.

MIKE
Yeah.

DYLAN
Seriously. This is to QUALIFY.

MIKE
Uh huh.

DYLAN
Pole position won't matter if you wreck
your car.

Dylan, fed up with Mike ignoring him, now gently but firmly
takes hold of his RACING SUIT, brings their eyes together:

DYLAN (cont'd)
Why do I get the feeling you're not
listening to me? We need to place in
this race Mike. Which means we need to
get IN the race first. Comprende?

MIKE
Dylan... You know I don't speak Spanish.

Mike puts on his helmet, slides into the car...

INT. KITT /EXT. MOUNTAIN ROADS - SIMULTANEOUS

KITT on a two lane road snaking up into the mountains. Sarah
can see the BLUE CAR on KITT's computer screen.

SARAH
They're still back there!

(CONTINUED)

KITT
That is affirmative.

CU on KITT'S speedometer: **103**. They come around a bend, find a TRUCK crawling along in front of them.

SARAH
Aren't you going to slow down?

KITT
Negative.

KITT ACCELERATES, goes to PASS a TRUCK on a blind curve.

SARAH
Whoa, whoa, whoa...what're you doing?!

KITT
Eluding our tail.

KITT essentially makes the most dangerous pass you can make, ripping around the truck, sliding back into the proper lane.

SARAH
What're you, crazy!

KITT
I do not believe so.

INT. BLUE CAR - TRAVELING - SIMULTANEOUS

Cross and Belle both watch, amazed.

BELLE
I don't know if that's brave or stupid.

CROSS
What's it going to be when we do it?

Cross also makes the pass. But now there's an ONCOMING CAR.

BELLE
STUPID.

Cross FLOORS IT. The other car SWERVES. They just make it.

CROSS
WHOO HOO!

INT. KITT/EXT. MOUNTAIN ROAD - SIMULTANEOUS

On Sarah, still scared to death.

(CONTINUED)

KITT
By using GPS, radar, and real-time
satellite imagery, I have all the data
necessary to safely navigate these roads.

SARAH
Did my dad have a chance to test this?

KITT
Not extensively, no.

The BLUE CAR is gaining. KITT makes another pass. Sarah
takes a peek at the SHEER DROP off the side of the mountain.

SARAH
This is not fun at all.

KITT makes the pass, SARAH SCREAMING the whole time.

KITT
Your fear is irrational and misplaced.

SARAH
Welcome to the world of being HUMAN!
Behind them, the BLUE CAR also makes the pass...

INT. BLUE CAR - TRAVELING - SIMULTANEOUS

Cross, loving it. Belle, hating it.

CROSS
YEEEE HAWWWW!

BELLE
What're you, ten years old!?

INT. KITT/EXT. MOUNTAIN ROAD - SIMULTANEOUS

Sarah, watching the Blue Car on the SPLIT SCREEN.

SARAH
How much more of this do I have to take?!

KITT
If you like, I could wait and time the
next pass, but it could result in the
death of the 'dicks'.

SARAH
I'm a compassionate person, but so what?

(CONTINUED)

KITT
One of my primary directives is the
preservation of human life.

SARAH
But your primary directive is the
preservation of our lives, right?

KITT
That is the ideal outcome.

SARAH
Then make the pass.

INT. BLUE CAR - TRAVELING - SIMULTANEOUS

Belle and Cross watch KITT disappear around the curve.

BELLE
Stop pushing our luck. Welther'll have
them from the air any minute.

CROSS
Man, don't be such a bitch.

BELLE
Yeah, that's good, call me names.

INT. KITT/EXT. MOUNTAIN ROAD - SIMULTANEOUS

KITT ZIPS around the car, making the pass, REVEALING--
AN ONCOMING CAR, not 50 FEET AWAY.

SARAH
Oh, God...

KITT SCOOTs around the car it's passing and back into the
RIGHT HAND LANE, just in the nick of time--

INT. BLUE CAR - TRAVELING - SIMULTANEOUS

Cross makes the pass, and there's the ONCOMING CAR, 10 FEET
AWAY. They're fucked, about to WRECK.

BELLE
I hate you.

BLACK.

END ACT TWO

ACT THREE

FADE IN:

INT./EXT. MOUNTAIN ROAD - DAY

Where we left off. The Blue Car COLLIDES with the oncoming car in a cacophony of SHATTERING GLASS, CRUNCHING METAL and EXPLODING AIRBAGS. Off both men, dazed, but okay...

INT. KITT - SIMULTANEOUS

Sarah keeps looking back, doesn't see the Blue Car.

KITT

The satellite imagery suggests they have had a collision.

ON SCREEN see a GRAINY SATELLITE PICTURE of the wreck.

SARAH

But there are more of them, and they know what you look like. How soon can we get off of this road?

KITT

We must continue on this route for 23.8 miles before we can deviate. There is another option, however.

SARAH

Which is?

INT. KITT/EXT. MOUNTAIN ROAD - SIMULTANEOUS

Watch KITT slowly MORPH to a RED CAR, NO SPOILER, STANDARD RIMS, ETC. It's not dramatically different - the two cars should appear to be of approximately similar mass - but enough that you'd never think it was the same car.

The INTERIOR is the same. Sarah is in awe.

KITT

Our license plates have changed as well. This should provide adequate cover until we reach our next destination.

SARAH

You mean, until we reach home.

KITT

Negative. I have specific instructions--

(CONTINUED)

SARAH

Listen to me: my father is missing. We need to get back home as soon as possible and find out what happened.

KITT

And how do you plan to do that?

SARAH

I don't know--

KITT

If those men continue to attack us, how will you defend yourself?

SARAH

I have you--

KITT

Advanced as I am, there are situations in which human help may be required.

SARAH

You're impossible...
(then, getting it)
Because you're my father.

KITT

My programming will only concede to a superior logical argument.

SARAH

So where have you been programmed to go?

KITT

My primary mission after ensuring your safety is to enlist Mike Tracer's help.

Off Sarah, taking that in...

INT. HELICOPTER - DAY

We're in the helicopter with Sam, Smoke and Welther. They fly over Belle and Driver's WRECK, smoking and backing up traffic.

They fly past the wreck, continue to buzz the mountain road. They pass cars, one after another. A truck. A van. An SUV. Then, a red car (KITT). They continue right past it.

SMOKE

Where the hell is this thing?

(CONTINUED)

WELTHER
This is going to be harder than I
thought.

They look at Sam, who just SHRUGS. Welter then gets a call
on his CELL PHONE. He checks it, but doesn't answer. Then he
looks back at his phone, realizes something...

WELTHER (cont'd)
Take it down.

SMOKE
What? They gotta be out here somewhere--

WELTHER
I said take it down. There's a better
way to track her.

Off the helicopter, peeling away from the mountain roads...

INT. FBI HEADQUARTERS - BLOCK OF OFFICES - DAY

Rivai enters a bullpen. Where she's immediately met by KEVIN,
20's, the ADHD poster child, and a junior FBI agent.

KEVIN
Carrie Rivai, the girl of my dreams,
Donny Leeds is jonesin' to see you.
What's the crisis?

RIVAI
Apparently Charles Kamen is dead.

KEVIN
No way...

RIVAI
You don't know who he is, do you?

KEVIN
No idea.

RIVAI
He was a scientist.

KEVIN
Why would our database red-flag the death
of a scientist?

RIVAI
Didn't you learn anything at Quantico?

(CONTINUED)

KEVIN

Nah. Mostly just ran around and shot stuff. It was good times.

RIVAI

We keep tabs on certain people whose work is military-classified. And if they turn up dead, we need to know what happened.

KEVIN

Right, 'cause it would be bad if the guy invented some new form of fission and it was sold to North Korea.

RIVAI

That's pretty much worst case, yeah.

KEVIN

But there's, like, 1000 people here who weren't late. Why did they call you?

Rivai and Kevin reach an OPEN OFFICE DOOR. STOP.

RIVAI

Because I knew him.

Rivai KNOCKS on the door frame. A MAN seated at a desk -- Donald Leeds -- waves her in...

INT. KITT - TRAVELING - DAY

Sarah, in disbelief, riding along in KITT.

SARAH

After guaranteeing my safety, my father programmed you to find Mike Tracer?

KITT

My recall is 100% accurate. Do you not know Mike Tracer?

SARAH

We grew up together, were best friends. We even dated for one summer. I went away to school, tried to keep in contact with him, and he's ignored me ever since.

KITT

That seems odd. Why would one do that?

SARAH

Because he doesn't care about anyone but himself.

(CONTINUED)

KITT
And why would your father send us to him?

SARAH
My father always loved him. Trusts him.
Thinks he can help us.
(then, relenting, hating it)
Where does he live?

KITT
I cannot be certain of his location at
this time.

Off Sarah, now beyond irritated...

EXT. RACETRACK - DAY - QUALIFYING SEQUENCE

On MIKE'S CAR, zipping around the track, fast and solid.
DYLAN, ON THE SIDELINES, watches on hopefully, CLOCKING HIM.

DYLAN
(into headset)
That last lap was 2:18. Looking strong.

INTERCUT AS NECESSARY WITH:

INT. MIKE'S RACE CAR - SIMULTANEOUS

Mike's POV as the car rips around the track.
CU on the speedometer: **158 mph.**

DYLAN (OVER MIKE'S HEADSET)
You're just off the lead, Mike. Keep
this pace, we're a lock.

On Mike, as he considers this, then SHIFTS UP ANOTHER GEAR.
And through his visor, for the first time since we've met him,
we see a FAINT SMILE form on Mike Tracer's face...

ON DYLAN (WEARING A HEADSET) -- he and the Old Man watch the
car BUZZ past. Dylan CLICKS his stop watch.

OLD MAN
Fastest lap anyone's run all day.

DYLAN
Mike, we don't need this...

ON MIKE -- feeling the thrill of the ride. He's hammering
into a nasty turn. Holding it...holding it... But he gets
slung up a tad high, heading for the wall, and knows it.

(CONTINUED)

MIKE
This is gonna hurt...

ON DYLAN -- watching, horrified.

DYLAN
Oh man, this is gonna hurt...

MIKE'S POV -- he HITS the wall, SCRAPING UP the CAR...

DYLAN -- who lowers his head slowly: he can't watch...

As the CAR BOUNCES OFF THE WALL, SLIPS, SLIDES...

MIKE'S POV -- desperately trying to regain control...

ON THE CAR -- as it TURNS, CATCHES, and FLIPS. It lands on its WHEELS, rolls slowly to the bottom of the track.

ON DYLAN -- removing his HEADSET and walking away, as PERSONNEL and MEDICS rush towards the CRIPPLED RACE-CAR...

EXT. GAS STATION - DAY

Sarah goes to the pumps, extracts the handle.

SARAH
Really, not a fusion reactor, or liquid hydrogen or something?

KITT
It was thought a fuel system so complex might prove cumbersome in the long run.

SARAH
Well, at three-fifty a gallon I hope you get decent gas mileage.

KITT
My system is largely solar powered and recycles 91% of its expended energy. My data indicates a ratio of 147 miles traveled for every gallon of fuel burned.

SARAH
Prius, eat your heart out.

The gas now pumping, Sarah gets back into the car--

INT. KITT - CONTINUOUS

Mike's CALIFORNIA LICENSE comes up on KITT's computer screen.

(CONTINUED)

SARAH
Yeah, that's Mike. But it's his old
address, he hasn't lived there in years.

KITT
In that case, I will search using other
resources, and should have new
information shortly.

Off KITT'S screens, searching at lightning quick speed through
what appear to be millions of faces...

INT. FBI HEADQUARTERS - DAY

Kevin follows Rivai as she makes her way through the offices.

KEVIN
So when do we leave?

RIVAI
I leave immediately. I need something
else from you: Kamen has a daughter,
Sarah. She teaches at Stanford.

KEVIN
She hot?
(Rivai just glares)
Sorry.

RIVAI
She was basically his only connection to
the outside world. Find her, make sure
she's okay, see what she knows, if she's
had any contact with him.

KEVIN
Cool, find the daughter, ensure her
safety, got it. Consider it done. You
can count on me.

RIVAI
(stops, turns)
What is wrong with you?

KEVIN
Like, how?

Rivai shakes her head at him, turns, walks away...

INT. KITT - TRAVELING - DAY

Sarah stares out the window. KITT'S screens are still
ACTIVELY SEARCHING for Mike's picture.

(CONTINUED)

KITT
You are sad.

SARAH
Yes. You know what that is?

KITT
I have a definition of the term, but I
will never feel it.
(the)
It is a fact that all beings must die,
correct?

SARAH
Yes.

KITT
And despite that knowledge, grief is
inevitable?

SARAH
Sometimes it's not that a person dies,
it's the circumstances.

KITT
I am not sure that I understand.

SARAH
(considers, then)
My mom left my father a few years ago.
She was fed up, with living in the middle
of nowhere, his obsession with the work,
his eccentricities and paranoia.
(then)
I blamed him, told him that all of it -
the security, the protection - was his
ego. That he'd driven her away. It was
the worst thing I've ever said to him.
And I never got a chance to take it back.

KITT
You are talking about regret.
(Sarah nods)
I have no data for Mrs. Charles Kamen.

SARAH
She died. Last year.
(beat, then)
To have so many years as a family, and it
all ends like this. It just...it sucks.

KITT
That does "suck".

(CONTINUED)

SARAH
Why did you bring this up?

KITT
It is widely documented that talking
about a recently deceased loved one can
ease the pain of their loss. Is that
research mistaken?

SARAH
No, it's not.

The screen STOPS ITS SEARCH. On the SCREEN flashes a GRID of
different photos of Mike at various random places: from an
ATM camera; crossing a street; at a liquor store; in a casino.

KITT
There are numerous images of Mike Tracer
in Las Vegas over the last six months,
and as recently as an ATM two days ago.

SARAH
What? How can you know that?

KITT
I scanned his face into my database, then
used Profiler software to search through
all faces on the internet, as well as
various feeds from public and private
security cameras.

SARAH
Wow, that's not scary at all.

KITT
There is no listed address for Mike
Tracer in Las Vegas. But Nevada Power
bills one Mike Tracer in Las Vegas.

SARAH
How quickly can we get there?

KITT
At maximum speed, 2 hours and 17 minutes.

SARAH
You're kidding.

KITT
I do not 'kid'.

(CONTINUED)

Then, the car begins to MORPH again. This time back to BLACK, SERIOUS SPORTSCAR MODE. It also RAPIDLY ACCELERATES, the speedometer RACING THROUGH THE HUNDREDS.

SARAH
KITT, I hope Mike is on top of his game
as you are.

CUT TO:

EXT. RACETRACK - DAY

Mike, battered and dazed, sits on the back of an ambulance. He's being checked-out by a BLACK, FEMALE PARAMEDIC.

PARAMEDIC
Grade 1 concussion. Take it easy for a
couple of days, you should be fine.

MIKE
That your professional, medical opinion?

PARAMEDIC
My professional, medical opinion is if
you wanna live a long, healthy life,
don't race cars.

The PARAMEDIC smiles, walks off, REVEALING DYLAN.

DYLAN
You gonna live?
(Mike nods)
That's too bad.
(they start walking together)
You had it. All you had to do was play
it safe, and we were in.

MIKE
Sorry.

DYLAN
See, I don't think you are. I put a lot
into this car. Time, energy, enduring
jokes about the Asian guy who works on
souped-up cars...

MIKE
Hey, I never said a word.

DYLAN
What about the time that chick asked why
I don't ever race and you said it was
because Asian people can't drive?

(CONTINUED)

MIKE
What, I didn't... Yeah, but come on,
that was funny.
(Dylan doesn't think so)
The debt is my problem, they're not gonna
break your legs.

DYLAN
Man, it's not even about that. You could
be good. You could win. But right at
the point when that's about to happen,
you sabotage yourself.

MIKE
Little melodramatic, don't you think?

Dylan and Mike stop. There's their FUCKED-UP RACE-CAR.

DYLAN
Nothing melodramatic about that. Have
fun fixing it.

MIKE
Dylan, come on man...
(as Dylan walks off)
...you know I can't fix this!

AMIR (O.C.)
That's gonna be a problem.

MIKE
(turns; there're Amir and Zion)
Look, I'll figure it out. Just don't
hurt Dylan.

AMIR
Figure it out by midnight tomorrow.

MIKE
Tomorrow? Come on Amir, be reasonable--

AMIR
I have been. For a long time, and you
know it. Bring the money to the club, or
you will vanish into the Nevada desert.
And I doubt anyone will miss you.

Off Mike, as Amir and Zion head off...

BLACK.

END ACT THREE

ACT FOUR

FADE IN:

INT. APARTMENT - LIVING AREA - DAY

Mike with Dylan in their apartment.

DYLAN

What're you gonna do?

MIKE

I've got a few thousand left. It's enough to try and make a play.

DYLAN

So you'll make your play. And if that doesn't work?

MIKE

(considers, then)

I feel like I've spent my whole life running. This won't be any different.

And Mike heads off, with Dylan watching...

INT. KITT - DAY

Sarah and KITT pull into the SHABBY APARTMENT COMPLEX.

SARAH

(skeptical)

You sure this is it?

KITT

This is the listed address.

Then, a SHELF EMERGES from the glove box. Revealing GADGETS.

KITT (cont'd)

Take the earpiece.

Sarah takes a very small BLUETOOTH-like device.

KITT (cont'd)

It's a communicator, so we can keep in contact. It is always activated. Simply say my name and I will respond.

Off Sarah, pocketing the device, getting out of the car...

EXT. SHERIFF'S STATION - DAY

A TRUCK pulls up. Rivai exits, moves towards the station.

INT. SHERIFF'S STATION - MOMENTS LATER

Rivai sits with SHERIFF RAMSEY, 50's.

RIVAI

I need access to the mansion as soon as possible.

SHERIFF RAMSEY

No sign of foul play at the house; on the body. What exactly you hoping to find?

RIVAI

I came here as a courtesy Sheriff, but I'll go without you if you like.

SHERIFF RAMSEY

(quick beat, then)

I need a favor. He lived alone far as I could tell. Wife is dead, couldn't find a number for his daughter, for anyone--

RIVAI

You need a positive I.D. for the body.

SHERIFF RAMSEY

Yup. And seeing as how you knew him--

RIVAI

I don't have time for this--

SHERIFF RAMSEY

Coroner's on the way to Kamen's place. Won't take but a minute...

INT. CASINO - DAY

Find Mike at a NO LIMIT HOLD 'EM table populated by POKER PRO's and CELEBRITIES. On the table are: Jack of hearts; King of spades; Ace of hearts; Three of hearts; Seven of clubs.

POKER PRO

Bet. 2000.

MIKE

I'm all-in.

The Pro looks at Mike. The cards on the table. Mike again.

PRO

You hit the flush? You could have the straight, but that would mean you raised with Queen-Ten pre-flop.

(MORE)

(CONTINUED)

PRO (cont'd)
Pocket pair, maybe? Aces? That would
explain the early raise...

He eyes Mike. Mike's ice cold. Pro considers... And folds.

PRO (cont'd)
Did you have it?

Mike, indulging him, flips his cards: A FIVE OF CLUBS; TWO OF
DIAMONDS. A bluff. The table can't believe it.

PRO (cont'd)
You plan on playing like that all day?

FEMALE VOICE (O.C.)
Keep playing like that you won't make it
through the day.

Mike turns, and there's Sarah. In all the time we've known
Mike, nothing has rattled him. Until now. The sight of her
hits him like a sledgehammer. He tries to play it off.

SARAH
Surprise.

MIKE
Sarah Kamen. Didn't see this coming.
You here to play cards?

SARAH
Actually, I'm here to talk to you. Dylan
said you were here.

MIKE
That kid'll just tell anyone where I am.

SARAH
(re: the table's crowd)
I know how strange this is, and I'll
explain, but I need a minute.

MIKE
I'm the big blind...

Sarah stares in disbelief. Mike moves away from the table.

SARAH
I'm in some trouble. Guys posing as cops
showed up on campus this morning and
tried to abduct me.

MIKE
What?

(CONTINUED)

SARAH

The same guys went to the estate last night. My father's missing, maybe dead.

MIKE

How do you know all that?

SARAH

Long story.

MIKE

What did the cops say?
(off Sarah, silent)
You didn't go to the cops!?

SARAH

Look, I don't have time to explain everything right now. I need to get back to the house as soon as possible.

MIKE

Listen, it's not that I don't want to help you, but I have problems of my own.

SARAH

(she clocks him, the game)
You're in debt? And this is your master plan?

MIKE

Normally I'd skip town, but if I flake they'll go after my roommate, and I wouldn't abandon a friend.

SARAH

What does that mean?

MIKE

That means I can't help you. I'm sorry.

Mike starts to go. Sarah knows she can't do this alone.

SARAH

I'll pay your debt.

MIKE

Don't need your help.

SARAH

Well I need yours. How much is it?

MIKE

90. By tomorrow.

(CONTINUED)

SARAH
90? Were you trying to lose?
(then)
Help me out, I'll clear you. Please.

Mike considers. Sarah's pocket VIBRATES. She extracts the
EARPIECE, which is activated, places it in her ear.

KITT (O.S.)
The men who were following us earlier are
now in the casino.

SARAH
No, that's impossible...

KITT (O.S.)
By the slot machines, black coat.

Follow Sarah's gaze across the room: there's SMOKE. Sarah
goes numb with fear.

KITT (O.S.) (cont'd)
The cage. Your three o'clock. Glasses.

Sarah looks: there's Welther.

MIKE
Sarah? What is it?

SARAH
They're here.

Off Mike and Sarah's shock...

BLACK.

END ACT FOUR

ACT FIVE

FADE IN:

INT. CASINO - DAY - CHASE SEQUENCE

On Smoke, who sees Sarah, then quickly turns away. *THEPMC'S COMMUNICATE USING WIRELESS TRANSMITTERS THROUGHOUT THIS SCENE.

SMOKE

I got her. Casino floor, talking to some guy. Looks like they know each other.

ANGLE ON Welther, 50 yards off Smoke. He sees them too.

WELTHER (O.C.)

Back off. Let's try to I.D. the guy.

ON MIKE AND SARAH -- right where we left them.

MIKE

Where?

SARAH

By the slots. Black coat. And by the cage, glasses.

Mike turns his gaze, sees Smoke, immediately clocks his EARPIECE, the BULGE in his COAT. Same with Welther.

SARAH (cont'd)

They couldn't have followed us. There's no way...

MIKE

They wouldn't have had to. Your cell phone on?

SARAH

Are you saying they followed my cell phone signal? Who can do that?

MIKE

Turn your phone off, do it now. Were you wearing that shirt this morning?

SARAH

Yes.

He removes his hoodie. Sarah puts it on.

SARAH (cont'd)

This mean you'll help me?

(CONTINUED)

Mike looks to the table, eyes his CHIPS. Then Sarah. He takes her arm, starts walking her away from the men.

MIKE
Where's your contact?

SARAH
(gives him the communicator)
Outside. The car. Here.

MIKE
Tell me if you see anyone else you recognize.
(then, wearing the earpiece)
You there?

KITT (O.S.)
Yes, I'm here.

MIKE
How can you see them?

KITT (O.S.)
I have accessed the casino's security feeds.

MIKE
Good. See their earpieces? Look for other men wearing the same ones.

KITT (O.S.)
I believe there's another one headed towards you. Gray shirt, jeans.

Mike looks up: there's Cross. Sarah sees him too.

MIKE
He's one of them. Move.

Mike grabs Sarah, they head back the way they came...

ON SMOKE -- watching them.

SMOKE
They're heading for the East entrance.

Smoke turns, ANGLE ON SAM, moving into position...

ON MIKE AND SARAH -- heading down a hallway.

KITT (O.S.)
There's another one of them that way. It appears they have all the exits covered.

(CONTINUED)

MIKE
They're trying to keep us contained.

KITT (O.S.)
Correct. Probably waiting for further
resources to aid with your capture.

As Mike and Sarah head back the other way...

FIND WELTHER -- watching Mike and Sarah's hasty retreat.

WELTHER
They've seen us. Are looking for a way
out. Belle, what's your status?

INTERCUT WITH:

INT. PARKING GARAGE - SIMULTANEOUS

Find Belle seated in a car, working on a lap top.

BELLE
It's emanating a GPS signal. I'm not
sure if it's the car itself, or something
portable, but we can track it. Can you
keep them out another five minutes?

WELTHER
We'll see.

As we PUSH out the front windshield, find the car that Belle
is SCANNING two rows over is KITT.

INT. CASINO - SIMULTANEOUS

Back on Mike and Sarah, still on the casino floor.

MIKE
We're too exposed. Which exit is the
smallest guy watching?

KITT (O.S.)
If you're considering hand-to-hand
combat, may I make another suggestion?

MIKE
Look man, you're starting to piss me--

Then, the FIRE ALARM. Instant chaos. People going for exits.

MIKE (cont'd)
Off. Goddamn you, the best thing we had
going was the crowd.

(CONTINUED)

KITT (O.S.)
Go to the security door on the East wall.

MIKE
Those doors have remote locks, genius.

KITT (O.S.)
I am aware of that.

MIKE
If you can't open this door I swear when
I'm done with these guys, you're next.

ON WELTHER -- who, through the chaos, sees Mike and Sarah
heading for the security door.

WELTHER
They're heading for a security door.

Welther moves to follow them. Gaining quickly.

Mike and Sarah reach the door. A CODE is REMOTE ENTERED. The
door OPENS. Mike and Sarah enter. Mike tries to slam the
door, but WELTHER just slips his foot in. Positions himself
so that he's LEANING HARD into the door.

WELTHER (cont'd)
You're in way over your head, kid.

MIKE
You think so, huh?

Mike RIPS OPEN the door, sending Welther off-balance. Mike
ELBOWS him in the face. SLAMS his head into the door. KICKS
him BACK. SHUTS the door as Smoke and Sam reach it. We
should be amazed at the skill with which Mike has done this.

WELTHER
(really pissed)
I'm going to kill that kid...

MIKE AND SARAH -- now clear, take off running.

SARAH
They teach you that in the Army?

MIKE
Among other things.
(into earpiece)
Boy, are you lucky that worked.

KITT (O.S.)
Luck does not factor into it.

(CONTINUED)

MIKE

Yeah, easy to say from out in the car.
Next time maybe you should come in,
instead of sitting out there, letting her
walk into an ambush.

KITT (O.S.)

I'm not sure my entering the casino would
be the most subtle approach.

MIKE

(to Sarah)

Where did you find this guy?

Off Mike and Sarah, hustling down the hallway...

ON WELTHER -- Rising. Sam and Smoke with him. Then Cross.

CROSS

What happened?

WELTHER

Whoever that kid is, he's going to make
our job significantly more difficult.

Welther eyes the CHAOS, the exits BOTTLED UP with people.

WELTHER (cont'd)

Belle? You copy?

ON BELLE IN THE CAR -- tracking all SIGNALS and FREQUENCIES
EMANATING FROM KITT...

BELLE

Yes.

WELTHER (O.S.)

They're out. How long?

BELLE

Thirty seconds.

ON MIKE AND SARAH -- still navigating through the CASINO'S
SECURITY CORRIDORS.

KITT (O.S.)

You should take your next right. But
there's a guard coming down that hallway.

They round the corner, came face-to-face with the guard.

MIKE

Oh, hey! Maybe you can help us--

(CONTINUED)

Mike HITS the guy TWICE, KNOCKING HIM OUT. Again, the speed and force of the blows is shocking. They continue on.

SARAH
Was that really necessary?

MIKE
You want to be taken into custody?
(then, to KITT)
How much farther?

KITT (O.S.)
In approximately 100 yards make a right turn. There will be an emergency exit door. I'll meet you there.

MIKE
Looking forward to it...

Off Mike and Sarah, moving to the door...

ON BELLE -- His trace now FINISHED.

BELLE
Trace is complete.
(he LOOKS UP)
The car is on the move.

ON WELTHER -- still filing out of the casino with all the other RAIN SOAKED PATRONS.

WELTHER
(knowing he's got KITT)
Then let it go.

ON MIKE AND SARAH -- nearing the end of the hallway, EMERGENCY EXIT door in front of them. She and Mike push through it --

EXT. CASINO - CONTINUOUS - DAY

And outside. They stand for a minute in the Nevada sunshine, as if dazed. A moment later, KITT flashes around the corner.

MIKE
Nice ride.

KITT stops in front of them. Sarah goes to the driver's side.

MIKE (cont'd)
What're you doing?

SARAH
Just get in.

(CONTINUED)

Mike opens the door, slides into--

INT. KITT - CONTINUOUS

--and can't believe his fucking eyes. His reaction is much like Sarah's: not only the technology, but the fact that no one is driving. Sarah gets in too. And they're off.

MIKE

I thought you said your contact was in the car...?

SARAH

No, I said my contact ~~was~~ the car.

KITT

Hello, Mike. You may call me KITT.

MIKE

It knows my name...

(Sarah just smiles)

And it's not being driven by remote? I mean, this thing can drive itself?

SARAH

It's not a thing, it's a car, and you may call it KITT.

MIKE

KITT, pull something like that again, I'll put sugar in your gas tank. Got it?

KITT

That hardly seems warranted.

SARAH

Ignore him, KITT. You did great.

KITT

It's extremely probable my GPS signal has been compromised, as well as this shell.

SARAH

Can you fix it?

KITT

I believe so.

KITT MORPHS again, from BAD-ASS SPORTSCAR to PINK FRILLY.

MIKE

Pink? Really?

(CONTINUED)

KITT
It is unlikely our pursuers would expect
this.

MIKE
No, it's subtle as a rectal exam.

Off Mike, not sure about this. As the new KITT speeds away...

INT. MORGUE - DAY

The Sheriff and Rivai enter with the CORONER. He extracts the sheeted body. Pulls back the sheet. Rivai stares.

RIVAI
How many men do you have currently
available?

SHERIFF RAMSEY
I don't know. Maybe 20? Why?

RIVAI
Because we're going to need all of them.
Charles Kamen is still alive.

Off the Sheriff, incredibly confused...

SMASH CUT TO:

EXT. WOODS - DUSK

Where we watch an OLD MAN, 60's, gray haired, and very much
resembling the BODY we were just viewing, STUMBLE over a rock,
FALL to the ground. He's exhausted, hurt, scared...but ALIVE.
Meet the real Charles Kamen.

BLACK.

END ACT FIVE

ACT SIX

FADE IN:

INT. KAMEN MANSION - NIGHT - FLASHBACK

TWO OLD MEN stand by the windows, watching HEADLIGHTS move up the driveway. One is BENJAMIN, the man we saw die. The other is the REAL KAMEN. The two are, *by design*, alarmingly similar in appearance, stature...almost every regard, really.

BENJAMIN

Power company.

CHARLES KAMEN

At this hour?

BENJAMIN

Go to the passage door. Wait there.

(off Charles, hesitant)

Don't be a fool. Security is all down.

If anything happens, use the tunnel.

CHARLES KAMEN

Thank you, Ben.

BENJAMIN

Don't thank me: this is my job.

Charles nods, walks away. Through one hallway. Down another. To a FIREPLACE. Opens a SECRET PANEL. He slides halfway in and waits. A beat. Then, he hears Ben YELL. And though his first urge is to help, he thinks better of it, disappears...

EXT. KAMEN MANSION - MOMENTS LATER - FLASHBACK

Charles emerges through a hidden door. Then, he sees the HELICOPTER approaching. He quickly moves into the woods...

SMASH CUT TO:

EXT. WOODS - DUSK - BACK TO PRESENT DAY

CHARLES, WAKING from his NAP. Slowly, he lifts himself from the ground. It's about to be dark, and it's slow going. Off Charles, stumbling towards civilization...

INT. KITT - TRAVELING - DUSK

A gorgeous desert sunset as KITT rolls into a SMALL TOWN.

MIKE

I am sorry about all this. Your Dad was always good to me. To Mom.

(CONTINUED)

KITT
Excuse me, Sarah?

SARAH
What is it, KITT?

KITT
Part of the footage I captured when I was
leaving your home included this.

On the CAR'S SCREEN: Freeze frame on thePMC's HELICOPTER.

MIKE
The call numbers...

KITT
That's correct. Using them, I've traced
the helicopter's registration to the
Blackriver corporation.

Upon hearing this name, Mike's demeanor visibly changes.

SARAH
What? What's Blackriver?

MIKE
A Private Security Firm. Spent time with
some of their men on the ground in Iraq.
They don't care about people, politics,
ideals. It's just about money.

SARAH
Huh. That sounds familiar.

Mike and Sarah meet eyes for a beat.

MIKE
If they've been paid to find you, they
won't stop until they do.

SARAH
What do you suggest we do?

Off Mike, considering this...

INT. HELICOPTER - TRAVELING - DUSK

Our FIVE PMC's. Welther has his cell phone to his ear.

WELTHER
Did your people receive theGPS data?

INTERCUT WITH:

INT. MASSIVE HOME - PARTY - SIMULTANEOUS

The Client on his phone. He's in a tuxedo, at some sort of FUND-RAISER DINNER. His face is still obscured.

THE CLIENT
It's being uploaded to our satellites.
You should have position anyminute.

WELTHER
The girl has recruited someone to help her. We don't have his identity, but he's had training, likely military.

THE CLIENT
You're making a real mess of this. I hope you can clean it up.

BELLE
(holding a DEVICE)
Boss, we're coming online.

WELTHER
Tell me.

THE CLIENT
Is it working?

On the DEVICE is a MAP of the UNITED STATES. Then, a SIGNATURE RECOGNITION in the form of a BLIP on the screen.

BELLE
Got it. Stopped, 15 miles south-west.
We can be there in 20 minutes.

THE CLIENT
You see, with advanced capability comes parallel vulnerability, Mr. Welther. If only you know how to look.

The Client hangs up. One of his EMPLOYEES approaches.

EMPLOYEE
We've hit a wall with the drives. The higher level encryption may take a considerable amount of time to break.

THE CLIENT
How much time?

EMPLOYEE
Could be days, could be weeks.

(CONTINUED)

THE CLIENT

Contact the buyer, update him on our progress. You have four hours, then we must move everything.

Off Belle, holding the DEVICE, which can track KITT...

INT. KITT - STOPPED - DUSK

Mike and Sarah, NOT MOVING, discussing their next move.

MIKE

We fall off the grid, disappear. At least we stay alive.

SARAH

I'm not running from this.

MIKE

If you haven't heard from him by now--

SARAH

He could be out in the woods, lost--

MIKE

Going back to the house is exactly what they'll expect you to do. They'll be watching.

SARAH

You're such a coward. What happened to you?

MIKE

Hey, I fought! I did what was supposed to be right, and it didn't make a bit of difference! So don't talk to me like you've seen what I have!

SARAH

Aw, poor you.

MIKE

Right. Coming from the girl who never struggled a day in her life.

KITT

Excuse me, but might I suggest--

SARAH

No!

MIKE

No!

A quiet beat as everyone calms down, considers.

(CONTINUED)

SARAH
You don't have to go. I'll still pay
your debt. Your choice.

Off Mike, considering...

INT. SHERIFF'S VEHICLE - TRAVELING - NIGHT

The Sheriff and Rivai are arguing.

SHERIFF RAMSEY
Look, I'm still not convinced that wasn't
Charles Kamen. And until I am, I'm not
calling in men or dogs or anything else.

RIVAI
Charles hired Ben just for this reason.
And if he is out there, or someone has
his work, we need all hands on deck. My
people are en route, but these men have a
12 hour head start.

SHERIFF RAMSEY
When we get there I'll make the call.

They approach the ESTATE'S dark and foreboding grounds...

EXT. PARKING LOT - NIGHT

Welther and his crew Cross the road. On the far side is the
helicopter, landed in the desert. They approach a TRUCK STOP
in the middle of nowhere.

CROSS
Where is it?

BELLE
(holding the DEVICE)
Should be right around the side...

Welther's phone rings.

WELTHER
Welther, secure.
(listens, then, shocked)
Are you sure about that?
(another beat, then)
Thank you for your help, Sheriff.

WELTHER (cont'd)
(hangs up; then)
It seems our dead friend Mr. Kamen was
not our friend Mr. Kamen after all.
(MORE)

(CONTINUED)

WELTHER (cont'd)
(shocked beat)
Soon as this is done, we need to get back
to the mansion.

They come around the side of the building. Their GUNS now
raised, they emerge, find themselves looking at: A TRUCK.
It's the only car parked on this far side. They surround it.

BELLE
(looking at the device)
This is the GPS we've been tracking...

MEATHEAD (O.C.)
Hey, what're you guys doing around my--
The PMC's all turn towards the MEATHEAD, GUNS RAISED.

MEATHEAD (cont'd)
(gulp, hands raised)
Truck.

Off Welther, fuming mad, realizing they've been had...

INT. KITT - TRAVELING - NIGHT

KITT is now back to SPORTSCAR MORPH. Mike drives. Sarah rides.

MIKE
I didn't even know that was possible.

KITT
By constantly scrambling my IP address
and GPS position with others within a
certain radius, it makes my systems near
impossible to track.

SARAH
Dad really out-did himself with you.

KITT
I'd be happy to drive, if you like.

MIKE
What, you don't like the way I drive?

KITT
I find it slightly erratic and
inefficient.

Mike FLOORS the gas. Swerves.

SARAH
Mike, don't antagonize the car.

(CONTINUED)

KITT
Thank you.

MIKE
Hey, speaking of antagonizing, how's my dear old mum?

SARAH
You still don't talk to her?

MIKE
If your only parent had sent you away, you might not talk to her either.

SARAH
You weren't exactly a choir boyya know. Trying to raise you alone...she may not have had a choice.

MIKE
Everyone has a choice.

SARAH
She won't be around forever. You might want to ask yourself what you'll regret when she's gone.

Mike and Sarah exchange glances. This isn't just about his mom. Then, Mike's phone RINGS. He checks it, answers.

MIKE
What's up?

INTERCUT WITH:

INT. APARTMENT - LIVING AREA - NIGHT

TIGHT ON Dylan, sitting on the couch, phone to his ear.

DYLAN
Tell me you're winning. Tell me you're at the table, stacks of chips you can't even see over piled in front of you.

MIKE
Actually, there was a change of plan.

DYLAN
Oh, God...

MIKE
I had to leave. But don't worry, I'll get you the money tomorrow.

(CONTINUED)

Now PULL BACK, REVEAL that on either side of Dylan are Amir and Zion, GUNS trained on him.

DYLAN
Yeah, it might have to be a little sooner than that...

Off Mike, wondering what that means. And Dylan, scared...

EXT. STANFORD CAMPUS - NIGHT

On Kevin, the FBI intern, walking, phone to his ear.

KEVIN
Entered the library at 10:18 a.m. and nobody's heard from her since. She missed her afternoon class, which is unlike her. She's not answering her cell. I had the office try and triangulate the signal, but it's either off or dead. I've left her messages.

INTERCUT WITH:

INT. KAMEN MANSION - LABORATORY - NIGHT

Everything is still mostly dark, as the power hasn't been restored. Rivai has her phone to her ear.

RIVAI
Email me the number.

Rivai HANGS UP. Ponders what she's just heard.

KEVIN
Agent Rivai? Carrie? Hello?

ON RIVAI, still considering. The Sheriff enters.

SHERIFF RAMSEY
Find anything?

RIVAI
(points to empty floor space)
What do you see there?

SHERIFF RAMSEY
Nothing.

RIVAI
Closer.

(CONTINUED)

Ramsey leans down. There's an OUTLINE of dust around a clean area of the floor about the size of a hard-drive tower.

RIVAI (cont'd)
Same thing in the office. Somebody
removed all the hardware. Come with me.

EXT. KAMEN MANSION - MOMENTS LATER

Out to the front lawn. Rivai stops, points something out.

SHERIFF RAMSEY
The grass?

RIVAI
Two indentations, parallel, same length.
Helicopter tracks, and they were made
recently. Daughter is missing too. My
people are an hour away, where are yours?

SHERIFF RAMSEY
Let me try them again.

The Sheriff walks off, Rivai eyeing him skeptically...

INT. KITT - TRAVELING - NIGHT

Mike and Sarah still riding along. KITT is on auto-pilot.

MIKE
Someone saw us running out of the casino,
told Amir. When he couldn't find me, he
assumed I'd skipped out on him.

KITT
A wire transfer is currently underway.

SARAH
Will that do it?

MIKE
Yes. Thank you.

SARAH
Good. KITT, how far away are we?

KITT
At present speed, 1 hour, 4 minutes.

Off Sarah, anxious, knowing she needs to get there ASAP.

EXT. WOODS - NIGHT

Back to Charles, haggard. He comes over a ridge, smiles. Down below, he sees what he's been seeking: A HOUSE...

EXT. WOODS HOUSE - MOMENTS LATER

Charles at the house. DIM LIGHTS inside. He peeks in a window. Nothing. Goes to the BACK DOOR. POUNDS ON IT. Nothing. He takes a STICK. Uses the stick to BREAK a small window. Carefully reaches in, and by hand, UNLOCKS the door. Enters --

INT. WOODS HOUSE - MOMENTS LATER - SERIES OF SHOTS

The kitchen. It feels neglected, musty. Charles, hands shaking, grabs a glass. Fills it with water. Drinks. Again. He's almost sick, but it passes. To the refrigerator. Opens it. Nothing. He goes to a cupboard. Finds Saltines. Starts devouring them.

Wanders into the DEN. Also a mess. He goes to the couch. Lies down. From behind, watch a GUN BARREL find its way slowly, deliberately, to the back of his head. Hear the HAMMER COCK.

WOMAN'S VOICE (O.C.)
Move, and I'll kill you.

BLACK.

END ACT SIX

ACT SEVEN

FADE IN:

INT. WOODS HOUSE - NIGHT

Charles, on the couch, gun to his head. Being held by JENNIFER, 40's, sallow, a faded beauty.

JENNIFER

Put your hands where I can see 'em!

CHARLES KAMEN

(slowly rising, turning)
Jennifer, it's okay; it's me, Charles.

JENNIFER

Charles? What the hell are you doing?

CHARLES KAMEN

Please, gun down, then we can talk.

Jennifer does indeed lower the gun. Steps forward, HUGS him.

JENNIFER

Charles? What's happened to you?

CHARLES KAMEN

I need your phone. Or a computer--

JENNIFER

Oh Charles, I haven't had a phone in I don't know how long. Certainly no computer. You know me, why would you even think I would?

CHARLES KAMEN

Then we need to get to one. Is your car out back?

JENNIFER

(nods, then)
You're acting even crazier than usual.
What is this?

CHARLES KAMEN

I'll tell you on the way.

Off Charles and Jennifer, heading out...

INT. CHAUFFEUR DRIVEN CAR - NIGHT

The Client, on his phone. He's just left the FUNDRAISER.

(CONTINUED)

THE CLIENT

That is most disconcerting news, Mr. Welter. My buyer needs our assurance that the source of the information he's purchasing will not resurface.

WELTHER (O.S.)

We're almost back to the mansion now. It will be taken care of.

THE CLIENT

My lead technician is going to call you; he has information that may help if you do encounter the car again.

The Client hangs up. Considers...

INT. KITT - TRAVELING - NIGHT

Mike's almost sleeping. Sarah's restless.

SARAH

KITT, pull over.

KITT

Is something the matter?

MIKE

What is it, Sarah?

(she's silent)

Sarah, what's wrong?

SARAH

Nothing. I...I have to pee.

Off Sarah, kind of embarrassed...

EXT. ROADSIDE DITCH - NIGHT

KITT is pulled over, parked in the B.G. Mike and Sarah, both a ways apart finish...you know. Begin to walk towards each other, head back to the road, and KITT.

SARAH

Why did you blow me off?

(beat, then)

After I left for school. I wrote you. Called you. Practically stalked you, and you never responded.

MIKE

There are so many reasons why I can't believe you're bringing this up now.

(CONTINUED)

SARAH
I think I deserve to know. We had that great summer together. All year we talked and wrote, and then, nothing.

MIKE
Sorry.

SARAH
Sorry? That's all you have to say?

MIKE
I met someone at school. Didn't know how to tell you.

SARAH
Oh.
(as she swallows this pill)
Did...are you still with her?

MIKE
No.

SARAH
You could have just told me. I would've understood.

MIKE
Great. Next time you'll be the first to know. Okay?

SARAH
Fine. Sorry I brought it up.

Off Sarah, irritated, getting back into KITT. And Mike, hesitating, now feeling shitty and stupid...

EXT. MOTEL - PARKING LOT - NIGHT

An OLD SCHOOL MUSCLE CAR pulls into the lot of a small, quiet, almost shady motel. Charles and Jennifer emerge. We will follow them as they walk and talk inside, to the front desk.

JENNIFER
So what kind of car is it? Not another Trans-Am...

CHARLES KAMEN
No.

JENNIFER
Who are you going to get to drive it?

(CONTINUED)

Off Charles, sheepish, busted...

JENNIFER (cont'd)
Oh, no... Not him. You can't.

CHARLES KAMEN
I'm afraid it may be too late.

JENNIFER
Charles Kamen what the hell have you
done?

CHARLES KAMEN
I needed someone to watch over Sarah,
someone she could trust. He was the
logical choice.

Jennifer is stunned: not only that Mike has been brought into
this and could be in trouble...but that she might see him.
They start walking again, to the MOTEL'S FRONT DOOR.

CHARLES KAMEN (cont'd)
When was the last time you two spoke?

JENNIFER
He didn't call even when I had a phone.
Certainly doesn't come here.

CHARLES KAMEN
Don't blame yourself. You did what had
to be done.

JENNIFER
Did I? First his father, then me...
(then)
Either way, he hates me. Or resents me.
It's hard...to live knowing that.

CHARLES KAMEN
Yes, it is.

INT. MOTEL - RECEPTION - CONTINUOUS

Charles and Jennifer enter the lobby. Behind the desk is a
drowsy, very high STONER KID, 20's. Charles and Jennifer
approach the desk. Wait. The stoner kid turns to them.

CHARLES KAMEN
Hello. We need a room, please.

STONER KID
(implicating a tryst)
Oh, yeah...

(CONTINUED)

Off Charles and Jennifer, both rolling their eyes...

EXT. HELIPAD - NIGHT

The helicopter is on the ground. Our FIVEPMC's have just disembarked, are walking towards an SUV waiting nearby.

BELLE

The Client's team delivered all the specs for the car's computer from the hard-drives: firewalls, how it restructures its IP address, everything.

CROSS

What does that mean?

BELLE

It means now it's just another computer. We'll need to get close, but if we can do that, I think we can hack it.

SMOKE

If we can find it.

WELTHER

We won't have to.

(then)

We find Charles, the car will come to us.

Off the PMC's, mounting up, preparing to roll out...

INT. KITT - TRAVELING - NIGHT

Mike and Sarah still in KITT. It's quiet, a little awkward.

MIKE

Listen, I'm sorry, about before.

SARAH

Forget it. I shouldn't have brought it up.

MIKE

Really. I didn't mean to--

SARAH

I have a boyfriend.

(off Mike, stung)

He's this amazing guy. So really, don't worry about it.

MIKE

He another brilliant scientist?

(CONTINUED)

SARAH
No, he's...the total opposite of every
guy I've ever been with. He's fun.

MIKE
Huh. What's his name?

SARAH
Brock.

MIKE
Brock?
(then)
You're dating a guy named Brock. He own
a longboard? Use 'dude' as a verb?

SARAH
You really are a prick, you know that?

MIKE
So I've been told.

KITT then, without warning, BRAKES HARD, SWERVES, does a 180,
flying back the other way.

MIKE (cont'd)
Whoa, crazy car, what are you doing?

KITT
I have received new coordinates.

SARAH
From who?

KITT
From Charles Kamen.

Off Sarah, her eyes, filled with hope...

BLACK.

END ACT SEVEN

ACT EIGHT

FADE IN:

INT. KITT - TRAVELING - NIGHT

Where we left off, Sarah, cautiously elated.

KITT
He's on the phone.

MIKE
You have a phone?

KITT
Of course. I will patch him through.

INTERCUT WITH:

INT. MOTEL ROOM - NIGHT

Charles on the phone. Jennifer in the B.G.

CHARLES KAMEN
Hello? Sarah?

SARAH
Dad?! Are you okay?

CHARLES KAMEN
A little banged up, but I'll live.

SARAH
They said you were dead...

CHARLES KAMEN
It was Ben. I got out through the passage, went to Jennifer's.

MIKE
Is she with you?

CHARLES KAMEN
Yes, she is. Hello, Mike.

MIKE
Charles. Thanks for thinking of me.

SARAH
Dad, where are you?

CHARLES KAMEN
At a motel. KITT will bring you here.
Did those men come after you?

(CONTINUED)

SARAH
Yes. What do they want?

CHARLES KAMEN
They think you can break the encryption
on my hard-drives. It's possible the FBI
will try and get in touch with you

SARAH
Damn. My phone's been off for hours.

CHARLES KAMEN
If you can get ahold of Carrie Rivai tell
her and only her where you're going. You
can trust her.

SARAH
Right. I remember meeting her, at the
house.

CHARLES KAMEN
Good. Until then, I'll be here, waiting
for you.

SARAH
Okay, we're on our way. And Dad? I love
you.

CHARLES KAMEN
I love you too. See you soon.

The phone call ends. A beat.

SARAH
KIT, would you dial my cell phone?

INT. WESTERN UNION - VEGAS - NIGHT

Dylan, at the counter watching as a TELLER counts out 90,000
dollars. He's practically drooling as she finishes her count.

Dylan takes the stacks of cash, turns. There are Amir and
Zion. He hands over the money.

DYLAN
We cool?

AMIR
We, my friend, are the Arctic. Seeya
around.

Off Dylan, free, watching Amir and Zion head off...

INT. KITT - TRAVELING - NIGHT

Mike and Sarah, listening to her messages. It's KEVIN.

KEVIN (O.S.)
Hey now, Sarah Kamen, K-MAN, it's me,
Kevin, your friendly neighborhood FBI--

MIKE
(over KEVIN'S VOICE)
Is he kidding? How many is that?

KITT
That was the ninth.

Then, Kevin's message ENDS. The BEEP.

RIVAI (O.S.)
Sarah Kamen, this is Special Agent Carrie
Rivai. We've met before; I was working
with your father. It's extremely
important you call me as soon as you get
this. I'm at 317-451-9832. Thanks.

SARAH
KITT, dial her number. And put the
motel's address on screen.

INT. KAMEN MANSION - NIGHT

Rivai, on the phone with Sarah.

RIVAI
I'm so glad you called, and that you're
okay. We'll see you there shortly.

Rivai HANGS UP. Turns to the Sheriff.

RIVAI (cont'd)
We've got an address. Let's go.

Off the Sheriff, extracting his phone...

INT. SUV - NIGHT

Welther checks his phone. He's gotten a TEXT. It's an
ADDRESS...

WELTHER
We have an address. Park Woods Motel on
Route 33. How far?

(CONTINUED)

BELLE
(punching it into their GPS)
This road. Two miles.

Everyone exchanges glances: two miles. They're close.

EXT. MOTEL - ESTABLISHING - NIGHT

The motel, the MUSCLE CAR parked out front...

INT. MOTEL - RECEPTION - NIGHT

On the STONER KID, sleeping. The BELL RINGS. The STONER KID WAKES. Sees: A GUN. In his face. Being held by Welther. He's accompanied by Cross, Smoke, Sam.

STONER KID
Uh, you guys, like, want a room?

WELTHER
Looking for a friend. Older gentleman, might have checked in under Kamen?

STONER KID
Oh yeah, dude. He just did...

WELTHER
Excellent. What room, please?

STONER KID
That's kinda tough to say...

WELTHER
(COCKING the GUN)
Any easier now?

STONER KID
Harsh. He checked into four rooms. So I don't know which one he's actually in...

Off Welther, supremely annoyed...

INT. KITT - TRAVELING

The car approaches the motel. Stops behind some trees a little ways from the parking lot.

KITT
A thermo-imaging scan of the motel's interior is picking up four heat sources moving through the halls, two by two.

(CONTINUED)

SARAH
What does that mean?

MIKE
That they're already here.

SARAH
We need to call, warn them--

MIKE
A ringing phone ring could give them
away. I'll go.

KITT
If you take the communicator, I may be of
some assistance.

MIKE
Listen, if anything happens, take KITT
and get out of here. Okay?

Sarah nods. A tough moment.

MIKE (cont'd)
KITT, anything else you can do to help on
this one?

KITT
Yes. But you will need to remove the
night vision goggles from my trunk...

ON SCREEN, see KITT's computer begin to access the POWER
COMPANY'S MAINFRAME...

INT. MOTEL - HALLWAY - SIMULTANEOUS

Cross and Welter approach a room. Cross has the key. Is
about to insert it, when the POWER GOES OUT. Pitch black.

WELTHER
Damn.
(then, to Belle)
We may have company.

INTERCUT WITH:

INT. SUV/EXT. STREET - SIMULTANEOUS

Belle, alone in the SUV, lap top open in front of him.

BELLE
I don't have a visual. But I'll search
for the IP address now...

(CONTINUED)

Off Belle's COMPUTER, searching the surrounding areas...

INT. MOTEL ROOM - SIMULTANEOUS

Charles and Jennifer, disturbed, waiting anxiously...

INT. MOTEL HALLWAY - SIMULTANEOUS

Eyes somewhat adjusted, Cross uses the key, OPENS the door.
He and Welther carefully enter, guns raised. Nothing...

IN ANOTHER HALLWAY - Sam opens a door, he and Smoke enter--

ANOTHER ROOM - They SEARCH IT. Also EMPTY. Still nothing...

EXT. MOTEL - PARKING LOT - SIMULTANEOUS

Mike creeps along the front of the motel...

INT. SUV - SIMULTANEOUS

Belle, still on his laptop, searching. In the distance
through the SUV's windows, see MIKE'S OUTLINE move across the
lot, slip in the front door. Belle doesn't notice him...

INT. MOTEL - RECEPTION/HALLWAY - SIMULTANEOUS

Mike enters. Carefully and quietly approaches the front desk.
He's wearing the GOGGLES, which are sleek, simple. He takes a
quick glance over the top of the desk, where he sees--

MIKE'S POV - NIGHT-VISION - The STONER KID. Dead. Bullet in
his head. Mike searches for a ROOM KEY...

KITT (O.S.)

I can guide you to Charles Kamen's room.
Would you prefer to avoid confrontation?

MIKE

(whispering)

Sure, why not.

Mike finds the correct KEY, takes it, moves away...

IN ANOTHER HALLWAY - Cross and Welther. Cross opens a door:
nothing. Another empty room...

ON MIKE - moving down a hallway.

KITT (O.S.)

Wait there.

(CONTINUED)

Mike does, couching low. As around a FAR CORNER, Sam and Smoke move across his vision, then out of sight.

KITT (O.S.) (cont'd)
Okay, now go.

Mike, using the night vision, carefully creeps down the hallway...

IN ANOTHER HALLWAY - Sam and Smoke. They approach a door. Smoke puts his ear to it. Listens: We can just hear a MAN'S VOICE, MUFFLED, but clearly talking...

IN CHARLES' ROOM - Charles and Jennifer, scared and nervous.

CHARLES KAMEN
(whispering, to Jennifer)
I hear something...

Charles and Jennifer tense, not sure what to do...

IN THE HALLWAY - Smoke nods as if to say, "This is the one." He readies his gun. Sam inserts the room key into the door...

IN CHARLES' ROOM - He and Jennifer hear the KEY being inserted. Jennifer, holding her gun, prepares to use it...

IN THE HALLWAY - Smoke and Sam open the door...

IN CHARLES' ROOM - In the dark, a FIGURE starts to enter the room. Jennifer raises her gun, aims...

BLACK.

END ACT EIGHT

ACT NINE

FADE IN:

INT. MOTEL - NIGHT - SERIES OF SHOTS

IN A ROOM - Sam and Smoke enter. HEAR the MALE VOICE. Smoke goes to the phone, which is OFF THE HOOK. A MALE VOICE gives tomorrow's WEATHER REPORT. Fuck. Then, they hear a GUNSHOT--

IN CHARLES' ROOM - Jennifer's SHOT HITS the FIGURE. He FLINCHES, the bullet GRAZING his ARM.

FIGURE

What the hell!?! Mom?! You shot me!

JENNIFER

I couldn't tell it was you! Oh God, baby, are you okay?

CHARLES KAMEN

How bad is it?

MIKE

(checks his wound)
It's not bad. Jesus Christ...

JENNIFER

I can't see with your hands there--

MIKE

Ah! Just leave it alone, willya?!

CHARLES KAMEN

Is Sarah with KITT?

MIKE

Yes. They're around the front. There are men in the halls.

JENNIFER

I still cannot believe you built another one.

MIKE

Another one?

CHARLES KAMEN

Yes. This is the second generation KITT.

MIKE

Okay, but how does she know there was a first one?

(CONTINUED)

Jennifer balks. Looks to Charles.

CHARLES KAMEN
He needs to know. It's time.

MIKE
What do I need to know?
(then, hears something)
Wait, shh.

He goes to the door. Puts his ear to it. VOICES.

KITT (O.S.)
Mike, I'm afraid the four heat sources
are now right outside the room.

Off Mike, quick thinking, looking around the room...

INT. KITT - SIMULTANEOUS

Sarah, sitting inside KITT, anxiously waiting.

KITT
Two people are approaching the car.

SARAH
What? Who?

KITT
I am not sure.

Then, a TAPPING on the glass. Sarah turns: It's Rivai and the Sheriff...

INT. SUV - SIMULTANEOUS

Belle, working. Then, his system locks onto KITT.

BELLE
(into his earpiece)
I've got a lock on the signal. It's
close...

INT. MOTEL - HALLWAY - SIMULTANEOUS

Welther, standing in the hallway with Sam, Smoke, Cross.
They're trying to figure out where the shot came from. But
it's all closed, locked doors.

WELTHER
(to Belle)
Good. Stay out of sight. Let us get
outside before you upload.

(CONTINUED)

Off the PMC's, now heading out...

EXT. MOTEL - SIMULTANEOUS

Charles, Jennifer and Mike have crawled out the window. Begin to walk around the back of the motel, circling towards KITT.

CHARLES KAMEN

After finishing the first KITT, I was relocated here, so that no one would ever know who'd actually built it and it could never be replicated.

MIKE

(to his mom)
I fail to see how you fit in.

JENNIFER

We were moved here too, Mike. When you were just a baby. Just like Charles had been. At your father's request.

MIKE

My father? My father left us--

CHARLES KAMEN

He left you, yes. But not for lack of strength or will. He had obligations he could not abandon, even for you.

JENNIFER

Your father's name is Michael Knight, and he was the man who drove the first KITT.

MIKE

(in disbelief)
Why didn't you ever tell me?

JENNIFER

He was a man without an identity, without a past. His anonymity kept him safe. It kept you safe as well.

Mike stands, still shocked. When he hears something. He PUSHES Charles and Jennifer back, comes around a bend--

Face-to-face with Rivai. Mike PULLS his gun. As does she.

RIVAI

FBI! Put your gun down!

MIKE

You first, cupcake.

(CONTINUED)

Then Charles emerges. Followed by Jennifer.

CHARLES KAMEN
It's okay...we're all on the same team.

Mike and Rivai both lower their weapons.

RIVAI
So you don't need our protection, huh?

CHARLES KAMEN
A slight miscalculation.

RIVAI
They took your hard-drives. What do I
need to know?

CHARLES KAMEN
The Legion Project is on one of them.

RIVAI
Jesus, Charles.

JENNIFER
The "Legion Project?"

MIKE
That doesn't even sound good...

RIVAI
There are only a handful of guys who
would do this...

MIKE
We know they've hired Blackriver. For
what it's worth.

RIVAI
We're already trying to identify which
buyers may be in the country. How long
will it take them to break your
encryption?

CHARLES KAMEN
Maybe another 24 hours.

RIVAI
That doesn't leave us much time.

Jennifer, Rivai, Charles and Mike approach KITT. Sarah gets
out, RUNS to her father, embraces him. She's all relief.

(CONTINUED)

SARAH

Dad!

CHARLES KAMEN

It's okay, I'm here.

SARAH

I'm so sorry. About everything...

CHARLES KAMEN

I know, it's okay.

Mike and Jennifer can't help but meet eyes; that's the kind of reunion parent and child should have.

CHARLES KAMEN (cont'd)

Hello, KITT.

KITT

Hello, Charles.

CHARLES KAMEN

You did well.

KITT

Thank you.

RIVAI

I hate to break this up, but we need to get Charles and Sarah out of here.

(then)

Where's Sheriff Ramsey?

(perplexed beat, then)

Charles, Sarah, into KITT. Now.

KITT

I'm afraid that may not be a viable option. An outside source is hacking my system with surprising efficiency, will have control in 21 seconds.

CHARLES KAMEN

No, that's impossible...

SARAH

Were KITT's specs on the drives, dad?

Off Charles: Shit, yeah, they were.

MIKE

What can we do?

(CONTINUED)

CHARLES KAMEN
Shut down the computer, go manual.

KITT
12 seconds.

CHARLES KAMEN
KITT, shut down your computer.

KITT (O.S.)
Shutting down all systems.

RIVAI
Into the car. Right now.

WELTHER (O.C.)
Yeah, I'd really prefer it if you didn't.

Then, the PMC's EMERGE. Guns held at the ready.

WELTHER (cont'd)
Put your weapons down. I will not ask
again.

Nobody moves. Rivai and Mike slowly, grudgingly, go to give
up their guns. But not Jennifer. She reaches, for hers, goes
like she's going to SHOOT. Welter sees it, and SHOOTS
Jennifer. Mike DIVES to her. She's hit in the NECK.

MIKE
Mom! No!

WELTHER
GUNS! NOW! Or the girl dies next!

Rivai TOSSES HER GUN AWAY. Mike is destroyed, watching his
mom bleed out. He raises up, fury in his eyes.

WELTHER (cont'd)
You want to kill her too?

Mike hesitates. Looks at Sarah. TOSSES HIS GUN ASIDE. Goes
back to his mom, who's fading fast.

MIKE
Mom, it's okay, you're okay...

WELTHER
(rolls his eyes, then)
Charles, if you'd be so kind.

SARAH
No, take me--

(CONTINUED)

WELTHER

Sorry, you were only a second option.

Charles goes to Welther. Who hands Charles off to the approaching Belle.

WELTHER (cont'd)

(re: Charles)

Put him in the SUV.

(then, to our heroes)

On your knees, all of you.

Sarah and Rivai fall to their knees not far from where Mike kneels beside his mother.

MIKE

I'm sorry...mom, I'm so sorry...

JENNIFER

Your...father...

(then)

Go.

(she looks at KITT, then Mike)

GO.

As she's saying this, Mike's mom PALMS him something. And with that, the last light leaves her eyes, and her head falls to the side. Dead. Mike stares for a beat. Sarah and Rivai watch as Mike loses his mother.

WELTHER

(quietly, to Sam, Smoke)

Kill them, then take the car, meet us at the rendezvous.

Welther walks off with Cross towards Belle, Charles, and the SUV. Off Sam and Smoke, approaching our heroes, who are defenseless, broken, and pretty much totally fucked...

BLACK.

END ACT NINE

ACT TEN

FADE IN:

EXT. MOTEL - NIGHT

Where we left off, our heroes in serious trouble as Sam and Smoke walk up behind them. In the B.G. the SUV pulls away.

RIVAI
You own the Sheriff, don't you? There's
no back-up coming here...

SMOKE
Shut up.

Smoke moves in behind Mike. Raises the gun...

When Mike takes what his mother palmed him - her CAR KEYS - and in a FLASH, STABS Smoke in the ankle. Smoke RECOILS in pain. Mike KNOCKS the GUN out of his hand--

RIVAI takes Mike's cue, uses the distraction to KNOCK SAM'S gun away, HIT HIM in the CROTCH. As he BENDS FORWARD, she takes his head SLAMS it to the PAVEMENT--

Meanwhile, Mike takes out every ounce of RAGE over his mother on Smoke. He BEATS ON HIM. Then TAKES the gun, is about to SHOOT HIM--

RIVAI
MIKE! Don't do it.

Mike releases Smoke, drops the gun. Turns back to his mother. Kneels down, KISSES HER FOREHEAD. Gone.

He rises, starts towards KITT. Rivai steps in his way. We think she's going to try and stop him. She looks into his eyes. Hands him a GUN instead.

RIVAI (cont'd)
Bring Charles back.

Mike goes, gets into KITT. Starts it. Pulls around...

INT. KITT - SIMULTANEOUS

Mike finishes the U-turn, but there standing in the way, is Sarah. She goes to the passenger side door, gets in.

MIKE
Get out of here, Sarah.

(CONTINUED)

SARAH
That's my father. I'm coming with you.

And with that, Mike PEELS OUT.

EXT. STREET/INT. KITT - FINAL CHASE SEQUENCE

Mike drives like a madman, chasing down the SUV.

SARAH
Okay, maybe I shouldn't have come.

Mike, driving like a crazy person, DOWNSHIFTS.

MIKE
Maybe not.

SARAH
Mike, you have to control yourself. You
can't lose it here.

MIKE
(stoic, concentrated)
You left me, Sarah.

SARAH
(totally confused, then)
What? What are you talking about?

MIKE
I came back from school that next summer,
expecting to spend every minute with you,
and you were gone. You left. Not me.
While we're putting all our cards on the
table.

Off Sarah, taking this in, as they speed along...

INTERCUT AS NECESSARY WITH:

INT. SUV - SIMULTANEOUS

Belle DRIVES. Welther riding SHOTGUN. Charles sits in the
back right. Cross in the back left.

Belle sees KITT coming up fast in the rearview. Nudges
Welther, who sees it too.

WELTHER
(into radio)
Smoke, that you?
(nothing)
Smoke, you copy?!

(CONTINUED)

By now KITT is pretty much right on top of them. Welter opens the LAP TOP, checks the signal.

BELLE
Is the computer still shut down?

WELTHER
Yes, which means it's just the kid driving, and we're fine...

INSIDE KITT - Mike and Sarah can now see the SUV in the distance. They're coming up on it fast.

SARAH
You said there was a girl!

MIKE
Who meets a girl at Military school?

SARAH
But I told you I'd been accepted early, said that you could stay with me...

MIKE
What? Stanford?

SARAH
Of course at Stanford! In NewDehli, wherever. I was in love with you, idiot!

MIKE
Yeah?! And how much longer do you think that was going to last?!

SARAH
What the hell does that mean?

MIKE
You lived in a mansion with your perfect family. Were beautiful, brilliant. I lived in a shack with a white-trash mother, screwing up, sent away to military school.

Mike FLOORS IT, pulling up alongside the SUV'S RIGHT SIDE.

SARAH
None of that would have mattered!

But then, no hesitation, Mike RAMS the SUV.

SARAH (cont'd)
Dammit, Mike! My father is in there!

(CONTINUED)

MIKE
Don't you think I know that!

Mike RAMS the SUV again. It SWERVES, almost TUMBLING, but DOESN'T.

SARAH
We're going too fast! Stop it!

Just then, GUNFIRE ERUPTS from the SUV. Mike and Sarah FLINCH. But it CAN'T PENETRATE KITT.

SARAH (cont'd)
Pull up on the other side!

Mike considers. Then FALLS BACK, PULLS UP on the left side. Sarah puts her WINDOW DOWN, leans out to shoot out a tire, when Cross's GUN APPEARS in the SUV'S WINDOW--

Mike pulls away as Sam paints the corners of Sarah's OPEN WINDOW with BULLETS.

SARAH (cont'd)
Dammit!

She waits for the barrage to end. Then quickly squeezes off a FEW SHOTS. But she MISSES BADLY, even HITS KITT with a couple of the shots. Mike eyes her: what the fuck?

SARAH (cont'd)
Don't even say it!

Cross re-emerges. Mike BRAKES VIOLENTLY, falling back just as Cross shoots at them again. The shots miss.

MIKE
Put your window up!

Sarah does. As Mike now gets the SUV in his sights, accelerates for one last try.

In the distance, Sarah sees an airport.

SARAH
They're headed for the airport. If they get to that helicopter, we'll never see my father again.

MIKE accelerates ALONGSIDE the SUV, then PASSES IT on the RIGHT. As he does, Mike CRANES UP, gets a look at CHARLES.

SARAH (cont'd)
Whoa, what're you doing?

(CONTINUED)

BACK IN THE SUV -- The PMC's and Charles watch on.

WELTHER
What's he doing?

ON MIKE IN KITT -- he proceeds to fully pass the SUV, get in front of them.

MIKE
Hold on...this is gonna hurt.

And then, Mike SWINGS THE WHEEL, PULLS THE E-BRAKE--

The SUV tries to SWERVE, but with KITT PERPENDICULAR, there's nowhere for it to go.

The SUV HITS KITT full-on from behind--

IN THE SUV as it COLLIDES - Belle is CRUSHED INTO THE STEERING COLUMN. Cross THROWN INTO the back of the DRIVER'S SEAT. Welther goes HEAD FIRST through the WINDSHIELD, completely THROWN FREE of the CAR, into KITT, then to the PAVEMENT.

INSIDE KITT, NOW STOPPED. A beat of shock. Mike reaches over, takes the GUN.

MIKE (cont'd)
We came from different worlds, Sarah.
And we were always bound to end up in
different ones too.

He emerges from KITT, quickly and carefully goes around the side of the SUV.

Sees Belle, CRUSHED into the steering column, dead. Then Cross, also really fucked up. Charles, seat-belt on, is still in the backseat. And though he's hurt, he'll live.

Sarah gets out of KITT. Goes to her dad. Embraces him. He winces, barely able to smile with his bruised ribs.

Then, on the far side, Mike sees Welther. He's trying to crawl across the pavement. Mike goes to him. Cocks the gun. Stands over him. Welther stops. Turns. Knows he's fucked.

WELTHER
This...doesn't change...anything.

Mike, gun on Welther, watches as he's breathing shortens, shallows, stops.

A moment later a VAN pulls up, and a team of FBI agents hop out, including Rivai. She goes to Mike. Stands over Welther.

(CONTINUED)

Rivai reaches down, into Welther's pocket: extracts his CELL PHONE. It's cracked, broken, but will still get the job done. Rivai hands it to an approaching FBI AGENT.

RIVAI
Start tracing all calls immediately.

The AGENT walks away. Off Rivai with Mike. Sarah with Charles. And KITT, pretty banged up....

INT. WOODS HOUSE - DAY

Mike alone in the house. It's days later. The house is all packed up: boxes and empty shelves. He wears a BLACK SUIT. He's staring at a picture of he and his mother when he was just a boy.

Sarah's REFLECTION appears in the glass. Mike turns to her.

SARAH
You know, for a bad-ass Army Ranger, you sure do let a girl sneak up on you.
(off Mike, silent)
When are you planning on going?

MIKE
After the service.

SARAH
(re: the picture)
May I?
(Mike hands it to her)
How old were you?

MIKE
Maybe five. I don't remember taking it.
What could have made me smile like that.

SARAH
(a beat, then)
You don't have to leave, you know. There are still people here who care about you.

MIKE
I can't stay here. Too much quiet space.

SARAH
Back to the land of distraction?

MIKE
Maybe. How about you?

(CONTINUED)

SARAH
I'm going to stay here for a while. Make
sure dad's okay. Make sure I am.
(beat, then)
We should get going. Car's outside.

Mike nods. He and Sarah exit together...

EXT. WOODS HOUSE - DAY

To the front of the house. There's a limosine waiting.

INT. LIMOSINE - MOMENTS LATER

Mike and Sarah get in. Charles waits. He's banged up, but
mostly all right. Rivai is there too.

MIKE
This one doesn't talk too, does it?

CHARLES KAMEN
I know what today is, and I loved her
too, but there are things to discuss.

MIKE
Are there?

CHARLES KAMEN
Last night, the FBI arrested Lawrence
Stregman just outside of Dubai.

MIKE
I don't know who that is.

RIVAI
He's a technology broker. We've been
after him for years, never had a hard
line to him. Welther's cell phone gave
us everything we needed.

CHARLES KAMEN
The drives were recovered before they
were able to break all the encryption.

MIKE
So, the, what was it...Legion Project?

RIVAI
Safe. And Stregman in custody.

MIKE
Well, good for you guys. What're you
telling me for?

(CONTINUED)

RIVAI

The FBI knew Charles was building another car, Mike. We have for some time.

CHARLES KAMEN

There are groups like Blackriver all over the world. Willing to commit unspeakable acts for a check from the highest bidder. And as long as such an evil exists, I believe its opposite must exist as well.

MIKE

So, what? You're restarting the foundation?

CHARLES KAMEN

Yes. And I want you to drive KITT. Continue your father's legacy.

MIKE

This is insane--

CHARLES KAMEN

No. This world is insane. This is the definition of sanity.

RIVAI

We were going to use one of our operatives. But the truth is, there are sometimes missions even we cannot be too closely associated with. You're ex-military. Savvy, smart. With no family to speak of, no ties.

MIKE

Look, can't this wait--

RIVAI

No. I'm afraid it can't. There's been an incident, and we need to send someone immediately.

CHARLES KAMEN

You must choose: to participate, or withdraw.

The limo now comes to a STOP.

MIKE

(a beat, then)

Listen, I appreciate it. I do. But I don't believe what you do. I'm sorry.

(CONTINUED)

CHARLES KAMEN

As am I.

Mike and Sarah meet eyes. She's clearly disappointed. He can barely even look at her as he gets out of the limo...

EXT. GRAVEYARD - DAY

Long, rolling fields of green. We're at Jennifer's funeral. Our heroes are all there. A PRIEST is saying what priests say at funerals.

Mike looks off. On a nearby ridge, he sees a silhouette of a MAN, off on his own, watching the proceedings from a distance. Mike watches for a beat. Then turns back to the service.

EXT. GRAVEYARD - MOMENTS LATER

The service has ended. The sparse crowd begins to slowly fall away. But not Mike. He just stands, staring at his mom's grave. Where does he go from here? Was all this for nothing?

Then, a SHADOW approaches. Closer, closer. Until a MAN stands almost right beside Mike.

Mike turns, and through the SUN'S GLARE can barely see who he is. Then he moves, and the SILHOUETTE comes into view, and we see that the mysterious stranger is actually MICHAEL KNIGHT.

He turns, his gaze finding his son's. Off father and son, meeting for the first time in more than 20 years...

BLACK.

END ACT TEN

ACT ELEVEN

FADE IN:

EXT. GRAVEYARD - DAY

Father and son stand shoulder to shoulder, staring at the grave. It's an intense moment for both of them.

MICHAEL KNIGHT
I'm very sorry. For your loss.

MIKE
Thanks.

MICHAEL KNIGHT
(a beat, then)
I'm Michael.

He puts his hand out. Mike stares, then takes it.

MIKE
Mike.

They shake hands. Holding a moment longer than they should.

MICHAEL KNIGHT
Mike. It's nice to meet you.

They both turn back, just stare. So much to say. And no good way to say it.

MIKE
I saw you, standing on the hill.

MICHAEL KNIGHT
I thought I'd wait, say goodbye in my own way. But now that I'm standing here, I'm thinking she and I said our good-byes a long time ago.

MIKE
I was horrible to her. Blamed her for everything.

MICHAEL KNIGHT
She did the best she could for you. Couldn't have been easy.

MIKE
I know.

(CONTINUED)

CONTINUED:

MICHAEL KNIGHT

Regret's a waste of time, kid. She loved you. From the first day. And she knew you loved her.

MIKE

And that's it?

MICHAEL KNIGHT

Yup. And now, you move forward.

MIKE

Did Charles tell you?

MICHAEL KNIGHT

Yes. And I can't tell you what to do.

(beat, then)

But I don't think I have to; because you already know.

(another beat)

It's good to meet you, Mike. I'm so sorry that...

(then)

About your mother. She was an amazing woman once.

Mike nods. They shake again. Still so much left unsaid.

MICHAEL KNIGHT (cont'd)

You take care of yourself.

And Michael starts back up towards the hill. Mike starts to let him go, but then, turns back.

MIKE

Hey, Michael?

(Michael turns back)

Was...was it worth it?

MICHAEL KNIGHT

There are things you will sacrifice, and they will hurt. But not many people get a chance to do some good.

They have one more moment. Michael then turns, heads over the ridge, and is gone. Off Mike, watching him go...

EXT. CEMETARY - MOMENTS LATER

Mike, heads up the same ridge, comes over the crest. And there, waiting, is Sarah. She's turned away, doesn't see Mike yet. He stands, waiting. And then, she does.

(CONTINUED)

CONTINUED:

Turns to him, smiles her perfect smile, and Mike knows there's no way he can walk away from this. Off the two of them, moving towards each other...

RIVAI (V.O.)

Two days ago, an American diplomat was found dead in his apartment just outside of Stare Mestro. The FBI sent in a four man team to investigate: 12 hours ago they failed to check in...

CUT TO:

INT. CARGO HOLD - DAY

PULL BACK from MIKE, seated in the cargo hold of some traveling vehicle. Find Agent Rivai. And Kevin.

RIVAI

And have failed to since then. Their last known contact was with an intelligence operative known as SIDEWINDER. We now believe Sidewinder is working both sides, so be careful when you make contact.

FIND the recipients of this briefing: Mike, Sarah, Charles. Mike nods, then turns to KITT, whose hood is up.

RIVAI (cont'd)

Learn what you can from sidewinder, and we will proceed from there.

MIKE

Alright. And KITT's all set?

Then, from behind the open hood, DYLAN POPS OUT.

DYLAN

Yeah man, no thanks to you. You really did a number on him.

(shutting the hood)

Try not to do it again, okay?

SARAH

He'd better not, because we're the ones who have to pick up the tab.

CHARLES KAMEN

Actually, I believe this particular mission is on the FBI...

(CONTINUED)

RIVAI
All the same, I'd assume we keep the
damage to a minimum.

KITT
I emphatically agree.

Mike smiles, gets into KITT as the back door of the Cargo Hold
BEGINS TO LOWER.

MIKE
(to everyone)
I'll call soon as we get something.

Then Mike and Sarah exchange a smile; they're here, together
after all. And that's a start at least. Mike gets into KITT.

INT. KITT - CONTINUOUS

Mike settles in.

MIKE
Well, together again.

KITT
I am incapable of happiness, but I will
say it seems logical that you are here.

MIKE
Yeah, I know what you mean. Mind if I
drive?

KITT
Is this going to become a habit?

MIKE
Definitely.

As Mike STARTS KITT, REVERSES down the RAMP, out onto--

EXT. TARMAC - CONTINUOUS

What we now see is an AIRPORT RUNWAY. And the ramp they just
descended belongs to a 747, KNIGHT INDUSTRIES painted on it.

Mike pulls a 180. He and KITT go charging parallel to the
runway, outrunning the planes taking off, as we PULL UP AND
AWAY, REVEALING MAJESTIC PRAGUE spread out in the distance:

FADE OUT.

END SHOW