

FOREWORD BY *KNIGHT RIDER*
CREATOR GLEN A. LARSON

KNIGHT RIDER

LEGACY

THE UNOFFICIAL GUIDE TO THE KNIGHT RIDER UNIVERSE



JOE HUTH IV AND RICHIE F. LEVINE

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Joe Huth IV and Richie F. Levine

iUniverse Star
New York Lincoln Shanghai

Knight Rider Legacy
The Unofficial Guide to the Knight Rider Universe

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iUniverse Star
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For information address:
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2021 Pine Lake Road, Suite 100
Lincoln, NE 68512
www.iuniverse.com

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Book cover design by Joe Huth IV

ISBN: 0-595-75094-X

Printed in the United States of America

In memory of Edward Mulhare, Robert Cinader, and Richard Lapham—three talented men involved in *Knight Rider*'s success.

From Joe Huth IV:

For my mother, Eva, who gave me the motivation and support to complete this project; For my father, Joe, who taught me to strive for excellence and never give up; For my sister, Jenny, who is always there for me (and who claims to have hooked me on this series!); For my other sister, Krissy, who has kept me level headed; Also for my stepmother, Darlene, and my stepfather, Tom. Thank you for all your support while I completed this (what turned out to be) monumental project!

For Bobby, who always indulged me when it came to *Knight Rider* ("You're not going to believe this either, but that's not Devon"); For Tyler, who has helped me countless times with countless problems; For Sarah, who has become such a wonderful friend and confidante. Also for Katie, Ish, and Sharon. To A.H., who was there for the first ride so many years ago. Maybe one day...

From Richie F. Levine:

For the memory of my father, Stuart R. Levine, and also my mother Janice who instilled in me the belief that one man really can make a difference; For my wife Jacqueline, who knew all along her support for this Knight Rider obsession would lead to a book about the subject; For my brother, Ronald, who finally followed his dream and taught me the importance of escaping in laughter; For my only nephew—may you one day achieve your potential through your curiosity and wit; For my uncle, Martin—chess truly is the game of life and every move brings you closer to checkmate.

For Asif, Bushra and their kids—thank you for putting up with this obsession. For Laura Tenorio, who without her help this book wouldn't look half as good as it does (“I am the Knight Automated Roving Robot, but you may call me K.A.R.R.”). A special thanks to Glen A. Larson for helping create the ultimate *Knight Rider* reference, and for Patricia McPherson and Rebecca Holden for making it real hard to tell which mechanic is better. A special thanks to Paul Sher Jr. whose imprint on this book will be everlasting .

EPIGRAPH

Knight Rider, a shadowy flight into the dangerous world of a man who does not exist. Michael Knight, a young loner on a crusade to champion the cause of the innocent, the helpless, the powerless, in a world of criminals who operate above the law.



Michael Knight, a young loner in a dangerous world, the world of the Knight Rider—David Hasselhoff as “Michael Knight” [Courtesy George Barris]

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Glen Larson in 1982 [Photo courtesy of Glen Larson]

FOREWORD

By Glen A. Larson

What began as a contractual obligation soon became a full blown labor of love. What at first appeared a highly formidable challenge became an almost effortless joy. Most of all, it was just pure fun. Fun for everyone involved in the creative process. Fun for the studio that needed a sale. Fun for the network that needed a hit. And most importantly, because the spirit was so pervasive, it turned out to be fun for the audience.

I owed Universal Studios one hold-over project because they had let me out of my contract a few months early to develop a show for 20th Century Fox and ABC which would become *The Fall Guy*. Two years later, *The Fall Guy* was a big hit, and I was already on to other projects. I assumed everyone had forgotten about the commitment, or that they simply didn't have any interest in pursuing it.

Enter Richard Lindheim and Kerry McCluggage, former associates—if not protégé's—from my days at Universal. They wanted an eight o'clock action show about a hot futuristic car and they wanted me to do it. Technically, it's arguable whether their option on my services was still viable. My lawyer said I could get out of it, but there were a couple of things about that project that intrigued me.

First, I was flattered that they thought I was the only producer in town who could pull this concept off (the stench of *My Mother The Car* still permeated network corridors), but I would have been sadly misguided had I agreed to do the project because of ego. I later discovered that every producer under contract to Universal had been approached to tackle this concept ahead of me and each had summarily turned it down. But, by the

time I learned of this, it no longer mattered. *Knight Rider* was on its way to becoming a huge success, if not an icon.

And when all was said and done, it had nothing to do with the kids, eight o'clock action, or even the great heroics, though these were all important ingredients of the show. The reason *Knight Rider* became the darling of the Nielson ratings from its first broadcast on, despite horrifying competition, had not been obvious to any of us in the beginning, though I later realized that it had to have been the underlying reason I took on the show. That reason, simply stated, was that America, men and boys in particular, have an ongoing love affair with automobiles. Even though the show starred David Hasselhoff and his partner in comedy, William Daniels (the voice of K.I.T.T.), and for just plain class, Edward Mulhare, the surprise star of the show was a sleek, wondrously futuristic Pontiac Trans Am which drove its way into America's living rooms, splitting the fine line between plausibility and imagination.

The math would add up beautifully. We know we'd get boys—we were doing a contemporary version of *The Lone Ranger*. We knew David Hasselhoff had a following with women from his soap opera days. This might cause a few defections from *Dallas* (though nothing we could count on). But men across the board?

The morning after the first broadcast, my office was flooded with calls. Not calls from friends telling me how much their children loved this new eight o'clock action show, but from all of the professional people in my life: my doctor, my dentist, my lawyer, head of studios, agents, the mailman, the guy who cleans the pool. I learned for the first time how much automobiles mean to guys of all ages.

Finally, to put the content of the show and the choices I made in its development into perspective, let me touch on my introduction to Science Fiction. I was first impressed by this genre as a boy in the waning days of radio. My two favorite shows were *Dimension X* and *Two Thousand Plus*. Then in high school, there was Robert Heinlein's *Red Planet*, and finally after breaking into television professionally, those priceless hours I spent

with Science Fiction's greatest latter day prophet, Isaac Asimov, as we bounced around ideas for two of my earlier shows, *Battlestar Galactica* and *Buck Rodgers*.

I mention this biographical background only to point out that my own intention in creating *Knight Rider* was not to piece together a groundless eight o'clock action show with the mindless musings of red necks chasing cars around a bucolic countryside as in *The Dukes of Hazzard* or even *The Fall Guy*. I designed *Knight Rider* to venture thoughtfully, a few steps at a time into the future, embracing the relevance of 2001, with protagonists like Dave, the astronaut, duking it out with his often adversarial computer companion, HAL. The Knight 2000 was a platform for automotive possibilities, many of which have already come to pass, the balance likely soon to come...

My commitment to Universal was to create and write the pilot and to help staff the show and supervise the first thirteen episodes. I cannot speak to how faithful the show remained to the values I tried to establish. That is for the audience to judge.

I do know that for my part it was a labor of love, which is why I have accepted a second challenge, and that is to now evolve *Knight Rider* the television show into *Knight Rider* the motion picture. I hope we can come close to hitting the center of the target as often as we did with the series. Whatever the outcome, it will once again be a labor of love. When all is said and done, I guess I love cars too.

Glen A. Larson, *Bel Air, California*
June 24, 2002

ACKNOWLEDGEMENTS

The authors would like to graciously thank AJ Palmgren for his information, time, and friendship. Also, a special thanks goes out to Paul Sher, Jr. of Code One Auto (<http://www.codeoneauto.com>).

The authors would also like to thank the following people:

Scott Bainbridge, Linda Borchers, David Hofstede, Bob Munger, Suzanne Welsh

Neil Epstein (<http://www.knightrideronline.com>)

Scott Kirkessner (<http://www.knightrider2000.com>)

Knight Registries (<http://www.knightregistries.com>)

Natalie Marshall (<http://www.davidhasselhoffonline.com>)

Sarah McGarr (<http://www.dhasselhoff.net>)

Paul Nuthall (<http://www.fortunecity.com/lavender/007/315/index.htm>)

Laura Tenorio (<http://www.knightridercollective.8m.com>)

Special thanks to Shotgun Jack at Q104, KBEQ, Kansas City.

Also a special thanks to the people who shared their memories of working on the various series and movies related to *Knight Rider*:

From Knight Rider:

Larry Anderson, Burton Armus, George Barris, James Callahan, Sondra Currie, William Daniels, Robert Foster, Dick Gautier, Jack Gill, Robert

Ginty, Tom Greene, Gino Grimaldi, David Hasselhoff, Rebecca Holden, Glen A. Larson, Anne Lockhart, Patricia McPherson, Richard Okie, Peter Parros, Don Peake, Stu Phillips, Peter Mark Richman, Joel Rogosin, Gerald Sanford, Michael Scheffe, Hannah L. Shearer, Pamela Susan Shoop

From Knight Rider 2000:

Carmen Argenziano, Jan Hammer, Alan J. Levi.

From Team Knight Rider:

Rick Copp, David A. Goodman, Brixton Karnes, Steve Kriozere, Marcus Miller, Christine Steel, Kathy Trageser.

INTRODUCTION

Many people today remember a time when NBC dominated the television market with such great television shows like *Miami Vice* and *The A-Team*. However, before Don Johnson's clothes and Mr. T's gold became famous, there was a show that caught the attention of nearly every teenager in America. Whether you were a male or female, there was something about the show that appealed to you. If you liked cars and were looking for adventure, then this show was for you.

Knight Rider lasted only four years, from September 26, 1982 until August 8, 1986. However, in that span of time, it captured the imaginations of millions. First, there was K.I.T.T., a talking car that received the thousands of fan letters per week, then there was David Hasselhoff, the former soap star with worldwide sex appeal. Glen Larson popularized the idea that one man and one car can make a difference.

Why was *Knight Rider* so popular? It had a lot to do with K.I.T.T., as well as with David Hasselhoff and his interaction with the car. It is hard to picture an actor talking to a car and making the audience believe it, but Hasselhoff managed to bring it to a level that was realistic. Edward Mulhare and Patricia McPherson only added to the show's quality, and William Daniels' voice captured what we all wanted our cars to say and do. As automakers began to integrate some of K.I.T.T.'s features into their cars, the show redesigned the Trans Am each season as a way of staying one step ahead of reality. *Knight Rider* incorporated computers and ahead-of-its-time concepts to make the audience believe that a super-car like K.I.T.T. could actually exist. At a time when the desktop personal computer was in its infancy, *Knight Rider* managed to utilize computers at

every turn and to convince us they could also be portable. The idea of a Central Processing Unit (CPU) was brought to the nation's attention as well as the idea of the Internet. K.I.T.T. could transfer data, tap into satellites, and be able to send information while in transit. Does not seem so far fetched now, does it?



The Knight Industries 2000 [Courtesy Joe Huth]

No other 1982 NBC premiere generated as much attention as *Knight Rider* did. While *The A-Team* brought NBC out of the cellar in early 1983, *Knight Rider* gave the network a bona-fide hit on Friday nights. Over the course of the next four seasons, some of the storylines would be reused, but viewers could always rest in the fact that each mission would end successfully, that the villain would be caught and justice would be served. No wonder *Team Knight Rider* never made it past the first season—what a standard to live up to!

Many *Knight Rider* fans still exist today. They enjoy riding around in their own K.I.T.T. replica and, thanks to modern technology, many of the

features seen on K.I.T.T. can be installed in them. Although David Hasselhoff is widely known for saving lives as lifeguard Mitch Buchanon on *Baywatch*, many fans still see him as Michael Knight, a lone crusader for all. No other actor is fonder of his breakout show than Hasselhoff is about *Knight Rider*.

Growing up, *Knight Rider* taught us that you can get out of almost any tough situation if you try, that computers are serious tools, and that even you can make a difference. We always listened to Bonnie's advice to respect our equipment. That, and about 84 different ways of getting the message to Michael to be careful....

CHAPTER ONE

A SHADOWY FLIGHT...

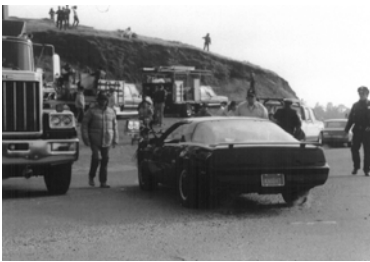
Paramount President Kerry McCluggage and Richard Linheim, looking to create a show that revolved around a car approached Glen A. Larson, the man responsible for some of the more memorable television series in the 1970's and 1980's. Although Larson had gotten out of his deal with Universal Studios a year early and moved to Fox, he promised Universal that he would develop one more show for them. "We actually ran the screen tests in my projection room at Fox," Larson recalls. "I was flattered that they thought I was the only guy that could do something fresh with something involving a car. Years later, I had found out they had gone to everyone on the lot first, so I was the last one on their list." In fact, eight producers turned the new series down, including Chris Crawl and Don Bellasario.

The series' conception came about as a result of Lindheim seeing a similar computer-laden super-car in Larson's *B.J. and the Bear*. In that story, titled "Cain's Cruiser," a prototype super-car was being abused by a hot headed police chief, and B.J. had to get it back. That episode pre-dates *Knight Rider* as it was aired on September 17, 1979. Lindheim then told Larson to base the new series around a car similar to that one.

Now signed to create the yet-to-be-titled series, Larson flew his wife and Kerry McCluggage to Honolulu where he wrote the pilot script over a period of ten days. "I'm in a dark room with one of the world's first word processors and they're out there on jet skis and tennis courts having the time of their lives. I knew I wanted to call the main character Michael Knight. I did not seek too many opinions on what the content

should be; I simply did what I always do. My M.O. is not to write a treatment or even a story. I wrote a script.” When Larson finished the still untitled script, he handed separate copies to both his wife and McCluggage. They both came up with the title, *Knight Rider*, independently and then compared notes. “I immediately thought that was exactly what we wanted,” says Larson. “Michael Knight, in a way, is prototyped by *The Lone Ranger*. If you think about him riding across the plains and going from one town to another to help law and order, then K.I.T.T. becomes Tonto.”

His inspiration for K.I.T.T. was actually HAL the computer in *2001: A Space Odyssey*. “I was looking for an artificial intelligence that really became a full character in the show so that we could eliminate all the expository dialogue by having someone onboard to tell him what’s going on as opposed to having Devon stand there and bore us to death with too much exposition. There was a method to my madness to choosing those elements and choosing them the way I did.”



Although Larson was quite busy writing the pilot script while in Honolulu, he still managed to go out with his wife and McCluggage in the evenings. “The sun is down, and we are *Knight Riders*—we’re going out to some of my favorite restaurants. The same places I took Tom Selleck

when we were interested in him doing *Magnum, P.I.*” By the end of his Hawaiian vacation, Larson managed to have a complete pilot script in hand. “I left Honolulu paler than when I arrived, and they had a beautiful tan.”



His initial script varied quite a bit from what actually made it on screen. K.I.T.T. was originally named T.A.T.T., the Trans Am Two



"K.I.T.T." arrives on the location.
[Photos Courtesy of Linda Borchers]

Thousand. It was later changed to the Knight 2100, followed finally by the Knight 2000. The Knight 2100 was said to have been made from Michael's personal Trans Am. "The car is Knight 2000," Larson explains. "K.I.T.T. is the onboard computer. The car is one, and K.I.T.T. is the nickname for the computer. I never considered the car was named K.I.T.T., just

the character inside." F.L.A.G. headquarters was initially called the Foundation for Law and Justice instead of the familiar Foundation for Law and Government. Also of significance, it is Michael, not Wilton, who first utters the words "One man can make a difference." When Wilton asks if Michael really believes that, he replies, "Let's just say I wouldn't want to live in a world where I couldn't believe it." A scene was also written for Wilton Knight's funeral, as well as a completely different ending to the movie where Michael and K.I.T.T. arrest Tanya and her gang at a presentation of the \$5,000 prize that Michael won in the demolition derby. Early drafts of the pilot script also had Lonnie as Michael Long's partner.

Incidentally, Larson's completed script did not list "Knight of the Phoenix" as the title. In fact, he had never even heard it called that before. "Knight of the Phoenix' came out of the syndication department, not the creative team. They must've felt they needed a way to distinguish it from the series as a whole."

With the script completed, Larson focused his energy on choosing an automobile for K.I.T.T.'s body and designing the futuristic look it needed. For him, choosing the redesigned 1982 Pontiac Trans Am for K.I.T.T.'s body was a simple choice. "No other car was being considered for K.I.T.T.'s body. I simply liked the look of that car. I thought that it was so extraordinarily clean that it wouldn't leave us a lot of need to do what other people had done previously when it came to motion picture cars. A lot of people went to an organization called Barris. I didn't do that. I liked

the Pontiac, it was a neat looking machine and it was not even really out yet.” Larson went to the Vista Group, who represented GM, and they were immediately excited about it. They actually took the first couple of cars right off the assembly line and donated them to the show. “They were cars that were bought and on their way to dealers, and they had to sort of fib a bit because they were not ours,” recalls Larson. Shortly after giving the cars to *Knight Rider*, a trainload of brand new Trans Ams, 32 to be exact, derailed en route to the dealerships. The majority of the cars were in pristine condition with only a few having been bent or nicked up in the accident. However, there was a law that if a car had been in an accident, it could not be sold as new or put on the road because no one knew what really might be wrong with them. Larson adds, “GM said that the cars were in too good of shape to just crush and they donated them to us. They called me at Fox and told me we could have them under the condition that they would never be licensed for use on the road and that when we were done with them, they would be crushed. I gave half to *Knight Rider*, and kept the other half for *The Fall Guy* to use as stunt cars and cars I could bash in. As you probably know, we were very hard on automobiles.”

Once the car was in their possession, Larson enlisted the help of a very young and cutting edge Mattel toy maker named Michael Scheffe. “I told him what I wanted in the cockpit and that we wanted to customize the car and sleek it up a bit. He did all the mockups himself. The whole interior of the cockpit was designed by him and his associates out of Styrofoam. Things like LEDs that had never been used in cars before, really came out of his drawings. He submitted his drawings and I told him I wanted the monitors and various things and that I wanted the scanner.”

Perhaps the most recognizable feature on K.I.T.T. was the sequence of red lights that oscillated in the front bumper. The scanner, as it was called, acted as K.I.T.T.’s “eyes.” With it, he could monitor any activity within a certain radius and alert Michael if there was a problem. The idea for K.I.T.T.’s scanner actually dated back to the late 1970’s. Larson based the scanner light bar configuration on the evil Cylons from another one of his

series, *Battlestar Galactica*. “I thought it was neat and it gave the car not only a personality and a mystique, but also a certain power. We took a shot at it, and it looked great. It was too good a device not to use since *Galactica* did not last long. Remember, out of a dark warehouse, you see that thing come to life. It’s a great introduction. Scheffe designed both the interior and the exterior of the car within a week. I was very impressed.”

With the car model chosen and the necessary modifications completed, the stage was set to film a prototype presentation to be shown in New York. Larson recalls, “We didn’t have time to finish a pilot, so we made a 40 minute presentation, and I chose the scenes that best showed the people in New York what we were trying to sell.” Many fans noticed that K.I.T.T.’s front nose changed dramatically throughout the pilot episode. “I think it’s when we came back to finish the picture that the changes were made, like the front nose. What they mocked up for the presentation was 7-10 days worth of shooting, but once we came back to finish the picture, we had to make it more sturdy so it wouldn’t fall apart and make it more how we wanted it.”

Glen Larson was in New York driving when he got the call on his cell phone (one of the very early ones) one morning. “They said congrats, you’re on the air. I thought that was fantastic because we had a lot of confidence in it. *Knight Rider* was the last show to get to New York therefore the last show picked up for the network.”

When Larson discovered that *Knight Rider* was picked up, he assumed that the network loved everything about it. NBC told him that they were not sure if the car should talk, and they were not sure if David Hasselhoff should be the lead in it. “I said, ‘what the hell did they buy?’ But they never came back and insisted on any changes. We simply prevailed in our vision and they went with us.” The reason behind NBC’s hesitation stemmed from the failure of another talking car series in the 1960’s. “In my youth, there had been a show called *My Mother the Car*. It was one of the major bombs of all times, and this car talked. The fact that I decided that I wanted this car to talk scared the hell out of everybody. What I was trying to do was create

something that would appeal to the eight o'clock audience which, at that time, I thought would be largely kids. Because of the highly intelligent computer on board, I thought it would also give it an adult kick. I think that completely obscured the problem if it had come off as *My Mother the Car*. We were able to sell the relationship between Michael and the car. Its onboard computer helped to raise the intellectual level of the show."

With that, Larson returned to the set to finish filming the pilot episode. By this time, the main casting was complete and the car was built to his specifications. Larson commented, "Dan Haller directed it; he did a beautiful job with the presentation and executing the jokes, such as crashing through the wall of the jail. He's very inspired. He used to be the art director for all of Roger Corman's movies, so you not only get a director, but a guy with a good eye. He shot the car so it had a personality and the funny scenes are funny. He had a nice touch. Jean Dorleac was the costumer, and we knew what kind of look we wanted for Michael; we wanted a continuation of the car, really."

Larson felt it was very important to interject humor into the pilot. "In a way, we created a comic team, and there's an irony to that. The first time we catch this is when they are driving along and he is falling asleep at the wheel as a highway patrol car passes it with a couple of my stock company actor/comedians in it, who had actually been in *Alias Smith and Jones* as part of the bad guy gang. 'Did you see that he looked plum asleep', you know? And they turn around, and K.I.T.T. says 'Oh no. Michael...Michael...'" That scene, incidentally, was the first to be filmed for the series. "So really, we started off with some jokes between them, and [David Hasselhoff and William Daniels] had never met. They were on the air, they were a success, they were virtually a comedy team, and they met for the first time later that year at a Christmas party at Universal."

Larson chose his guest cast very carefully, utilizing many people he had worked with in the past. Besides the two actors that portrayed the policemen, Richard Anderson had worked for him previously in *The Six Million Dollar Man*. Like Edward Mulhare, Richard Basehart was considered to be a higher class of actor which helped raise the intellectual level of the pilot.

Both Anderson and Basehart were Larson's first choice and, as such, there were no casting calls for them.

Pamela Susan Shoop guest starred in the pilot episode and still holds many fond memories of her time on the set. "I really enjoyed the scene where Maggie's bumper falls off. It was all a lot of fun. It was also amazing to watch the stunt drivers put the car on two wheels. I sat in the stands during the entire scene, so I got to see some amazing feats. To this day, seeing K.I.T.T. on two wheels was the most breathtaking site I have ever seen! I also watched them jump the car, which was very impressive."

Once filming was completed, Larson realized the pilot ran about seven minutes shorter than what they needed. He quickly wrote three stand-alone vignettes of the two car thieves trying to steal the car. "We did those running gags with the two car thieves, again two wonderful actors I went on to work with again. The picture was already in the can and ready to go on the air when I shot those. It turned out to be one of the more fun things in the pilot. It gave it some good flavor and a touch tongue-in-cheek so we wouldn't take it too seriously. Sometimes good things happen after you start it, and that became a good thing because K.I.T.T. became the star of those scenes and the hero."

While the pilot was being filmed, a separate crew worked on filming the opening credits. Wayne Fitzgerald, a specialist when it came to main themes, discussed with Larson the idea of giving the theme a mystical feeling. "Wayne really put together the structure of it. He went out to the desert on a weekend and shot at a couple of different speeds and one of the problems was it affected the scanner on the front. If you go slow motion or fast, it's going to screw up the whole speed of the scanner. Its look and all of that was done completely apart from shooting the show. We were fighting a real time crunch because Universal came to me very late with this order, so we didn't even have time to make a full pilot. We were shooting the main title at the same time."

Thus began a shadowy flight into a dangerous world of a man who does not exist.....

CHAPTER TWO

I AM THE *KNIGHT RIDER*

Like almost any television show on the air at the time, the casting of *Knight Rider's* most exuberant star, David Hasselhoff, was a chance meeting. In March 1982 at a Soap World Convention of TV syndicates in Las Vegas, Hasselhoff tried to enjoy the weekend, but was swarmed by females calling him “Snapper” and asking for his autograph. Many of them did not even know his real name until he signed the autograph.



By believing in himself and his abilities, Hasselhoff managed to snag the role of the lone crusader. [Courtesy of Linda Borchers]

After a weekend's worth of gambling, Hasselhoff boarded a flight back to Los Angeles. He noticed a man a few rows back who kept looking at him and he eventually asked his seatmate who the man was. His seatmate, an entertainment lawyer, told Hasselhoff that the man was Brandon Tartikoff, the Entertainment President of NBC. Just as he got up to talk to Tartikoff, the seatbelt sign went on. Hasselhoff never got a chance to meet Tartikoff that day. He was unsuccessful in catching up with Tartikoff after the plane landed at Burbank Airport. Hasselhoff had thought he had blown it and missed his opportunity.

A day later, Hasselhoff got a call to come down and test for the lead in NBC's new pilot called *Knight Rider*. Tartikoff had seen the women at the slot machines swarm around Hasselhoff and asked his seatmate (who had known him from the game show *Fantasy*) for his name. Hasselhoff was tired of playing the same character, tired of learning so much dialogue, and tired of being turned down for primetime roles. His immediate reaction to being hired was, "This is IT! This is the one! I didn't say 'I've got to get this part'—I said 'I will get it!' I became obsessed with it, I called people up, 'Hi, this is the *Knight Rider*.' *Knight Rider...Knight Rider*. I was going crazy. I made everyone call me 'Michael' for two weeks. No one could not call me 'Michael'. If you called me and asked for David, I'd say, 'No, this is Michael. Michael Knight'."

The *Knight Rider* screen test was a near disaster for Hasselhoff. Provided with a Pontiac Trans Am, he could not get his lines together. He asked producers for five minutes. "I went back stage and shouted 'I am the *Knight Rider*' and walked back in, did the scene dead on and won the part. I believed it, I saw it, I drank it, and I got it. And it was the biggest thing that ever happened to me."

Glen Larson, the executive producer with his new vision, commented on David's screen test and hiring. "I didn't pay much attention to David when Tartikoff's people sent him over to me. I had been testing one kid after another and, except for his height, he didn't seem much different in person. I sent a tape of all the tests to NBC and they turned everyone

down. Then I looked at the tape myself. David's scene was one in which the electronic car was being explained to him. The look on his face and his tone of voice was perfect: 'You gotta be kidding me.' It was just what I wanted. I sent the tape back to NBC, saying, 'What about this last kid on the tape?' They finally agreed with me, even though they had another, more serious guy in the running." That man was Don Johnson, who would later go on to star in *Miami Vice*, another NBC hit during the 1980's. Larson adds when Hasselhoff walked in for the role he was totally irreverent. "The first time the car talked to him, he burst out laughing. He kept adding little shtick of his own, like calling the car 'Buddy,' and patting it like it was a horse. He's the main reason the show works. He has that mischievous look in his eye that tells you, 'Of course you are not going to believe this, but lean back and enjoy it anyway'."

Larson remembers the screen test and Hasselhoff almost not getting the role. "After I read a number of people, we wound up doing a screen test on five actors, including Steve Bauer, Don Johnson, and David Hasselhoff. We did the screen test at Fox. When we were done and I looked at the screen tests, I got a phone call from Dick Lindheim saying that NBC didn't like any of them. 'What the hell was wrong with Hasselhoff?' I said. They said they would get back to me. Two hours later, Lindheim calls back and says you got Hasselhoff!" Larson points out that, "Don Johnson could have done it, but David was ideal for the role. His size and everything worked well." Larson also found out that Universal was not fully behind the concept. "The suggestion that we probably would not have time to make a whole pilot was a resourceful thing on the part of Universal to salvage the fact that they did not have that much conviction and belief in the thing, and they would have rather just put enough money into a presentation rather than a two hour movie."

Hasselhoff won the role, but it was the critics who apparently decided to squash his excitement. Tom Shakes of the Washington Post said, "David Hasselhoff plays a hood ornament." Not disturbed by the bad reviews, David became more excited. "You know, I read all this stuff and

said, 'Hey, we got bad reviews. That means we're gonna be a hit.' I don't know why, but it seems to be a formula every time."

Larson says, "The car brings in the kids; the adventure stories bring in the men—who mostly don't want to watch *Dallas*; David is so handsome that he has carried along with him a lot of the women in the *Dallas* audience who were his fans when he was in *The Young and the Restless*."

Not one to jump into his new role lightly, Hasselhoff went on a 14-city promotional tour to promote the concept of *Knight Rider*. He got people to pay attention to the show, got paid for it, and even received two brand new Trans Ams. While making his rounds at the local car shows, David noticed that *Knight Rider* captured the imaginations of both children and adults alike. When asked about meeting the show's youngest fans at the car shows, Hasselhoff responds, "I meet every single one of those kids, and I get more out of it than they do. K.I.T.T. is *E.T.* to the children. He's a source of non-stop love and affection, and a protector."

In the summer of 1982, NBC opened a special post office box for viewers and offered viewers details on the most exciting car on television. Those who responded were sent a flyer that said, "The Competition is NO Competition," displaying K.I.T.T. alongside a car which resembled the General Lee from *The Dukes of Hazzard*, and offering a comparison of each vehicle. At the start of the series, Hasselhoff knew that the car was what brought in the viewers.

Gino Grimaldi, one of the producers of *Knight Rider* explains: "You can't just throw a series like *Knight Rider* together. The audience is much more 'in' with things than people give them credit for. They know when they are being taken for a ride. With the series we try to get everything as near perfect as possible and the stunts alone do not make a show. You have to have believable characters who work well together. I am pleased to say that everyone gets on tremendously on *Knight Rider* because we all want it to continue being a success. It has given us, and a few million other people, a lot of enjoyment."

With Hasselhoff being cast as Michael Knight, the producers set out to find someone to play the part of Michael's boss, Devon Shire (later to be changed to Devon Miles). Larson sought out Edward Mulhare, a performer and actor best known for his Broadway performances and his role in *The Ghost and Mrs. Muir*. They had crossed paths before *Knight Rider* in *Battlestar Galactica*. "Edward sort of popped into my head," recalls Larson. "I first saw him in *The Ghost and Mrs. Muir*, he had this nice quiet dignity and a cerebral quality about him. When you bring someone in like Mulhare, you are lifting the level of competition and content a huge amount." Edward Mulhare was not optimistic about *Knight Rider*. Hasselhoff said Mulhare expected the show to run three weeks and flop. Mulhare did not buy a home until six months into *Knight Rider's* first season. He never cared for competing with the car or his fellow actors. "I do not compete with machinery; I do not compete with actors," he once said. The late producer Robert A. Cinader was faced with a unique problem that he expressed in a 1982 interview. "This kid comes in and complains it's ridiculous that the car gets more lines than the fine actor, Edward Mulhare. What can we do? The kid's right. So he actually got us to slant a lot of the stories away from the car—which Larson wanted to do eventually anyway."

Even though Patricia McPherson did not appear in the pilot, NBC had already given the go ahead on the series and the character of Dr. Bonnie Barstow was introduced to be the new car's mechanic in the second episode of the series, "Deadly Maneuvers." Larson recalls, "McPherson was not something we needed in the pilot because, remember, Michael sort of breaks with the organization and takes off. Good entertainment comes out of conflict. At that point, he really did not have a support team. It was just him and the car. We then realized that if you are going to have a machine like that, you are probably going to have to have some support for it. Things are going to need fixing and such, and also it was a way to bring Devon into play a bit more often. It was something we needed for the series, not the pilot." Over one hundred people auditioned for the

role, including *Knight Rider* alums Mary Margaret Humes and Anne Lockhart.



Patricia McPherson [Agency Photo Courtesy Patricia McPherson]

McPherson has fond memories of being cast in the role. “The first episode that I was in was the episode that I tested for the show. I ended up getting it and the person that did not get it was Mary Margaret Humes. We have become best friends ever since that episode. She now plays the mom on *Dawson’s Creek*.” McPherson adds that, “There were hundreds of people that were reading for the role. They ended going with me because I came across as down to earth and was naturally able to mechanically operate things. I just used my experiences with handling other equipment.”

Supervising producer Burton Armus believed that her part was not necessarily an exciting part. “Her dialogue is mostly expository,” he adds. McPherson and Hasselhoff appeared to have great chemistry, but NBC would not pursue an on-screen romance. “No way,” Armus responds. “It

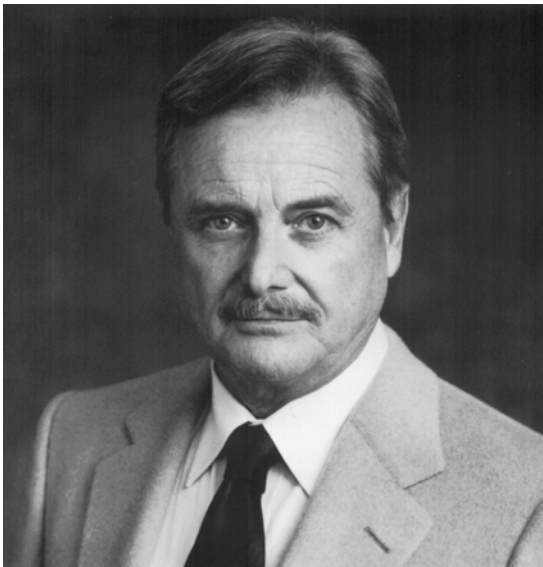
would not work. It's an 8 o'clock show, an action-adventure format. If we were on at nine or ten the audience could probably understand."

Universal Studios agreed to produce the series and Larson began putting his vision of *Knight Rider* together. Not everything was perfect though, as *Knight Rider* went through so many producers that Larson had to have directors from other Universal fantasy shows or Glen Larson productions to fill in. Episodes began to take on a different tone and were constantly being rewritten by the producers who came to assist and then left. The essence and content as well as direction of the show was firmly established and the stories quickly became very standard involving such plotlines as helping a close friend of a main character, a pretty girl in distress, spies and industrial corruption, and hi-tech weaponry. Buying and then destroying expensive items, such as cars, placed a strain even on studio budgets. The Knight Industries Two Thousand is a variation on the production line model Pontiac Trans Am of 1982, specially adapted by the motor company at a cost of \$18,000. Considering there were four K.I.T.T. cars, that was \$72,000 that Universal and the show spent making K.I.T.T. appear real. Pontiac, however, did not like all the attention the new *Knight Rider* car had and requested to Larson that it not be referred to as a Trans Am on screen anymore.

K.I.T.T. was pitted against just about every piece of machinery Universal could get their hands on and in just about every possible situation in order to appeal to the series' young audience unlike CBS' *Airwolf*, which looked for an older, more mature audience. Larson sought out William Daniels, who was currently on the series *St. Elsewhere*. "Daniels played in a movie called *Two for the Road*. His sense of comedy is just wonderful. He played an accountant that kept track of everything, and that's a quality that I thought would work well in an action piece. If Tonto is a pain in the ass to the Lone Ranger, chastising him for making mistakes, you've got more going on."

William Daniels tells of how he recorded K.I.T.T.'s voice. "I went into a little booth with a recording engineer and a microphone to record my

lines. I knocked off an episode in about 45 minutes. I never watched the episode while I would do the voice over. I would have the pages that involved K.I.T.T.—not even the entire show. Those pages would have David’s dialogue and then K.I.T.T.’s answers. So, I would speak David’s dialogue and then I would answer it. I had something to relate to that way.” Although Daniels and Hasselhoff rarely saw each other, the chemistry was there. “I would only meet him at Christmas parties and he would say, ‘I do not know how this always seems to work out but it always works out’.” Daniels told Larson that he would agree to do the voice under one condition—he did not want to receive on-screen credit for it. Daniels felt that by doing it that way, it gave the car a mind of its own. He came into the studio and taped his lines, which were then placed into the episode soundtrack. Daniels’ lines during filming were often read by assistants. Hasselhoff and Daniels would only see each other at the Christmas parties.



William Daniels [Agency Photo Courtesy of William Daniels]

Daniels recalls, “The casting director wanted to make K.I.T.T. more like a robot and I said no, that is ridiculous. I saw a chance for it to be amusing and bright. K.I.T.T. had to have human expression.” K.I.T.T.’s voice was synthesized similar to a robot in the pilot episode, but began to sound more human thereafter. The human voice appealed to the fans and they soon figured out it was William Daniels’ voice. Daniels comments, “I was walking through my neighborhood and a guy yelled, ‘Congratulations on the show’. I said, ‘What show?’ He said, *Knight Rider*. It turned out that everyone recognized my voice as it was very distinct.”

In regards to Daniels as the voice of the car, Executive Story Consultant Richard Okie states, “Daniels treated K.I.T.T. as a serious acting role. He always wanted to make sure he was pronouncing everything clearly. He did get the joke, though. Daniels has that Connecticut upper crust side to him and he realized the contrast of Michael being the California hot-rodder. He would occasionally correct any dialogue in the script that seemed out of character for K.I.T.T. He was not very gifted when it came to foreign languages and had coaching to ensure that K.I.T.T. sounded like the super computer he was supposed to be.”

Glen Larson and R.A. Cinader oversaw early episodes, but Robert Foster had replaced Cinader midway through the first season due to his untimely death and is responsible for some of *Knight Rider*’s best episodes. Harker Wade produced the pilot. Producing for the first season were Hannah Shearer and Steven de Souza; Shearer left mid-season and was replaced with Joel Rogosin. Karen Harris came on staff briefly, but left to produce on *Streethawk*, another show inspired by *Knight Rider*.

Just like George Lucas of *Star Wars* fame, Larson benefited from the merchandising rights. “It was an extremely profitable series for me because of the merchandising. I think I had the best deal in the history of television. As the writer/creator I got 50-50 with the studio on all toys, models, T-shirts and whatnot. And it is still one of the exhibits on the Universal Tour. It was just before the studios realized just how profitable merchandising could be.”



its powerful drama *Dallas*. Most industry insiders fully expected to see the show fail and disappear off the network.



*On the set with K.I.T.T.
[Courtesy Linda Borchers]*

NBC finally got *Knight Rider* to the air on September 26, 1982 and, facing *Dallas* in the 9 PM slot on Friday night, left few expecting a top 20 performance in the ratings opposite CBS and



“I think I was the only one who believed in it,” says David Hasselhoff. “When I first read the script, I thought it was a star maker because it is a show about heroes—along the lines of Roy Rogers and Trigger or the Lone Ranger and Silver.

When the car dies, I’m going to have it stuffed.” The funny thing is when *Knight Rider* was cancelled, Hasselhoff took it on tour and did have it stuffed and shipped.

Hasselhoff was not surprised with *Knight Rider*’s two-hour premiere on a Sunday night at 8 p.m., opposite *Matt Houston*. *Knight Rider* caught the attention of the other networks with a showing of fifth in the Nielsen ratings for the week. It dropped as far down as 54th in the Nielsens against *Dallas* at one point, but the show began to catch on and become NBC’s first real hit to bring them out of third place in the network race. Hasselhoff thought the Sunday night time slot was perfect for the show.

David adds that, “I think some of those people wrote their reviews before they even saw the show and that isn’t really fair ball. This isn’t a case of a guy joy-riding around town in this car looking for smash-ups. We have had some decent plots and I can say that for the first time I’m really proud of my work. I took a lot of bad reviews and punches, but I said from day one that we were gonna make it and make it big. We never had any aspirations of beating *Dallas* going in, but our first show was higher in

the ratings than NBC scored against them in four years. That's not too shabby." Friday night went from a graveyard to a powerful night. More and more, it seemed that one series could indeed make a difference.

Simply amazed at its success, Hasselhoff once said, "Who could believe that NBC could make it with a show about a guy who goes around solving crimes in a car that talks? No other NBC show ever survived in that spot." The legacy of the *Knight Rider* was born and there was no looking back. His opinion of *Knight Rider* is simple. "I think it is a good show—because it's about heroes, and the concept that one man can make a difference. The American dream is to once in your life, play 007. I'm doing it and getting paid for it and it's great. *Knight Rider* is not *Gone with the Wind*, but it's fun. And I hope people do realize there is a message hidden among the fun parts—you can make a difference."

In the TVQ ratings, which measure how much audiences like all the series on the air, *Knight Rider* ranked No. 2 in December 1982, just behind *M*A*S*H* according to Hasselhoff. Even executive producer Glen A. Larson occasionally expressed personal satisfaction for bringing the show to the air. Larson said, "The middle of the country wouldn't go for another *My Mother the Car* or another fender-bender like *The Dukes of Hazzard*. They've had enough of that. So we developed this modern Lone Ranger concept, with a guy rushing about righting wrongs, but riding in this crazy car instead of on his horse, Silver. But who would believe it unless we did it tongue-in-cheek, like Sean Connery did in the *James Bond* pictures or Christopher Reeve in *Superman*? If we played it straight, it would be ridiculous." That tongue and cheek humor would be what made *Knight Rider* a success.

Even though *Knight Rider* never got to face *The Dukes of Hazzard* head-on in the ratings, David summed it up best. "No contest. K.I.T.T. is smarter. Besides, our scripts are better."

CHAPTER THREE

THE F.L.A.G. FAMILY

Born on January 8, 1949 in Reno, Nevada, Michael Arthur Long had a rough upbringing. His father died of Leukemia in 1956. To seven-year-old Michael, this was a very difficult event to deal with. He went outside and shot baskets for hours until he was too tired to think or feel anything concerning his father's death.

After that tragedy, life slowly became normal again for the budding teenager—playing basketball, listening to rock and roll, and cruising hamburger joints in his 1956 Chevy. Michael also tried his hand at singing, and even had a record company interested in a demo he made.

In 1969, when Michael was just 20 years old, his mother passed away from “overworking.” Michael took her death hard and just two weeks after his mother's funeral, he joined the Green Berets. He was also certified in the Special Forces for diving. Later that year, he went to Vietnam where he performed counter-intelligence work. In his third year there, Michael was captured and forced into a prisoner of war camp. For three months he planned his escape, making sure that his first attempt was a successful one. He fought his way out of the POW camp, killing his captors in the process and also receiving a serious head injury. The medics were forced to implant a metal plate in Michael's head in order to save his life. He then left the military in 1972 to join the police force.

Around this time, Michael became involved with a very special young lady named Stephanie Mason (although Michael always called her Stevie). Michael courted her and eventually proposed marriage. Stevie quickly accepted and it appeared that nothing could come between them.

A ten year veteran of the Los Angeles Police Department (Serial number 10509, Badge number 8043), Michael quickly proved himself to the force and eventually rose to the rank of Detective Lieutenant. During his time there, he worked in several departments including robbery, vice, bunco, homicide, and industrial espionage.

Michael had been assigned to a case involving the Consolidated Chemical Corporation (CCC) and a plot to steal top secret designs from them. During his six month investigation, Michael became associated with a young woman named Tanya Walker. Although Michael believed that she was on his side, Tanya was actually attempting to steal CCC's secrets by seducing the chairman, Charles Acton. Tanya's associate, Lonnie, managed to escape with a camera full of CCC's secrets and was ordered to rendezvous with her associates for a trade-off. After witnessing the death of his partner Muntzy, Michael and Tanya pursued Lonnie into the Nevada desert. Just as Lonnie was handing the camera to her associates, Michael and Tanya caught up with them. Michael pulled a gun and ordered Symes, the bodyguard, to drop his gun. He then told Tanya to pick up the gun to which she promptly responded, "That won't be necessary. I have my own." Michael, stunned that Tanya had double-crossed him, pleaded with her to reconsider. She declined his offer, pulled the gun up, and shot Michael point-blank in his forehead. He fell back on to his car, motionless.

Wilton Knight, dying billionaire and owner of Knight Industries, Inc. had his eye on young Michael Long for quite a while. Wilton wanted him to be part of a pilot program that Knight Industries was creating. He was flying out to Reno to recruit Michael Long when Wilton discovered his motionless body on a deserted road in the Nevada desert. "My god, we're too late," Wilton stated as the helicopter made an emergency landing. Michael was quickly air lifted back to the Knight Estate in Las Vegas. Wilton chose his own physician, Dr. Wesley, to care for Michael's injuries. An x-ray of his head revealed that the bullet entered his skull, bounced off the metal plate in his forehead, and exited through his face. With no way

to tell how Michael Long looked before the shooting, Michael was going to need major reconstructive surgery. Using a World War II picture of Wilton, Michael's face was recreated in his image. Wilton had taken a body from a medical school and placed it out in the desert for the police to find. Michael's fingerprints were also changed, and Michael Arthur Long was declared legally dead. With a name change, the newly christened Michael Knight was born with one mission and one mission only—apprehend those criminals who were above the reach of the law, and prove that one man really can make a difference.

Michael would need help, however. That help came in the form of the Knight Industries Two-Thousand, Michael's new super-car partner. Joined together unwillingly, Michael and K.I.T.T. constantly bickered. Michael was the stubborn one who always seemed more interested in women than in the case, and K.I.T.T. was the by-the-book computer who treated Michael more like a son than a partner and a friend. Since they were always paired together, a bond naturally formed between them, and eventually made them inseparable. With Devon Miles, Michael's new boss, and Bonnie Barstow, the mechanic who took care of K.I.T.T., Michael felt like he had finally found his true destiny. Michael became infatuated with Bonnie immediately after he had met her, but she did not return his feelings. To her, Michael was just "the nut behind the wheel" who constantly ran K.I.T.T. into the ground with his car stunts that would put a production line model into the junkyard. Michael eventually gave up on trying to start a relationship with Bonnie, and they slowly grew close as friends.

In the Spring of 1983, Michael heard that his former fiancée, Stevie Mason, had been arrested on false charges. Michael took on the case, and the two quickly reconnected with each other. Michael's heart and head wrestled with each other. His heart told him to never leave Stevie again, but his head knew that it could not be that way right now. Michael cleared her of all charges and she was placed in the Witness Relocation Program.

Michael and Stevie parted ways, but not before embracing and each taking a little piece of the other with them.

That following Fall, Michael discovered that Wilton Knight, Michael's second father, had children of his own. Michael was shocked to meet Garthe Knight, Wilton's only son, who could be Michael's twin with the exception of some facial fair. Michael confronts Devon only to find out that Wilton had constructed his in Garthe's image. Since Garthe was a convicted criminal, sentenced to three consecutive life terms in prison, no one thought he would ever be seen again. Wilton wanted a son that he could be proud of. Garthe managed to escape his African prison and devised a plan to steal government missiles. Michael caught Garthe and sent him back to prison.

Michael's past caught up with him again when Cameron Zachary discovered that he was really Michael Long. Cameron wanted revenge on Michael because he blamed Tanya Walker's death on him. He captured Michael and deactivated K.I.T.T., but in the end, Michael managed to put him behind bars as well.

Throughout the years, Michael would run into Stevie and Garthe Knight again, as well as his old partner on the police force and Wilton Knight's daughter Jennifer. It would not be until early in 1986 when Michael re-evaluates his life at the Foundation for Law and Government. On a routine case involving a theft at a government data center, Michael was seriously injured by a gunshot wound. Michael had lost his purpose and was unsure of his future. Devon, sensing Michael's agony, managed to contact Stevie. This time, Michael vows to not let her walk out of his life again and proposes to her. At the wedding ceremony, just seconds after they are wed, the same man responsible for shooting Michael managed to kill Stevie. In a fit of rage, Michael went out on his own to catch the gunman. After making peace with Stevie's death, Michael went back to the only home he knows—the Foundation. He stayed there another four years until he again began to lose his purpose.

In 1990, Michael quit the Foundation, moved into a cabin deep in the woods, and started a rather unprofitable bass charter. He stayed in seclusion until February 2000. The Knight Foundation was in danger of losing funding and Devon requested that Michael help them until the Knight Industries 4000 was completed. Michael reluctantly agreed under the condition that he was partnered up with K.I.T.T. again. Michael managed to stop some crooked cops and saved the Knight Foundation from going under, proving once again that one man can make a difference.

The son of a British Member of Parliament, Professor Devon Miles grew up in Great Britain, passing his time by playing cricket and riding motorcycles. In fact, Devon made quite a name for himself in the tourist trophy races. During World War II, Devon was with the O.S.S. in France. It was in a Paris cafe that he met a young lady and quickly fell in love with her. However, he had a duty to his country and was forced to part ways with her. While undercover, he met a young man named Wilton Knight. They quickly developed a friendship that would last almost thirty years. Soon after that, Devon was captured twice in German prison camps and managed to escape both times. While he was being held captive, a London bombing killed his father, Cedric, and his mother. The war ended and Devon decided to head overseas to the United States to start a new life. He began to make government contacts that would prove useful in the future.

He became re-associated with his old military friend, Wilton Knight, in the early 1960's. Wilton had since become a billionaire and was in the process of beginning a new organization dedicated to fighting crime—the Foundation for Law and Government. Wilton appointed Devon the chairman of F.L.A.G. when it was officially created in 1965. Devon was responsible for overseeing F.L.A.G.'s administrative concerns, as well as appointing lawyers for their legal branch.

One of Devon's greatest passions was his antique automobile collection. He owned a 1937 Bentley, 1920's Cadillacs, a 1952 Nash-Healy, 1950's Mercedes', and a 1982 Mercedes convertible. His love of cars eventually allowed him to oversee the construction of the Knight 2000 in 1982.

Devon was also one of three people that Wilton Knight trusted with the formula for K.I.T.T.'s molecular bonded shell. Wilton died in late 1982, leaving Devon in charge as the executive director of the Foundation for Law and Government.

Devon remained the head of F.L.A.G. (Later renamed The Knight Foundation) until the year 2000, when Thomas Watts injected him with a lethal dose of poison while in the hospital for a blow to the head. Devon died, but his legacy—Wilton's legacy—lived on.

Born on November 24 in Marin County, Dr. Bonnie Barstow was responsible for maintaining K.I.T.T.'s systems. Although Bonnie's father wanted her to be a doctor, her heart was set on becoming a computer scientist. She attended M.I.T. as well as Stanford University where she earned a degree in robotics and computer science. Her father was a private pilot for Wilton Knight and managed to get her a job at Knight Industries as a cybernetic technician immediately after obtaining her degree. Around the time that Bonnie joined F.L.A.G., Wilton Knight and Devon Miles began work on the Knight Industries Two-Thousand. Bonnie helped to develop K.I.T.T.'s voice and Wilton believed that without her help, K.I.T.T. could not have been built. Bonnie was also responsible for designing the Knight Industries semi, showering it with computers and auto cruise capabilities. Until the Fall of 1985 when RC3 joined the team, Bonnie would occasionally drive the semi as well.

From 1982 through 1983, Bonnie maintained K.I.T.T.'s systems and occasionally added new functions such as Micro Jam, Grappling Hook, and a long range infrared tracking scope. In the Fall of 1983, Bonnie left the Foundation to pursue further studies at a San Francisco university. During her absence, April Curtis took over her duties at the Foundation. During a mission in the San Francisco area, Michael surprised Bonnie at the university and asked her to come back to the Foundation. Hesitant at first, Michael and Devon persuaded Bonnie to return. She stayed with the Foundation for the next two years, but what she did after that remains a mystery.

Brought in as a replacement for Bonnie Barstow in Fall 1983, April Curtis contributed many new features to K.I.T.T. including a Third Stage Aquatic Synthesizer, Chemical Analyzer, Trajectory Guide, and Silent Mode. Although most of her background remains a mystery, it is known that April has a sister named Laura Phillips and a niece named Becky. She helped to decipher a bizarre code being transmitted during a rock concert using her past knowledge as an employee at a travel agency. She and Michael often bickered, but it was clear to see they were close friends deep inside. When Bonnie returned in the Fall of 1984, April disappeared. It is not known if she left the Foundation or was simply transferred elsewhere.

A tough kid born and raised in Chicago, Reginald Cornelius III, or RC3 for short, spent most of his youth out on the streets of Chicago, being taken care of by his old friend Keith Lawson since he was six years old. RC3 was afraid of heights due to an incident when he was a child. He was being chased and was trapped on a roof. The only way down was to jump. Once he became a bit older, he began to fight for justice around the streets of Chicago. Borrowing a rifle that his brother brought back from Vietnam, RC3 made a dummy rifle out of rubber. He ran around the streets calling himself "The Street Avenger." When Michael was cornered in a dark alley, RC3 came to his rescue. Bonnie had hired RC3 and some of his buddies to rebuild a demolished K.I.T.T. during a routine mission. Once Devon had seen RC3's work, he thanked him for his help and offered him a position at the Foundation. RC3 would, on occasion, help Michael out with a few missions. While not busy, he began to build a motorbike that was given to him. It was destroyed twice, but RC3 loved it so much that he rebuilt it. RC3 was also given the responsibility of driving the F.L.A.G. semi.

The Knight Industries service rig, or the semi as it was commonly called, was a black GMC rig (license plate California 1U13265) outfitted with state-of-the-art electronics. Designed by Bonnie Barstow in 1982, the semi had seen many exterior redesigns. When originally completed, the trailer was painted in all gold with black accents on the bottom, a large

knight's head insignia on both sides, and the words "Knight Industries" written below it. Immediately after Michael and K.I.T.T.'s first mission, the trailer of the semi was painted all white, no doubt preparing it for the new paint job it would receive. After staying all white for six months, the semi was finally given a new paint job in January of 1983. The semi was now all black, with gold trim and a knight chess piece on both sides. A few months later, another minor upgrade was made when the semi was repainted again with the same black paint job, but the gold stripes were slightly different and the knight chess piece was larger and up a bit higher.

The original interior of the semi had a wealth of computers on every side, as well as tools hanging on the walls and several storage shelves containing various replacement parts for the Knight 2000. Near the back of the trailer was a place to sit complete with a table, coffeemaker, and phone. In the Fall of 1983, the interior of the semi received an upgrade as well. The area for K.I.T.T. to park was left untouched, however, the lounging area was completely renovated. A new computer wall unit was installed, as well as carpeting and walls to cover the trailer's shell. Also added at that time was a Circuit Analyzer. This computer device descended from the semi's roof and, when connected to K.I.T.T., could diagnose any malfunction. In the Fall of 1984, the semi also received an extended cab to allow more passenger or cargo room. The semi had the ability to drive by itself, but it was a strict Foundation rule that someone must be behind the wheel at all times. It also had a weaker form of K.I.T.T.'s molecular bonded shell, no doubt added after K.A.R.R. turbo boosted through the rear door.

Knight Industries was the parent company, and was divided into five branches. The fiscal branch was responsible for the financial aspect of Knight Industries. The next branch was The Knight Foundation, which was the charitable aspect. The research and development branch was located at the Knight Estate in Las Vegas, Nevada. The Knight Estate included a private airstrip, laboratories, electronics lab, and warehouse. Half of the estate was designated as testing space, with a controlled

experimental environment. The technical staff here was responsible for designing and testing all upgrades that K.I.T.T. received. Wilton Knight died here. Also included at the 200 acre Knight Estate was the next branch of Knight Industries, the medical branch. This part was built and staffed in the early 1970's and was headed by Dr. Ralph Wesley. He was the man responsible for looking after Wilton Knight during his final years, as well as rebuilding Michael Long's face after he was shot. Knight Industries had also dabbled in space and microprocessor technology during the 1970's. The fifth branch of Knight Industries was the legal branch, more commonly known as the Foundation for Law and Government. Located in Los Angeles, F.L.A.G. was responsible for handling those special cases in which the criminals were too large for conventional policemen to capture. Devon Miles was the executive director.

F.L.A.G. also branched out into three divisions: the A-Team program, the Megaman Project, and Team Knight Rider. The only thing known about the A-Team Program is that William Key served as an overseer to it. In the late 1970's, while F.L.A.G. was busy building the Knight Automated Roving Robot, the Megaman Project was born. Ken Savage was the first "product" of this project, which involved giving a human being mechanical parts, thereby creating a bionic man. Ken Savage's wife, who was also a F.L.A.G. agent, was killed during a mission and Ken retired in 1981. The third and final branch was Team Knight Rider. The Team Knight Rider pilot program consisted of one man, Martin Jantzen, and one car, the Knight Reformulation One. Jantzen had an unstable personality, and thereby infected the car in the driver-car symbiosis. Jantzen was locked up and K.R.O. was sent away to be reprogrammed. The new program, started around 1995, consisted of five highly trained operatives combined with five highly intelligent vehicles. Since the days of Michael and K.I.T.T. were over, F.L.A.G. needed a new team to carry on Wilton Knight's legacy and fight for justice.

CHAPTER FOUR

ONE MAN CAN MAKE A DIFFERENCE

The beginning of *Knight Rider* was not without its share of excitement and hesitation of its major star who inherited the mantle of one man making a difference. “I was as nervous as anybody else,” David Hasselhoff says. “This is salesmanship. It is something I have to do because it’s part of the job. I’m able to do it because I believe in myself. But deep down inside, I am scared just as anybody would be.”

Many fans of the series still wonder who played Michael Long during the opening minutes of the pilot. The actor, named Larry Anderson, explains how he was cast in the role that would eventually make Hasselhoff famous. “My understanding was that a new opening for the movie was written very quickly which included an (overnight) casting session to find the actor to play the role of Michael before the makeover. Obviously, the choice for an actor was narrowed to someone who had the same approximate physical features (height, weight, hair, etc.) as Hasselhoff. The casting director knew me from other projects and called me late in the afternoon to come to a casting session at Universal to meet the producers. I got a call the same evening to report to the set the next day (or possibly two days later). As I remember it, the make-up and hair department did all the curls in my hair to match David’s natural hair (mine is straight) and on to the set I went with warm script pages in hand. Crazy, huh?”

Fans can also notice that Anderson speaks with Hasselhoff’s voice and never appeared in the credits for the episode. “I am not sure how the script

read before they tacked on the new opening, but it's plain that the producers felt the set-up needed further development. The reason why such obvious points were not thought of until so late in production was because, as I understand it, my scenes were not part of the original shooting script and weren't written until after most of the principal photography was in the can. I hadn't even read the script and didn't have the time to think it through. Therefore, I later chose not to be credited in the episode, as no actor would lay claim to a performance where someone else is speaking his lines for him!" Anderson also indicated that the movie was shot and all that remained were his scenes. "This was a one day shoot. I never saw a writer nor read the script except for my pages. When I shot the part, I had no idea of the story other than a brief fill-in by someone on the set. I know nothing about the car nor did it hold any special significance to me at the time. All I knew was that I was to run out of the casino, jump in a car, and start driving. It's fairly obvious that the studio had to dub my lines as only the face changed in the transition from Michael Long to Michael Knight." Anderson also adds that, "The location was a mocked-up casino in the lobby of a hotel near the L.A. International airport." It is Hasselhoff who gets out of the car to confront Tanya Walker, not Larry Anderson, and the legacy of the *Knight Rider* is born.

The first season of *Knight Rider* was a season of growing relationships and serious to lighthearted storylines that explored three different relationships. There was Devon Miles, the head of the Foundation for Law and Government, who constantly berated Michael Knight for his attitude; Michael dealing with K.I.T.T., his new partner, as they get used to each other on and off the road; and the flirting between Bonnie and Michael until the episode "White Bird." Of course, Michael fails to convince Devon that he has no interest in females, vacations or Bonnie for that matter, who would rather flush K.I.T.T.'s systems then be on a date with this knight in shining armor. Altogether, the first season was the inverse of what *Knight Rider* was during its fourth season and remains a season of immense changes and character development.

The pilot introduced viewers to the newly christened Michael Knight, who can be compared to the mythological story of the phoenix rising from

the ashes. The guys loved the car and the girls loved Hasselhoff. *Knight Rider* lit the fuse of an NBC line up that would get only better as time went by. Assigned to Friday nights, the show began to erode the popular fan base of *Dallas* and demonstrated to advertisers that it could bring in the teenage crowd, a demographic highly sought after by NBC. Michael and K.I.T.T. bickered for most of the first season, with K.I.T.T. learning that humans have their faults and Michael silencing K.I.T.T. if needed. Bonnie, who installed an assortment of functions in order to have Michael use them in various missions, helped K.I.T.T.'s development along as well. Among those to last the series were Micro Jam and the Grappling Hook.

Stu Phillips, who composed the *Knight Rider* theme with Glen Larson, has nothing but fond memories of the series. "In the pilot, I enjoyed developing the *Knight Rider* theme and playing it with the whole orchestra, instead of only synthesizers, as Michael and K.I.T.T. were racing towards the airport. I also liked the cue when Michael wakes up after being rescued by Wilton. It did not quite fit, as it did not follow the musical trend of the episode. The pilot had a lot of musical variety to it, starting in Vegas and covering a variety of situations. In my opinion, the following episodes became very typical TV fare."

David Hasselhoff reflected in a 1983 TV Guide article on the limitation of some of the earlier scripts, especially "Deadly Maneuvers."



K.I.T.T.'s incredible cockpit [Courtesy P. Sher Jr/Code One Auto]

“There’s my costar in *Knight Rider*, for example,” he says. “It is a car—a souped-up computerized Pontiac Trans Am called K.I.T.T., that can talk, think, fly 50 feet through the air, drive by itself, intercept police calls, elevate me through its roof, push huge dump trucks out of the way, plough through walls, do 10 times as much as the General Lee in *The Dukes of Hazzard*. But, in one show, K.I.T.T. was faced with the simple task of towing the car of a young woman who had stalled along the highway. K.I.T.T. broke down trying to do the tow, and we had to improvise a line for the car to say to me. When the car could not make the simple tow, Bill Daniels had to explain in a haughty tone of voice, ‘Towing is not my thing’.”

In “Good Day At White Rock,” Michael fights bikers who want to take over a small town. Anne Lockhart, who played Sherry Benson in the episode, recalls, “The episode started shooting on August 9, 1982 in Lake Sherwood, California and finished on August 17. The episode was shot knowing that *Knight Rider* was now a series.” Although this was Lockhart’s first appearance on *Knight Rider*, she was already familiar with the series. “In early 1982, I went to an NBC office screen test to read for the role of Bonnie Barstow. I was brought into the room full of executives and, at this point, it was hard to understand the talking car concept—it was not fully explained. They kept asking me to talk to a table! So, I auditioned with a table but I did not get the part.” Lockhart, well known from her *Battlestar Galactica* days, says they joked often on the set. “We gave David the nickname ‘Knight Worm’, in reference to a scene in the episode where he jokes around about the night crawlers.” James Callahan, who played the sheriff, adds, “Anne was going through a rough time but you couldn’t tell when she was in character. She was a real trooper and she looked very much like her mom, who I also worked with. I remember how hard working and friendly David Hasselhoff was, and how talented the motorcycle riders were after witnessing some of the bike stunts they performed.” So what did Lockhart think of her most unusual experience of being in a show with a talking car? “Having not seen the effect of the talking car, I had to

just look at the console—the script girl read the lines. There was no focus, nothing to aim at when talking. In most cases, you have some place to look. It was very odd to hear the script girl reciting the lines!”

“Not a Drop To Drink” began filming in September 1982 and Sondra Currie (who later would marry *Knight Rider 2000* director Alan J. Levi) was brought in to play a feisty red-head. Currie remembers that, “Bob Cinader was fabulous to work for and a really sweet guy. It was much easier to work when he took a liking to you. Bob especially wanted me to get this role and even worked around my schedule.” Currie, however, managed to get in to a bit of trouble on the set. “We were shooting and I decided to wash my face after a scene. They tore into me because they had to reapply my makeup from scratch!” Currie remains proud of her role and adds, “For those who might have noticed, I actually did fall off the bull when it got away and I fell trying to catch him!” The role got her the chance to play a woman who could stand up and take charge. Hannah L. Shearer, who wrote the episode, and Currie remain friends to this day. Shearer recalls, “The network felt uneasy about the scene that took place on the river where Francesca Morgan is seen carrying a gun. I fought the network and told them it was necessary to the plot.” Currie was not fond of the scene either, saying that, “It looked funny and awkward since David was so tall. From that point on, they tried to cast women who were more David’s height.” Currie still jokes that Virgil W. Vogel, the director of the episode, called her “doll” because Currie always felt that her right side was the best side to film. To that, she says Vogel would say, “Look at what the doll wants!”

Stuntman Jack Gill was amused by the General Lee imposter seen in “Give Me Liberty...or Give Me Death.” Since Gill was responsible for the stunt work in both *The Dukes of Hazzard* and *Knight Rider*, the crew teased him a bit about the irony of jumping over the General Lee. “Everyone was telling me, ‘Oh, now you’re jumping over yourself.’ We almost did not do that shot because I had weighted the car out and the transportation guy was bringing it over. He did not know that the weights

were in it and lost control. The car tumbled down a hill and was completely wrecked. Luckily, I had another car on the trailer with a cage in it so we pulled it off with that car.”

The most famous (and most reused) *Knight Rider* car jump came in season one’s “The Topaz Connection,” where a driverless K.I.T.T. leaps a ravine. Jack Gill recalls, “That ravine was 90 feet across and I had to use a bulldozer to create the road so I could build up enough speed. We always mount a camera inside a crash box on the right side of the car for a point-of-view feeling. We ran cables from the box into the car and then I would turn the camera on when I approached the ramp. It would only run for about a minute. When I hit the ramp, it broke the cable loose and sent it flying through the air. When I hit on the other side, the camera came loose and started tumbling, but the footage survived.” The dangling cable can be seen in the episode. That jump would be reused in “Nobody Does It Better,” “Lost Knight,” “Junk Yard Dog,” and “Knight Flight to Freedom.”

In a hair-raising chase sequence from “A Nice, Indecent Little Town,” Michael must maneuver his way through the crowded alleys of a small rural town to subdue a criminal. Jack Gill recalls one of his toughest car jumps from this episode: “There was only a foot and a half clearance on either side of the car. When I landed, the entire steering column broke off and fell into my lap. Had it happened before the car took flight, I probably would have hit the building.” Besides having to worry about the jump, Gill was also distracted by a disbelieving professor. “A technical advisor from a college came out to watch the jump. He got his tape measure out, measured the ramp, and began making some calculations. He then proceeded to tell the producers and the policemen that I would never make it across Main Street. He said that I would only make it about halfway across and then crash into the cars below. I told him that I had done these jumps a hundred times and finally convinced the producers that I could do it. When I completed the jump successfully, I got out of the car only to find the guy getting into his car and leaving without saying a word.”

The early part of the first season found Michael saving a stunt show, protecting a senator from a crooked politician, and busting Devon out of jail on trumped up charges. One of the highlights of *Knight Rider's* freshman season was "Trust Doesn't Rust." We learn about the Knight Automated Roving Robot, or K.A.R.R., who was for all intents and purposes a failed prototype of K.I.T.T. Given no personality and essentially no conscience, the car had all the abilities of K.I.T.T., but little of his concern for the preservation of human life. K.A.R.R. became a menace to society, forcing Michael and K.I.T.T. to stop the car before it hurt anyone. Setting K.I.T.T. on a collision course, Michael risked it all and came out the winner. However, when Michael pulled K.I.T.T. into the semi for a few repairs, a whole new conflict emerged.

Bonnie and Michael begin flirting with each other and Michael took a risk and asked her out. However, Bonnie's work came first and that meant the car before the man. Michael poked fun at her several times during the first season and Patricia McPherson utilized whatever little screen time she was given to make the viewers interested in her character. Bonnie showed the viewers that a mechanic can be a female and have brains. Her white overalls were dropped after the first season in favor of more casual clothing. After Bonnie returned in season three, she and Michael grew closer as friends. The first season provided Michael with a great bickering partner as well as a boss who was sympathetic to Michael's need for a constant vacation, most of the time.

McPherson recalls her character and her attire during that first season. "Actually, the white overalls were nice because, at first, the character was supposed to be wearing some hot, super flashy, gaudy thing, and I asked if we could tone it down. The dressers at the time believed that the way to go was a sophisticated appearance. That is how the white costuming with the black boots came about, to try to give Bonnie a more sophisticated and elegant look. As the episodes progressed, they went into more color. It got tough wearing this white thing day after day, it was like 'enough of this, can we move into new looks for the character?'"

While they become like family later in the series, Devon Miles and Michael Knight did not always feel that way toward each other. Devon thought Michael was foolish and Michael thought Devon followed the rulebook too much. However, this type of conflict was exactly what made the first season unique and exciting. Devon watched over Michael as a father would, but still feuded with him over little things, like his “girl of the week” mentality—which only got worse after he gave up on Bonnie. Aside from “Hearts of Stone,” the biggest transition episode of the first season was “White Bird.” In it, Devon tells Michael that he had to give up on love too, Bonnie is heartbroken that she never knew Michael had a fiancée before he was shot, and K.I.T.T. cannot understand why Michael is acting the way he is. No longer is the first season working towards the characters getting to know each other, but they now become family and must work together to make a difference.

David worked off the screen as well, making personal appearances to get interest in the show. “I’ve used my weekends to do 17 personal appearances all over the country—the crowds got bigger and more enthusiastic each time out. I also noticed that the audiences changed along the way from primarily four-year-olds to a broad cross-section of the population.” As the season went along, David was getting noticed and so was the show. “I really felt we were going over the top when the show got a People’s Choice Award nomination for the most popular program of the year and I won the award for Most Popular Male in a New Television Series.” *Knight Rider* was on its way up and Hasselhoff was enjoying the ride.

Larson reflects on the beginnings of the show by explaining that, “My deal with them was really to create a pilot and then supervise the hiring of a staff, and supervise the first 13 episodes. Give notes, tell them what I think should be done. I was somewhat critical of the first 13. When they assembled the show, I felt they cut a few corners in a few places. I probably would have spent a little more money in a couple places and I would

have probably opted for a bit more humor, a little closer to the pilot. They were good traditional 8 o'clock episodes."

When asked to reflect on the style of the late Robert Cinader, Larson commented that, "Bob Cinader was the first producer and he came from the Jack Webb (of *Dragnet* fame) cast. Jack was not known for his humor. He had an entirely different style. I used a phrase—not situation comedy, but predicament humor. Get the guy in trouble so the audience is chuckling. Bob did not do much writing as he was more of a supervising producer. It was a source of annoyance at Fox. The real revelation to me was not that it scored with younger people, boys especially, but the professional people I knew. I got calls from people I never heard of telling me how much they loved this new show and it revealed to me what a love interest people had with cars."

Glen Larson handed the show over to Robert Foster after the first thirteen episodes and replaced Stu Phillips with another well-known composer named Don Peake. Peake recalled how he became involved with the series. "I had just done a TV Movie called *I Desire* for NBC. I got a phone call a few weeks later from Robert Foster, who wrote the movie. He really liked the score from it and asked if I was interested in writing music for a show about a car. I was a California boy and I loved cars, so I accepted." Peake became very involved with *Knight Rider*, and was even involved in the meetings where they changed the sound effects of the car. Peake adds, "It was very exciting for me as I was an ex-race car driver and very tuned into cars."

Peake was given one week to compose the music for each episode. "We did a spotting session, which was essentially watching the episode. I would write all week and finish on Thursday night. The scores were then picked up and taken to Universal where the copyists would divide up the parts. I would come in at 10am on Friday and conduct the orchestra. After that, I would go into a projection room with the producers and they would show me the next show. Richard Lapham, who has since passed away, would sit there and take notes while we talked about the show. He would then type

up the show in detail (at five seconds, Michael walks into the room, and six seconds he turns, etc). I scored the show simply from Lapham's notes." Peake utilized approximately twenty-five to thirty players in his orchestra, except in rare cases (such as "The Scent of Roses") where sixty players were required.

Music was an important aspect of *Knight Rider* and, in most cases, the original theme song was used in a fragmented or slightly different form throughout the series. With *Knight Rider*, it was not only the theme that was used, but also a variety of popular or golden oldies. Gino Grimaldi once said, "We take great care with the songs. I sit down with the guy responsible for the music and we sort out rock 'n roll, country, and western or popular chart material that might suit particular moments of action. It adds a touch of realism." Composer Don Peake adds, "I was also composing the sound-alike songs. I must have done a pretty good job because the original artist would occasionally call and ask if that was their song! We had permission from the publishers, it's just that it was so expensive to buy the master. It was cheaper for us to rerecord it."

One of the key elements to any good show is a theme song. *Knight Rider* was no different as it utilized synthesizers and effects to make a compelling theme. Stu Phillips and Glen Larson both worked on the theme that is now known the world over. Phillips recalls that, "My decision was influenced to a large extent by the network. They very much wanted for me to try and write something similar to a German recording they had heard that featured a synthesizer on it. The *Knight Rider* theme itself bore little resemblance to the original. It took some thought to figure out how to approach it with multiple synthesizers. Up until that time on television, the predominate use of a synthesizer was as a lead instrument only. Five or six synthesizers were used to record the *Knight Rider* theme, along with drums, percussion, and a fender bass. I personally like to make use of the theme of whatever show I am working on. I was pleased that Glen and the network had confirmed that the theme would be used throughout the

show. In my opinion, utilizing the theme helps to better underscore the dramatic moments in the show.”

In 1998, Phillips and Larson achieved Billboard Top 10 status when Busta Rhymes’ “Turn It Up/Fire It Up” used a sample of his *Knight Rider* theme. “They took the original recording, sampled it, and used it throughout the entire record. I must admit that after listening to the records, it was sort of a kick. Also, having one of the records reaching ‘top ten’ on the charts was nice. The only drawback was the fact that the writing credits now include several members of the group. Oh well...you can’t have everything.”

For fans who noticed the musical difference after Peake took over in “Hearts of Stone,” Phillips recalls that, “Occasionally, I did watch a few episodes after I left the show. What Don Peake composed was definitely different. However, the producer obviously liked what he wrote. Don used to make demos for Screen Gems music before he became a composer. I would have to say that the main difference in our approach to the underscore was a matter of style.”

The cast and crew were informed during the filming of “Short Notice” that the series was renewed. Don Peake recalls, “Richard Lindheim came out and said, ‘Guys, you’ve been renewed’. I thought, ‘How nice of him to come out to this funky little night club to tell us.’ He was quite pleased.”

During the first season wrap party, the producers put the number one hero car up on a pedestal with the scanner flashing and William Daniels’ voice in a ten minute loop. Some crew members approached Jack Gill and commented, “Wow, I didn’t know the car really talked.” Gill was forced to explain that K.I.T.T.’s voice was a recording. This hero car still exists today and tours across the country.

The end of the season saw an ongoing conflict between Patricia McPherson and Executive Producer Robert Foster. Foster fired McPherson after her persistent lobbying for a romance between Knight and her character, and because they did not find her glamorous enough. McPherson was replaced by another former model, Rebecca Holden, who

played April Curtis. Patricia comments that, "I think we were all surprised at the world-wide reaction we received," she says, "although it was quite flattering to realize that I was that popular. I suppose a lot of it is due to the fact that when people start watching a show they get used to the people in it and don't like change."

David Hasselhoff did not like change either. He was angry about McPherson's firing and upset with his own reaction to it. "They let Patti go and I didn't have enough guts to fight for her because I was still fighting for myself. In the second year I really wanted her back. Both of us had survived against *Dallas*. I said, 'Why are you breaking up this team?'" The producers did not feel that creating a romance between Michael and Bonnie was a good idea. "That's silly," McPherson counters. "David is in a romance on every single show. The best stories are those in which our emotions show. My fan mail says, 'As angry as you get, we know you love Michael'." Our sentiments exactly.

CHAPTER FIVE

WHITE BIRD MUST FLY

One of the best story arcs in *Knight Rider* involved Stephanie Mason, Michael Long's fiancée before he was shot in the face and left for dead by Tanya Walker. In real life, David Hasselhoff and Catherine Hickland (who played Stevie Mason) were very much in love and wanted to bring that to the show.

Hasselhoff met Hickland at the 1981 Daytime Emmy Awards in New York, but they did not become seriously involved until Catherine moved to Los Angeles three months later. "He begged me for a date and I said no. I am generally not attracted to 6 foot, 4 inch men who look like Ken dolls. They're too much trouble with their egos. He went back to Los Angeles and called me every other night screaming, 'I'm in love with you,' but I kept saying, 'No, No, No.'" Catherine thought that David "was just another young actor trying to chat me up for a quick affair. Then later he phoned me up and told me he loved me. And he phoned seven times the same evening to say that. "

Hasselhoff brought Catherine in to help write a story involving Michael Knight's lost love Stevie Mason. What they came up with was "White Bird," a story that centered around the return of Michael Long's former fiancée. Michael was told by Devon to not reveal his true identity to Stevie for fear of negative repercussions on future cases. Stevie was being framed for a crime she did not commit, so it was Michael's job to protect her. With Michael's eyes always on her, it did not take long for Stevie to realize that he was her supposedly dead fiancée. Michael had

cleared Stevie of all charges, and she was sent into the Witness Relocation Program. This episode was David Hasselhoff's favorite because it was about people, and human emotions.

Executive Producer Robert Foster recalls, "'White Bird' was more of an adult themed show. David came to me and was upset that Catherine Hickland's character, Stevie, was charged with solicitation, which essentially means prostitution. I decided to leave it in because it was important to the storyline and had more emotional impact." Utilizing the episode's main song was quite a challenge as Don Peake recalls. We recorded 'White Bird', but couldn't find the songwriters or the publisher. Finally, they found a guy living in a trailer park in Northern California who was one of the writers and we got permission."

"'White Bird' was the last episode produced for the first season, and David had a very special plan for the end-of-season wrap party. 'It was Valentine's Day and Catherine's birthday and the end of the season, and we'd both worked on the script for that segment and I wanted to do something really special. I got a replica of K.I.T.T., and put it on top a birthday cake, with these words written in icing: 'Look under the hood!' When she did, there was her engagement ring! Then I said, 'Catherine Hickland, will you marry me?' And she started crying. I just about joined her.'" Catherine and David then took an early summer vacation to the Caribbean for ten days on an uncrowded beach. "Peter Island was idyllic," says Hasselhoff. "There were only 80 people in a condominium complex with a huge, wide beach all to ourselves. We were served three gourmet meals a day, and every night there was entertainment for us in the form of steel drum bands and dancers."

It took a woman like Catherine to make Hasselhoff realize that he had to change his lifestyle. In a 1984 article, Hasselhoff stated, "I was a wild, crazy man before I met Catherine. I was drinking too much and staying out all night because I couldn't face my lonely home life. But our love has turned my whole life around. Before I met her I'd go out on the town and sometimes I'd wake up in the night and not have a clue where I was. God

knows what would have happened if I hadn't met Cathy...I'd probably be in the ground by now."

David and Catherine wed in 1984 and left for their honeymoon near the end of the second season of *Knight Rider*. The final episode produced for that season was the two-hour movie "Mouth of the Snake." This episode was written mostly without Michael and K.I.T.T. in it because Hasselhoff was on his honeymoon with Catherine. To celebrate their new marriage, David brought Catherine's character, Stevie Mason, back to the show for a second time.

In "Let It Be Me," Michael was sent to investigate the murder of a rock band's lead singer. Michael arrived at the studio and, much to his surprise, ran into Stevie. She explained to Michael that she was looking for a fresh start after the Witness Relocation Program ended and ran into an old high school friend, Greg Noble. He was putting together a rock band and Stevie joined him. Greg and Stevie became close and decided to start building a relationship. She later told Michael that although she loved Greg very much, she dreamt about him every night when she went to bed. After Greg's murder, Michael joined the rock band as his replacement, and was able to flush out the people responsible for his death. Stevie again decided that it was time to leave. It was then that Michael offered to leave the Foundation to be with her. Stevie said no, that it was too high a price to pay, for now. They parted ways for what would end up being almost two years.

David Hasselhoff and Catherine Hickland had recently completed an album together called *Night Rocker*. David, wanting to expose the album to as many people as possible, decided to incorporate a few songs from the new album into the episode "Let It Be Me." The final version of the episode featured the songs "Our First Night Together," "No Way to Be In Love," and "Let It Be Me." Unfortunately, the album bombed in the United States. Little did David know that *Knight Rider* was becoming big in Europe and his single was beginning its climb up the German charts.

Many *Knight Rider* fans were hoping to see the character of Stevie Mason return for the third season. The producers were for the idea, however Catherine Hickland's schedule would not permit her to make an appearance.

In November of 1985, the cast of *Knight Rider* was informed that the series would not return for the 1986-87 television season. With time running out before the final episode was completed, Hasselhoff approached the writers with an episode idea to bring back the character of Stevie Mason one final time. "Catherine and I approached NBC and told them that we had to have this episode for the series and we managed to get the episode written and made within a four week span," says Hasselhoff. NBC eventually agreed, but ended up airing the episode in early January of 1986, a decision that upset Hasselhoff. "The Scent of Roses" had many series-ending qualities and Hasselhoff wanted it to be the last one aired. However, NBC decided to air it midseason and then went on to air the other ten episodes they paid for.

In "The Scent of Roses," Michael was seriously injured from a gunshot wound and found himself reviewing his dangerous occupation. After careful thought, Michael made the toughest choice of his life and decided to leave the Foundation for Law and Government. Devon, sensing that Michael had lost all reason to care and the will to live, contacted Stevie Mason. Devon explained that Michael needed her and the two arrange a meeting. Michael, shocked to see his former fiancée again, embraced her as they left to take some well deserved time off together. Michael realized that his job at the Foundation was no longer holding him back from being with Stevie forever. He asked for her hand in marriage, and she accepted. A small outdoor ceremony was held for the couple and everything looked to be perfect. They exchanged vows, and were pronounced man and wife when the gunman that attempted to kill Michael just weeks earlier returned to finish the job. Stevie, seeing that Michael was directly in his line of fire, made the ultimate sacrifice and shielded Michael from the bullet. Stevie was hit in the back, and died moments later in Michael's arms.

After much soul searching, Michael realized where he belonged. Hasselhoff later stated, “I wanted fans to see what took a toll on Michael over these last few years and that in the end he could always count on his family.”

CHAPTER SIX

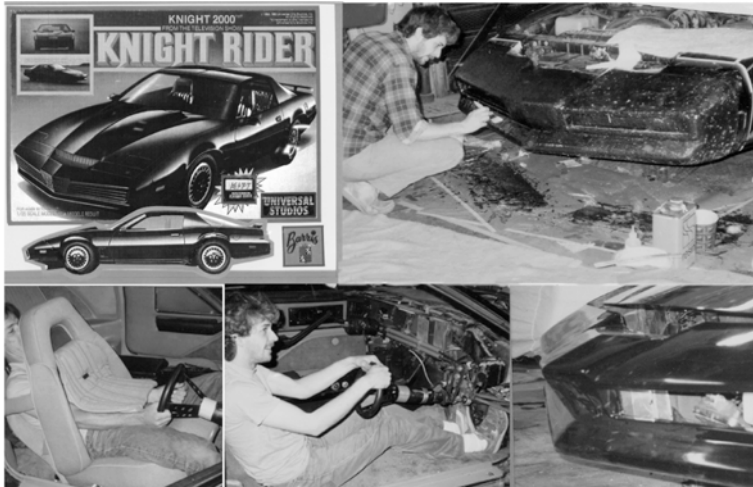
THE KNIGHT BEHIND THE WHEEL

One of the most incredible aspects of *Knight Rider* was Michael Knight's futuristic, state-of-the-art car nicknamed K.I.T.T. (Knight Industries Two- Thousand). Decked out with countless functions and visual displays, K.I.T.T. could be prepared for almost any situation at a moment's notice. The car itself was designed by Michael Scheffe using Pontiac's all-new 1982 Trans Am. Millions of fans fell in love with K.I.T.T. because it embodied the perfect automobile. Jack Gill, the man responsible for K.I.T.T.'s incredible stunts, revealed, "The car was dropped about an inch and a half from the stock GM height so it would appear a bit more ominous." David Hasselhoff then said, "There's about \$200,000 worth of computerized gadgets built into it. The car has been modified to do stunts, jumps, and fast driving. We also go through a lot of tires.

What we do to a Trans Am in one day, most people wouldn't do to a car in five years!" With the cars being wrecked fairly often, new shipments of Trans Ams were always on hand, with the modifications now done by Universal Studios.

With so much riding on the souped up Trans Am, the producers actually had multiple cars on hand at any one time. David stated, "In every episode, there has to be more than one, for several reasons. The one I'm driving in the episode may break down. Then, when we do jumps, we use

a separate, heavily braced car; sometimes we have to scrap that car and get another. And besides the car I drive, we have a picture car that's kept all shined up and perfect in every way."



Construction of the Knight 2000 [Photos Courtesy George Barris]

The picture car (more commonly known as the hero car) was the only one that contained the intricate dashboard and controls that K.I.T.T. was famous for. Every time that Hasselhoff was shown getting in and out of K.I.T.T., they used the hero car. Producers also created a duplicate dashboard that sat on a sound stage at Universal Studios. When a close-up of the dash or the voice box was shown, it was from that mock-up. One version of the car was equipped with an ejector seat. In the beginning, the seat didn't work correctly and sent many stuntmen flying into the air much further than expected. Many of the men wouldn't try it again because it was too dangerous. For that reason, many of the ejections on the show used life-like dummies.

Another car used in the series was heavily braced for the incredible stunts that were performed. When the stuntmen performed those 80-foot leaps through the air, a car would sometimes break in half. Each of the cars also had a protective outer shell on it. "The shell is a hard and heavy polyurethane form that looks exactly like a car body with no windows or windshield," says Jack Gill. "It took four guys to lift it onto the K.I.T.T. car and it stayed in place because it was molded to fit perfectly. After an action scene, when the polyurethane body came off, K.I.T.T. was always dented and had to be repaired." The engine used in the Trans Am was heavily modified. "It's really souped up," David said. "We have a mechanic named Willie Stabile who is personally responsible for the engine. And also, the performance level of our Trans Am is much higher than the regular Trans Am."

After the series premiered, Stunt Coordinator Bob Bralver was looking for someone to come in for a few episodes to drive the car. Jack Gill, an ace stunt driver who helped the General Lee soar in *The Dukes of Hazzard*, stepped up. "Bob Bralver called me up and asked if I would be interested in doing a few episodes. Once I started, I found out that Hasselhoff and I lived about five miles away from each other in Georgia, although we went to different high schools. We had a lot in common so we started hanging out. One thing led to another and I ended up becoming the stunt coordinator after the first year, followed by the second unit director. Besides those jobs, I was driving the car as well!"

When Jack joined the *Knight Rider* team in "Deadly Maneuvers," they only had three K.I.T.T. cars to work with—two stunt cars and one hero car. "We couldn't do much at that time because we couldn't jeopardize the cars. Once we acquired more Trans Ams, we began to develop each car for a certain stunt.; we had about eighteen in all. We got the cars from Pontiac for \$1 a piece. The only car that Universal Studios had to pay for was the original hero car. After that, Pontiac would call us up and say that they had some water damaged cars or cars that

needed to be crushed for one reason or another and asked if we were interested.”

The most famous (and the most dangerous) stunt involved actually having the Trans Am leap into the air, a stunt called “turbo boosting.” To achieve this incredible visual feat, special heavy-duty ramps were constructed that could withstand the force of the jumps. The ramps were frequently hidden behind a parked car, a fence, or a few bushes. A careful eye can spot a ramp in certain scenes where the car is required to fly. “The construction of the ramp is something I started on *The Dukes of Hazzard* and worked on over the years,” says Gill. “It’s thirty-two to thirty-eight inches high and between fourteen and sixteen feet long. The ramp could be adjusted to provide the height needed to complete the jump successfully—fourteen feet would provide a higher jump; sixteen a lower one.” As Jack hit the ramp at speed, the air pushed the car upwards and provided much more lift than he would normally achieve. The studio paid upwards of \$10,000 for the specially constructed ramps. Following the series’ cancellation, the ramps were left on Universal Studios’ back lot to rust away.

Robert Ewing, the show’s associate producer, commented, “We have two jump cars. These cars look identical to K.I.T.T., but are made of lightweight fiberglass and contain high-powered engines. A stunt driver races this fiberglass car at high speed toward a hidden ramp. The car leaps over real trains and trucks. The stunts are timed to the split-second to make certain no one is in danger. We’ve never had an accident. If a stunt is too dangerous, we don’t do it.” The car itself weighed only 1500 pounds. It was stripped of its factory interior and equipped with a roll cage, reinforced chassis, heavy-duty stock car shock absorbers, rack and pinion steering, and special brakes. It was also raised slightly from the stock GM height.



*Jack Gill crashes through a billboard sign in “White Bird.”
[Courtesy of Jack Gill]*

“I did a jump that was 140 feet through a billboard sign,” recalls Gill. “Most jumps were 110-120 feet. At that time though, no one was jumping cars further than 90 feet. I had to design the shocks a little stiffer so the car would fly a bit further. I put two shocks on each front wheel so it was incredibly stiff. You’d get a lot of height and a lot of distance. The producers always wanted K.I.T.T. to have a flat landing, so I also put a steel weight box in the back of each car. We would put the car up on jack stands so it would act like a teeter-totter. I would sit in the car and we would add weight until it was exactly level. The center of gravity would be in the middle of the car. Without the rear weights, the car would nose dive.” Because of the incredible stress that turbo boosting put on the Trans Am’s frame, the stunt crew had to junk anywhere from five to nine cars per season. Jack, however, would try to get a few more jumps out of the cars he really liked.

One of the things that Jack designed was the jump harness. “A lot of people were (figuratively) breaking their backs on these jumps, so I designed a harness that fit around your rib cage and over the top of your shoulders. You put a five-point harness on loosely, and then connect yourself to the top bar with 3/4” thick bungee cords. When I hit, the bungee cord prevented my rear end from digging too far into the seat and therefore took the pressure off my back.”

The show’s first season producer tells how K.I.T.T. appeared to crash through a semi truck in the pilot episode. “There are a couple of ways that this is done. It’s possible to use a real truck and build a kind of balsa wood framework onto it. K.I.T.T. would then drive up a ramp out of camera view and through the lightwood. But, to highlight the effect, we might build a replica of just the side of the truck top. K.I.T.T. would be seen traveling towards the real truck and then we would shoot another sequence with him crashing through the frame we had built. Cameras positioned on either side of the frame would film the stunt and after editing the whole thing put together would create the impression that Michael Knight had driven straight through the truck!”

Quite frequently, people are shown hitting the car with various objects to attempt to damage the car. “The biggest problem we had,” Gill said, “was keeping the car pristine all the time because it wasn’t supposed to dent. Even David sliding across the hood would put scratches in it. We were always careful in making sure that K.I.T.T. appeared indestructible on screen. When K.I.T.T. had to bang into other cars, I developed a polyurethane shell that could be dropped over the top of the original Trans Am frame. With the shell on, we could bang into other cars. It would dent the car underneath the shell, but was dent-free on the outside.” Although this innovative idea solved a lot of problems for the crew, it was not without its downfalls. Gill continues, “We had the car parked outside the San Fernando Valley one day and we shot a scene with a guy attacking the car with a baseball bat. We put the shell on and the guy began to hit it and everything was great. Once we had finished, we moved that car out and

put the hero car in its place, then walked away to do another shot. Some kids (who had seen that shot being filmed) came off a school bus and started kicking the car! They were so surprised that they were able to dent the car after seeing it hit with a bat! It was pretty disturbing to us because that was the only hero car we had at the time.” When the car was seen being shot at, the gun was actually empty; instead the special effects crew attached small explosive pellets to the car and detonated them from a control board off-camera. These charges released sparks that looked like bullets ricocheting off the car.

Just how did David Hasselhoff “hear” K.I.T.T.’s voice? The answer is quite simple. When the car was not in motion, a stagehand positioned off screen read the lines to Hasselhoff. If the scene required Michael and K.I.T.T. to be in motion, the lines were read over the car’s radio. The voice of K.I.T.T., actor William Daniels, went to the studio at a later date to record his part. His lines were then added into the episode soundtrack. Hasselhoff later explained, “What I see is a mockup of the dashboard. I don’t even hear William Daniels’ voice. He doesn’t hear my voice, either. He adds his voice later, after we’ve finished shooting our scenes. What we do is put on a radio. The car is usually being towed, in scenes where I appear to be driving. Usually an assistant director on the tow truck reads K.I.T.T.’s lines, which will then come over the radio. In the beginning, it was difficult doing the lines that way, but now that’s the easiest part of the show for me.”

Jack Gill was also the man you actually saw when someone on the show jumped from a high platform. When asked about some of his leaps, such as “Knightmares” and “A Good Knight’s Work,” he confessed, “Doing it really terrifies me. I practiced from low heights and worked my way up. The worst thing about jumping off is that I know that once I’ve taken the plunge, that’s it! I’ve got to land on that air cushion below. But there’s always a crowd watching and they’re yelling like mad...and in my mind, as I’m dropping, I’m thinking, ‘what’s wrong?’ or ‘has someone moved the mattress?’ But I can’t hardly turn back, can I?”



*K.I.T.T. flies high in "The Topaz Connection" and "Knightmares."
[Courtesy of Jack Gill]*

Another difficult feat to perform was making the car appear to drive by itself. Jack Gill was responsible for performing this as well. "The blind-drive seat was probably the most innovative idea that we came up with. Up until *Knight Rider*, everyone was trying to drive with video cameras or cutting a portion of the grill away and laying down to drive. I had a car for blind-driving from the driver's side and blind-driving from the passenger's side." Jack would extend his arms and legs through the seat while sitting out of sight behind it. "The other odd thing about K.I.T.T. was during the scenes when a young lady would be in the passenger side while I was blind-driving around town. It freaked so many people out!"

Robert Ewing, the show's associate producer, adds, "In some scenes, K.I.T.T. is filmed so you can't tell that the car is actually being towed by a truck. In other scenes, where a towing cable might be visible, K.I.T.T. has a backseat driver. The driver is hidden in the back seat behind dark glass. The glass acts as a kind of two-way mirror. The driver can see out, but the

camera—and the audience—can't see in." Because of its complexity, K.I.T.T. rarely drove by himself for any length of time.

Ski Mode became another fan favorite, a stunt in which K.I.T.T. was seen driving on two wheels. Buzz Bundy was world renowned for performing this stunt. "In order to ski the car," Gill says, "we had to weld the spider gears so both wheels would turn to together instead of independently. That was the only modification needed to the car."

In the episode "Return to Cadiz," fans were treated to the sight of K.I.T.T. actually riding on top of water. Gill described how that was accomplished. "We used a submerged platform with an outboard motor on it. I have to admit that it looked pretty good." Because it was so difficult to film, the idea of having K.I.T.T. ride the waves again was scrapped.

Michael Knight can regularly be seen wildly spinning K.I.T.T. into the opposite direction. These 180 degree turns are yet another trademark of the series. David Hasselhoff himself performed most of them until he accidentally smashed into a palm tree, totaling the car. The producers worried that he would injure himself and banned him from doing his own u-turns thereafter. Before his unfortunate accident, Hasselhoff explained how he achieved the 180-degree turn. "I do the turns by going about 50 miles an hour as I drive on the far right-hand side of the road. I take the wheel and turn it as far as it will go. At the same time, I pull the emergency brake. That locks up the rear wheels and turns the car around and gets me facing in completely the opposite direction. Then I let go of the emergency brake and hit the gas."

Patricia McPherson commented, "I'd rather be in [the car] with Jack Gill than David any day! No, David was actually quite good and he learned quite well from Jack. Jack's ability was just amazing. Almost any-time that I was in there, whether it was David or Jack, I always had this strange sensation that I was about to lose my front teeth! It was pretty amazing that they could turn the car on a dime and have it land exactly on mark. It was pretty incredible stuff."

K.I.T.T. was labeled as “the car of the future,” and therefore must always be ahead of the technology found in cars of the day. David Hasselhoff commented, “Once you start believing in K.I.T.T. then anything is possible and you can accept it. Already there are cars in existence with up to thirty spoken phrases they can instruct a driver with.

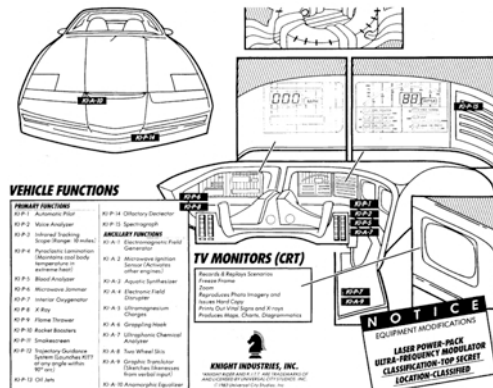
But obviously there is nothing on the market with the kind of range that K.I.T.T. has.” In the summer of 1984, the producers realized that current automobile technology was catching up with them, so they decided to overhaul K.I.T.T.’s interior. Producer Gino Grimaldi recalled, “We suddenly became aware between filming the second and third series that cars were coming onto the market with dashboards which were not dissimilar to that of K.I.T.T. Already there are cars being made which have a talking computer built into them with a couple of dozen phrases. Things like reminding the driver that the doors aren’t locked, gas is running low and so on. There are also cars around with television screens, and microchip technology is now used to a great extent in the digital layouts. Since K.I.T.T. is something extra special and a car of the future, it was necessary to make certain changes to keep it that way. It seemed that the only solution was to have K.I.T.T. completely destroyed and for Bonnie to have to put the whole thing back together again but with more futuristic components!”

During the show’s run, NBC released two promotional brochures depicting K.I.T.T.’s various features. The first came in August of 1982 when NBC aired a commercial where the curious could write in to find out about the most exciting car on television. Those who did write in received a flyer entitled “The Competition is NO Competition,” with K.I.T.T. parked alongside a car that resembled the General Lee (with a double zero on the door) from *The Dukes of Hazzard*, and offered a comparison of each vehicle.



Parts of closeup photos of the two promotional flyers from the private collection of AJ Palmgren and Paul Sher Jr. respectfully. (Photo courtesy of Richie Levine)

As a promotion for the season premiere “Goliath” in the fall of 1983, NBC created a commercial with David Hasselhoff saying, “On Sunday, October 2nd, K.I.T.T. and I face our greatest challenge in a spectacular two-hour movie. We’re hoping we can win with the secrets found in this,



the K.I.T.T. Kit. To get your free copy, send a self-addressed, stamped envelope to ‘K.I.T.T. Kit’, Box 80, Hollywood. Get your K.I.T.T. Kit, and

be there.” Countless number of fans wrote in and later received detailed blueprints of K.I.T.T.’s interior and exterior. This kit also gave structural specifications on the car.

In the fall of 1985, an advertisement for the season premiere “Knight of the Juggernaut” was run in TV Guide. In it, an all new K.I.T.T. was shown complete with a listing of his new functions. Besides Super Pursuit Mode and Emergency Braking System, the ad also listed Satellite Scanner & Transponder, High Visibility Mode (Negative Roof), Ultra-High Frequency Degaussers, Reverse Polarity Destabilizers, Water-Cooled Cabrillo Accelerators, Re-Engineered Modular Suspension, Infrared Tracking & Intercept System, Zero-Gravity Induction System, and a High Performance Liquid Chromatography Work Station.

Although K.I.T.T. appeared on screen as one unique, indestructible, high-powered machine, it took many versions of the Trans Am off-screen, as well as many talented people like Jack Gill, to create an automotive legend that has only become more popular with time.

CHAPTER SEVEN

DESIGNING K.I.T.T.

A Question and Answer Session with Michael Scheffe, K.I.T.T.'s designer.

What (if any) toys that you worked on while at Mattel inspired your design of the dash?

The jobs I did for Mattel were really a bit unrelated to the *Knight Rider* project. That work involved helping to make the master patterns for toys like Hot Wheels cars and fighter plane kits. I was helping to make these, and doing other prototyping work at an industrial design shop. They contracted a lot of work for Mattel. Glen (Larson) remembered this element of my background because of an early conversation we had, when I offered to build the car. I had shown him my portfolio, and described my movie prop design and fabrication experience. I mentioned the work I did for Mattel and Revell because I hoped to add a little credibility to the idea that I really *could* get the car built in time for his pilot.

Maybe I should talk a little about how I happened to be sitting in a cool, air-conditioned office, by a roaring fire, talking to Glen. He was full of ideas and enthusiasm, thoughtful, and easy to talk to. And he was talking about was making a talking car—in a few weeks, for a new show...based on a vehicle so new that “pilot” (pre-production) models were only beginning to trickle off the Van Nuys assembly line.

I was crazy about cars, planes, bikes; generally, anything that moved. I had shop classes in high school, of course, and many of my friends raced motorcycles, so we were pulling engines apart, building minibikes, tuning motors and making things all the time. I also really loved drawing and designing. More than anything, I wanted to build vehicles. How things worked and how they looked both fascinated me, maybe because my Mom's a painter, and my Dad was a mathematician. After high school, I went to Airframe and Powerplant school, because I wanted to build airplanes—and everything else! A&P college seemed like a great way to learn about how to build or work on things—from turbines to hydraulics; aluminum fabrication, welding, wood, dope and fabric construction, and so on.

Later, I went to Art Center College of Design in Pasadena, to major in transportation design. A lot of “carsick” guys like me were there. Some classmates included J Mays (presently head of Ford design), Chris Bangle (head of BMW design), Mark Jordan (designer of the Miata), Dave Robb (head of BMW motorcycle design), and Martin Manchester (head of Honda's USA motorcycle design studios), all of whom have done very nicely for themselves...Others, like me, gravitated towards the variety (and relative freedom) of design work that the movies and TV offered.

I had art directed and/or production designed about eight or ten low-budget sci-fi movies by the time the *Knight Rider* job came up. Those shows required a lot of prop and set fabrication, since in futuristic environments, almost everything has to be specially built. I'd also been fortunate enough to work on a much bigger-budget show; doing some design concept work for *Blade Runner*.

The toy prototype and pattern-making work came my way between some movie and TV projects. I wanted to try it, because I liked the idea of a more evenly paced schedule, with the time to finish things really nicely.

So I'm sure it helped me get the *Knight Rider* project to have been a designer with experience in both drawing and building things, but in a way, all of the things you do influence your work.

Without a doubt, the most valuable part of all of these jobs was meeting so many people with so much talent and ability. There were people just starting their professional lives, with little mileage out in the “real” world, but a lot of enthusiasm, who made me feel anything was possible. There were also those people farther along in their careers, who had so much knowledge and understanding to share, and a lot to teach to anyone who cared.

After receiving the general instructions for the “cockpit” design from Glen Larson, how long did it take you to build the prototype dash?

First I went through a sketch program with Glen—back and forth over a few days. We talked about it in some detail, because I wanted to get a feel for what he liked. It’s true that K.I.T.T. was a prop for a TV show, and we only had a few days to hammer out the details, but the design process was the same as for other projects. Glen was the client, and the whole point was to develop the interior along the lines he found appealing.

I had a lot of ideas about instrument panels (“IPs” in designer-speak), all the way back to the early days of being a little car-nut kid, of course. I wondered why controls were so far from the wheel in most cars. The advent of digital displays and illuminated bar-graphs offered a lot of possibilities for instrument design. And it seemed like such a natural idea to display RPM on a torque curve. Especially with a turbine engine...

Glen wanted to see a truly futuristic dash, but we agreed that at first glance it should look believable. That meant it should be based on what we know about information displays. To look attractive, it also needed a strong unifying design. A goofy checkerboard of flickering lights or flashing numbers would look pretty unbelievable. Right away, you would see how impossible it would be to read it.

It was clear to me that a digital readout would be a little worthless by itself. When you quickly scan your instruments, you want to know where in the operating envelope you are. You need to immediately see *where* a

value is, between the limits of the scale. You should know that the engine is at operating temp, for example. You don't want to take the time to figure out if 215 degrees is "hot" or not...I wanted to put bar graphs next to all digital readouts, or use them alone. The bar graph gives you an instant feel for where a value falls on the scale—a great feature of those old-fashioned needle pointers we were getting rid of.

There was one variable display, on which different, less-critical information could be shown. The concept was to save panel space for the important things, and not to distract the driver. (Shades of the SAAB black-out feature, or the iDrive on the new BMWs.) With this display, you could toggle through different functions. Even if the overall idea for this car was a little incredible, I did at least try to rationally design its features. It was important that it not look silly, at least at the show's inception. Were we successful? Sometimes I wonder, when I see the whole thing lit up and blinking away like the Las Vegas Strip...

Many of the decisions about style had some amount of thought behind them, too. The two "shelves" of the design were to provide shade over the instruments, to help see the displays, despite sun and bright filming lights. The instrument faces themselves were designed to have a clean appearance when off, with the individual LEDs falling into the shadow of the panel's thickness. This was before you could buy strips of LEDs in the right sizes, and I didn't want a less-than-perfect line of hand-assembled lamps poking out! They all had to be mounted to board, wired, and supplied with current by drivers, which also needed to be designed and built.

While Glen and I talked about the car, and the schedule, I asked who was going to build it. Because there was so little time, I felt that the experience and facilities of the fabricator should dictate the design. It seemed hard to imagine that a project like that could be run through the conventional channels.

I made some estimates, and talked to some very talented friends, to see who had time to help out. The design studio where I had been working (in Beverly Hills) with its pattern-making shop, was perfect to run a job

that size. The owner also felt there was room to accommodate the work. He was willing to rent Universal the facilities for a couple weeks. Would the Universal's own prop shop elect to take a "pass" on the work? They had the right of first refusal, since this was a union show, but there was so little time and so much work involved. I told Glen that if they passed, I thought I could do the job in time for their pilot shooting.

Although it seemed a little crazy to take such a risk, everything came together. The low-budget shows had given me some mileage in running projects with little time to spare. For those movies, the props had to look wonderful, and be pretty tough, too, with guts that wouldn't come apart in the hands of the "talent" (actors). The schedule was familiar enough—no sleep allowed! In past years, I'd done many things—put together a little model shop, built a lot of miniatures and props; rented trucks, ordered materials, sprayed a lot of paint; breathed a lot of Bondo...I'd had several friends from design school find their way into movie design and prop building work, the way I had, and they too had friends who were very capable people. The crew I was lucky enough to put together was made up of extremely talented union craftspeople. Since Universal did pass on the work, they approved our running the job with union people, hours, and pay scale—but off-site.

The crew consisted of Leslie Ekker, Robin Reilly, Bob Wilcox, Dick Chronister, and yours truly, as ringleader and chief troublemaker.

I knew Leslie from school days. He had worked on the first *Star Trek* movie, and by that time, *Blade Runner*, *Brainstorm*, *Close Encounters*, and many more. He went on to run the model and miniature efforts for many movies, including *True Lies* and *Apollo 13*, and is now a Visual Effects Supervisor. He can make or design anything.

Robin is another amazing guy. He has a degree from USC in sculpture, and was a propmaker for years, from the days of *Battlestar Galactica*. He is a specialist in both form and function. Not just a person with a real finesse with shapes, he's also an expert welder, machinist, and problem solver. Also an ex-motorcycle road racer, who splits time between movie work

and helicopter piloting. He recently finished fabricating (the frames completely from scratch!) a fleet of composite-framed bicycles for Steven Spielberg's *Minority Report*. This is what he does in between flying for Papillon in Hawaii, and other charter and military contracts. He's IFR certified, a CFI, multi-engine rated...and unlike the rest of us who built the K.I.T.T. car, actually operates turbine powered crafts all the time!

Our electronics genius Bob Wilcox did all the circuitry and component design and fabrication, with a lot of help from Dick Chronister, making it all come together in time...

Bob's expertise was staggering. Like Robin, he was also a car-crazy guy with some wonderful projects in his past. Bob had read the Gordon Jennings articles on two-stroke tuning. Using the formula, he welded up his own expansion chambers for a road bike project. Superior brains and a real hands-on ability, too. I remember one of the last nights of the interior project, when I had done all that I could. I was leaving, well after midnight. Bob had the whole panel hung from the ceiling like a side of beef, and waved to me, smiling and wiring, rock and roll leaking out of his headphones loud enough so that you could hear it in the next room...He had to design and build everything we used. There was hardly an off-the-shelf part to be seen in the final car. It is an amazing tribute to his patience and genius that there was a car at all. He and Dick Chronister were fabricating all the electronics as we were shaping foam, milling panels, and sawing the poor car to bits. I had the pleasure of working with Dick again, when I was designing all sorts of crazy things for *Back to the Future*. He was the same as ever: able to make anything that the show needed, completely reliable, and a thoroughly nice guy.

Leslie and Robin helped me with all the fabrication tasks, running the gamut from structural to aesthetic; from framing and machining to foam cutting and shaping, and with the glassing, painting and detailing.

If memory serves, from "go" we had about 15-18 days to get the car into the shop, mock up the dash in foamcore, prep replica instruments for approval, make the supports, carve the foam for the three units, 'glass

them, surface them, paint them, design and build the instruments, get all the graphics done, assemble the thing, troubleshoot it, and deliver it to the network...Holy Cow.

The fabrication I was responsible for was done in phases—in the beginning, I had only the interior project to deal with. The nose that I made came later. The interior needed to be done in time for the “teaser” that Glen was putting together for the network. The producers, in parallel with having me make the interior, had a nose built on another car. This was fabricated by a very talented guy, named Jon Ward. He delivered them a modified Trans Am in time for their schedule. Some of the pilot was shot using the exterior of this one from the teaser. That’s the different nose you’ve noticed—it dates to a time before I had built the more familiar one. His nose had a blunter look, with a high-mounted scanner in an otherwise stock configuration, and perhaps no rear light cover. They used some of the shots from the “teaser” in the pilot, and not all of the older footage of the earlier nose could be replaced.

Jon went on to make a number of vehicles for other shows; ones I worked on, and a lot more, too. He has built everything from a life-sized replica Stealth Bomber for a commercial to some very successful race cars. A couple that he built for the Carrera Panamericana, which runs the length of Mexico, won their classes—and an outright overall win, as well. A serious builder of machinery.

With the teaser done, and a little time before the pilot had to be delivered, Glen was interested in designing and building a new nosecap. This was a physically bigger, messier job than the interior, which had its share of ‘glass work, but also a lot of delicate clean-room operations. It was too much for the first shop, so I handled this work at another shop, Image Engineering.

Tom Valentine and Peter Chesney owned the place. Tom had built a Wright Flyer replica—an airworthy one, which was displayed for years by the “Spruce Goose” in Long Beach. In later years, we worked on flying toys together at Apogee, the special effects shop Jon Dykstra was part of.

Tom's a remarkable guy, and now a production designer. Peter went on to do the effects for many big shows—last time I saw him was on the set of *Men in Black*. They were great people to work with, and we had a lot of fun together.

We carved several different versions for Glen to look at, and made the final in very quick time. As with the dash, we were extremely careful to manage the contours of the piece so that the highlights tracked very true, without bumps or ripples. We tried to approach the shaping as we would a serious project for an industrial client, and I think this was part of the appeal that the car had for Glen. To finish off the nose, we cut the grille pieces from plexi after scribing them with their precise curves. They had to duplicate the form of the sculpted shape we'd made. In order to establish those curves, we took a "slice" out of the nose at the height of each slat, digging trenches in the finished nose with an air tool, exactly where the slats would go. The air tool was slid along a special straightedge rig to make sure that the cut was horizontal. Then the slats were positioned in the nose, scribed, and the rest of the material cut away. We reinstalled the slats, which nicely continued the form development of the nose. We used the scanner circuitry from Jon's front end, building a much lower and wider "vee" shaped reflector box of aluminum to fit.

After the pilot, the prop shop at Universal built replicas and an interior mock-up (for close-ups or "inserts") for the rest of the series.

What were Glen's first reactions upon seeing it? Are there any stories you could share about the particular challenges you faced while building the prototype?

Glen was great to work for—after we set the design, he trusted me to make sure that it would look like the pictures I'd drawn. The whole time I was drawing, I was thinking about how I'd build it, so that part wasn't too hard. Call it a kind of truth in advertising—or truth in sketching and thinking...but the client ought to get exactly what they think they're

going to! Glen was a real straight shooter—a gentleman, true to his word, and someone who really understood the scale of the project. He didn't come up with a lot of changes that could have torpedoed our chances of finishing on time. When the car was done, he was delighted, and even sent me a few bottles of champagne. I went on to work on many other shows for Glen, over the years.

As far as challenges, there were two main ones: creating the buildable, interesting-looking designs in time, and getting the project done in the few days we had. The biggest challenge was really the schedule.

How much of the actual electronics design and implementation did you do?

Bob Wilcox designed all the circuitry, as I mentioned, and built it all, too, with Richard Chronister's help. My involvement with the electronics side was more focused on how the "look" of the dash would be affected by the possibilities he saw for us. I checked out a lot of parts, choosing what seemed to look best from what Bob said was actually available. Lots of trips to surplus stores, looking at buttons and switches, poring through his catalogs looking at displays...that kind of thing. We needed as much ready-made stuff as we could find, with so much fabricating ahead of us, and only a couple of weeks to get things done. On the other hand, the whole point of the project was to deliver something different than you could buy down the street at your Pontiac dealer, or Radio Shack, for that matter.

Bob gave me samples of the breadboard he used, so I could lay out templates for the displays which would have the LEDs located on the board's hole centers. We worked out what he thought was possible in the time we had, and a projected schedule that had a list of "druthers" -it would be nice to sequence the engine start automatically, and the gauges should come on line in a certain order, time allowing.

Besides making all the displays and drivers, they built a big control box which sat in the far back of the car. The instruments were controlled by a technician off-camera, so the instruments could be “driven” remotely. We had the capability to ramp up readings, which increased RPM and a number of other functions together, with RPM leading temp and pressure values. There was also a “float” to vary non-critical functions randomly within a certain range, to simulate a running engine. The speedo could run up automatically, be manually driven, or held at a certain value. All of these were for close-up inserts of the dash, and it’s still amazing to me that Bob and Richard could do all that in the time we had.

Can you remember any humorous stories about the electronics or props malfunctioning during shooting or on the set?

I was not part of the production of the show, although I visited the set a couple times. Thank God everything seemed to be going ok, although with any prop of this complexity, being used outside an insert stage, in live action, there’s a big element of risk. There wasn’t time to make a backup car. If something goes wrong, with a live-action crew waiting around, the clock is still be still running...to the tune of tens of thousands of dollars a day.

I do remember a few tense moments, from the time just before we turned the car over to the network...When it was all put together, it was immediately clear the displays were malfunctioning. Bob, cool-headed as ever, checked all the wiring, and realized what had happened: the voltage drop from the remote control box to the dash was excessive, and the voltage-sensitive LEDs were not getting enough power! We were getting awfully close to delivery time for the car, and there wasn’t time to order bigger gauge cabling from a supplier. Bob solved this rather brilliantly by using the wiring for those low-voltage outdoor lights—which (unlike welding cable) was available at the hardware store down the street. The

wire bundle ended up as big as your wrist, but everything worked great! Talk about thinking on your feet...

What was used to make the detailed black bezels (with the white vertical lines and letters labels) that surrounded most of the dash LED Displays?

Robin milled these from 1/8th inch (or 3/16ths?) Plexiglas, and painted them with Ultra-flat black Krylon. I made up lettering from press type—I may have shot negs and made INTs (custom rub-down transfers) for some of the readout graphics. The vertical hairlines were white graphic arts tape.

What inspired the design of having stationary button panels (or “switch-pods” as we call them) inches away from the steering wheel hand grips?

It’s a natural evolution of interior design, and over the years many people have tried to get the controls closer to the wheel. Take a good look at a Citroen GS, which came out in 1970—the switchgear may not be exactly beautiful, but shows very good thinking. In one transportation design class in school, we had an IP project for Chrysler. This was all the way back in ‘77, believe it or not...

In the Seventies, Chrysler were branding themselves as the “engineering” company, and they had the hope of making some really zoomy-looking electronically controlled IPs. Why not have those crazy design-school kids throw it around a little? It was a nice idea to get away from the old pointer needles...But I have to say that a lot of the ideas we students cooked up were pretty goofy. Some owed more to the dazzling wall of unlabelled lights on the bridge of the “Seaview” (from *Voyage to the Bottom of the Sea*) than any thought of an ergonomic information display. That was just what I was hoping to avoid that with K.I.T.T.

Back in ‘77, I had tried to get the controls up next to the driver’s hands when I sketched out those dreamy ideas for the future. I dragged a couple

of those old sketches along to the first meeting with Glen. I figured: what the heck; even if he hates them, they could give us something to talk about. As it turned out, they weren't that far off the mark.

Glen wanted something stylish and different, but believable, and just a step beyond what was out there. A few years later, I think Chevy offered a package on the Camaro Berlinetta that featured a couple control pods close to the wheel. That was neat to see, but Detroit lead times being what they were, they may have had that in the pipeline, unbeknownst to me, even before the time we were sanding bondo in Beverly Hills.

In the pilot, there are a few scenes of the voice modulator with the words “Knight 2000” on the voice modulator light.

We called it the *My Mother the Car* light, as we built the dash (from another older TV show, with Dick van Dyke). It was one of the requirements of the project, and we hoped it wouldn't look strange to people. We needn't have worried! They may have left the lettering off the insert dash used for subsequent shows.

What is the story behind the transition of K.I.T.T.'s voice modulator from a square red light to the three-bar LED display?

I was called in to do some concept sketches for a revised “K.I.T.T.” The producers wanted to have the Universal shops and George Barris do the work this time, so the sketches were the total extent of my involvement.

Those producers didn't really have the same approach to design as Glen's. I was flattered that they asked me back to help design the revisions, but I could see that things were different. It was kind of hard for me to see the appeal of some things that they wanted to do. It seemed to me that a lot of features they wanted were a little unbelievable. Things that overstepped the boundary between “wow, that's cool” and “oh, come on...are you kidding?” But that's a pretty fine line sometimes.

I see that they did follow my ideas very closely for a couple things. The flip-up “pursuit Mode” trigger shield, for example. I thought this would be a neat combination of the joystick-mounted firing controls and the panel-mounted, shielded “Armed” switches on fighter planes.

In the big picture, of course it was just a TV show, and there are limits to time and budget. But within those limits, I hoped the look of the original car would suggest that the Knight facilities had experienced designers, capable of producing a sophisticated prototype, the caliber of a factory show car. I felt all the details, from the lettering to the shapes of the instrument nacelles, should be carefully matched to the look of the car. Those things give credibility to the appearance.

The second series was clearly headed a different direction—and I only had the opportunity to make a few sketches. I had hoped to keep the feel of the design looking like a natural evolution of the earlier generation. Of course, there are many approaches to design besides sleek and futuristic...The clumsier, “kluged-together” (or built out of parts on hand) look is a lot of fun, too. It’s a nice change of pace to do something that appears to be the result of a scavenger hunt. Like the *Back to the Future* Delorean—but that was another project!

I did those concept sketches I mentioned for the later car, trying to streamline things a little. They had the time and budget for the new car to think about silkscreening graphics on film for touch-sensitive panels, and also placing the lights or LEDs behind that film. The idea was to give a slicker, smoother appearance. The single-screen monitor was possible on a dash made only for an insert stage. Unlike the pilot, they were doing all the IP close-ups on an insert stage. We couldn’t afford to hack into the dash of a running car to park the back end of a longer picture tube, but they didn’t have to worry about maintaining the hvac systems of a functional car. Naturally, a bigger monitor gave superior image size, resolution, and “read” from a greater distance.

Out of what material were the “lenses” made for the colored illuminated lights around the voice modulator (Auto Cruise, Normal Cruise, AIR, OIL, S1, S2, P1, P2 etc...)? Was the same material used for the top “trough” lights above the voice modulator (Power, Fuel On, Min RPM, Ignitors)?

The lenses were Plexiglas (cast acrylic sheet), either clear or milk, with diffusion material behind the clear, and “gels” (pieces of hi-temp colored filtering material) added behind either one. The Plexiglas was reasonably heat-resistant, and milled or cut nicely without shattering. It presented a nice, flat plane to the eye, unlike a floppy piece of gel sitting out, exposed. The diffusion material spread the light more evenly.

I may have used litho-negs for backlit lettering in a couple places. In the old days, you could wander down the street to your friendly neighborhood graphic arts lab, and get things like this made in an hour or two. You gave them some camera-ready art (lettering in this case), and they made a negative. It was heavy clear plastic film, with the reverse of whatever artwork you gave the cameraman. So a grid of black lines and some lettering, for example, came out as a clear grid and lettering against a completely black background. If you had a five-buck sheet of press type, and about eight dollars for the camera service, you could have a beautiful instrument face, ready for backlighting, in much less than a day. Some diffusion, a little gel—presto!

In the pilot, there are a few scenes where there is white lettering under the knight head emblem on the steering wheel. What does it say?

I wanted the little Knight logo to look like a modern kind of Roman helmet graphic. I had a hope that it might end up painted on the side of the truck or corporate headquarters, but that never happened. The lettering said: “Knight Two Thousand,” I think.

Did you design any of the computer props in the semi trailer? If so, which ones?

No—I did a mobile lab and garage for a later pilot Glen did about motocrossers, but not that Knight trailer. Chances are that like a lot of fake computers, they came from a rental house called “Modern Props” in town. As a side note, I designed a set of prop computers for John Z. who ran that company. I don’t know if they were his first, but they were mine; they were for the first TV show I’d ever worked on—it was called *The Darker Side of Terror* and starred Adrienne Barbeau and Ray Milland, and was shot back in ‘78!

What inspired the design of the front nose?

Glen wanted to see a scanner (à la Cylon helmet) mounted in the nose. We both wanted the shape of the nose to be something sleek and neat-looking. I sketched several versions, including a little foam 3D version. I tried to keep the lines of the car smooth and flowing as they converged in front.

I’m not a big fan of blunt front ends, but there was a lot of very nearly vertical area on the original front end. Without changing the hood or fender lines, the only way to make that bluntness more sleek is to extend the lines of the hood and fenders forward...but that makes more overhang. Although the overhang wasn’t as enormous on that generation of Firebird as it became in later versions, the idea of making it still longer bothered me! So I tried to keep the nosecap short, especially at its outer extremes. Front overhang is especially noticeable when it is present out at the corners, just ahead of the wheels. The extra “vee” in the nose (as seen from above, or what we call in “plan”) made a nice compromise. It gives a sleeker profile, without the awkwardness of too much visual mass just ahead of the front wheels. The length is at the center, not the corners. More important than all of that, I didn’t want the poor stunt guys to be smashing a yard of fiberglass off the nose every time they jumped the car, either!

Similar considerations affected the design of the lower spoiler lip. Bringing its top edge up into the remaining upright area helped to further reduce the bluff, vertical “read” of the stock front end. The highlights and reflections of the rearward and forward raked surfaces roughly halve the sense of bluntness of the front view. And I surely didn’t want to tack a chin spoiler on below the stock height—the car was prone enough to scrape the ground already.

It was important that the nose contours lead smoothly back into the existing shapes so that the other body panels could remain stock. But besides that, I like to see generous outside radii where a nose’s front surfaces round back to become the body sides. The sharp corners popular on some cars’ front ends, especially the spoilers of the period, really cut into their aerodynamic efficiency. You don’t need a wind tunnel to intuitively “know” that a crisp edge between the front and side of a box is no good for airflow. NASA tests in the ‘70s (when people cared about fuel economy) showed that a radius of just an eighth the vehicle’s width was enough to significantly reduce drag. This helps the air to stay attached to the body and not shear off. The buffeting which results when air becomes unattached is called nonlaminar flow, and takes power to generate. That power could better be spent doing something more enjoyable—say, accelerating, going a little faster, or not spent in the first place, by a reduction in fuel use. To my eye, it makes the car look more purposeful when you feel that it slips through the air more easily.

Lastly, the slotted openings allowed big driving lights to be mounted with the idea that the “airbrakes” (pop-up headlights) wouldn’t need to be deployed (turned on and raised). Those headlights really hurt the lines of the car terribly when you use them.

Can you share any stories where the nose gave the staff unexpected challenges on the set?

Oh, I’m sure they must have smashed any number of them to bits. As much as I wanted to keep the overhang short, and the ground clearance

adequate, the nose was clearly more vulnerable than stock. One of those compromises made for the sake of style, I suppose—but sometimes I suppose there are worthwhile sacrifices made for fashion. Ask women, for example, about the comfort of some of those shoes men love to see them wear...

Other than its first appearance in the Cylon helmets in *Battlestar Galactica*, was there anything else that inspired your design of the front scanner for K.I.T.T.?

Glen thought it would look neat, giving the car a sort of “heartbeat” even when it was standing still. It’s similar to the purpose that the lights served for the Cylons, actually. It shows a kind of emotion or pulse in an otherwise inexpressive or impassive face. That was pretty brilliant, really.

Jon Ward’s electronics guy had cleverly programmed many possible patterns into the circuitry. I was impressed—there were at least eight choices, neatly listed on a little piece of paper—and maybe even double that number! There were various speeds, stepping, flashing, and so on.

When you look back on your finished product of the overall *Knight Rider* car, is there anything that you now wish you would have designed differently?

I don’t have any regrets, but with so little time available, there are a thousand decisions that could have been made differently. Generally, it takes more time and money to make something more sophisticated in appearance. You see this everywhere in design. For example, if you want a hinge to be flush or recessed, it takes a lot of forethought to incorporate it into a structure. Just look at how complex a kitchen cabinet hinge which mounts inside is, compared to an exposed one.

If I had more time, I would have liked to try many things. But I did everything I could to make that car as good as I could, and feel so lucky to have had the chance to do it.

If in the beginning you were given more time or more leeway, what more would you have designed for the car?

Well, I suppose the main thing that's changed since I did that car is that my career is now 24 years long, not four. 24 years is actually just two years less than my own age when I built the car!

With time, of course, comes a certain measure of experience. This often gives you an advantage in making your decisions. There are things I would tackle now without too much concern, and other risks that I took back then not knowing better, which, thank God, worked out at the time.

Naturally, without re-gearing and much more boosted steering, the yoke is a bad idea for a road car, turning over as it does. For a TV prop it looked neat, though! There is an interesting new conversion of the steering system being produced for certain cars in Germany that I've read about. It eliminates multiple turns of the wheel. I've read it really does have an adequate level of with feedback, too. And I really think that there could be some great-looking dash shapes possible without having to worry about shading the displays. We were limited to flat-panel modules, and I would love to be able to work on a shaped surface. Of course the possibilities that today's hard and software offer are staggering, too. Stereo litho gives the flexibility to prototype forms developed in computer modeling programs. This gives almost limitless flexibility in making the components and housings for the IP.

It would be great to have the kind of development time a show car gets—a longer sketch program, and investigation of technical possibilities at the same time. This is pure dreaming for a TV project, of course. But some movie vehicles get pretty significant budgets these days. It would be

great to do some form studies for the IP and nose shapes, and some real fine-tuning of proportions.

I'm reluctant to talk about what I might change about the old design, because if the readers are anything like me, once their attention is called to an aspect that could be improved, their eyes will forever go to that thing like an arrow to a target! And I wouldn't want to cast any shadows on a project that gave me a lot of great memories. Besides, if I had it to do over again, it would be in the present day, and everything is different now.

Certainly styles change, and I think our ideas of what we like change a bit too. We get used to some things that seemed a little odd at first. And other styles can begin to look distinctly old hat or passé...Before they are rediscovered as a hip, new "retro" look, that is...

Specifically, if someone gave me a new Firebird, there are a lot of things I would like to redo. It's a shame GM isn't going to keep making a relatively inexpensive rear wheel drive ponycar; there is a lot to like about the F-bodies. If cost were no object, from an aesthetic point of view, the most immediate need would come from the fact that it's seriously hurting for wheelbase. (It's shorter than a Honda Civic's, even!) And that really accentuates the extreme overhangs front and rear. So a nose cap wouldn't really do it. The front wheels would have to come forward, like that neat little Mustang which Ford put together a few years ago. The car handled so much better with the improved weight distribution—it moved the engine mass further aft of the front wheels. Of course, it helped the looks terrifically, too. But it would take serious surgery to reposition the front end. With more wheelbase, you could make a really pretty nose. And the interior offers some very interesting proportions to work with, even if a lot of magazines whined about the ergonomics. I think you could make a fantastic, zoomy fighter plane/alien spacecraft out of it, and have a ball driving it. A refined, elegant looking alien spacecraft,, of course, and with a big dose of that "Knight Two Thousand" style...

CHAPTER EIGHT

MEET GOLIATH

In the Fall of 1983, *Knight Rider* geared up for its second—and arguably the best—season. The same basic formula that made the first season a success was there except for one major difference—the talented Patricia McPherson had been replaced by Rebecca Holden after McPherson was let go due to her supposed lack of sizzle. Executive Producer Robert Foster explains, “We wanted to try something different, something glitzy, and hired a shapely redhead, Rebecca Holden.”

The ratings for the second season of the show actually increased during the second season that Holden was a cast member. Many writers and fans of the series however were shocked that Foster had decided to take a risk and tamper with the chemistry.



Rebecca Holden [Agency Photo Courtesy Rebecca Holden]

They ended up with Rebecca through various deals she had been working with the network and they became interested in having her, so they decided to try her in *Knight Rider*. McPherson comments, “When Robert Cinader died and Foster came in, I felt I was in trouble. When new crew members came aboard, we all welcomed them to the show so they would feel comfortable. To be a regular on a show is great, you have that familiarity. The guys on the crew are all your family.”



Rebecca presents a K.I.T.T. cake to the cast and crew on the set [Photo Courtesy of Rebecca Holden]

McPherson adds, “What we would do for guest stars on the show was very helpful to help them feel welcome. When Foster came in, we did the same for him, but there was never any reciprocation.” The decision didn’t go over well with David Hasselhoff, who was upset at the cast change. “David wasn’t in a position to say anything,” recalls McPherson, “because the show was a hit in the first year but that didn’t mean that they wouldn’t have changed anything at any given time.”

Nonetheless, Rebecca Holden, a successful singer and dancer, was now on board as April Curtis, the woman responsible for maintaining and programming K.I.T.T.’s systems. She described her character as “intelligent, capable, and not just a sexy bimbo. I know they hired me because there was good chemistry and I could act, but they also hired a whole package. I had already done a lot of guest-starring roles for NBC and Universal Studios, so they were familiar with my work. I received a call from my agent asking me to read for the role. I met with the producers and David and we read several scenes.”

Holden recalls how she got the part after a long and exhaustive search for the right replacement: “NBC came to us and asked if I would consider doing *Knight Rider* and said they were creating a new character and that the show was picked up for 22 more episodes. I told my agent that I thought it was a great show. We have a very good new time slot in the fall. The show has developed such a following. It has a TVQ in the top 10; it’s number 6. It’s above *Magnum P.I.* and *60 Minutes*. It’s very rare that you can walk into a show that’s already a hit like that. Usually you have to go through making the pilot, waiting to see if it sells.”

Holden was even approached by *Knight Rider* producers Joel Rogosin and Robert Foster to discuss adding comedy, romance, and maybe even song and dance to her role. “I remember that they discussed having me sometimes wear glasses to give me a more ‘studious, computer-expert’ look. Everyone was so nice and they seemed to feel that there was nice chemistry. When I got home, I received another call from my agent saying that I had the role.” Holden was just happy to be there and satisfied with

however they chose to make the introduction of her character. “David has such an ongoing personality and made everything fun. He also had the ability to make everyone, cast and crew alike, feel like part of a family. I always looked forward to going to the set—no matter how early the call or how late we worked. It just never seemed like work. Edward was such a professional, having had such a long and illustrious career. He was truly a gentleman and a joy to be around. I must also mention the wonderfully talented Bill Daniels, the voice of K.I.T.T. I saw him more at NBC events. He should be given credit for giving K.I.T.T. his personality and making him come alive.”

During the second season, McPherson was doing guest spots on other things and it wasn’t that long a period before she knew that she would be coming back. They did have tryouts for other actresses as well.

Composer Don Peake took the opportunity to remake the *Knight Rider* theme for the season. “We decided to rerecord the theme for the second year. We actually did that each year, but kept it pretty much the same. The harmony changed slightly; I used a suspended chord in some places to change the tension.” Stu Phillips remembers offering to change the theme at no cost. “At the beginning of the second season I did approach Universal and offered to redo the sound, and I did not ask for a nickel. However the studio and the network were adamant about not changing a note of the original. In the third season, an attempt was made to write a new theme for the show. Glen Larson quickly put a stop to that idea with one call the network brass.”

The second season was off to a strong start with “Goliath,” the two-hour season premiere that pitted Michael Knight against his evil brother and a supertruck. “Everybody remarks on [this] episode—honest to God, everybody does,” Hasselhoff said. “And when I was doing it with my little earring, I thought, ‘I am never going to work again’. And when my father saw it he said, ‘Michael Knight’s evil twin is a better actor than Michael Knight!’” In the episode, Michael’s evil twin, Garthe Knight, was resurrected from three consecutive life sentences in an African

prison and was determined to destroy Michael Knight, calling him an insult to his existence. Stories that involve an evil clone are almost always a sure-fire ratings booster, and *Knight Rider* was no exception—"Goliath" ranked in the top 20 for its premiere. This episode also introduced us to more of the Foundation's history, including Wilton Knight's ex-wife Elizabeth.

Filming for "Goliath" was anything but smooth, as Jack Gill recalls. "We were at Caesar's Palace and I had about twelve *Knight Rider* cars there. The producers didn't want to park them in front of the casino because of all the publicity, so we parked them in an underground garage (three floors below ground) and stationed a guard there. We couldn't shoot immediately because it rained for three days straight. All that rain flooded the garage and ruined every car down there, including the producer's brand new Mercedes." Despite this minor setback, production continued with minimal interruptions.

David Hasselhoff recalls the climatic scene in "Goliath" in which K.I.T.T. and Goliath had a head-on collision: "They wouldn't let me do that scene. There were two stunt drivers and we set up the cameras in the middle of the desert. Each driver was told to get as close as possible to the other. The truck would hold to a straight line and Jack, in the car, would turn at the last second. Each driver had a radio in the car and that helped control the scene. It appeared that they collided, but that was just special effects. It's very sophisticated. We first shot the cars going by each other. Then we put in a car without the driver, and made it look as if it hit the truck." Although David was not permitted to participate in that stunt, he was given the opportunity to perform a small part of another stunt. "It appeared that I had to jump from the truck into the back of a moving car. That really wasn't me. However, I did have to jump from a moving tow-truck used in that scene into the back of a car, then knock out the guy driving the car. That turned out to be the scariest stunt I had to do. The driver held down the gas pedal until I could get hold of the steering wheel. Then I had to push him over and drive away. It wasn't easy."

“Goliath” also marked the first real use of miniature models in selected action sequences. Gill recalls, “The big crash in ‘Goliath’ was all miniatures, and that was the big let down from both David and I. The miniatures looked so hokey with some of the stuff they were doing. They didn’t save much money, but they did save time. We were shooting a five day first unit, sometimes two day second unit, on every episode. They came in and started throwing all these miniatures at us. It got to the point where David and I would cringe when we thought we were going to have a goofy miniature.” Holden adds that, “I enjoyed doing the two hour shows, because it gave the writers a chance to go into more depth and have some fun, especially giving David an opportunity to play a dual role. It was fun playing opposite the ‘evil twin’.

One scene that was not filmed with miniatures was Michael and K.I.T.T.’s ramjet ride through the desert, past a miner and his burrow. Gill, who drove the Trans Am during that scene, remembers a frightening moment as he flew past the animal. “A miner and his burrow were walking and I was supposed to drive by them at a high speed. I had a car at that time that was designed to do about 130. I started far away and they told me to go as fast as I could past the miner. I asked them what would happen if the burrow started to jump around. We ended up tagging his feet to the ground with stakes so he couldn’t really move. I got up to about 115 and called them to see if they were ready. They said they were, and just before I got to the burrow, I hit a bird and it just shattered all over the windshield. I thought that I either hit the guy or the burrow! We had to go back and re-shoot the entire scene.”

Tom Greene, writer and producer of many of the second season episodes, has many fond memories on the set. “I believe the success of *Knight Rider* was David Hasselhoff. It was just one of those things where the chemistry of the people is not replaceable.” Greene’s influences came mostly from his childhood. “‘Knightmares’ was one of my favorite episodes to write and produce and the dam idea is just an

example of something that came from my youth. To this day, when I teach kids in a literacy program, I use ‘Nightmares’ as an example.” Greene also remembers that he was very detailed in terms of the episode’s content. “I wanted the police precinct sign to look old and aged and of course the props department made it out of cloth. I said, ‘What in God’s name are you doing?’ I then went about making the sign look like it was supposed to.”

Greene openly admits to pulling a fast one on the network. “There are certain scenes in ‘Nightmares’ which would lend themselves to being interpreted as gay. The two that come to mind are when Michael says to K.I.T.T., ‘You’re hot!’ after he presses the turbo boost button, and one where K.I.T.T. tells him to ‘put it into my chemical analyzer’. I’m still amazed we got that past the network censors!” Greene also remembers that Laura Bruneau, who portrayed Cara, was not very well liked on the set. “In the scene in which she is trapped in the well and the water is rising, we filled it up a little higher than usual and you will notice that she starts getting frustrated when the water goes higher than she was expecting!”

One of Greene’s first problems was William Daniels and his role. “I had lunch with Daniels and I was a huge fan of his. He knew me and started to talk to me. Apparently, he was upset that he wasn’t getting a lot of air time for the character of K.I.T.T. during the middle of the second season. I said to him, ‘You’re lucky you only have to come in once a week and record your lines!’” After that, Greene said Daniels was content with the role and never became disenchanted again. Holden also adds that she doesn’t have a favorite episode but, “the episode in which I got to actually drive K.I.T.T.” would qualify. She also enjoyed the scenes in which there was humor bantering back and forth.

Even Hasselhoff became angry at certain points concerning the way things were going with the series. Greene jokes that, “Hasselhoff got pissed and was talking about leaving the show but I knew he wasn’t serious. However, the next time he came into my office, he sat down and we

started to chat. He glanced over at my desk and saw a script entitled, ‘The Death of Michael Knight’. Hasselhoff quickly asked, ‘What’s that?’ and I would tell him that I was just following his request to write him out of the show. I later told him it was just a cover page and not an actual script and he was relieved. David never wanted off the show after that though!”

During the filming of “A Knight in Shining Armor,” a few reporters were allowed a first-hand look at how the series was filmed. The scene, incidentally, was filmed at the gorgeous Griffith Park in California. While the crew was preparing to film the scene in K.I.T.T. immediately after Michael kidnaps Katherine from her school, a number of the crew members (as well as Daphne Lee Ashbrook, who played Katherine) were playing a game of softball. “The actress who would work in the next scene with David,” says reporter Janey Milstead, “pitched a few balls in her beautiful blue dress and blue high heels. She proved to have an arm-and-a-half! And when it came time for her to bat, she changed into blue-and-white tennies, which made her outfit look sort of like she was going to go jogging in her hot-date dress!”

For almost two blocks, the street was lined with every kind of truck imaginable. There were makeup and prop trucks, as well as a lumber truck in case something needed to be built at the last second. Not to mention caterers’ trucks, lighting trucks, and sound trucks, as well as David Hasselhoff’s personal mobile home. Milstead continues, “Coming over to K.I.T.T., David eased himself behind the famous console, only he looked like he belonged there. Kidding around with crew members, he taped a yellow page of dialogue on the dashboard where the camera couldn’t see it but he could! The makeup man reached through the window and gave David a few expert pats, and David started pulling out tissues and tossing them back at him while everyone laughed. Then the pitcher-actress with the blue dress got into the other side of the car with David. Since her feet wouldn’t show in the shot, she was still wearing her tennies!” As Daphne and David boarded K.I.T.T. to prepare for the shoot, the crew members were busy mounting three cameras and two sets of lights on K.I.T.T.’s hood, as well as installing a hidden microphone inside. For a driving scene such as this,

K.I.T.T. was hooked to a flatbed truck that was responsible for recording the sound and adding yet another camera angle. “David was in a silly mood as they left,” says Milstead, “and kept throwing a trail of different things out of the window. Bits of paper, more tissues, etc. until he ran out.”

Because *Knight Rider* was such a popular show, the crew had to take extra measures to ensure that the filming wouldn’t be spoiled by large crowds and eat up time. In order to reduce the chances of this happening, the filming locations were usually top secret and they would try not to film on the weekends, when the chance of forming a crowd was greater. While the filming continued, the stunt coordinators would go off by themselves and would actually use miniature toy cars to plot out K.I.T.T.’s next moves before attempting them in the real car.

Not new to the pressures of the network, Greene ran into trouble on the set of “A Knight in Shining Armor.” “The network wanted me to completely rewrite the ending and I would not do it. The whole point of the story was to have the girl find the true hidden treasure that lied within. The network wanted me to change it to her finding an actual hidden treasure!” Greene became angry and refused to rewrite the script. “David stood by me and threatened to walk off the show if my script did not remain intact.” Greene also remembers the personal experience that influenced him to write the episode. “A Knight in Shining Armor’ came about because my nephew was a geologist. I was amazed one day when he showed me how the outside of a Gioed rock could be so ordinary and that you really don’t know what is inside. I thought it would be neat if there was a cave that looked like that.” That cave was located in Bronson Canyon; it was the same one used for the Bat Cave entrance in the original 1960’s *Batman* series. “Models were used to get them into the cave. When the cave collapsed, I introduced a reverse turbo boost, a concept that would appear later in ‘Goliath Returns’.” Greene also liked the idea of this cold man being warm enough to share a treasure with his daughter that was worth more to the heart than the wallet.

Tom Greene also revealed that “Speed Demons” was originally intended to be the first *Knight Rider* spin-off. Richard Lindheim wanted to do a spin-off and Greene was approached. He says that *Knight Rider* was becoming an international show and Universal wanted to cash in. “I pitched the idea of *Ironside* meets *Knight Rider*, about a guy in a wheelchair and his brother who fight crime on motorcycles.” The pilot of the series would have found the character of Devon Miles approaching the kids to join the Foundation for Law and Government to go places and do certain things that Michael Knight and K.I.T.T. could not. “The motorcycles would have been as advanced as K.I.T.T. and on par with what they did in *Streethawk* a year later, but even more sophisticated.” So why did *The Speed Demons* fall apart and never materialize? “It was rewritten and I wasn’t pleased at the interference I got. The girl in the episode was not supposed to be in the series for example. The idea was eventually abandoned for ‘Mouth of the Snake’, which become a series for 14 minutes with *Code of Vengeance*, which completely flopped.” Greene, however, didn’t mind being disassociated with the project. “I am glad that I was not part of ‘Mouth of the Snake’ and the four [*Code of Vengeance*] episodes that were filmed after. David was a professional who had been given the bad material and the premise of this network insisted crossover, and he acted like a complete pro and just did his job.”

Even Edward Mulhare had his moments of frustration, according to Greene. “During the taping of ‘Speed Demons’, he refused to come out of the dressing room because he did not want to ride the motorcycle. He thought it was ridiculous. So, I went to his dressing room and told him that he was a better actor and should be back doing theatre instead of this shitty series! I even offered to let NBC know that he wanted to leave the series.” Of course, Mulhare stopped him before he went out the door. “It was one of the few times he would not do a scene.” Jack Gill did most of the motorcycle riding anyways, and Mulhare was only required for the close-ups which were filmed on a platform.

Near the end of season two, during February sweeps period, David Hasselhoff once again donned a goatee and sideburns to bring Garthe Knight back in the two-hour episode “Goliath Returns.” In it, Garthe managed to escape from prison yet again and kidnapped Devon and April. Garthe planned to use them to lure Michael in so that he could finally seek revenge. “Goliath Returns” was also unique in the fact that it was the only *Knight Rider* episode that brought back two villains from separate episodes so they could team up to achieve their goals. Ann Turkel, who gave a delightful performance earlier in the season with “Soul Survivor,” revived her character Adrienne Margeaux with Hasselhoff’s character, Garthe Knight. The part of Elizabeth Knight was not brought up again since the writers wanted to take a different angle on the story. Of course, Michael managed to trick Goliath into careening off a cliff to a watery grave. Viewers would not get to see if Garthe or Adrienne survived the crash.

Greene helped write “Goliath Returns” to “Goliath Returns” and says, “It took just one day to write the script. We went to a place called the Hamburger Hamlet on a Saturday morning. We needed eight acts so we worked out what was going to happen. All four of us did two acts, each writing about 20 pages, and titled it, ‘Déjà vu All Over Again’. They had decided to write a no-holds barred adventure that put the entire team in danger. Greene came up with several key scenes in the episode. “I came up with the parachute and suggested that we drop the model down. It worked so well because there wasn’t any perspective.” Although models were used to establish that K.I.T.T. was falling to the ground, the producers used a crane to suspend a real car in the air to film Hasselhoff’s reactions inside. Jack Gill comments, “We hung the car on a crane and took it up about 250 feet with David in the driver’s seat and a cameraman in the right seat to shoot him in the sky. We started to take the director up to see if he wanted to do some point-of-view shots. About fifteen feet up, he freaked out so I had to go up instead.”



The Trans Am was suspended by a crane to film Hasselhoff's reaction in "Goliath Returns" [Courtesy of Jack Gill]

One of the major parts of the "Goliath Returns" script, the jail scene, was also Greene's idea. "I had Devon and April trying to break out of jail. Ann Davis (one of the shows higher-ups) liked the idea of using 'spies bread', along with the buttons and material from a cardigan, to make an explosive to free them from the cell. I found out years later that someone over at ABC must have taken notice of our idea. Who knows? We could've been the inspiration for *MacGyver*!" Greene also jokes that the idea of Klaus' wallet and his bill from the Bahamas came from his own pocket. "My girlfriend at the time urged me to get the currency when I was there and the money was so beautiful that I kept it in my wallet. I still have it to this day!"

While most viewers enjoyed the scene in "A Good Knight's Work" where K.I.T.T. ejected Mighty Mouth, a talking teddy bear, on to the street, this was not the case with a young boy from England. The episode's writer, Richard Okie, recalls, "It was about this time when I realized the true impact of what we were doing. I received a letter from England with

a picture of a kid holding a picture of David Hasselhoff and K.I.T.T. His mother wrote the letter and told me that her son was upset that Mighty Mouth was ejected from the car. So, I wrote a letter to the boy directly and told him that K.I.T.T. really liked the bear and they only ejected it for fun. I went on to tell him that Mighty Mouth was okay because someone was there to catch him! That story ended up on the front page of two England newspapers!" William Daniels also voiced some concerns for that scene. He was very protective of his character, but ultimately the ejection scene was left in.

Besides being amused by K.I.T.T.'s growing frustration with Mighty Mouth, "A Good Knight's Work" was also remembered for a spectacular turbo boost through a fourth story window. Richard Okie continues, "The landing in the apartment was real. We actually built a set of the entire apartment to destroy it later on. We shot all the scenes with the actors first, and then Jack [Gill] made the jump into the set. We hooked a cable to the back of the car so it would stop just short of the wall to prevent it from going through the other side. Incidentally, the building used for the exterior shots of the apartment complex is called Richfield Tower. It was just built and wasn't fully occupied at the time of filming." Even Okie wasn't exactly sure how K.I.T.T. was supposed to get himself down from there!

"A Good Knight's Work" would begin the transition from writer Tom Greene to Richard Okie. "Rick was scared," says Greene. "After all, he was an executive at NBC and now he wanted to write scripts. I got him through it though. Twenty-five rewrites later, I got him through it." Greene says that "A Good Knight's Work" was a great episode to be a part of. "It was the only time where you basically saw a rainbow of script colors. Even John Vernon, who I loved immensely from other shows and cast in the part of Cameron Zachary, started to wonder about it. Of course, once we were finishing up, we started to give John another rewrite just for the fun of it!"

Holden reflects on her character and the popularity of April Curtis by saying that, "I was grateful that April was intelligent and I think a good

role model for young girls. She wasn't the typical 'bimbo' stereotyped character. She truly believed she was on a mission and used her ingenuity to enable K.I.T.T. to have more abilities with which to aid Michael in his fight against crime. What was funny at the time was that I really knew nothing about computers, so that part was totally acting. Fortunately, out of necessity, I have become much more computer literate!"

During the height of its popularity, David Hasselhoff and K.I.T.T. made a guest appearance in a two-part episode of *Diff'rent Strokes* entitled "Hooray for Hollywood" (February 11 and 18, 1984). In it, Arnold and his best friend Dudley visited Universal Studios with only one goal in mind: meet the *Knight Rider*. They sneaked away from the Universal Studios tour and eventually ended up on the set of *Knight Rider*. Although the guard at the gate tells the boys that it was a closed set and they were not allowed to enter, Arnold and Dudley managed to sneak in and hid in a police cruiser parked on the set. The director did not see the kids in the car and loaded it with explosives for an action scene. David began his scene with K.I.T.T. and noticed that Arnold and Dudley were in the back of the car. David yelled for the special effects man to cease the car explosion and ran over to the car. When David told Arnold and Dudley that the car was to be blown up, Gary Coleman (Arnold) delivered his trademark line (adapted to fit the circumstances), "Whatchootalkin'bout *Knight Rider*?" He and Dudley explained why they were in the car and David then agreed to give an autograph to both the boys and arranged to have their picture taken with K.I.T.T. Later, Arnold bragged to his family that he was saved by the *Knight Rider*, but his family did not believe him.

The close-ups of K.I.T.T.'s voice modulator are simply reused footage from *Knight Rider* due to the fact that it was not in sync with what K.I.T.T. was saying most of the time. William Daniels was not available to voice the car, so producers had to improvise with another actor. Also, the scene being performed in this episode did not correspond to any *Knight Rider* scene, and even utilized *Diff'rent Strokes* director Leslie H. Martinson in it.

Fans who believed that *Knight Rider 2000* was the first spin-off of *Knight Rider* would be mistaken. Only two weeks after “Goliath Returns” was seen, another two-hour episode aired called “Mouth of the Snake.” In this installment, Michael investigated the mysterious death of a federal lawyer. Many fans consider this to be one of the worst episodes of *Knight Rider* ever produced during its four-year run. Michael and K.I.T.T. were not given much screen time due to David Hasselhoff and Catherine Hickland’s honeymoon. What many fans do not know is that “Mouth of the Snake” became the pilot for a new series starring L. Charles Taylor in 1985. In *Code of Vengeance*, David Dalton was a drifter who traveled the country and fought injustices. The first movie was aired on June 30, 1985, and *Dalton: Code of Vengeance II* was shown on May 11, 1986. The series failed to keep an audience and was quickly cancelled.

Although *Code of Vengeance* failed, *Knight Rider* was a full-fledged hit by the end of its sophomore season, and David Hasselhoff enjoyed every minute of his time with the crew and his talking co-star. “I really prefer working with the car as opposed to other actors because I’m in my own little entity and it’s me and my talking car, and I have a blast.”

CHAPTER NINE

JUST FOR OLD TIME'S SAKE

The highly anticipated third season of *Knight Rider* began in the Fall of 1984 and reunited Patricia McPherson with the rest of the cast. “It was a real emotional scene when she came back,” Hasselhoff recalls. “What you saw on the screen was happening on stage.” When she was let go at the end of the first season, David Hasselhoff was very much angered. “They let Patti go and I didn’t have enough guts to fight for her because I was still fighting for myself. In the second year I really wanted her back. Both of us had survived against *Dallas*. I said, ‘Why are you breaking up this team?’” The producers decided they did not really have a good answer to that question and invited McPherson back. “I think we were all surprised at the world-wide reaction we received,” she says, “although it was quite flattering to realize that I was that popular. I suppose a lot of it is down to the fact that when people start watching a show they get used to the people in it and don’t like change.” Looking back, Executive Producer Robert Foster realized his mistake. “At the end of the second season, we all began to realize that we hadn’t done any favors for *Knight Rider* by firing Patricia.”

Tom Greene, writer and producer for the second season, adored McPherson and did not want to write for Holden. “Someone in the network was insistent on keeping Holden instead of McPherson at the beginning of season three. I would write stories in the second season with McPherson in mind, as most fans believed they actually stood a chance with Bonnie if they asked her on a date. She was smart and accessible but the network did not believe it. Holden was a very sweet woman, but her

karma and chemistry didn't work and most fans considered her character inaccessible therefore they could not relate. The fans flooded NBC with good reason and Patricia was brought back."

Holden explains her departure from *Knight Rider* by commenting, "That was a decision made entirely by my agent and husband/manager at that time. Apparently, they had many lucrative offers for foreign films and overseas touring that they chose to take advantage of. I was quite happy at Universal and with all my friends at *Knight Rider* but they felt that I needed to expand both my audience and career opportunities. I have since learned to take more responsibility for my career and life decisions, but at the time, I trusted them. (Soon afterwards, I saw the light and fired both the agent and the husband...HA!)" She also wants to tell fans that, "I consider *Knight Rider* to have been a blessing in my career...I have seen evidence of its popularity as I've traveled the globe."

McPherson's return to the series was full of emotion, both on the set and off. "It was just like a reunion party when I walked back onto the set," says McPherson. "People assume that there was this bitchy rivalry between Rebecca and me because she filled my shoes. But that's not the case at all. She's a really nice lady and we get on tremendously well. I actually went to the season opener with Rebecca in the role. She wished me good luck when she left and I hope things go well for her." After returning, McPherson realized how much she really meant to David Hasselhoff and Edward Mulhare when it was revealed that Hasselhoff and Mulhare pushed to have her back. Besides the cast wanting her to return, she also had a pile of fan mail waiting for her. "You'd be surprised how much of it says things like: 'It's nice to see a woman computer technologist for a change'. In other words...a woman in a show with brains who isn't just a decoration or love interest. And it's fellas writing it not the women's libbers."

With McPherson not having taken part in a "K.I.T.T. destruction" episode yet, she was quite surprised to find they were going to destroy the car and totally redesign the interior. Since cars in the real world were

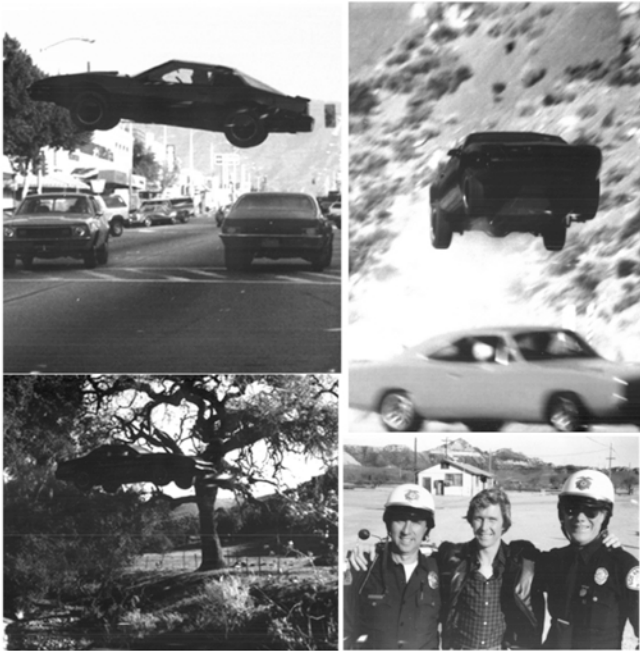
becoming more advanced, the producers wanted to keep K.I.T.T. ahead of them by giving him a facelift. With the car acting more and more human, it became hard for the people working on the show to think of K.I.T.T. as “just a car.” McPherson recalled, “After years of being with the car and someone else reading K.I.T.T.’s lines while we were there, it actually took on a certain aliveness. There was a certain amount of believability even within us that this car was actually real and could talk. I certainly loved the sound of William Daniels’ voice. On the set on any given day when things still weren’t working out, after the script changes, there was a good deal of ad-libbing to try to make a situation work.”

As with the previous two summers, NBC was ready to promote the season premiere. During the summer of 1984, NBC promoted K.I.T.T.’s new makeover with a special phone number that viewers could call. In it, while K.I.T.T. remained covered in a white sheet, David Hasselhoff said, “Thinking about a new car? Then check out 1985’s car of the year. This year, K.I.T.T. has more amazing features and more incredible powers than ever, and September 30th, you can see them all. If you can’t wait, call 1-900-210-KITT, and find out more.”

When viewers called the special number, they were treated to a thirty-second message from K.I.T.T. detailing a few of his new capabilities: “This is K.I.T.T., and this season Michael will be driving the hottest car ever seen on television—me. I have new super powers like 3-D video screens and an audio synthesizer, plus a laser seatbelt guaranteed to keep Michael in his place. Special wheels that will help me drive anywhere, and a new laser shield system that even Michael’s knack for trouble can’t penetrate. And there’s even more. So let’s all be there for the special two-hour *Knight Rider* movie premiere on Sunday, September 30th, and thanks for calling!”

During this season, an ambitious young driver named Bill Shelley claimed that he could build a K.I.T.T. car that could be jumped time after time without having to scrap it. He built a Volkswagen K.I.T.T. car with a Trans Am body on it. Jack Gill remembers, “The first jump we did was out at his father’s speedway and it landed so poorly—the shocks blew out

and the fiberglass shattered. The studio gave him another chance and he built another \$40,000 jump car. He jumped it over a river and it blew apart again.



"I suggest you use the Turbo Boost Michael!" [Courtesy Jack Gill]

He didn't last more than two episodes and his jumps never made it on screen."

Hasselhoff just loved to drive but they would never let him because of the liability, so most of the time it was Jack Gill driving the car. He comments, "Anytime he would say, 'K.I.T.T., come get me', I would come up in the right side blind-drive car. He'd jump in and have a steering wheel on his side. The minute he jumped in, we were fighting for the wheel, trying to get out of the shot!"

When asked if the semi was really outfitted with computers or if it was just a set, McPherson recalled, “Oh no, there was stuff out on the road. We used stage one and stage three at Universal, but when we were on location, there were also parts of it that needed to be in place. When we went to San Francisco, there had to be a great deal of things in the semi, but most of it was usually on the stage. It was fun to see the car driven up the semi. When it was on the set, it was driven up ramps.”

The third season quickly became one of the toughest to write and produce. Gino Grimaldi became upset when Gerald Sanford received first producer's credit on screen, a title he felt belonged to him. Sanford adds, “When I came on the show, he asked if I could alternate producers credit every other episode. One week, it would say, ‘Produced by Him and Me’, the next, ‘Me and Him’. I said that was okay with me.” With the compromise worked out to their satisfaction, Sanford set out to write the season premiere.

In “Knight of the Drones,” the third season premiere, a dangerous criminal named C.J. Jackson (Jim Brown) escapes from prison with the help of a transforming radio robot. Gerald Sanford recalls, “A guy from NBC came in who loved the Transformers. He came to me and asked if we could make a show out of a Transformer that switched from a radio to a robot. We got ‘Knight of the Drones’ from that. I brought Jim Brown in, but NBC was reluctant because they thought he had a bad reputation, which was nonsense. He was a total professional.” Sanford did not want a traditional opening teaser for the show, instead opting to delve immediately into the opening act, followed by the theme. This episode was shot in various parts of San Francisco and utilized some of the city's best known sites. Sanford was given the responsibility of overseeing the production on location shoots. “Robert Foster didn't travel with the show that much, so I went on location to San Francisco for this episode and to Napa in ‘The Ice Bandits’.”

While the idea for “Knight of the Drones” was there, the series' star almost wasn't as Sanford recalls. “It was a Sunday and David was having

problems renegotiating his contract. Foster, David, and I went out to breakfast for a meeting concerning ‘Knight of the Drones’. David wanted more money but Universal wouldn’t pay it. Since the show’s future was unknown, we cancelled the meeting. Just as we were about to leave, David got a phone call from his agent saying they’ve agreed and to go back to work. We promptly reinstated the meeting.”

In “Knights of the Fast Lane,” Michael and K.I.T.T. went up against a superb piece of automotive machinery during a bonsai race. Writer Richard Okie recalls, “That episode was actually ripped right out of the headlines. It came out of a Los Angeles article. At that time, people were taking their cars out at three o’clock in the morning and drag racing them on the streets. Robert Foster gave me the idea for it and I started researching. Casting the other cars was fun. People came by with their cars and in the end we had our choice of about eight of them. Where else would someone be willing to rent out their \$200,000 sports car?”

The episode “Halloween Knight” was essentially an hour-long tribute to television and movies of days past—both romance and horror. The episode contained numerous references to Alfred Hitchcock’s *Psycho* and *Rear Window*, *Gone With the Wind*, *Halloween 3: Season of the Witch*, *The Exorcist*, and *Creature from the Black Lagoon*. Simon went to the Foundation’s Halloween Ball as a Cylon—a tribute to Glen Larson’s earlier series, *Battlestar Galactica*. Patricia McPherson finally got a story that revolved around her character and it is easy to see that it was a standout performance for the actress. One of the major faults of *Knight Rider* up until this point was that Edward Mulhare and Patricia McPherson were not used enough. Even McPherson admits that her character was not given much to work with in the third season.

The episode that fans had waited two years to see finally came in the Fall of *Knight Rider*’s third season. In “K.I.T.T. vs. K.A.R.R.,” the original Knight Industries prototype vehicle returned and coerced a young mechanic to help him seek revenge against the Foundation for Law and Government. Richard Okie comments on the episode’s conception. “We were trying to

think of some interesting premises for episodes, and I mentioned the return of K.A.R.R. Everyone said, 'Of Course!' I was the first to pitch the



K.A.R.R., the Knight Automated Roving Robot [Courtesy of R. Levine]

idea so I was assigned the project. Paul Frees did the voice, which was a great honor. Since William Daniels' voice was very 'proper', we had to go with a very gutsy voice for the other car. It was Robert Foster's idea to leave the blinking light at the end to signify that K.A.R.R. was still alive. The producers never capitalized on it once I left the series, though."

During this third year, producers Robert Foster and Gerald Sanford decided to make the show a bit more human as a way of breathing new life into it. While Foster and Sanford believed this would be a good move for the show, Richard Lindheim disagreed. "Lindheim wanted the show a certain way and Foster wanted it a different way, so we did our own thing. There were a lot of rewrites in the third season because they didn't know where to go with it," comments Sanford. Although Lindheim believed the

format should remain unchanged, Foster and Sanford made the right decision and proceeded with the first of (what was supposed to be) many stories that incorporated their ideas, “Junk Yard Dog.”

While viewers had come to expect the destruction of K.I.T.T. during *Knight Rider*’s season premiere, many fans were no doubt surprised to witness K.I.T.T.’s obliteration in the middle of season three with the episode “Junk Yard Dog.” This episode also marked the one and only time that K.I.T.T. was damaged enough to warrant Devon calling Doctor’s Breeland, Yamata, and Von Voormin—the three scientists on Wilton Knight’s team that built the car. Gerald Sanford recalled, “They kept changing the show, trying to find a way to build an audience. They had a terrific new script by Calvin Clements called ‘Junk Yard Dog’. It was darker and more aimed at the things Foster and I were trying to do. However, they just did it that one show and then went right back to the safe, *Knight Rider* premise.”

In “Knight of the Chameleon,” Michael and K.I.T.T. were pitted against The Chameleon, a formidable foe that could disguise himself as nearly anyone. Dick Gautier, the actor behind The Chameleon, is perhaps best known for his role as Hymie the Robot in the 1960’s television series *Get Smart*. When the producers approached Gautier for the role, he gladly accepted and saw it as an opportunity to utilize his talents as a character actor. Gautier recalls, “It was great fun, I like character work (as my resume reveals) the best. The makeup was on occasion tiring but Ken Diaz (the makeup artist) was a good guy and made the time go faster.” By the end of the episode, The Chameleon had managed to steal a prototype jet-pack from a government installation and took off over a lake with it strapped to his back. “That was a real jet pack,” Gautier recalls. “But it wasn’t me. No one was allowed to use it but one guy. It’s quite dangerous. You’re aloft for something like nine seconds tops and then you plummet like a rock. He’s the guy who did the spectacular entrance into the L.A. Coliseum for the Olympics. Very impressive. I had it on though, it’s very heavy and unwieldy.” Gautier enjoyed his time on the set, and especially

enjoyed the joking that took place in between takes. “The actress who played my daughter was gorgeous so the running gag on the set was ‘Go get a dictionary and look up the word incest’. Hasselhoff was a good guy and great with kids that visited the set. I think a good time was had by all.”

Gerald Sanford ended his *Knight Rider* career after the third season, but still carries fond memories of the cast and crew. He commented on a specific event that occurred which made him realize how much they all cared for each other. “I got a call at 2 o’clock in the morning saying that Jack Gill was hurt and in the hospital. I arrived to find most of the cast and crew already there. Jack came out okay and was quite touched, as was I, at the number of people who came to the hospital.”

Season three ended with the episode “Circus Knights.” Jack Gill recalls the near disastrous turbo boost featured here:



*Buzz Bundy turbo boosts K.I.T.T. through a ring of fire in
“Circus Knights” [Courtesy of Jack Gill]*

“We had done a couple of practice jumps with Buzz Bundy, who did all of our skiing. This was going to be a ramp to ramp jump through the hoop. I had Buzz practice once with no one on the back and he did fine. We then added enough sand to simulate a human being’s weight on the back of the car and Buzz jumped it perfectly. Satisfied, I then put Hasselhoff’s double on the back. His name was Joel Kramer, who went on to double for Arnold Schwarzenegger. Joel was only involved in *Knight Rider* for about four episodes. I connected him to a steel bar that I had attached to the car frame. It ran up the back of the car and he sat on it. I told Buzz that whatever he does, just don’t be short on the jump. We go to shoot it and Buzz comes up about five feet short. Joel’s rig came loose and sent him tumbling over the hood of the car. Luckily, Buzz managed to turn the car to avoid running over him. Joel was a bit groggy, but okay. I asked Buzz what happened, and he replied, ‘I’m getting too old for this. That’s the last time I am ever doing one of those’. That was his last jump.”

“Circus Knights” found Michael joining a circus in order to investigate a trapeze artist’s untimely death. Unfortunately, *Knight Rider’s* “untimely death” was closer than many had realized—Michael and K.I.T.T.’s adventures would only continue for one more season.

CHAPTER TEN

A KNIGHT IN DECLINE

Many changes were in store as *Knight Rider* entered its fourth—and what would become final—season. The producers had realized the show needed a new gimmick in order to keep the viewer's attention. They decided that K.I.T.T. would be destroyed again (a trademark of season premiere episodes), only this time he would be given three new functions that were radically different from anything he had before. The producers also decided to introduce a new regular to the series in order to add new storylines.

The fourth season was off to a strong start with “Knight of the Juggernaut,” a two-hour episode that had Michael assigned to protect a valuable new isotope during a layover in Chicago. The episode guest starred Pamela Susan Shoop as Marta Simmons. Shoop had previously appeared in *Knight Rider's* pilot episode. “We were always cracking jokes around the set,” she recalls. “I remember that my brother came to the set when I was filming a scene in which I had ripped clothes and I had to cry. When you have close-ups like that, they turn all the lights off except a spotlight on you. So, one minute everyone was cracking jokes and suddenly the cameras started rolling and I started crying. My brother was very impressed with that scene.”

Shoop had done a lot of work for Glen Larson in the past, and seemed to be his good luck charm. Nearly every pilot that she did for him, like CBS' *Magnum P.I.*, was a success. Larson was very hands-on with the writers to ensure that his vision would be properly translated to the screen.

There was no point for actors to learn their lines because Glen would stay up all night re-writing the scripts and by the next day, there would be entirely new dialogue for them!

One of the most spectacular scenes in “Knight of the Juggernaut” was seeing the total destruction of K.I.T.T. by the Juggernaut. “I am pretty sure they brought four cars to Chicago,” says Shoop. “One Super Pursuit car, one convertible car, one regular car to destroy, and one picture car. The car they used [for K.I.T.T.’s destruction] was fully functional, not gutted at all. David was not in the car during any of those scenes. They used a trained stuntman and maybe even a dummy.” Although Shoop was not in the scene where K.I.T.T. was destroyed, she did watch it from off-camera. “When you’re not in a scene, usually you can either go sit in your trailer or stand off-screen and watch. When a scene like that is being filmed, I wanted to watch. I remember that it was very windy and cold that day.”

Pamela Susan Shoop enjoyed her time working with the cast and crew on *Knight Rider*, even playing mother to Roger the dog! “I got along with Roger—as I recall, he was very mellow. And I locked him in that room, poor thing!” Canine co-stars aside, Shoop bonded with her human co-stars as well. “Oh I loved Edward [Mulhare]. He was such a sweet man and always very professional. I remember that David, Edward and I went out to dinner one night after shooting was completed for the day. We went to a place in Chicago called ‘The Pump Room’. While we were there, an employee took our picture and hung it on the wall by the hostess’ stand. It’s still there today! Every time I go to Chicago, I stop in to see it!”

Patricia McPherson also had a memorable experience while filming the episode. “I got to ride a mounted officer’s horse while we were shooting in Chicago. I asked and he allowed me. It was quite an experience.”

Production of “Knight of the Juggernaut” took about four to five weeks. It was very expensive because it was location shooting (in Chicago

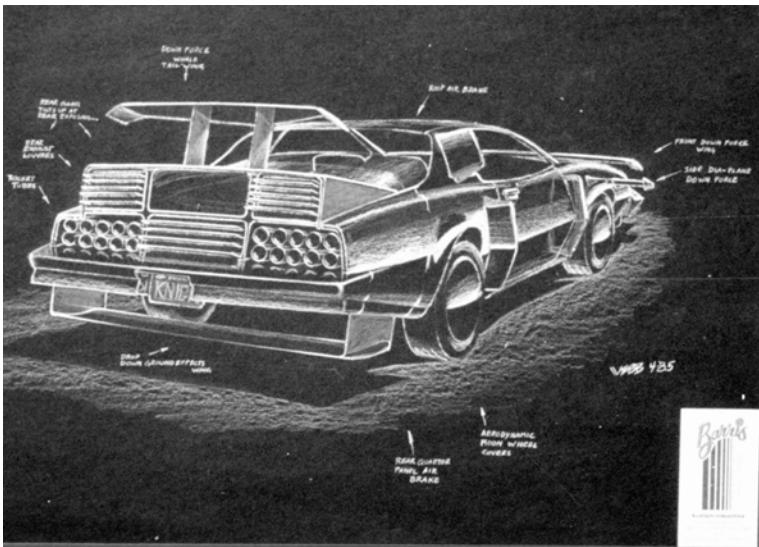
no less) and they had to close a number of streets. The boat scene also cost quite a bit due to its location. “There were thousands of people lining the street when we were filming,” recalls Shoop. “I couldn’t believe it.”

On December 8, 1985, K.I.T.T. made a cameo appearance in an *Amazing Stories* installment entitled “Remote Control Man.” The story revolved around a man named Walter who bought a special television that allowed the characters seen on the screen to appear in real life. Eventually, he conjured up such characters as Ed McMahon, Templeton Peck from *The A-Team*, and even *The Incredible Hulk*! Just as Walter started to crack with the dozens of characters in his living room, K.I.T.T. came crashing through the side of his house, scanner blazing, and asked if anyone had seen Michael! The car was not voiced by William Daniels, but another actor with a similar voice. Ed McMahon told Walter to start tuning out the television and pay attention to the people in real life. K.I.T.T. chimed in and said, “Don’t be such a boob, Walter.”

After K.I.T.T. was destroyed in “Knight of the Juggernaut,” Bonnie took that opportunity to create a new system which allowed K.I.T.T. to travel well in excess of 300 mph. When Michael activated Super Pursuit Mode, as it was called, the car altered its appearance in order to improve the aerodynamics to allow for faster speeds. The process of K.I.T.T.’s changeover is best described in an excerpt from the “Knight of the Juggernaut” script: “An Air Dam slides down on K.I.T.T.’s front end. The rear fin converts to a new aerodynamic shape as the rear end lifts up to expose two jet exhausts...Side vents slide outward. An air intake vent pops up from the hood. The Super Pursuit Mode transformation complete, we see a whole new K.I.T.T.—sleeker, meaner, a car out of the future dropped into today.”

Patricia McPherson commented, “I thought the new K.I.T.T. would work well. Anything that pertained to the car as far as its abilities was always interesting to the viewers. I was the host at various car shows and race tracks in California. Even professional drivers were keyed in to what

the car could and could not do. For a lot of people, whether it could or couldn't, it was always very entertaining for them to watch all the different antics of this car. I think they did a great job in the looks of how they had the car operating. It was always very realistic and always very believable, from the standpoint of professional race car drivers. It was a very expensive show when you're continually needing a car that could do one thing and another car that could do something else."

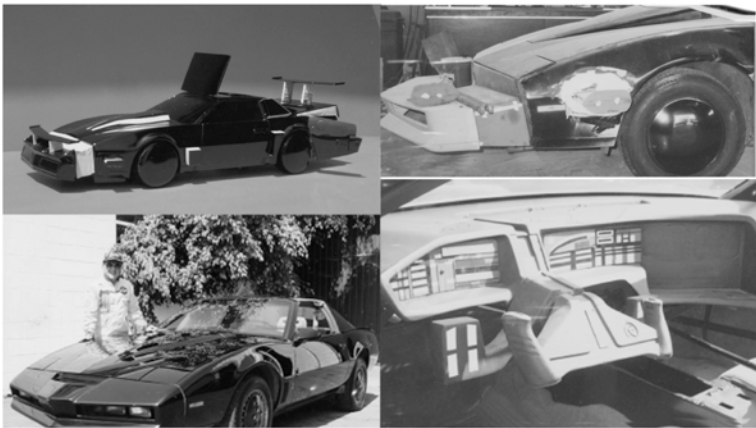


Barris original SPM concept sketch [Courtesy George Barris]

In order to keep the series fresh, producers decided that the ultimate automobile would need a few new gimmicks. George Barris had a meeting with Universal Studios to discuss a few new ideas for the star car. Universal had already drawn out what they wanted the new K.I.T.T. to look like, and handed it to Barris. The drawings depicted K.I.T.T. with various parts extending from his body. There were boxes punched out over each wheel well with standard sized tires. The initial design was very weak. The tires

could hardly be seen deep within the wheel wells. Barris and his associate sketched a new drawing and Universal gave them the green light to go ahead and build it. There were four different cars built for the fourth season. The first car was a drivable convertible constructed from a 1982 model. The car was a “permanent” convertible, meaning that there was no top for it.

The second car was dubbed “The Trailer Convertible.” This was essentially the shell of a Trans Am mounted on a trailer. The rear was equipped with the hydraulics necessary to retract the hardtop of the car into the rear deck area using a track and bearing system. It was suggested that the car be equipped with a soft cloth cover that would roll out and cover the trunk area once the car was in convertible mode, but Universal Studios ultimately decided to go with a “hard shell” that appeared out of thin air. A stage hand pushed the giant fiberglass cover forward from the back after the top retracted in to the trunk area. Many fans wonder if a fully functional K.I.T.T. convertible could be constructed. The answer is yes, with a lot of planning and labor.



The SPM car becomes a reality [Courtesy of George Barris]

The third car built for the 1985-86 season was the “Super Pursuit Mode” version, built from a 1983 model. The fins and body extensions did not actually work on this version; they were permanently welded in place so the car could be driven by stunt drivers. This car was designed to be driven hard, although Jack Gill recalls, “The SPM car worked well, but tended to come apart at speeds over 80 mph.” The hydraulic air brakes were fully operational and extremely fast actuating. The roof was a fiberglass piece and one of the air brakes was cut from it. Below the bumper was an aerodynamic “wing” that provided down-force from the air exiting below the car. The front bumper split into two pieces. The upper half became a wing and rose vertically above the hood line. The original design showed a real wing rising from the area between the bumper and the front of the hood. That is the reason why the bumper moved forward. They decided to make everything simpler to build by making the bumper split into two parts.

The fourth car had no engine and was used specifically for transforming K.I.T.T. into Super Pursuit Mode. The entire engine bay had to be empty so there would be room for the hydraulic rams that moved the front bumper out and up and made all the parts extend. This car was specifically used for close-ups and nothing else. It did have a working steering and brake system, but no motor to propel it. Universal Studios almost balked at the \$250,000 price tag that accompanied the Super Pursuit Mode car. It ended up being a last ditch attempt to save *Knight Rider* as it slipped further in the ratings during its last season.



K.I.T.T. in Super Pursuit Mode [Courtesy George Barris]



While the current location of the Super Pursuit Mode car remains a mystery, the convertible car is another story. It is one of the few original K.I.T.T. cars known to still exist. After the series ended, the vehicle changed hands from several private collectors and car museums and is currently on permanent display at the Cars of the Stars Museum in Keswick, England along with a KITT T-top the museum purchased from David Hasselhoff.



*The Knight 2000 Convertible [Photos Courtesy of George Barris
and P. Sher Jr./Code One Auto, respectively]*

Although season four's episodes were not up to par, one lucky guest star will surely remember his episode as the one and only time he would ever drive a car. Jack Gill fondly remembers, "We did an episode with a blind man called 'Knight Song'. Originally, he was going to ride in the passenger side while I blind-drove the car from the driver's side. I suggested that we put him behind the wheel and I would drive from the passenger side. This guy got such a kick out of it, he literally said, 'I've been blind since I was a child and I've never sat in the driver's seat, held on to the steering wheel, and driven around town.'"

NBC tried to help the ratings downfall by adding Peter Parros to the fourth season cast as Reginald Cornelius III (RCIII), a streetwise mechanic called in to repair a demolished K.I.T.T. and later, to drive the Foundation semi. "Part of my role is to drive the big transporter van that carries K.I.T.T. around," says Parros. "The producers told me to go to any truck driving school I wanted to and come back with my license. The hardest part is backing up." His fellow truck drivers at the school saw Parros as a man with exceptional talent. "They told me, 'If you ever want to get into truck driving, you'd do really well'."

When Parros joined the cast, he was given a warm greeting by the rest of the cast which transformed into a great chemistry on and off the set. Co-star Patricia McPherson recalled, "Peter is a great guy. I thought it was a rather interesting episode with him coming back as the Street Avenger. It was humorous, but fun as well. Peter was a very intelligent guy and had a sense of humor as did David throughout the whole run. It was a good meld between all of us—we all liked Peter."

Executive Producer Robert Foster comments on a possible reason behind the declining ratings. "At the end of the third season, I got a chance to do *Dalton: Code of Vengeance*. I became very preoccupied with that. It was a two hour show on NBC that got passed over for a Fall pickup. They put it on in the summer and it came in number 2 behind *Bill Cosby*. The phone was ringing off the hook the next day. They

ordered thirteen episodes to be shot entirely on the road. I was the executive producer of two shows and *Knight Rider* suffered as a result.”

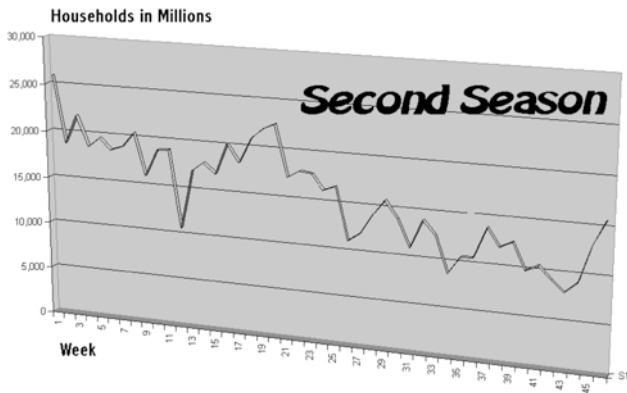
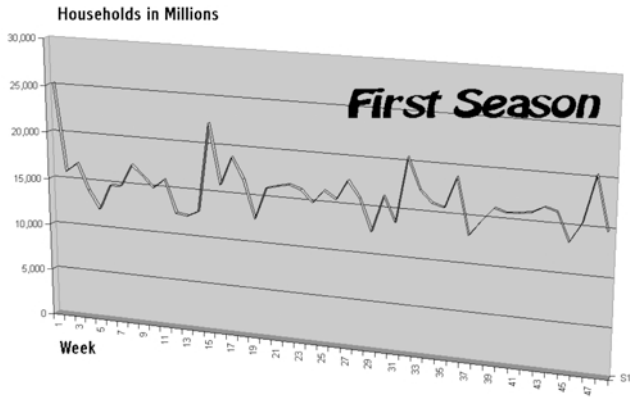
Unfortunately, K.I.T.T.’s new Super Pursuit Mode and the addition of RC III to the F.L.A.G. family did little to slow the ratings decline. Universal Studios, who produced *Knight Rider*, felt that a fifth season of the series would have made the show less profitable. They also felt that the series would not have a life in syndication (Ironically, it went on to be shown in syndication in 82 countries). McPherson recalled, “There were a lot of shows that were cancelled in 1986 because they considered them to be too costly and decided to switch over to sitcoms. We had a second unit that went out and did things with the car, and we were always on location. Sitcoms are, generally speaking, on a set somewhere. All of that involved cost and that was the season they pulled top shows and cancelled them. There’s always a period of time where you wonder whether the show will actually be picked up or not. It was quite a surprise.”

Many of the writers who made the show a hit during its first three seasons did not return for the fourth season, including Richard Okie and Gerald Sanford. Hasselhoff remarked, “I would have done a fifth season of the show without hesitation, but most of the scripts were low quality and we managed to produce an entire season in under five months.”

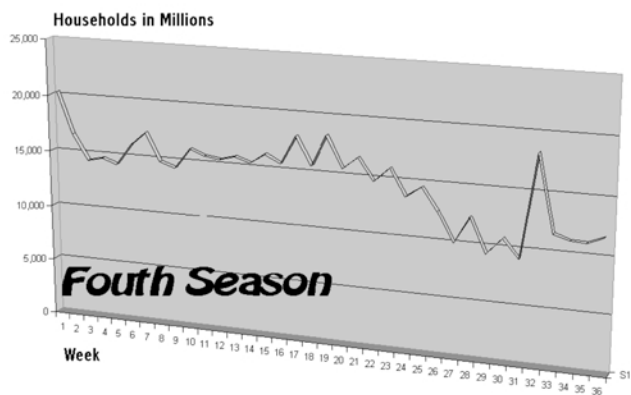
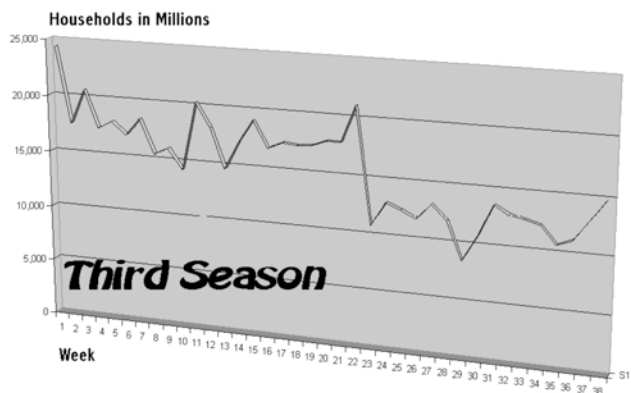
By season four, stuntman Jack Gill was quite ready to perform K.I.T.T.’s last turbo boost. “I told David in the fourth season that if we were going another year, someone would have to come in and drive the car because I can’t do that as well as be the stunt coordinator and the second unit director. We had about six producers at that time and they all wanted something different. I’d get a call from one producer saying that the car would not be involved in any big stunts for that particular episode, and then I would get another call 20 minutes later from a different producer saying that the car was going to do some stunts! It was quite confusing.”

On Tuesday February 25, 1986, production concluded on “Voo Doo Knight,” the series’ final episode. The entire premise was a bit of a stretch, with Michael investigating a voo doo princess that could turn people in to zombies in an instant. Patricia McPherson was noticeably absent, with Devon filling her role on the semi. “I was working on an action/adventure film where I played a diver,” McPherson replies. “That was the reason I left the series one episode short, because I was a lead in this feature.” The producers had planned to reuse stock footage of nearly every driving scene in the episode as a way of reducing costs. Consequently, the scenes where Michael was talking inside K.I.T.T. at night were filmed in a studio—this technique is called the “Poor Man’s Process.” Although many of today’s television programs film a special series finale, this was not the case in the 1980’s. Most television series ended quietly, and *Knight Rider* was no exception. The final scene involved a friendly dialogue between Devon, Michael, and guest character Elizabeth Wesley in the semi. By this time, the series still managed to pull a respectable share of the audience with a Nielson rating of 13.8 and 22 share.

Perhaps Patricia McPherson summed up the series best when she said, “It was essentially a show about the good guys and the bad guys, and we rehabilitated the bad guys. That’s why it was a great kids show. Nobody really got hurt. It was a wonderful show to be a part of. I would have children running up to me, whether it was on the set or south of the equator, and treating me like Santa Claus! They would hang on my leg because of my involvement with the show. It was a family show, something that parents could sit and watch with their kids. Bonnie’s role was a good role model for a lot of girls because she was intelligent and in a position of power.” David Hasselhoff added, “Those memories of *Knight Rider* and those days...There wasn’t a day where I said I wanted to quit.”



First / Second Season Ratings [Courtesy of Nielsen Media Research, Graph by Richie Levine]



Third / Fourth season Ratings [Courtesy of Nielsen Media Research, Graph by Richie Levine]

RATINGS INFORMATION 1982-1986

This is the rating share information for all 84 episodes of *Knight Rider* based on public information from Nielson Media Research.

<u>Episode</u>	<u>Percentage of Households</u>
Pilot	30.3
Deadly Maneuvers	19.0
Good Day at White Rock	20.2
Slammin Sammy's	16.8
Just My Bill	14.5
Not a Drop to Drink	17.7
No Big Thing	17.7
Trust Doesn't Rust	20.6
Inside Out	19.3
The Final Verdict	17.9
A Plush Ride	19.1
Forget Me Not	14.9
Hearts of Stone	19.1
Give Me Liberty	22.7
The Topaz Connection	20.1
A Nice, Indecent Little Town	19.2
Chariot of Gold	19.6
White Bird	19.9
Knight Moves	19.4
Nobody Does it Better	19.6
Short Notice	16.4
Goliath	30.9
Brother's Keeper	22.4
Merchants of Death	26.0
Blind Spot	22.2

Return to Cadiz	23.4
KITT the Cat	22.0
Custom K.I.T.T.	22.5
Sole Survivor	24.4
Ring of Fire	19.1
Knightmares	22.5
Silent Knight	22.6
A Knight in Shining Armor	21.4
Diamonds Aren't a Girl's Best Friend	22.6
White-line Warriors	21.4
Race for Life	24.9
Speed Demons	26.2
Goliath Returns	26.9
A Good Knight's Work	20.5
Mouth of the Snake	13.2
Let it be Me	18.8
Big Iron	16.6
Knight of the Drones	28.6
The Ice Bandits	20.7
Knights of the Fast Lane	24.3
Halloween Knight	20.4
K.I.T.T. vs. K.A.R.R	21.2
The Rotten Apples	19.2
Knight in Disgrace	21.7
Dead of Knight	18.2
Lost Knight	18.9
Knight of the Chameleon	16.8
Custom Made Killer	23.9
Knight by a Nose	21.4
Junk Yard Dog	20.2
Buy Out	22.5
Knightlines	19.8

The Nineteenth Hole	20.5
Knight and Knerd	20.3
Ten Wheel Trouble	20.4
Knight in Retreat	21.0
Knight Strikes	21.0
Circus Knights	15.3
Knight of the Juggernaut	23.6
K.I.T.T.nap	19.3
Sky Knight	16.7
Burial Ground	17.0
The Wrong Crowd	16.5
Knight Sting	18.7
Many Happy Returns	20.1
Knight Racer	17.2
Knight Behind Bars	16.7
Knight Song	18.8
The Scent of Roses	18.2
Killer K.I.T.T.	18.0
Out of the Woods	18.4
Deadly Knightshade	17.9
Redemption of a Champion	18.9
Knight of a Thousand Devils	18.1
Hills of Fire	21.0
Knight Flight to Freedom	18.1
Fright Knight	18.1
Knight of the Rising Sun	19.4
Voo Doo Knight	18.6



A “fans-eye-view” of David Hasselhoff [Courtesy Linda Borchers]

CHAPTER ELEVEN

AFTER THE SUN SET

After the 1986 cancellation of *Knight Rider*, each star went in their own direction. Perhaps the biggest success story is David Hasselhoff, who utilized his singing and acting abilities to become the “Elvis” of Germany and rescued a drowning show from television oblivion. Before any of that happened, however, David did not have much luck at landing a role after *Knight Rider’s* end. He recalls, “I used to see casting breakdowns that said ‘David Hasselhoff-type’. When I approached them, they said, ‘No, not you. You’re over’.” David received a call not long after *Knight Rider’s* cancellation from a European magazine writer interested in doing a story on him. Although he was depressed about being out of a job, David agreed to the meeting, where he found out that his 1984 album, *Night Rocker*, was a surprise hit in Austria. Within two weeks of that interview, David built a K.I.T.T. replica, shipped it to Austria, and was singing “Night Rocker” to a sold out concert. He later received a call from a producer asking to remake the song, “Looking for Freedom.” David did the song, which sold over six million singles in Europe. To this day, David cannot walk the streets in Europe, as he is considered bigger than The Beatles and Michael Jackson.

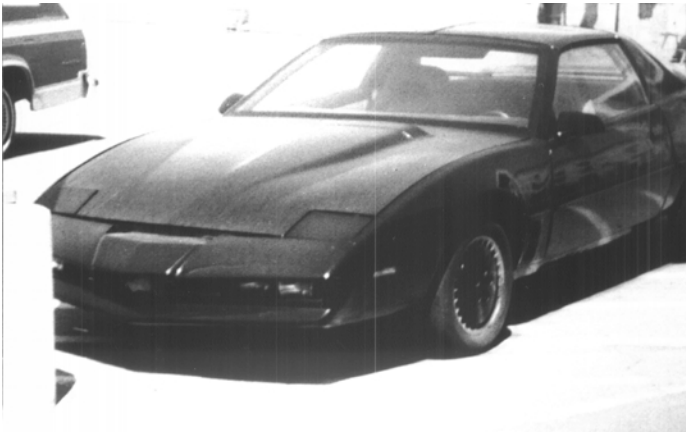
In 1989, David ran into Brandon Tartikoff, Entertainment President of NBC, at a mall. He told David that he wanted to give him another shot at a starring role in a television series. David was sent a tape about a group of lifeguards on the Santa Monica beaches. He immediately fell in love with the series and told his manager to get him the role. *Baywatch* was sold to NBC as a two-hour movie of the week and was later sold as a weekly

action series. After only three episodes were aired, NBC execs feared that the series would run out of new material very quickly. The producers weren't quite sure what the show was supposed to be during the first season. The second half of the first season brought a steep decline in the ratings and NBC decided to axe the show. Creator Greg Bonnan reacquired the rights and called David Hasselhoff to see if he would be interested in reviving the series. David Hasselhoff was huge overseas (thanks to his music career and *Knight Rider*) and Bonnan believed he could use that to his advantage in trying to sell *Baywatch* to foreign distributors. David recalls a meeting with one of those distributors: "They wanted *Knight Rider*. I said, 'I can't give you *Knight Rider*.' They said, 'What can you give me?' I said, 'Well I can give you *Baywatch*.' They said, 'Does it have a talking car?' I said, 'No, it has me.' They said, 'Well, we buy it anyway.'" *Baywatch* thrived in syndication and, within three years of its rebirth, had a loyal audience of over one billion viewers. "I have nothing but a big thank you to NBC for *Knight Rider*," says Hasselhoff, "and a big thank you to NBC for canceling *Baywatch*."

Edward Mulhare, an accomplished stage and screen actor, appeared in such series as *Murder, She Wrote* ("One Good Bid Deserves a Murder;" "Stage Struck") and *MacGyver* ("Three For the Road") after *Knight Rider* ended. In 1991, Edward revived his role as Foundation boss Devon Miles in the made-for-TV movie *Knight Rider 2000* and later appeared in the motion picture *Out to Sea*. He passed away in 1997 after a losing a battle with lung cancer. Ironically, his final role was with David Hasselhoff in an episode of *Baywatch Nights* entitled "Frozen Out of Time." William Daniels comments, "After *Knight Rider* was over, I had some private socializing with Edward Mulhare. He was a lovely man."

Immediately after leaving her role as Bonnie Barstow, Patricia McPherson had guest starring roles in *MacGyver* ("Jack of Lies"), *Star Trek: The Next Generation* ("Angel One"), and *Matlock* ("The Witness Killings"). "At the end of the '85-'86 season," recalls McPherson, "I was working on an action/adventure film where I played a diver. The dive

knife came up out of the sheath in a running scene and cut my Achilles tendon in half and that took a year to heal. That's when I started getting more involved in wetland issues. I decided that acting was fun and I would still like to go back and do things, but I needed to do something 'real.'” McPherson left Hollywood to become a full-time activist at the Ballona wetlands. “This planet is in trouble with regard to overpopulation and the ongoing development and the use of its resources. We've lost over 95% of our wetlands along the pacific flyway. Steven Spielberg and Dreamworks had intended to put their studio on top of the Ballona wetlands. They were going to be the anchor tenant for the Playa Vista site. Certainly, with me as an actor, I donated money to these sort of things, but it became apparent to me that I couldn't just donate money towards them anymore. I had to get involved and make a difference.”



K.I.T.T. awaits filming outside the Knight Rider Soundstage at Universal Studios [Courtesy P. Sher Jr./Code One Auto]

“I created K.I.T.T.,” says William Daniels of his four-wheeled alter ego. “He’s computerized, but I won’t let him come out cold. I understand the personality of the car.” During and after the series’ run, Daniels would have

children come up to him and ask what television show he was in. "I told them I do the voice of the car on *Knight Rider*. The kids yelled, 'That's right! You're him! You're him!'" After that, I was an instant hit." Daniels reprised the role in the 1991 television movie *Knight Rider 2000* and signed on to play school teacher Mr. Feeny in ABC's *Boy Meets World* from 1993 to 2000. In 1999, Daniels had the distinct honor of becoming President of the Screen Actor's Guild. "I was asked to come over and meet with commercial actors who wanted desperately to see some changes in the contract, to suggest someone who could head their slate," says Daniels. "A candidate for president has to be recognizable. I had that. They needed someone who is independent, who didn't have an agenda. On an impulse, I said, 'How about me?'" Interestingly, one of the opponents running against Daniels was Angel Tompkins, who guest starred twice on *Knight Rider*. "In some ways I'm not suited for this role," adds Daniels, "I come from nowhere. I have no agenda. I'm not a political person. I have no past experience in the union."

Although he only starred in *Knight Rider*'s final season, Peter Parros definitely made a mark on the series and went on to guest star in a number of other series, including *Star Trek: The Next Generation* ("A Matter of Honor"), *Seinfeld* ("The Trip"), and *Step By Step* ("Pretty Woman"). In 1989, Parros won the role of Office Gus Grant in the short-lived remake of the television series *Adam 12*. Seven years later, in 1996, Parros signed on to the daytime drama *As the World Turns* as Dr. Ben Harris, a role he enjoys to this day.

Like Peter Parros, Catherine Hickland also found success in daytime television, having appeared in six different soap operas since 1980. Hickland tried to establish herself throughout the 1980's as a soap star, with moderate success. Although her marriage to David Hasselhoff ended in 1988, Hickland is no doubt still reminded nearly everyday of her time with Hasselhoff and performing on the *Knight Rider* set, thanks to her current husband. His name? Michael E. Knight, from *All My Children*. They have been happily married since June 27, 1992.

Hollywood has taken advantage of *Knight Rider*'s popularity by making references to it in other television shows and even featuring cameos of the

cast. Seven years after the series aired its final episode, the cast reunited in the United Kingdom for a tribute to David Hasselhoff on *This is Your Life*. David recounts the story of how he won the role of Michael Knight while his wife and father sit around him. The host surprises David with a video message from his star vehicle, K.I.T.T. The footage used here is of the K.I.T.T. car displayed at Universal Studios, Hollywood. He tells David that he will sink a couple of gallons of gasoline to his health and happiness, to which David comments, "Cars don't age." The host chimes in and replies, "My car is Japanese. I can't understand a word it says." The voice used as K.I.T.T.'s is not William Daniels. His voice modulator is different and appears on the monitor inside of the car, all the while his scanner and headlights flashing. "In your four-year spin in *Knight Rider*," the host continues, "you also had some long-running, human co-stars." Edward Mulhare, Peter Parros, and Patricia McPherson surprise him with a very special (and very rare) appearance together. Edward tells of his time on the *Knight Rider* set, calling it a highlight of his professional life. This appearance was the first time the cast had completely reunited since the series' conclusion in 1986. This would also be the final time they would be together, as Edward Mulhare passed away from lung cancer in 1997.

References to *Knight Rider* were not limited to the live-action television setting, either. They have popped up on three separate occasions on Fox's cartoon comedy *The Simpsons*. In "Lisa's First Word" (December 3, 1992), the family recalls the magical moment when Lisa uttered her very first word. Bart holds up a copy of TV guide with *Knight Rider* on the cover and asks Lisa if she can say David Hasselhoff. In "And Maggie Makes Three" (January 22, 1995), the family sits down in front of the TV to watch their favorite program *Knight Boat*. The black Trans Am is traded in for a black speedboat complete with a red scanner and Michael at the helm. William Daniels reprised his role as the voice of K.I.T.T. in "The Wizard of Evergreen Terrace" (September 20, 1998), marking the only time that Daniels voiced the car outside of the series and *Knight Rider 2000*. Homer, feeling the effects of a mid-life crisis, is livened up by his family, who shows

him a film reel of his life. After scenes with his family do not cheer him up, Bart shows him a clip of K.I.T.T. riding through the desert saying, "Hello Homer. It's me, K.I.T.T., from TV's *Knight Rider*. You're family has asked me to invite you to a very special..." but the film reel breaks before he can finish. William Daniels recalls, "When I told my son in New York that I was going to be on *The Simpsons*, I think that was the first time he was really impressed with what I was doing! *The Simpsons* is a great show and I am glad they thought of K.I.T.T. in one of their jokes."

In MTV's *Celebrity Deathmatch*, famous Hollywood personalities are animated and battle to the death in a wrestling-style arena. The August 13, 1998 airing pitted David Hasselhoff versus former *Entertainment Tonight* co-host John Tesh. K.I.T.T. sits with the audience, his Trans Am body downgraded to a dune buggy. The battle begins and Tesh manages to open an umbrella inside Hasselhoff's mouth to rip his face off. Just as it appears that Tesh has won, Hasselhoff calls for K.I.T.T. and the dune buggy starts up, turbo boosts over the crowd, and lands on Tesh. Hasselhoff wins, and K.I.T.T. remarks that it's nice to be working with him again.

Also from the animated landscape comes an episode of *Futurama* entitled "The Honking" (November 5, 2000). A scientist tells a few people of his latest invention: "I was working on Project: Satan, a savage, intelligent military vehicle built from the most evil parts of the most evil cars in all the world. The steering wheel from Hitler's staff car, the left turn signal from Charles Manson's VW, the windshield wipers from the car that played *Knight Rider*..." When the scientist is told that *Knight Rider* wasn't evil, he responds, "His windshield wipers were, it didn't come up much in the show though."

With over 200 episodes of David Hasselhoff's latest series *Baywatch*, viewers could pretty much count on a couple of references to Michael and K.I.T.T.'s adventures. In "Rescue Bay" (March 5, 1994), a Hollywood producer becomes interested in developing a television series based on the lifeguards. When the deal doesn't work, Mitch (David Hasselhoff) makes a comment that the producer made a deal with a foreign distributor to put the show in syndication. One of the lifeguards says, "You know. Like

Knight Rider.” Mitch comments, “Oh yeah, I remember that show.” In “Talk Show” (February 17, 1997), Mitch is scheduled to appear on a talk show where the other guest is Jay Leno. As Mitch prepares to introduce himself to Leno before the taping, Leno comments to his agent that they should make a show revolving around a talking car.

Around 1985, K.I.T.T. received a special display at Universal Studios in Hollywood. The car was parked in a dock over a reflecting pool of water. For a while, visitors could sit in K.I.T.T., talk to him, and have him respond (the voice was not William Daniels, but a voice actor doing impressions). The car had hidden cameras placed all around the display to allow the voice actor to “see” what was going on around. When a tourist approached, K.I.T.T. would ask what they were wearing or doing, and flashed his headlights and said “cheese!” whenever his picture was about to be taken. Eventually, though, they took away the voice and visitors could only sit in the car. In 1998, the car was removed from its display and when it came back, it was tucked away in a small back alley of the park. The doors were locked and the windows were completely darkened.



K.I.T.T. greets fans on the Universal Studios tour in 1986
[Courtesy P. Sher Jr. /Code One Auto]

An original K.I.T.T. car is on display at the Star Car Museum in the United Kingdom. After the series ended, Universal Studios gave Hasselhoff and his wife two of the original cars. The museum phoned David and asked if they could buy the car. Hasselhoff agreed, and the car is now a prime attraction. Incidentally, the car had the original twin television dashboard.

Although each of the series' stars have gone on to other projects, they all hold fond memories of their time on *Knight Rider*. "There was genuine love for one another," McPherson recalls. "The crew was like a second family to me." While the hot desert sun has set on the original series, the future looks bright for the series' stars, and their cars.



George Barris K.I.T.T. on display at the Barris Star Cars Museum, Gatlinburg, TN [Courtesy P. Sher Jr./Code One Auto]

CHAPTER TWELVE

***KNIGHT RIDER* SEASON ONE**

First Season Technical Credits

Producers: Harker Wade, Steven E. de Souza, Hannah Shearer

Co-executive Producer: R.A. Cinader

Executive Producer: Robert Foster

Supervising Producer: Joel Rogosin

Coordinating Producer: Gian R. Grimaldi

Created By: Glen A. Larson

Associate Producers: Gilbert Bettman, Bernadette Joyce, Robert Ewing

Executive Script Consultant: David Braff

Story Editors: David Braff, William Schmidt

Theme By: Glen A. Larson, Stu Phillips

Music By: Stu Phillips, Morton Stevens, Don Peake

Director of Photography: H. John Penner

Art Directors: Seymour Klate, Russell Smith

Set Decorations: R. Lynn Smartt, Richard Friedman, Hal Gausman

Casting By: April Webster, Ron Stephenson, Mark Malis,

Film Editors: William Martin, Edwin F. England, Lawrence J. Gleason, Stanley Wohlberg, Beryl Gelfond, Lawrence J. Vallario, Domenic G. DiMascio

Sound: John R. McDonald, Jim Alexander, Stan Gordon, Alan Bernard

Unit Production Managers: Ron Martinez, Frank Crawford, Edward D. Markley, James A. Westman

First Assistant Directors: Charles Watson Sanford, Jr., Phil Bowles, Ron Martinez, Fred L. Miller, Robert Villar

Second Assistant Directors: Don Edward Wilkerson, Bruce Humphrey, Herb Adelman

Sound Effects Editors: Walt Jenevein, Sam Shaw

Music Editors: Richard Lapham, Jerry Cohen

Costume Designers: Jean-Pierre Dorleac, George R. Whittaker, Richard Hopper, Nancy McArdle

Costume Supervisors: Don Snyder, Gil Loe, Nancy McArdle, Robert Ellsworth

Make-up: Jeremy Swan, Dick Dawson

Hairstylists: Ora Tillman Green, Tim Jones

2nd Unit Director/Stunt Coordinator: Robert Bralver

Co-Stunt Coordinator: Jack Gill

Some automobiles furnished by Pontiac Motor Division

First Season Regular Cast

David Hasselhoff (Michael Knight)

Edward Mulhare (Devon Miles)

Patricia McPherson (Bonnie Barstow)

William Daniels (Voice of K.I.T.T.)

First Season Episode Descriptions

Pilot (Two Hour Series Premiere)

Also known as: *Knight Rider: The Movie*, “Knight of the Phoenix”

Episode: 01

PROD. #57309

Original Airdate: September 26, 1982 (Sunday)

Rerun #1: January 7, 1983 (Friday)

Rerun #2: May 13, 1983 (Friday)

Writer: Glen A. Larson

Director: Daniel Haller

Guest Cast: Phyllis Davis (Tanya Walker), Pamela Susan Shoop (Maggie), Lance LeGault (Security Officer Craig Gray), Noel Conlon (William Benjamin), Michael D. Roberts (Jackson), Bert Rosario (Browne), Richard Anderson (Dr. Ralph Wesley), Vince Edwards (Fred Wilson), Richard Basehart (Wilton Knight), Edmund Gilbert (Charles Acton), Shawn Southwick (Lonnie), Brian Cutler (Bar Manager), Barret Oliver (Buddy), Robert Phillips (Symes), Alma L. Beltran (Luce), Ed Hooks (Guard), Tyler Murray (Sally), Victoria Harned (Doris), Larry Anderson (Michael Long), Charles Napier (Carney), Herb Jefferson, Jr. (Muntzy), John Quade (Dolan)

Michael Long, an undercover policeman, is shot and left for dead in the Nevada desert. The bullet is deflected by a plate in his head (implanted during his Vietnam days) and comes out through his face. He is saved and his face reconstructed thanks to dying philanthropist Wilton Knight. Knight wants Michael to become an operative for his company under the direction of Devon Miles. He is reluctant at first, but agrees to use the Knight Industries 2000 (K.I.T.T.), a computerized vehicle, to help the Foundation for Law and Government (F.L.A.G.) fight criminals who are ‘beyond the reach of the law’.

Commentary:

While critics were never high on the series, *Knight Rider* quickly became a favorite among young viewers and males alike. The series aired on Sunday nights at 8 p.m. and caught the attention of the other networks with a showing of fifth in the Nielsen ratings for the week. For most of its run, *Knight Rider* stayed true to the theme that “one man can make a difference” and this episode clearly defines Glen Larson’s original vision. On his deathbed, Wilton Knight tells Michael that he has been chosen to be the

man to make a difference and take on those rogue criminals who are above the law. Of the major differences between *Knight Rider* and CBS' *The Dukes of Hazzard*, the stunt work for the turbo boosts and ski mode looked far more professional than the staged jumps in Hazzard. The conclusion finds Michael boarding an airplane with Devon. Devon insists that most of the Foundation's work would bore him to tears. However, Michael takes the challenge and toasts "to our future, no matter who it make take us up against or where."

Notes:

- NBC aired a thirty second teaser to introduce us to the show: The NBC announcer says: "Tonight, *Knight Rider* The Two Hour Movie Spectacular crashes into your living room!" Michael says: "I don't believe this" NBC announcer: "Well, you better believe it! A lone crusader for justice drives his crime fighting car." Michael says: "The world's most fantastic car." NBC announcer: "Together they can do just about anything." K.I.T.T. says: "After all, we're only human." Michael says: "Don't press your luck. NBC announcer: "Now buckle up for action for the fastest new show on television, *Knight Rider: The Movie!*"
- There are many mistakes made in the episode, but the most noticeable ones include Michael's bullet wound fluctuating from his left shoulder to his right shoulder and back again during the drive to the airport; Devon talking to Michael from the plane and his phone switches from a white one to a black one; K.I.T.T. gaining seatbelts during the derby race as well as a rear view mirror; K.I.T.T. is shot at from the helicopter, the bullet bounces off of him and hits the side of the helicopter facing the camera. When the helicopter turns and heads toward the airport, the bullet damage is on the opposite side.
- Probably the most reused flashback in the series, the scene where Michael Long is shot can be seen many times in this episode, as well as in "A Good Knight's Work" and "Junk Yard Dog."

Featured Songs:

“Proud Mary (Rollin’ on the River)” by Credence Clearwater Revival

“Take It Easy” by The Eagles

“Peaceful, Easy Feeling” by The Eagles

“Carolina in My Mind” by James Taylor

“Don’t Stop” by Fleetwood Mac

“Third Rate Romance” by Amazing Rhythm Aces

“Harden My Heart” by Quarterflash

“Hit Me With Your Best Shot” by Pat Benetar

Quotes:

(Wilton Knight) “One man can make a difference, Michael.”

Trivia:

- Brian Cutler returns in “Custom K.I.T.T.,” Lance LeGault, famous for his role as Colonel Decker in *The A-Team*, returns in “A Knight in Shining Armor;” Pamela Susan Shoop can be seen in “Knight of the Juggernaut;” and Shawn Southwick plays Rita Wilcox in “Goliath.”
- The F.L.A.G. branch at the Knight Estate can be seen in the first season until the episode “White Bird.” It returns again for one episode in “Goliath.”
- This episode, along with “Deadly Maneuvers,” do not feature a voiceover in the opening theme song.
- Devon actually rides in K.I.T.T., something he only does in a few other episodes, namely “No Big Thing,” “Hearts of Stone,” “Knightmares,” and “Deadly Knightshade.”
- Viewers can spot the semi at the end of the episode. It’s painted black with gold trim, and says “Knight Industries” on the side.

- Comtron was originally named CALtron Technologies. Watch when Michael takes Maggie back to her apartment—she is saying CALtron but her voice is dubbed to say Comtron.

Deadly Maneuvers

Episode: 02

PROD. #57305

Original Airdate: October 1, 1982 (Friday)

Rerun #1: July 15, 1983 (Friday)

Writers: William Schmidt and Bob Shayne

Director: Paul Stanley

Guest Cast: Devon Ericson (Lieutenant Robin Mirian Ladd), Alan Oppenheimer (General Frederick Duncton), Allen Williams (Major Doug Sanderson), Ron Kuhlman (Sergeant Ray Perkins), Andre' Harvey (Lieutenant Hugh Rainey), Thomas Gilleran (Colonel Ernest T. Ladd), Dennis Kerwin (Corporal Cotler), Danil Torppe (Corporal James), James Lough (Military Policeman #2), Peter Harrell (Military Policeman #1), Judy Johns (Corporal Webb), Jeff Silverman (Sanj), Greg Norberg (Soldier), Charles Bazaldua (Fat Soldier)

After an army colonel's mysterious death, Lieutenant Robin Ladd asks Michael to investigate. Michael manages to steal the accident report and finds out that Colonel Ladd had blue paint on his hand and that he was last seen in the munitions building. Robin Ladd confronts Major Sanderson about her findings and is placed under arrest. With time running out, Michael must uncover the military conspiracy and find Lt. Ladd before she is killed.

Commentary:

As the second episode aired after the pilot, we see that the series delves



*Michael must navigate through a missile testing ground to rescue
Lt. Ladd in “Deadly Maneuvers.” [Courtesy of Jack Gill]*

even further into the fantasy world of Michael and K.I.T.T. when they are able to evade missile after missile at the testing ground. This episode is very weak in terms of showing off K.I.T.T.’s abilities, however we do see him use a rocket booster in order to divert a heat-seeking missile. Viewers are also introduced to both the semi and mechanic Bonnie Barstow, although no introduction is given in the episode. As a rather interesting footnote for trivia buffs: this episode has no turbo boost—the only one in the first season not to find some way to incorporate one into the episode.

Notes:

- This is the first time we see mechanic Bonnie Barstow even though Patricia McPherson’s first episode taped was “Inside Out.”

- The white Foundation mobile unit makes its first appearance. Notice that it is not seen in motion until “Hearts of Stone.”
- K.I.T.T.’s alpha circuit is damaged in this episode, a problem that plagues his twin in “K.I.T.T. vs. K.A.R.R.” Michael makes a comment that it will be alright as long as they don’t go underwater. When Bonnie discovers the damage, Michael tells Bonnie that it’s probably a factory defect.
- A scene was planned to have K.I.T.T. tow Robin’s car. However, the Trans Am broke down several times during filming.

Featured Songs:

“Ricky Don’t Lose That Number” by Steely Dan

Quotes:

(K.I.T.T.) “Michael, I believe as usual you may have attracted the attention of some very homicidal personalities.”

Trivia:

- Thomas Gilleran returns in “Mouth of the Snake;” Alan Oppenheimer can be seen in “Custom Made Killer;” and Allen Williams guest stars in “Knights of the Fast Lane.”
- Michael is seen playing a videogame in K.I.T.T. for the first time, something he does throughout the first two seasons.
- The opening scenes of this episode appear again as flashbacks in *Knight Rider 2000*.
- This episode, along with “Good Day at White Rock” and “Halloween Knight,” do not utilize the *Knight Rider* theme in the teaser.
- Stuntman Jack Gill: “The car caught on fire during the big climax, then I drove into a field and the field caught on fire!”

Good Day at White Rock

Episode: 03

PROD. #57303

Original Airdate: October 8, 1982 (Friday)

Rerun #1: December 31, 1982 (Friday)

Rerun #2: June 17, 1983 (Friday)

Writer: Deborah Davis

Director: Daniel Haller

Guest Cast: Anne Lockhart (Sherry Benson), Don Stroud (Hilly), James Callahan (Sheriff Bruckner), Keith Mitchell (Davey Benson), Michael Champion (Monk), Robert Dryer (The Priest), Gregory Clemens (Sneaker), Alex Daniels (Big Lonny Spencer), George Fisher (Boss), Kyle Oliver (Big Donny Spencer)

Michael sets out to go to White Rock for some mountain climbing while a group of bikers start to take over the town and destroy property. Michael makes friends with Sherry Benson, a convenience store owner, and her son, Davey. Sherry and Michael must convince the local sheriff to help round up the bikers and clean up the town.

Commentary:

This episode is based on the film *Bad Day at Black Rock*. NBC would also reuse the idea for an episode of *The A-Team* as well. Michael tells K.I.T.T. to get some sun while he is mountain climbing and K.I.T.T. opens his sunroof windows to comply. The bickering between K.I.T.T. and Michael continues in the beginning driving scenes where K.I.T.T. fails to understand what a vacation is. K.I.T.T. also tells Sherry the secret of his Molecular Bonded Shell while the gang is attacking the car, but viewers never get to hear the entire formula.

Notes:

- Keith Mitchell, who played Davey, won a Young Artist Award (Best Young Actor, Guest on a Series) for his performance in this episode.
- William Daniels on being locked out: “I remember rushing over to *Knight Rider* early on in the series to record my lines, and I got to the gate at Universal and the guy wouldn’t let me in. He didn’t have my name. I told him to call the *Knight Rider* production office and tell them that I am here and I am about to go home. I gave him five minutes. They let me in.”

Highlights:

- This episode (along with “Deadly Maneuvers”) are the only two episodes where the commercial breaks or the ending do not have the standard *Knight Rider* transitions. Instead, it simply freeze frames on the last scene of the final act and then says “Created by Glen A. Larson.”

Featured Songs:

“Born to Be Wild” by Steppenwolf

“After Midnight” by Eric Clapton

“Can I See You Tonight” by Tanya Tucker

Quotes:

(Michael) “K.I.T.T., where are you?”

(K.I.T.T.) “Impounded, Michael, just like you.”

Trivia:

- Anne Lockhart guest stars in season two’s “Return to Cadiz;” Michael Champion can be seen in “Speed Demons;” and James Callahan returns in “Circus Knights.”
- The restaurant where Devon and Michael dine is the same one that Stevie sings at in “The Scent of Roses.”

- This is the only episode that starts with Michael and K.I.T.T.'s previous mission and then begins the current one.
- Michael phones the Foundation at 223-553-0433 during his stay in jail.

Slammin' Sammy's Stunt Show Spectacular

Episode: 04

PROD. #57315

Original Airdate: October 22, 1982 (Friday)

Rerun #1: March 25, 1983 (Friday)

Rerun #2: July 15, 1984 (Sunday)

Writers: E. Paul Edwards and John Alan Schwartz

Director: Bruce Bilson

Guest Cast: Susan Kase (Lisa Phillips), Lin McCarthy (Lawrence Blake), Eddie Firestone (Sammy Phillips), Jimmy Weldon (Announcer), Adam Postil (Mark Phillips), Phil Cocciolatti (Mario Lutenzo), Mark Alaimo (Bill Gordon), Michael Santiago (Highway Patrolman)

After Sammy Phillips has an accident while performing the headlining act at his stunt show, Michael must take over to save the business from going bankrupt as well as stop a crooked businessman from buying it. In an attempt to remove Michael from the show, a fellow stunt driver slips a sleeping pill into Michael's drink immediately before he is to begin his stunt—leaping over a truck and car that are moving in the same direction.

Commentary:

If there was ever a venue to show off K.I.T.T.'s incredible capabilities, it's in a stunt show. It is strange, however, to see K.I.T.T. performing his tricks with the help of ramps instead of under his own power. This episode also

introduces us to using turbo boost as a way to increase speed, something that is done several times during the first season and abandoned after it. Michael uses it to increase his speed to avoid getting a citation for K.I.T.T.'s driving. The idea of using turbo boost to increase speed directly contradicts the need for Super Pursuit Mode in season four.



K.I.T.T. gets decalled in "Slammin Sammy's Stunt Show Spectacular" [Courtesy of Jack Gill]

Notes:

- The stunt show used in this episode is actually the same track where the demolition derby took place in the pilot episode. It reappears again in "Knights of the Fast Lane."
- In this episode, we find out that K.I.T.T. can inflate and deflate his tires at will, a feature seen again in "A Good Knight's Work."

Highlights:

- Bonnie installs a device that allows K.I.T.T. to oxygenate the interior. Michael responds to her new invention by saying that "it should be great for the morning after."

Quotes:

(K.I.T.T.) “The officer may be trying to meet his daily ticket quota in a somewhat irregular manner.”

(Michael) “Bum wrap or not, I’m not taking a citation for your driving.”

Trivia:

- In the beginning of the episode, Michael reads the Knight 2000 owner’s manual (which is actually the 1982 Pontiac Firebird manual with the words “Knight 2000” pasted on).

Just My Bill

Episode: 05

PROD. #57311

Original Airdate: October 29, 1982 (Friday)

Rerun #1: February 11, 1983 (Friday)

Rerun #2: July 1, 1983 (Friday)

Teleplay By: Deborah Davis and David Braff

Story By: Catherine Bacos

Contributing Writer: Steven E. de Souza

Director: Sidney Hayers

Guest Cast: Carole Cook (Senator Maggie Flynn), Robert Sampson (J. Hanford Dixon), Bruce Gray (Senator Russell Forbes), Nancy Grahm (Jane Adams), David Haskell (Brian Owendorf), Alex Kubik (Luger), June Christopher (Miriam), Barry Cutler (Garage Guard), London Donfield (Al), Fitzhugh G. Houston (Assembly Speaker), Roger Til (Professor LeCalir), Kenneth Men’ard (Charlie Kemp), Jeri Gaile (Kate), Steve Alterman (Valet Attendant)

When several attempts are made on a politician's life due to a controversial power bill, Michael is assigned to protect her until the issue has passed. Michael takes Senator Maggie Flynn to the Foundation Retreat while he begins his investigation with Senator Flynn's secretary, Jane Adams. As Michael and Jane begin to uncover clues, the Foundation Retreat is held under siege to prevent Senator Flynn from making it to the capitol to oppose the bill.

Commentary:

A rather unremarkable episode, probably most notable for Michael hanging from a helicopter in order to subdue some criminals. By this episode, the series had settled in to a normal routine of helping the less fortunate with incredible stunts thrown in along the way. This formula made the show a fan favorite throughout the next four years.

Notes:

- The first scene in the teaser where Jane says "Do you know what I'd really like to do?" and Michael responds "Nope, but I got a feeling you are going to tell me" is not in the actual episode.
- Throughout the entire episode, the lights to the right of K.I.T.T.'s voice modulator are the wrong colors.

Highlights:

- This is the first episode to use the video playback and zoom-in functions.

Quotes:

(Maggie) "What do you call this car?"

(Michael) "It's called K.I.T.T."

(Maggie) "Kit? It's a kit car?"

(Michael) "No, it's not a kit car. It's called K.I.T.T."

Trivia:

- June Christopher can be seen in “The Final Verdict;” Fitzhugh G. Houston returns in “Brother’s Keeper;” Alex Kubik is in “Big Iron” and “Junk Yard Dog.”
- The F.L.A.G. retreat is first seen in this episode. It will appear again in “White Bird.”
- This is the only episode where Devon rides in the back seat.
- K.I.T.T. states that part of his circuitry was developed at Stanford University.

Not a Drop to Drink

Episode: 06

PROD. #57304

Original Airdate: November 5, 1982 (Friday)

Rerun #1: April 1, 1983 (Friday)

Writer: Hannah L. Shearer

Director: Virgil W. Vogel

Guest Cast: Sondra Currie (Francesca Morgan), Jason Evers (Herb Bremen), Harry Carey, Jr. (Josh Morgan), Lynn Hamilton (Susan Wade), Bumper Yothers (The Bull), Dave Cass (Alex Webster), Joe Burnett (Kirk Webster), Tom Lester (Ted Moore), Lyndel Stuart (Myra Moore), Jan Rabson (Dewey)

Devon congratulates the Foundation lawyers for securing a rancher’s water rights only to see explosions ruin the celebration of a hard fought victory. The group of hot-headed ranchers must fight for the local water rights when Herb Bremen destroys a dam near Fran Morgan’s property. Michael and K.I.T.T. are brought in to stop Bremen from stealing the water and to secure the future of the Double-M Ranch.

Commentary:

Perhaps the most interesting scene in this episode is when K.I.T.T. performs a *reverse* ski mode from a standstill! “Not a Drop to Drink” is also remembered for K.I.T.T.’s classic scenes pretending to be a UFO in order to extract information about Bremen’s next target. The rest of the episode is rather ordinary and the climax is not too impressive either (it borrows footage from *Superman: The Movie*).

Notes:

- In an earlier draft of the script, Kevin’s mare is named Terra instead of Kid, and Bumper the Bull is named Frank.

Highlights:

- K.I.T.T. acquires his grappling hook here. Devon comments that he would make an excellent fisherman.

Trivia:

- Dave Cass can be seen in “Knight By a Nose” and *Knight Rider 2000*; Jason Evers returns in “Halloween Knight.”
- Sondra Currie is married to Alan J. Levi, the man who directed *Knight Rider 2000*.

No Big Thing

Episode: 07

PROD. #57313

Original Airdate: November 12, 1982 (Friday)

Rerun #1: April 8, 1983 (Friday)

Writer: Judy Burns

Director: Bernard L. Kowalski

Guest Cast: Ted Markland (Sergeant Ted Wallace), Mary Margaret Humes (Carol Reston), Grainger Hines (Officer Rex Saunders), Jim Haynie (Frank Reston), Logan Ramsey (Judge Roland S. Paxton), Paul Harper (Man), Jimmy Murphy (Pink), Earl Billings (Shep), Duke Stroud (Captain Dave Butler), Robert Carnegie (Officer Van Dyke), Louie Elias (Pauly), Vance Davis (Guard), Patrick Puccinelli (Officer Charly Smith), Bruce Neckels (Pete), Elmarie Wendel (Woman), Jay T. Will (Brute)

Devon gets pulled over and arrested in a small town after allegedly breaking the law. Devon is thrown in jail with Frank Reston, the contact he was supposed to meet. Realizing Devon is the head of the Foundation for Law and Government, Judge Paxton orders him to be transferred after Michael and Reston's ex-wife begin asking questions. When Devon realizes how corrupt the police force in Lyndhurst Flats is, he and two other inmates formulate an escape plan.

Commentary:

"No Big Thing" is one of the few episodes that takes the focus away from Michael and K.I.T.T. and places it on another cast member. Devon makes good use of his knowledge from World War II as he tells his cellmates that he escaped from two German camps and was not thought of as a typical jail breaker by the Gestapo. Bonnie is the one who informs Michael that Devon has been put in jail and Michael is rather amused (at first) that his boss has been locked up. Michael also fills up for gas in this episode—the only time in the series—at a gas station (It's only a few episodes later in "Give Me Liberty...or Give Me Death" when Bonnie converts K.I.T.T.'s tanks to run on liquid hydrogen). The pump Michael fills up at is labeled "Self-Service," but the gas station attendant fills it for him anyways in order to make a few extra dollars.

Featured Songs:

“Eine Kleine Nachtmusik” by Wolfgang Amadeus Mozart

“Love’s Been a Little Bit Hard On Me” by Juice Newton

“You Were Always On My Mind” by Willie Nelson

Trivia:

- Louis Elias is back in “Junk Yard Dog” and “Knight of the Juggernaut;” Grainger Hines returns in season four’s “Knight Racer;” Bruce Neckels is in “Ten Wheel Trouble” and “Knight of a Thousand Devils;” Jimmy Murphy is in “Custom Made Killer;” and Logan Ramsey can be seen in “Knight Strike.”
- The prison gate crash scene is reused in “Knight Behind Bars” and “Knight Flight to Freedom.”

Trust Doesn’t Rust

Episode: 08

PROD. #57307

Original Airdate: November 19, 1982 (Friday)

Rerun #1: March 18, 1983 (Friday)

Rerun #2: August 19, 1983 (Friday)

Writer: Steven E. de Souza

Director: Paul Stanley

Guest Cast: Michael MacRae (Tony Coscarelli), William Sanderson (“Rev” Jeremiah Beaudine), John Brandon (Police Captain), John Hostetter (Police Officer), Gary A. McMillan (Security Guard), Ivan E. Roth (Jerry Clarke), Peter Cullen (Voice of K.A.R.R.)

Tony and Rev, two thugs from the street, see an opportunity to get rich quick when they run across the soon-to-be erected Knight Museum of

Technology. They enter the Knight Industries storage facility and accidentally activate the Knight Automated Roving Robot or K.A.R.R., Wilton Knight's prototype super car that's nearly identical to K.I.T.T. in every way. K.A.R.R. was inadvertently programmed for self-preservation which gave him the mentality to survive at all costs. Michael and K.I.T.T. are assigned the task of finding the rogue super car and deactivating it.

Commentary:

Arguably the best episode of the first season and one of the best in the series' entire four year run, this episode provides more insight into the Foundation's past and firmly establishes K.A.R.R. as an equal match for K.I.T.T., who is described by K.A.R.R. as "the inferior production line model." Some of the best scenes come from the confrontations between the two cars (they bicker like two brothers). For the first (and only time), viewers see Bonnie *almost* give in to Michael's charm after K.A.R.R. is destroyed and kiss him; she changes her mind at the last second. Although K.A.R.R. appeared to have exploded when he landed on the beach, he would return in season three's "K.I.T.T. vs. K.A.R.R.," another fan favorite. It is hard to believe, however, that F.L.A.G. wouldn't retrieve K.A.R.R. after he exploded. Since Devon impressed upon Michael how lethal K.A.R.R. could be, one would think that he would have at least sent a group of F.L.A.G. agents to find K.A.R.R.'s CPU.

Notes:

- This marks the beginning of the "evil clones" that can be seen occasionally throughout the show. K.A.R.R. is, in a sense, an evil clone of K.I.T.T. (even though K.A.R.R. came first). Michael is "cloned," so to speak, with Garthe in "Goliath" and "Goliath Returns." He is also copied by J. Gordon Baxter in "Knight of the Chameleon." Devon is cloned in "Knight of the Juggernaut" and Bonnie is briefly cloned in "Killer K.I.T.T.."

Quotes:

(K.I.T.T.) “That other car is going to give Trans Am a terrible reputation.”

Trivia:

- Gary McMillan returns in “Knight of a Thousand Devils.”
- Notice that K.A.R.R. has no license plate and a red scanner in this episode. When he returns in “K.I.T.T. vs. K.A.R.R.,” his license plate reads KARR and he has a yellow scanner.

Behind the Episode: “Trust Doesn’t Rust”

Details from the Novel

- K.A.R.R. was locked in Lab 3 on August 2, 1982.
- K.A.R.R. was Wilton Knight’s prototype of the car of the future. As such, Wilton was able to perfect the molecular bonded shell long before any artificial intelligence was created.
- Before K.A.R.R. was deactivated, Wilton put him in a demonstration for the Defense Department, and they wanted the car. However, they were so interested in turning K.A.R.R. into an urban tank that Wilton locked him up in the Knight Laboratories and moved Knight Industries to Nevada.
- K.A.R.R. runs on hydrogen fuel, the same fuel type that K.I.T.T. would be converted to in “Give Me Liberty...or Give Me Death.”
- Even though K.I.T.T. did not have micro jam until “Inside Out,” that feature was already available on K.A.R.R.
- Many of the parts developed for K.A.R.R. were later removed from him after deactivation and placed in K.I.T.T.
- K.A.R.R. was supposed to be shipped via the semi to the Knight Estate for dismantling; however, Wilton later decided to keep him intact and put in storage.
- K.A.R.R. exploded at the end of this episode because his power boosters overloaded.

- In 1979, when F.L.A.G. initially began the “super car” project, Wilton originally conceived his car of the future as having a female personality named Agnes.

Inside Out

Episode: 09

PROD. #57302

Original Airdate: November 26, 1982 (Friday)

Rerun #1: April 22, 1983 (Friday)

Writer: Steven E. de Souza

Director: Peter Crane

Guest Cast: Lawrence Dobkin (Colonel Alvin B. Kincaid), Judith Chapman (Linda Elliot), Erik Stern (Thompson), Jack Gill (Dugan), Morgan Jones (Warden), Michael O’Guinne (Officer Wally), Bill Cross (Officer Lester), Jim Boeke (Baker), Lee Duncan (Clark), Stephen Pershing (O’Brian), Talmage Scott (Front Jeep Driver), Greg Finley (Prison Guard), Kay Worthington (Woman Driver)

After locking known criminal Dugan in a trailer, Michael poses as the aggressive driver in order to foil Alvin Kincaid’s plans to break out a wealth of criminals from a maximum-security prison. Michael informs Devon of Kincaid’s plans, but the plans are altered at the last minute and Michael participates in the robbing of an armored truck.

Commentary:

This begins a series of episodes that brings the characters of David Hasselhoff and Patricia McPherson together for some of the more memorable lines of the series. The first season relationship between Michael and Bonnie continues to grow as does the friendship between Michael and

Devon. An amusing subplot of the episode has K.I.T.T. leaving Kincaid's compound to make a phone call. He is stopped by a guard and told to drive carefully as the guard instructs him to take a different route due to a spill. K.I.T.T. phones Devon at 2 o'clock in the morning to inform him of Kincaid's plan.

Notes:

- As the first script written after the pilot, this one introduces the character of Bonnie and the F.L.A.G. semi. The script describes the semi as follows: "We see that the rear of the semi has been outfitted as a state-of-the-art electronics lab and garage. Towards the front are some chairs and other human touches...even a coffee maker."
- The script has Kincaid's first name as Thomas.

Highlights:

- K.I.T.T. receives his Microwave Jammer (or "Micro Jam") from Bonnie in this episode, a feature used often in the rest of the series.
- Before Michael pulls out of the semi, he wonders out loud about what kind of women is under those overalls. K.I.T.T. pulls up a schematic of Bonnie and calculates her height and weight (168 cm and 54 kilos, respectively). K.I.T.T. does not use the standard English calculations but uses Metric instead.
- A scene in the teaser where Michael says "They're gunning for you, Colonel. You're the Muhammad Ali of crime" is not in the actual episode.

Featured Songs:

"Do You Wanna Make Love?" by Peter McCann

"Long, Long Time" by Linda Ronstadt

"You Were Always on My Mind" by Willie Nelson

Quotes:

(Michael) "Take over K.I.T.T. I'm going out."

(K.I.T.T.) "Do you think that's safe?"

(Michael) "Of course not."

Trivia:

- Bill Cross can be seen in "Lost Knight;" Stuntman Jack Gill has more small roles in "Return to Cadiz," "Ring of Fire," "Buy Out," and "Knight of the Juggernaut."
- When Michael gets on to K.I.T.T.'s hood to get in the gold truck, a quick eye can spot Linda moving over to the driver's seat. However, in the next scene, she is moving over to the driver's seat again!
- This episode marks the only time K.I.T.T. is referred to simply as a Pontiac.

The Final Verdict

Working Title: "A Shred of Evidence"

Episode: 10

PROD. #57316

Original Airdate: December 3, 1982 (Friday)

Rerun #1: April 15, 1983 (Friday)

Teleplay By: John Alan Schwartz and E. Paul Edwards

Story By: Tom Greene, John Alan Schwartz, and Paul Edwards

Director: Bernard Kowalski

Guest Cast: Marvin Karon (Marty Keen), Don Gordon (Lieutenant Dickerson), Ramon Bieri (Al Farlan), Penny Peyser (Cheryl Burns), Rick Fitts (Brad), Tim Rossovich (Butch), Bob Schott (Dink), June Christopher (Kim the Bartender), Cynthia Ream (Tracy), Michael Masters (Garbage Man)

Cheryl Burns, Michael's good friend, has been falsely arrested and it is up to Michael to find the one person who can clear her—accountant Marty Keen. Marty himself is also in trouble as he has been altering the accounting books for Al Farlan's company. Michael is detained multiple times in his pursuit of Marty by Lieutenant Dickerson, a policeman dead-set on catching Marty. Once Michael finds Marty, he must convince Marty to turn over the books to convict Farlan before Michael can take him back to Albuquerque to testify on Cheryl's behalf.

Commentary:

A well-produced episode with a nicely choreographed car chase and a decent amount of action, "The Final Verdict" marks the second case where Michael helps a personal friend in trouble. An amusing scene occurs when Michael is forced into an arm wrestling match with Butch. With absolutely no chance of winning, K.I.T.T. chimes in through the comlink, enough to distract Butch and let Michael win. Butch gets the last laugh when he slaughters Michael during the rematch.

Notes:

- Did you ever notice how Michael lets K.I.T.T. drive a lot during the first season? Check out "Slammin Sammy's Stunt Show Spectacular," "No Big Thing," and "A Plush Ride," to name a few.
- This episode has what has to be the strangest turbo boost landing, with K.I.T.T. landing on his *back* wheels!
- This episode is in remembrance of R.A. Cinader—"He was an original."
- Writer Tom Greene would return as a co-producer and writer for season two. The character of Cheryl Burns was actually named after Greene's girlfriend at that time. Tom got "burned" by her in the end which is how she got her last name.

Highlights:

- Bonnie adds a Graphic Analyzer to K.I.T.T.

Featured Songs:

“Highways Run Forever” by Johnny Lee

“Love Will Turn You Around” by Kenny Rogers

“It Ain’t Easy Being Easy” by Janie Fricke

Quotes:

(Michael) “Keep your micro jam going. Don’t blow a fuse, okay?”

(K.I.T.T.) “On the contrary, the sensation is quite intoxicating.”

(Michael) “Well try and stay sober until I get back.”

Trivia:

- Ramon Bieri guest stars in “Junk Yard Dog;” Don Gordon is in “Knight By a Nose;” Michael Masters can be seen in “Knight Strike” and “Knight Song;” Tim Rossovich is back in “Knights of the Fast Lane.”
- This marks the last time viewers see the semi painted white. It returns in “Hearts of Stone” with a new look.
- Michael quotes Wilton Knight’s line about one man making a difference. The only other time he does this is in “Knight of the Juggernaut.”
- This is the first time a comlink is destroyed, something that happens again in “Nightmares,” “Killer K.I.T.T.,” and “Voo Doo Knight.”
- K.I.T.T. has seatbelts in this episode—the only episode besides the pilot to have them.
- A scene in the teaser where Marty says, “I think I’m going to be ill” is not in the actual episode.

A Plush Ride

Episode: 11

PROD. #57306

Original Airdate: December 10, 1982 (Friday)

Rerun #1: July 22, 1983 (Friday)

Writer: Gregory S. Dinallo

Director: Sidney Hayers

Guest Cast: William Lucking (Redmond), Wendy Fulton (Margot Wells), Hector Elias (Lopez), Michael Carven (M.W. Jacobs), M.C. Gainey (Jason Kellar), Don Mantooth (Corey)

Michael becomes a student in a driving school for chauffeur-bodyguards to expose an assassin whose targets are a trio of visiting Third World leaders. With several attempts on his life already, Michael subdues suspect Jason Kellar and feels confident that the threat against the leaders has been taken care of. En route back to the Foundation, Michael realizes that his plan to weed out the killer went all too well, and returns to the training camp. There he finds that the entire group is involved in the assassination plot. Before being able to react, Michael is knocked unconscious and sent careening down a hill heading toward a deep gorge.

Commentary:

A very well done episode, with the perfect mix of humor and action. A classic scene at the beginning has Bonnie finding seaweed beneath K.I.T.T.'s hood. When confronted about it, Michael tells Bonnie that he was pursuing criminals at the marina and took K.I.T.T. out to sea (it would only be a short time later when we see K.I.T.T. ride on water in "Return to Cadiz"). It is odd to see Michael driving another car, but Devon insists in order to demonstrate to Redmond that Michael can hold his own for the mission.

Notes:

- A close eye will spot that when Jacobs punches K.I.T.T.'s door because he couldn't get in, he actually puts a small dent in it above the handle!
- Throughout the first season, Michael can be seen wearing a large silver belt buckle emblazoned with the letter "K."

Featured Songs:

"Pickin' Up Strangers" by Johnny Lee

"Home on the Range" sung by the cast

Quotes:

(Michael) "Why didn't you warn me that Redmond was in my room?"

(K.I.T.T.) "You said that he could be trusted."

(Michael) "Is that some sort of example of your logic?"

(K.I.T.T.) "No, it's an example of yours."

Trivia:

- M.C. Gainey returns in "Out of the Woods."
- Michael meets Devon and Bonnie at the Buckaroo Club, which was frequented by Colt Seavers in Glen Larson's *The Fall Guy*.

Forget Me Not

Episode: 12

PROD. #57312

Original Airdate: December 17, 1982 (Friday)

Rerun #1: July 8, 1983 (Friday)

Teleplay By: Richard Christian Matheson, Thomas Szollosi, Karen Harris, and Deborah Davis

Story By: Chris Lucky, Richard Christian Matheson, and Thomas Szollosi
Director: Gil Bettman

Guest Cast: Alejandro Rey (Rudy DelJuago), Judy Landers (Micki Bradburn), Maria Conchita (Marie Elena Casafranca), Reid L. Shelton (David Burns/The Eagle), Victor Millan (Eduardo Casafranca), Michael Lane (Jerry), Fred Lerner (Ray), David Olivier (The Frenchman), Katia Christine (Margo), Michael Horsley (Valet Attendant), Michael Lamont (Male Guest), Helen Duffy (Actress)

Michael and K.I.T.T. team up with Marie Casafranca whose father, a Latin American President, has received threats against his life. Michael and Marie attend a party undercover to catch whoever is being ordered to carry out the assassination and Michael runs into Micki Bradburn. She slips into a room to rest and the two criminals discuss how they are going to proceed. They find Micki, knock her unconscious, and drive off with her. Michael sees this and follows the car. Micki escapes but not before she loses her memory when she falls out of the car and down a cliff.

Commentary:

One of the most watched *Knight Rider* episodes across the world, “Forget Me Not” uses the classic “person loses their memory and they must regain it in time to stop a catastrophe” plot. Devon, of course, approved of Marie and Michael working side by side to stake out the house and Michael takes full advantage of the situation. This is the most skin-revealing episode, having Michael bare-chested, Marie wearing just a towel, and Micki in a nightgown.

Notes:

- When K.I.T.T. turbo boosts off the cliff, it’s not a Trans Am that performs the feat but footage from a movie called *The Car*.

- Michael makes a reference to driving a '56 Chevy and cruising the drive-thru, something he mentions again in *Knight Rider 2000*.

Highlights:

- A girl asks Michael if anyone ever calls him Mickey, to which he replies "No." It's only a few years later, when K.I.T.T. hits a bump in "Out of the Woods," that he calls Michael "Mickey."

Featured Songs:

"Get Closer" by Linda Ronstadt

Quotes:

(K.I.T.T.) "I hate to break this to you, but automobiles aren't human. They have no lineage or personality."

(Michael) "I wonder why I keep forgetting that?"

Trivia:

- Michael Horsley is in season three's "Knight in Disgrace;" Judy Landers returns in "Knight Strike;" and Fred Lerner guest stars in "Brother's Keeper."
- The turbo boost over some stalled cars is reused from the pilot episode.

Hearts of Stone

Working Title: "High Noon in Houston"

Episode: 13

PROD. #57322

Original Airdate: January 14, 1983 (Friday)

Rerun #1: September 11, 1983 (Sunday)

Writer: Robert Foster

Director: Jeffrey Hayden

Guest Cast: Mary McCusker (Angeline Beth Martin), Rudy Ramos (Roberto Laguna), Jeff Cooper (Ricky Stone), Sam Vlahos (Father Carlos Laguna), Zitto Kazann (Emile Pavlon), Arell Blanton (Danny Dwight), Constance Ball (Nurse), Connie Downing (Girl at Party), Larry Bame (Bartender)

Michael infiltrates a ring of gunrunners selling advanced-design rifles in Central America. Devon takes Michael out and demonstrates how powerful the new breed of guns is that is being sold on the black market. In order to get to the people who have the guns, Michael gets in contact with a young woman named Angie. She reluctantly agrees to set up the money for the gun exchange. Angie, however, decides not to give the money to the men Michael had dealt with and runs away with her boyfriend Roberto. Michael discovers this and eventually retrieves the money and convinces Angie to help him.

Commentary:

This is the first episode under the direction of Executive Producer Robert Foster and Composer Don Peake. They would stay with the series for the remainder of its run. The teaser contains two scenes that were not in the episode—one spoken by Devon (“This weapon is what K.I.T.T. is to conventional cars”) and one by Michael (“Hang on to your fenders pal. This could be tough”). This episode is the first to feature K.I.T.T.’s three-lined voice modulator (which Michael comments is “nice, real nice”) and is the first under new executive producer Robert Foster. The semi returns here with a new paint job. Foster adds, “One change that I made after the first thirteen episodes was the semi. If you recall, it used to pull over on the side of the road and K.I.T.T. would come up the ramp. I thought it would be

a nice idea to paint it black to match K.I.T.T. and have them be able to do it on the move.”

Notes:

- The semi is given a black paint job and gold trim. Notice that the chess emblem and the stripes are slightly different than in later episodes. Producer Gerald Sanford recalls, “When Foster took over, he said, ‘Change everything to black. Make the truck black and put David in black to match the car’.”
- This episode, along with “Give Me Liberty...or Give Me Death,” utilize different fonts styles for the beginning episode credits.

Featured Songs:

“Skin Game” by John Hiatt and Ry Cooder

“Lonesome, On’ry and Mean by Waylon Jennings

“Don’t You Think This Outlaw Bit Has Done Got Out of Hand” by Waylon Jennings

Quotes:

(K.I.T.T.) “I don’t have a strange dash. I’m proud of my dash.”

Trivia:

- Arell Blanton guest stars in “Mouth of the Snake;” Sam Vlahos returns in “Blind Spot.”
- The semi’s license plate is California 1U1365.
- The helicopter used in this episode is the same one used in “Just My Bill,” “Knight Strike,” and “Knight in Disgrace.”
- This episode is one of the few where K.I.T.T. drives past the semi after he exits. See “Knight of the Drones” and “Knight By a Nose” for others.

Give Me Liberty...or Give Me Death

Episode: 14

PROD. #57323

Original Airdate: January 21, 1983 (Friday)

Rerun #1: September 4, 1983 (Sunday)

Rerun #2: July 1, 1984 (Sunday)

Writer: David Braff

Director: Bernard L. Kowalski

Guest Cast: Robin Deardon (Liberty Cox), Brett Halsey (Clark Sellers), Alan Fudge (Ed Shaw), Francine Lembi (Dorothy Ackridge), Kai Wulff (Helmuth Grus), Kenneth Tigar (Dr. Norman Kempler), Sab Shimono (Hito Osaka), Richard Young (Sonny Prince), Adam Ageli (Hashi Al Qatar), Gary Houston Phillips (Lester Prince), Frank Pesce (Director), Robert Balderson (P.A. Announcer)

Devon sends Michael and K.I.T.T. undercover to find out who is killing drivers in the Alternative 2000 race. Devon tells Michael his goal is not to win the race, but to find the saboteurs. As Michael is ready to attend the meeting for the drivers, he is introduced to the Prince brothers and a reporter named Liberty Cox. Liberty goes with the Prince brothers and later abandons when they become too rowdy. Seconds later, the Prince brothers car explodes in a fiery ball.

Commentary:

There are several knocks at CBS' *The Dukes of Hazzard* in this installment. The Prince brothers Dodge Charger (which happens to be orange) runs on "moonshine," they are brothers (whose entry into the car is through the window just like the Dukes) and the turbo boost over them was NBC's sly way of showing how superior *Knight Rider* was to *The Dukes of Hazzard*. The Charger was later blown up, making the competition no competition!

Notes:

- The Prince brothers in the orange Dodge Charger had a conversation that was cut from the final script. They make a reference to *The Dukes of Hazzard*: “Are you kidding? After we win this race and get all that publicity, we’re goin’ to Hollywood. Gonna get us our own TV show.” At the mention of the word they emit rebel yells.

Highlights:

- Bonnie installs an infrared tracking scope and changes K.I.T.T.’s fuel system over to liquid hydrogen for the race.
- A quick eye can spot the Bates Motel from *Psycho* at the beginning and ending of the race. That house is featured in “Halloween Knight.”
- K.I.T.T. tints his windows for the first time.

Featured Songs:

“Hold Me” by Fleetwood Mac

“Hurts So Good” by John Cougar Mellencamp

Quotes:

(K.I.T.T.) “Michael, the car of the future is already here—me.”

(Michael) “That’s our little secret pal.”

Trivia:

- Kai Wulff plays the bad guy in “Custom Made Killer;” Robin Dearden guest stars in “Buy Out.”
- In earlier versions of the scripts, Dr. Kempler’s first name was Gordon, Dorothy Ackridge’s last name was Arnold, and there was a seventh driver named Andy Russel.

The Topaz Connection

Episode: 15

PROD. #57321

Original Airdate: January 28, 1983 (Friday)

Rerun #1: May 20, 1983 (Friday)

Rerun #2: August 12, 1983 (Friday)

Writer: Stephen Katz

Director: Alan Myerson

Guest Cast: Michael Durrell (Paul DeBrett), Jeanna Michaels (Lauren Royce), Jack Starrett (Hagen), Michael Alldredge (Bob Kroiger), John Ericson (Philip Royce), Tina Louise (Anne Tyler), George Caldwell (George Olin), Pendleton Brown (Photographer), Richardson Morse (Doctor), Joy Hyler (Janet), Natalie Carroll (Model), Charles Walker (Franks the Pilot), Herb L. Mitchell (Butler), Eve McVeagh (Slot Granny)

A journalist is found murdered when reports of an expose codenamed "Topaz" was being released. Michael is sent to help his daughter, Lauren, find the people responsible and see to it that the expose is published. Lauren receives a phone call from a mysterious man claiming that he worked with her father on "Topaz," but he is killed before she is able to extract the information from him. A new lead forms when Philip Royce's pilot informs Lauren that her father recently went to Las Vegas with the mystery man. Michael and Lauren set a course for Las Vegas and continue the search for her father's killer.

Commentary:

A nice installment from the first season, "The Topaz Connection" has all the elements of a good *Knight Rider* story. An amusing scene occurs when Lauren takes off in her private airplane for Las Vegas and leaves Michael

behind. Not willing to give up on Lauren's case quite yet, he hops in K.I.T.T. and arrives at the Las Vegas airport in time to see Lauren's plane land! K.I.T.T. also enjoys himself when he inadvertently becomes the centerpiece for a modeling photo shoot at the *Escape* mansion. When the photos are printed, K.I.T.T. doesn't comment on the models, but the staple that is in his fender! Dialogue like this, as well as wild car moves and the always spectacular turbo boosts, keep "The Topaz Connection" moving at a steady and enjoyable pace.

Notes:

- Michael returns to Las Vegas for the first time since he was shot in the pilot. He would again revisit the city in "Goliath."
- Notice that when K.I.T.T. is parked in the semi, he is facing toward the ramp. In the next scene when he pulls out, he pulls out in reverse.

Highlights:

- This episode features the first use of K.I.T.T.'s Computer Printout feature.

Featured Songs:

"Hold Me" by Fleetwood Mac

"Down Under" by Men at Work

"Love's Been a Little Bit Hard On Me" by Juice Newton

Trivia:

- Jack Starrett guest stars in "K.I.T.T. the Cat" and "Sky Knight."
- This marks the first time K.I.T.T. jumps the ravine, a scene that is reused in "Nobody Does It Better," "Junk Yard Dog," "Knight Flight to Freedom," and from a different angle in "Lost Knight."

A Nice, Indecent Little Town

Episode: 16

PROD. #57317

Original Airdate: February 18, 1983 (Friday)

Rerun #1: June 3, 1983 (Friday)

Writer: Frank Telford

Director: Gil Bettman

Guest Cast: Luke Askew (Ron Austin), Norman Burton (Charles Barnswell), John Crawford (Sheriff Moore), Jean Bruce Scott (Jobina Bruce), Eric Server (Agent Peter Larkin), Amzie Strickland (Martha Haberstraw), Charles Bartlett (Deputy Hanks), Stacy MacGregor (Deputy Cole)

Michael is hot on the trail of counterfeiter Ron Austin when he loses him in a traffic jam. Austin can't leave town yet because he is using the Hallelujah Press as a front for a counterfeit money making scheme. Michael checks into the local hotel where he talks with Jobina Bruce, an ambitious young journalist trying to make her way into the big time. Together, they must stop Ron Austin from leaving the country and shut down the counterfeit money making scheme.

Commentary:

The friendly banter between K.I.T.T. and Michael, as well as Aunt Martha's joyride in K.I.T.T. make this episode a lot of fun. "A Nice, Indecent Little Town" also featured some impressive stunt work. The show's producers on the episode: "Perhaps one of the most beautiful pieces of perfection was during an episode which was filmed in a small town. The streets were very narrow and we did a chase sequence through them. This involved doing a lot of precarious stuff like driving on two wheels down alleyways. The drivers who did it are quite remarkable and highly

trained. It's one thing just doing a stunt like that in a field, but to do it in a built up area you really have to be something."

Notes:

- The prison break scene is reused footage from the pilot episode.
- During a promotional commercial, NBC played up the idea that Granny might want to steal K.I.T.T., with a voiceover that went, "When Granny discovers those turbo boosters, will K.I.T.T. ever see Michael again?"
- In the script, Bonnie tells Michael that K.I.T.T.'s rotors are overheating (which can be heard in the episode) and asks if he has been overusing Turbo Boost.

Highlights:

- The scenes with Aunt Martha driving K.I.T.T. as a diversion for the police are quite entertaining. She exclaims "Hot dog! What a car!" when she returns him to Michael.

Featured Songs:

"I've Got a Rock N Roll Heart" by Eric Clapton

"Shame on the Moon" by Bob Seger

Trivia:

- Norman Burton guest stars in "Redemption of a Champion;" John Crawford returns in "Knight Racer."
- Jean Bruce Scott would go on to co-star in another "super machine" series—*Airwolf*. Coincidentally, Luke Askew (Ron Austin) would guest star there as well.
- Michael again sports his red turtleneck with black leather jacket that he made famous in the pilot episode.

- This is the first episode with the familiar “Desert” ending that would be used (with the exception of “Chariot of Gold”) for the rest of the series.
- This is the only episode in which the guest star credits at the beginning of the episode are listed in alphabetical order.

Chariot of Gold

Episode: 17

PROD. #57326

Original Airdate: February 25, 1983 (Friday)

Rerun #1: June 10, 1983 (Friday)

Writer: William Schmidt

Director: Bernard L. Kowalski

Guest Cast: Theodore Bikel (Graham Deauville), George McDaniel (Peter Stark), Lynne Topping (Charlene Hanover), Sandy Helberg (Irving Farber), Garnett Smith (Jim Litton), Lorinne Vozoff (Ellen Sullivan)

Michael visits the elite Helios Society to uncover the reason why two prominent members recently died. Bonnie and Devon arrive where Graham Deauville, the head of Helios, greets them at the front entrance. Bonnie is given a private tour with Graham and is injected with a mind-altering drug. That night, Michael goes back to Helios and finds a videotape in the main office labeled “K.I.T.T.” and he watches it. Michael doesn’t like what he sees and tracks Bonnie down. They leave, but Bonnie pulls a gun out and orders Michael back to Helios. Graham tells Michael they brainwashed Bonnie so she could reprogram K.I.T.T. to help in the theft of some jewels at the county museum worth millions.

Commentary:

Another stand out episode of the first season, this installment clearly demonstrates that K.I.T.T.'s programming can be altered. It is, however, hard to believe that K.I.T.T.'s systems can be overridden simply by turning a knob underneath the dash, or shutting him off by pulling out a few circuit boards. Storylines in which the main characters turn against our hero are always fun to watch, and seeing Michael telling Bonnie how close they are is a very poignant scene. The entire episode has a darker feel to it, with a mysterious drug that is killing people, a group of people huddled in a room watching a videotape of K.I.T.T.'s capabilities, and a mysterious woman who disappears as fast as she appears. Michael no doubt was on guard during his visit to Helios and probably felt a chill go up his spine when he discovered the "K.I.T.T. videotape" in the Helios office.

Notes:

- This is the first time that K.I.T.T. turns against Michael, but not the last. His programming is altered again in "Soul Survivor," "Lost Knight," and "Killer K.I.T.T.."
- A scene cut from this episode can be seen in the episode "Goliath." In the original version, after Michael knocks the guard unconscious, K.I.T.T. crashes through the gate to the Helios estate. Garthe Knight watches this on his television.
- The title of this episode comes from a line uttered by K.I.T.T. when he tells Michael that the Helios Society is named for "the Greek sun-god, the god of brilliance, who rode to his palace in a chariot of gold."

Quotes:

(Michael) "You are the Knight Industries Two Thousand. You are my car. You belong to me."

Trivia:

- The footage of K.I.T.T. that the members of Helios watch consists of scenes from the pilot episode, “Deadly Maneuvers,” “Good Day at White Rock,” “The Final Verdict,” and “Hearts of Stone.”
- Lynne Topping worked with David Hasselhoff on the daytime soap *The Young and the Restless* only a few years earlier.
- During the scene in K.I.T.T. where Michael is taking Dr. Litton’s blood pressure, the trunk hatch is open!

White Bird

Working Title: “The Long Way Home”

Episode: 18

PROD. #57330

Original Airdate: March 4, 1983 (Friday)

Rerun #1: September 18, 1983 (Sunday)

Rerun #2: July 22, 1984 (Sunday)

Writer: Virginia Aldridge

Director: Winrich Kolbe

Guest Cast: Catherine Hickland (Stefanie “Stevie” Mason), Bert Freed (Anthony Solan), Don Galloway (Gilbert Cole), Richard Caine (Federal Agent Carson James), Charles Picerni (William Donner), Eddy Donno (Blake)

Michael is caught off guard when he sees that his former fiancée has been implicated in a gangland conspiracy. Michael immediately posts bail for her and takes her to the Foundation retreat until he can find the people responsible for framing her. Devon has asked Michael not to reveal his true identity to her as it may jeopardize the case and his future at the Foundation. After an attempt is made on Stevie’s life, Michael takes it

upon himself to personally see that justice is served while at the same time trying to keep Stevie from finding out the truth.

Commentary:

This is the first case to touch Michael on a very personal level. He had apparently tried very hard to cut all ties with his former life as Michael Long, but must have known that he would have to face them again eventually. From the moment Michael lays his eyes on Stevie, the viewers know how deeply he cares for her. This mostly came from the fact that David Hasselhoff and Catherine Hickland, who played Stevie, were very much in love off-screen as well. The entire episode has a different “feel” to it, with Michael trying ever-so-desperately to hide his feelings while at the same time trying to complete his mission. Also, notice Bonnie’s expression when she confronts Michael about it. She appears to be quite frustrated when Michael will not tell her about Stevie, and later appears heartbroken after she discovers the truth. The show’s producer on the turbo boost: “In another stunt, K.I.T.T. had to chase a light aircraft along a runway in an attempt to stop it taking off. This meant that the stunt man had to drive into the path of the ‘plane and slice the tail off it. Again, timing was crucial, but the thing went perfect on take.”

Notes:

- The building used for exterior shots of F.L.A.G. is called Arden Villa, a 20,000 square foot mansion located in Pasadena, California. The mansion has been featured in over 200 productions, including *The A-Team*, *Remington Steele*, and *Dynasty*. This is one of four *Knight Rider* episodes in which scenes are shot at that mansion. The other three are “Brother’s Keeper,” “A Knight in Shining Armor,” and “Goliath Returns.”
- Catherine Hickland contributed to the script, although she did not receive credit for it.

Highlights:

- K.I.T.T. makes a remark that he has perfect pitch, a statement that obviously is false after hearing him attempt to sing in “Knight Song.”

Featured Songs:

“Heart of the Night” by Juice Newton

“White Bird” by It’s a Beautiful Day

Trivia:

- Catherine Hickland returns in season two’s “Let It Be Me” and season four’s “The Scent of Roses;” Don Galloway is in “Knight in Retreat.”
- This is one of Executive Producer Robert Foster’s favorite *Knight Rider* episodes.
- The newspaper that Michael purchases in the episode is dated March 4, 1983—the original airdate of this episode.

Knight Moves

Working Title: “Wheels of Fear”

Episode: 19

PROD. #57332

Original Airdate: March 11, 1983 (Friday)

Rerun #1: June 24, 1983 (Friday)

Writer: William Schmidt

Director: Christian I. Nyby II

Guest Cast: Morgan Woodward (Sheriff Hank Winston), James Whitmore, Jr. (Rick Calley), Guy Stockwell (Gil Riggins), Lonny Chapman (Sam Bolker), Taylor Lacher (Kurt), Burton Gilliam (Gene),

Yvonne McCord (Terri Calley), Kathryn Butterfield (Norma), Michael Potter (Ozzie)

After losing another shipment (and almost his life) to rogue hijackers, Rick Calley is ready to give up his trucking company. Terri, his sister, asks the Foundation to look into it and Devon sends Michael to find out who is responsible. Terri believes that she can make a run and goes it alone but ends up getting ambushed. Michael steps in and Devon reluctantly allows use of the Foundation semi for the next produce run in order to capture the criminals.

Commentary:

K.I.T.T. attempts to learn the confusing CB lingo and eventually creates the name “Hot Knight” for himself. When letting the truckers use the semi, Devon points out that it “is worth a king’s ransom.” Michael comments that it’s “more like a knight’s yearly salary.” K.I.T.T. even notices Devon’s reluctance and comments on it, but Michael insists that it will all work out in the end.

Notes:

- Devon’s alias for his meeting with the truckers is Cedric Bagshore. When asked by Michael where he came up with the name “Cedric,” Devon replies that it was his father’s name. Michael responds sarcastically, “Great name.”

Highlights:

- Bonnie installs a long range tracking scope.

Featured Songs:

“Nobody” by Sylvia

Trivia:

- Guy Stockwell also guest stars in “Return to Cadiz.”
- This is the first episode to officially use the word “Knight” in the title, something that would become common to future episodes.
- Note that the background scene used during the ending credits is unique to this episode.

Nobody Does It Better

Episode: 20

PROD. #57331

Original Airdate: April 29, 1983 (Friday)

Rerun #1: August 5, 1983 (Friday)

Writer: David Braff

Director: Harvey Laidman

Guest Cast: Gail Edwards (Flannery Roe), Tony Dow (Julian Groves), Robert Ginty (Elliott Stevens), Angel Tompkins (Connie Chasen), Jimmy Bridges (Rollerskater), Marshall Teague (Armand), Laurie O’Brien (Linda Groves)

Michael is sent to find out who has been stealing computer software from Delton Micronics. K.I.T.T. narrows the suspects down to two people, one of which is Julian Groves. Michael goes to see Linda Groves, his wife, to find out where he is hiding. Linda had hired a private investigator to track Julian, believing that he was having an affair with his tennis instructor, Connie Chasen. When Connie turns up murdered and Julian is nowhere in sight, it’s up to Michael to find him and the real killer.

Commentary:

A fair story with Michael helping poor Julian while at the same time having to contend with the irrepressible private eye Flannery Roe. It is amusing

that as Bonnie programs K.I.T.T. with all the information on Delton Micronics, she also installs their full line of videogames and gets hooked on “Space Cadets.” Michael manages to get arrested fairly quickly into the case, something that will, unfortunately, happen quite frequently throughout the series’ run. This segment also enjoys some well-done car jumps and stunt driving which by now the drivers are pros at.

Notes:

- Actor Robert Ginty on this episode: “I was good friends with the director, Harvey Laidman, and he called and asked me if I would be interested in guest starring on the series. It was a very good experience. The show was very clever and ahead of its time.”
- Ginty on an experience at Universal Studios: “We would steal golf carts a lot and have races with them. I grabbed Alfred Hitchcock’s cart and took off. I got pulled over and was told that I couldn’t take Hitchcock’s cart because he had trouble walking and needed it!”

Highlights:

- As a way of saying thank you, Julian sends Devon a very special present—a “Pac-Man” videogame. Bonnie warns Devon to not get hooked on it.

Featured Songs:

“Get Closer” by Linda Rondstat

Quotes:

(K.I.T.T.) “Pull over.”

(Flannery) “You better do what he says. That car means business.”

Trivia:

- Angel Tompkins last name is misspelled in the opening credits of this episode (it appears as “Tomkins”). She returns in “Custom K.I.T.T.”

Short Notice

Episode: 21

PROD. #57336

Original Airdate: May 6, 1983 (Friday)

Rerun #1: August 28, 1983 (Sunday)

Writer and Director: Robert Foster

Guest Cast: Robin Curtis (Nicole Turner), William Smith (Harold T. Turner), Sandy McPeak (Arthur Wexley), Dennis Burkley (Tiny), Jordan Clarke (James “Jungle Jim” Ferris), Brittany Wilson (Natalie Turner), Joe Conley (Manager #1), David Hess (Donny), Linda L. Rand (Manager #2), Gail Fisher (Thelma)

Michael picks up a hitchhiker named Nicole who is in a heated domestic dispute with her husband over their daughter, Natalie. Harold manages to find out where they are staying and kidnaps Natalie. Michael picks Nicole up on the side of the road and decides to take her back to her house. They stop at a hotel for the night where one of Harold’s men breaks in to the room. Michael wrestles with him and the biker is shot. Michael is arrested and Devon warns him that if he is held over for trial, it could jeopardize the future of their work together. Michael must find Nicole to clear his name before he is forced to leave the Foundation forever.

Commentary:

A fun episode that assures Natalie’s silence by having K.I.T.T not talk when humans are around. Michael, however, should know better than to pick up a hitchhiker who he does not even know and later share the same hotel room (although, as Michael stated, the room had two beds and he didn’t mind if she didn’t mind)! This episode features the only time a real stunt person is shot from the ejector seat. “In the beginning it didn’t work right,” David recalled. “It went way too far. The first two or three stunt

guys who tested it wouldn't do it again because it was so scary. They went high in the air, about half as high as a tall palm tree that was nearby. It wasn't the height that scared them so much as the fact that the ejector seat was out of control and they didn't know where they would land. Luckily, stunt people know how to land almost anywhere."

Notes:

- This episode marks Patricia McPherson's last appearance as Bonnie Barstow until season three's premiere "Knight of the Drones."
- The teaser contains a few extra seconds during Tiny's run to the gate where he says "I'll get you!" It fails to make the episode.

Highlights:

- At the beginning of the episode, Michael is returning from a fishing trip, a hobby that again shows up in *Knight Rider 2000*.

Featured Songs:

"Skin Game" by John Hiatt and Ry Cooder

"Sweet Home Alabama" by Lynyrd Skynyrd

"Night Moves" by Bob Seger

Trivia:

- Composer Don Peake can be seen lip synching to "Sweet Home Alabama" in the bar scene.
- The motel where Nicole stays is the same one used as Chris Carlsen's motel in "Diamonds Aren't a Girl's Best Friend."

CHAPTER THIRTEEN

***KNIGHT RIDER* SEASON TWO**

Second Season Technical Credits

Executive Producer: Robert Foster

Supervising Producer: Joel Rogosin

Co-Producers: Robert W. Gilmer, Gian R. Grimaldi, Stephen Downing,
Tom Greene

Created By: Glen A. Larson

Coordinating Producer: Gian R. Grimaldi

Associate Producers: Bernadette Joyce, Robert Ewing, George Crosby

Executive Script Consultant: Janis Hendler

Story Editor: William Schmidt

Theme: Glen A. Larson, Stu Phillips

Music: Don Peake

Director of Photography: H. John Penner

Art Director: Russell Smith

Film Editors: Lawrence J. Gleason, Lawrence J. Vallario, Stanley
Wohlberg, Beryl Gelfond, Howard B. Anderson, Grant Hoag

Unit Production Manager: Ron Martinez

1st Assistant Directors: Robert Villar, Charles Watson Sanford, Jr., Gary
Grillo

2nd Assistant Directors: Bruce Humphrey, Jack Breschard

Set Director: R. Lynn Smartt

Sound: Stan Gordon, Pat Somerset

Casting By: April Webster

Sound Effects Editors: John Shouse, Sam Gemette

Music Editor: Richard Lapham

Costume Supervisors: Barry Downing, Judie Champion

Stunt Coordinators: Robert Bralver, Jack Gill

Make-up: Jeremy Swan

Hairstylist: Allen Payne

Costume Designer: Jean-Pierre Dorleac

Some automobiles furnished by Pontiac Motor Division

Second Season Regular Cast

David Hasselhoff (Michael Knight)

Edward Mulhare (Devon Miles)

Rebecca Holden (April Curtis)

William Daniels (Voice of K.I.T.T.)

Second Season Episode Descriptions

Goliath (Two Hour Season Premiere)

Working Title: "Mirror Image"

Episode: 22

PROD. #57823

Original Airdate: October 2, 1983 (Sunday)

Rerun #1: January 22, 1984 (Sunday)

Writers: Robert Foster and Robert W. Gilmer

Director: Winrich Kolbe

Guest Cast: Barbara Rush (Elizabeth Knight), Zakes Mokae (Tsombe Kuna), Paul Lambert (General Thaddeus Maximillian Maddux), Shawn Southwick (Rita Wilcox), Pepper Davis (Gambler), Petrus Antonius (Hotel Clerk), Ivan Naranjo (Chief), Murray Westgate (Technician)

Michael investigates the murder of Ron Wilcox, a young man who stumbles upon a secret base in the desert being run by a man who looks nearly identical to Michael. After escaping three consecutive life sentences in an African prison, Garthe Knight, Wilton Knight's only son, returns to the United States with Wilton's ex-wife Elizabeth. Rita Wilcox seeks the Foundation's help to find out what happened to her brother, and leads Michael to uncover the mystery of Red Bluff, a nuclear missile government facility that is somehow tied in to Garthe's master plan.

Commentary:

Certainly one of the better *Knight Rider* episodes of the series and the most history-driven one. The second season introduces us to a more conscious attempt by the writers to explain the history of the characters in greater detail. However, all is not well as Patricia McPherson disappears and Rebecca Holden is cast as April Curtis, K.I.T.T.'s new mechanic, without any explanation. Hasselhoff does a dual role here as Michael Knight and as Garthe Knight, Wilton's biological son. Garthe harbors deep resentment towards the Foundation and his late father who let him rot in an African prison for years. Devon explains to Michael that his face was not an accident and that Garthe wants the secret of the Molecular Bonded Shell to coat his monster truck, aptly named Goliath. The episode hits its high point with an actual staged collision of K.I.T.T. and Goliath. The only disappointment is that there is no turbo boost in this episode.

Notes:

- Garthe watches a tape of K.I.T.T. that consists of scenes from "Hearts of Stone," "Deadly Maneuvers," and a cut scene from "Chariot of Gold."
- In retrospect, Executive Producer Robert Foster felt it was a mistake to not introduce Rebecca Holden to the audience.

- The original NBC airing had a one minute teaser promoting the meeting between Goliath and K.I.T.T. In that teaser, Michael says, “Here we go!,” a scene that does not air in the episode.

Highlights:

- April installs Infrared and a laser power pack in K.I.T.T. The laser power pack can be seen again in “Soul Survivor.”

Featured Songs:

“Gimme Shelter” by The Rolling Stones

Quotes:

(Garthe) “Michael Knight is a living, breathing, insult to my existence.”

Trivia:

- Ivan Naranjo returns in “Burial Ground.”
- The climax of this episode takes place in the Valley of Fire, a dry lake bed near Las Vegas, Nevada.
- Shawn Southwick was dating one of the *Knight Rider* producers during the filming of this episode.
- This is the first episode where the name of K.I.T.T.’s indestructible alloy is given—the Molecular Bonded Shell.
- As Michael is driving to Caesar’s, just before April calls him to say Devon has been poisoned, a copy of David’s script can be seen lying on the passenger seat.
- The part that Michael removes from K.I.T.T.’s engine bay confirms the car had the Crossfire Fuel Injection option.

Behind the Episode: “Goliath”

Details from the Novel

- Michael’s comlink must be recharged.

- Garthe and Elizabeth's last name is Bishop. In chess, the knight and the bishop pieces are equally matched, point-wise.
- Elizabeth was Wilton's fourth wife; they were married four years.
- Garthe's African prison was called the Tongo M'Kimbe death camp in the Jimbaru Province.
- Garthe left for Europe when he was seventeen and did not return to the States until this caper.
- Wilton rebuilt Michael's face not only from old OSS photos of himself, but also from the few photos that existed of Garthe. Wilton didn't keep them in the house and never looked at them or mentioned his name.
- Professor Henry LaCosta is the third man to know the formula for K.I.T.T.'s Molecular Bonded Shell (called the Bonded Molecular Shell in the book).
- After his collision with Goliath, Michael flipped K.I.T.T. over with a gas jack, then installed a ram jet stored in K.I.T.T.'s trunk.
- K.I.T.T. is able to move the dice in the casino with a new function called "The Pusher"—it animates small objects using ultra-high frequency sound.

Brother's Keeper

Episode: 23

PROD. #57805

Original Airdate: October 9, 1983 (Sunday)

Rerun #1: December 25, 1983 (Sunday)

Rerun #2: June 24, 1984 (Sunday)

Writer: E.F. Wallengren

Director: Sidney Hayers

Guest Cast: Gerald Gordon (Peter McCord), Catherine Mary Stewart (Lisa Martinson), Michael Fairman (Eric Fenton), Tim O'Connor (Phillip Hunt), Robert Bralver (Alex Payne), Fred Lerner (Sal), Fitzhugh G. Houston (Brewster), Marland Proctor (Officer Jeffries), Dean Wein (Highway Patrolman #1), Michael J. Cutt (Highway Patrolman #2), Vince McKewin (Officer Rogers)

When inmate Peter McCord refuses to be granted parole, Michael goes in to the prison to get him out. Eric Fenton, Peter's half-brother, has planted a bomb somewhere in the heart of the city and the Foundation believes the placement of the bomb somehow connects to Peter's past. It's a race against the clock to find out where the bomb is placed in the city and disarm it.

Commentary:

Another very well known episode by fans, "Brother's Keeper" has an almost non-stop sense of action and adventure. The effect of cutting to the bomb's timer counting down multiple times in the episode adds to the excitement. Besides that, Michael has an All-Points Bulletin out on him throughout most of the episode due to his earlier prison escape. Many scenes from this episode would make it into the second season opening credits, including the prison wall turbo boost and some driving sequences.

Notes:

- Supervising Producer Joel Rogosin on the semi's redesign: "We made an effort to redesign the truck by adding a sleeping compartment, We also redid the interior so it had a little bit more of an office feel to it. It warmed it up a bit."
- This episode is also one of the few that feature scenes in rooms of the Foundation other than Devon's office.

Highlights:

- April installs a Bomb Detection Module.
- K.I.T.T. briefly alters his license plate in this episode from KNIGHT to KNI 667 to evade a policeman.

Featured Songs:

“She Works Hard for the Money” by Donna Summer

Trivia:

- Robert Bralver, who played Alex, was the show’s original stunt coordinator.
- This is the first episode where we see the familiar “desert” commercial breaks.

Merchants of Death

Episode: 24

PROD. #57807

Original Airdate: October 16, 1983 (Sunday)

Rerun #1: March 18, 1984 (Sunday)

Writer: William Schmidt

Director: Alan Myerson

Guest Cast: Dana Elcar (Edward Strock), Joe LaDue (Jack Kragen), Deborah Allison (Camela/Amelia Clermont), Linden Chiles (Albert Ebersol), Kurt Smildsin (Sam Richards), John Wesley (U.S. Marshal)

When Amelia Clermont disappears, her daughter Camela enlists the Foundation’s help to find out what happened to her. Going through her personal items, Michael finds a picture of a surplus yard and goes to investigate. He finds the SX-411 helicopter inside, an advanced chopper with

heavy armament. Using Camela's likeness to her mother as an advantage, Michael manages to draw out the SX-411 for a showdown against Michael and K.I.T.T.

Commentary:

"Merchants of Death" uncovers a bit of Devon's past, something not explored very often in the series. Michael and K.I.T.T. have an enjoyable scene where K.I.T.T. tests Michael's music knowledge by playing "Name that Tune," but Michael fails miserably when "California Girls" by The Beach Boys comes up. The story itself isn't overly spectacular, however the climax with K.I.T.T. taking on the SX-411 chopper using a multitude of functions to try to throw it off plays out fairly well.

Notes:

- The SX-411 is described in the script as "awesome, a full-blown attack helicopter, the K.I.T.T., as it were, of helicopters."

Highlights:

- April increases the Microwave Jammers to three times their normal strength and installs the Ultra Magnesium Charges.

Featured Songs:

"California Girls" by The Beach Boys

"Breakdown" by Tom Petty and The Heartbreakers

Trivia:

- Joe LaDue returns in "Knightlines."
- Dana Elcar would go on to play Phoenix Foundation boss Pete Thornton in ABC's *MacGyver*. Both Edward Mulhare and Patricia McPherson would guest star in that series.

Blind Spot

Working Title: "Insights"

Episode: 25

PROD. #57809

Original Airdate: October 23, 1983 (Sunday)

Rerun #1: January 1, 1984 (Sunday)

Writer: Jackson Gillis

Director: Bernard L. Kowalski

Guest Cast: Elyssa Davalos (Julie Robinson), Sam Vlahos (Alfredo Diaz), John Milford (Louis R. Gastner), Michael J. London (David Dudley), Arthur Taxier (Mel), Christopher Coffey (John Murray), Javier Grajeda (Ramon), David J. Partington (Officer Peter Gray), Akosua Busia (Nurse)

A mysterious man calls the Foundation saying that he has evidence that Louis Gastner killed a man in a car compactor. Michael prepares for the evidence drop but two bystanders, John and his girlfriend Julie, get caught at the wrong moment and John is shot. However, Julie is blind and Michael finds out that he is no closer to finding out who shot John because of Julie's condition.

Commentary:

"Blind Spot" is a well written installment that contains many lessons, such as not judging someone by their looks. Julie teaches Michael that even though she is blind, she is still capable. One of the funniest scenes occurs when the poor police officer keeps seeing Julie drive K.I.T.T. knowing that she is blind! The trajectory guide is used—the first time it is seen in the original airing sequence. However, it is not referred to as being "new" in this episode because it is introduced in "Big Iron" (which did not air until the end of the season).

Notes:

- Julie tells K.I.T.T. that his voice has, “a little too much gain to your tweeter and a slight metallic tone to your bass.” K.I.T.T. offers to change voices for Michael.

Featured Songs:

“Oye Como Va” by Santana

“Maniac” by Michael Sembello

Trivia:

- NBC touted this episode as “The Jaws of Doom” in its weekly promotions.

Return to Cadiz

Working Title: “To Forgive, Devine”

Episode: 26

PROD. #57801

Original Airdate: October 30, 1983 (Sunday)

Rerun #1: March 11, 1984 (Sunday)

Writer: Larry Forrester

Director: Alan Myerson

Guest Cast: Anne Lockhart (Jennifer Shell), Guy Stockwell (Zachary Sloate), Nicolas Coster (Paul Manley), Michael Bowen (Bobby Shell), Marion Yue (Nurse Tracy), Ken Scott (Karl Roessler), Jack Gill (Jack)

A young scuba diver is attacked while searching for a sunken Aztec treasure. After he washes on the shore with a case of the bends, Michael and K.I.T.T.’s investigation leads them to the man who wants the treasure—Zachary Sloate, a ruthless treasure hunter who is after a rare Aztec statue named Nacinda.

Commentary:

Viewers would not get to see K.I.T.T.'s "waterwings" again in the original series due to the high cost. The next time K.I.T.T. would ride the waves would be the reunion movie *Knight Rider 2000*. The end of the episode has K.I.T.T. referring to April as a mother-type figure because when he was told to go in to the water, he didn't want to. When he was told to get out, he wanted to stay in.

Notes:

- Anne Lockhart on her return to the *Knight Rider* set: "David was still busy around this time doing car shows and being with Catherine Hickland without taking too much time off for himself. When we were filming this scene where David has to go in the water, he was scared to get his trunks wet and that made me laugh because in *Baywatch* he is always getting his trunks wet!"

Highlights:

- April installs the Third Stage Aquatic Synthesizer, which allows K.I.T.T. to ride on water.
- The Chemical Analyzer is also seen for the first time.

Featured Songs:

"Every Breath You Take" by The Police

Quotes:

(Michael) "You didn't sink buddy! You didn't sink!"

(K.I.T.T.) "No thanks to you."

Trivia:

- Ken Scott returns in "Knight in Disgrace."

- Anne Lockhart had to take seasickness capsules when she filmed her scenes on the boat.

K.I.T.T. the Cat

Working Title: "An Attractive Nuisance"

Episode: 27

PROD. #57824

Original Airdate: November 6, 1983 (Sunday)

Rerun #1: April 29, 1984 (Sunday)

Writer: Janis Hendler

Director: Jeffrey Hayden

Guest Cast: Geena Davis (Grace Fallan), Keene Curtis (Griffin), Jack Starrett (Lieutenant George Barth), Bill Wiley (Maxwell Elliot), Terry Moore (Molly Friedrich), Paul Pepper (Ricky), Kopi Sotiropulos (Kopi the Gardener), Wally Taylor (Security Guard)

Devon tells Michael about a string of robberies committed by a cat burglar believed to be the deceased Raymond Fallan. K.I.T.T. accesses his file on Raymond Fallan and finds that he has a daughter, Grace. She tells Michael that she just got an invitation to attend a party thrown by George and Molly Friedrich, and the two go together. Grace excuses herself and heads to the powder room just as K.I.T.T. beeps in and says the silent alarm was just set off. The lights go out and the cat burglar strikes again, leaving many to believe, including Michael, that Grace is the culprit.

Commentary:

Tom Green recalls, "[Geena Davis] was amazingly good, and way above the others in talent and personality and intelligence. I remember thinking

she is going to go very far in the business. I also remember at the time she was bemoaning to the director, a wonderfully talented director named Jeffrey Hayden (who is married to Eva Marie Saint) how lonely it was in Los Angeles and how much she would love to find someone to go out with. At the time I had just broken up with my girlfriend, and Jeff came to me and said, ‘Why don’t you go out with her?’ I told him that I had a policy never to date people I work with. He kept pushing it, saying she was only working that one week, and when the episode was over, there would be nothing improper about calling her. I stuck to my policy, even after people have worked with me, so I politely said thank you, but I just can’t do that. Of course to this day, I keep slamming my head against the wall! To think there was even the slightest chance that I could have had even one date with Geena Davis!!!!”

Featured Songs:

“Telephone (Long Distance Love Affair)” by Sheena Easton

Quotes:

(Devon, astonished by the large party bill) “Valet parking? Caterers? Orchestra? Do we really need an orchestra?”

Custom K.I.T.T.

Episode: 28

PROD. #57821

Original Airdate: November 13, 1983 (Sunday)

Rerun #1: April 1, 1984 (Sunday)

Teleplay By:

Story By: William Schmidt and Robert Specht

Director: Georg Fenady

Guest Cast: Denise Miller (Carrie Haver), Melinda O. Fee (Suzanne Westen), Angel Tompkins (Nora Rayburn), Bernard Fox (Commander Henry Ashburton Smythe), Michael Huddleston (Hector), Albert Salmi (Buck Rayburn), Brian Cutler (Dobie), Robert Pastorelli (Leroy)

During an afternoon drive with a friend's classic Pennington Ascot Regency automobile, Devon is hit from behind by a young woman. Frightened, she asks Devon to retrieve her purse from the car. Devon does so, and the young woman takes off in the Pennington. Devon asks Michael and K.I.T.T. to join a car show to weed out the thieves.

Commentary:

K.I.T.T. again protests over being decaled as he did back in season one's "Slammin' Sammy's Stunt Show Spectacular." Seeing K.I.T.T. with bright red flames, a high rear spoiler, custom rims, and chrome exhaust pipes makes this episode very memorable, as does K.I.T.T.'s disappointment over receiving Honorable Mention at the car show's conclusion.

Notes:

- Joel Rogosin recalls, "Bill Daniels called me up from the recording studio one day and asked me to look at a particular page in the script. I cracked up because he said, 'I don't think the car would say that'. He was right, so we changed it."

Highlights:

- After getting oil all over themselves during the climatic fight, K.I.T.T. refuses to let Michael and Carrie back in the car.

Featured Songs:

"One Thing Leads to Another" by The Fixx
"Promises, Promises" by Naked Eyes

Quotes:

(K.I.T.T.) “You wanted to steal a car, and now you’ve stolen the ride of your lives!”

Trivia:

- The teaser features a scene with Devon talking to Michael without the monitor frame in the shot.

Soul Survivor

Episode: 29

PROD. #57829

Original Airdate: November 27, 1983 (Sunday)

Rerun #1: March 25, 1984 (Sunday)

Rerun #2: August 12, 1984 (Sunday)

Writers: Robert Foster and Robert W. Gilmer

Director: Harvey Laidman

Guest Cast: Ann Turkel (Adrianne Margeaux), Brian Robbins (Randy Merritt), Jon Cypher (George Atherton), Janet Carroll (Denise Merritt), Carl Strano (Fredericks), Frank Birney (Assistant Manager)

Michael is lured to a young woman’s house where he is drugged and tossed out on the side of the road. Meanwhile, a young boy named Randy manages to override K.I.T.T.’s CPU and takes control of the car. Back at the Foundation, Devon asks Michael if he thinks he can find the woman’s house. As they are leaving the abandoned home, Michael senses that K.I.T.T. is nearby. He walks into the garage, and sees a red glow from a box. Devon and Michael are speechless when they realize that the item glowing from the box is K.I.T.T.’s CPU.

Commentary:

This episode is one of the best from season two and the series. Seeing K.I.T.T. have an “out of body experience” is quite distressing to both the F.L.A.G. family and the viewers at home. The scenes that have K.I.T.T.’s CPU installed in a portable television unit are true classics and it is easy to tell how “downgraded” K.I.T.T. feels in this state. Michael doesn’t help the situation, throwing quips like “How ya doing down there” at him. Introduced in this episode is Adrienne Margeaux, a ruthless seductress who manages to incapacitate Michael and reprogram K.I.T.T. for an art heist. She would later team up with Garthe Knight in “Goliath Returns,” marking the only time that two villains from different episodes team up against Michael.

Notes:

- Robert Foster on Michael and K.I.T.T.’s friendship: “Dick Lindheim told me (early in the second season) that he asked his secretaries what they liked most about the show, and they said the relationship between Michael and K.I.T.T. He asked why they felt that way, and they responded, ‘Who wouldn’t want a friend like that?’ He credited me with developing that relationship. Apparently, I had unconsciously created that camaraderie.”
- The episode begins with Michael playing “Pac-Man” on K.I.T.T.’s dash, a fact which he remembers in *Knight Rider 2000*.
- The turbo boost at the end of the episode is actually the same turbo boost from earlier in the episode, only shot from a different angle.
- Also notice the guest credits list Ann Turkel’s character’s last name as “St. Clair” when it is actually “Margeaux.”

Highlights:

- While driving in Devon’s convertible, Michael states that “It’s kind of fun driving with the top down,” to which K.I.T.T. replies, “If being burned by the sun and buffeted by the wind is your idea of

fun.” He apparently had a change of heart by the fourth season when a convertible option was added to him.

Trivia:

- Ann Turkel returns in “Goliath Returns” and “Knight in Retreat.”
- K.I.T.T.’s portable television set seen in this episode would be back in “Junk Yard Dog” and “Knight of the Juggernaut.”
- During the filming of this episode, actor Brian Robbins, who played Randy Merritt, caused quite a panic when he took K.I.T.T. off the set for a brief joyride.

Ring of Fire

Episode: 30

PROD. #57810

Original Airdate: December 4, 1983 (Sunday)

Rerun #1: July 8, 1984 (Sunday)

Writer: Janis Hendler

Director: Winrich Kolbe

Guest Cast: Leslie Wing (Layla Charon Callan), Robert Reynolds (Christopher “Cray” Callan), George Murdock (Judge Oliver Callan), Joseph Hindy (Reverend Tom Baylor), Beau Starr (Jacques Charon), Will MacMillan (Sheriff Casey), Larry Moss (Henri Lecroix), Dick Durock (Officer Brown), Jack Gill (Paul Lecroix)

Michael is sent deep into a Louisiana bayou to save a young lady from her ex-husband, escaped prisoner Christopher Callan. During a chase, Michael loses Callan when K.I.T.T. becomes incapacitated in a swamp. With K.I.T.T.’s systems malfunctioning and no way to contact Devon or April to help diagnose and correct the problems, Michael is on his own to capture Christopher Callan and ensure Layla’s safety.

Commentary:

K.I.T.T. is “trashed” in this episode due to a foreign chemical in the swamp and it is enjoyable to see both his and Michael’s frustration over the malfunctions. A classic April moment can be observed during the closing scene where Michael finally returns to the semi. She completely ignores Michael’s injuries and immediately runs to K.I.T.T. exclaiming “Oh my god...what have they done to you?”

Notes:

- The teaser features a different “System Malfunction” monitor shot than what appears in the episode.

Highlights:

- This episode introduces K.I.T.T.’s pyroclastic lamination, a heat-resistant coating on his outer shell that keeps him cool in temperatures up to 600 degrees.

Featured Songs:

“Mr. Radio” by Trisha Yearwood

“Personally” by Karla Bonoff

“I’m So Lonesome” by Willie Nelson

Trivia:

- George Murdock returns in “Mouth of the Snake” and *Team Knight Rider’s* “The A List;” Dick Durock is back in the finale “Voo Doo Knight.”

Knightmares

Episode: 31

PROD. #57830

Original Airdate: December 11, 1983 (Sunday)

Rerun #1: April 13, 1984 (Friday)

Rerun #2: July 29, 1984 (Sunday)

Writers: Tom Greene and Janis Hendler

Director: Sidney Hayers

Guest Cast: Laura Bruneau (Cara Caulfield), Mike Genovese (Frank Poole), Susan Kellermann (Nurse Langly), Nick Dimitri (Duke), J. Jay Saunders (Officer Bowman), William Boyett (Desk Sergeant), Marty Schiff (Taxi Driver), Bruce Paul Barbour (Police Officer)

While chasing a criminal into an abandoned dam, Michael is seriously injured in an explosion. He awakens in a hospital bed and states his name as police officer Michael Long, his former identity, and promptly discharges himself. Cornering him in a dead end alley, K.I.T.T. coerces Michael into the car and returns him to the Foundation. There, Devon and April tell Michael that his former identity is dead, and that he is now Michael Knight. With Michael's memory impaired, he must uncover the one responsible for his accident and recover a rare ore before it is sold to foreign buyers.

Commentary:

Season two is rich with stand-out episodes, and "Nightmares" is no exception. Quite noticeable in this episode is how much K.I.T.T. really cares for Michael by refusing to let him be alone and trying to get him to remember his life as Michael Knight. Tom Greene comments on Michael and K.I.T.T.'s supposed "gay" relationship: "The network was afraid that Michael and K.I.T.T. were having a gay relationship! If you remember, they looked after each other, and K.I.T.T. was a bit prissy, sort of like Felix Unger of *The Odd Couple* fame...Michael being a macho-slob like Oscar.

The network at first were very uncomfortable with Michael's soon-to-be trademark 'cry' when in trouble: 'K.I.T.T., I need you!'"

Notes:

- This episode features flashback clips from "Brother's Keeper."
- Several references to the movie *2001: A Space Odyssey*, Tom Greene's favorite film can be heard here: the characters Frank Poole and Officer Bowman take their names from characters in the movie. K.I.T.T. also paraphrases HAL, the 2001 computer, by saying, "I'm afraid I can't do that, Michael."

Highlights:

- After Michael's comlink is destroyed, April gives him a new one with a boosted intake receptor.
- This episode marks the first and only time that K.I.T.T. is driven by April.

Quotes:

(Michael) "K.I.T.T.! I need you!"

(K.I.T.T.) "It's about time!"

Trivia:

- Michael Long lived at 1834 Shoreborne Avenue, and worked at the 11th Precinct Police Station. His serial number was 10509, badge number 8043. In "Knights of the Fast Lane," we see Michael's badge number as 1262.
- The newspaper article on Michael Long reads: "Police Officer Vanishes, Presumed Dead. Officer Michael Long was presumed dead today when his car was found in the desert." This is inconsistent with the pilot episode, where Wilton says that he placed a stolen body from the morgue in Michael's car.

- The dam featured here is used again in “Redemption of a Champion.”
- The turbo boost over the construction site was not as easy as it looks, according to Tom Greene. “Jack’s wife was there that day and she had this feeling that something bad was going to happen. Jack did the jump, but it was one of the few times where he almost lost control of the car and nearly ran down David Hasselhoff!”

Silent Knight

Working Title #1: “The Fiddler”

Working Title #2: “Fiddler’s Dream”

Working Title #3: “Knight and the Gypsy”

Episode: 32

PROD. #57817

Original Airdate: December 18, 1983 (Sunday)

Teleplay By: Robert W. Gilmer and Janis Hendler

Story By: Stephen B. Katz

Director: Bruce Kessler

Guest Cast: Paul LaGreca (Tino Petro), Janet DeMay (Marta Petro), Stephen Liska (Casey), Giorgio Tozzi (Stephano Petro), Robert Miranda (Paolo), Lloyd Alan (Nick), David Proval (Skip)

A group of three men rob a bank and one of the men steals a pocket watch to keep for himself. Seeing this, a young gypsy boy named Tino steals the watch from the thief and runs right into K.I.T.T. and Michael. Michael proceeds to take him to the hospital only for K.I.T.T. to point out the injuries he is claiming are real are in fact fake and he has a gold pocket watch. Michael brings him back to his sister and they suggest that Tino stay

with his uncle Stephano until the robbers can be caught. Stephano double-crosses Tino and turns him over to the robbers, leaving Michael the task of not only finding Tino, but apprehending the three robbers as well.

Commentary:

“Silent Knight” was the only attempt by the series to air a Christmas themed episode. Michael promises to pick up his tux throughout the episode but gets sidetracked and Devon warns him not to miss this Foundation’s annual Christmas banquet. Devon even recruits K.I.T.T. to remind Michael and force him to get his tuxedo before the shops close. K.I.T.T. ponders the meaning of Christmas while Michael educates him on the finer points of the holiday.

Notes:

- This episode was preempted in most of the United States due to the Christmas season, making it one of the hardest uncut *Knight Rider* episodes to find from NBC.

Featured Songs:

“Eye of the Tiger” by Survivor

“Owner of a Lonely Heart” by Yes

“Gypsy” by Fleetwood Mac

Quotes:

(K.I.T.T.) “Absolutely not. I must draw the line somewhere, and that monstrosity is it.”

(Tino) “What are you talking about? This is an art object.”

(K.I.T.T.) “That is a phone and I am not a booth.”

(Tino) “It’s the last thing I’m taking.”

(K.I.T.T.) “It’s the last thing you’re NOT taking.”

Trivia:

- If the Bank of R. Gilmer sounds familiar, that's because Robert Gilmer wrote and co-produced this episode.
- Tom Greene says they originally wanted to cast real gypsies for the parts. "I told them we really didn't need real gypsies at all and to cast based on the role."

A Knight in Shining Armor

Episode: 33

PROD. #57832

Original Airdate: January 8, 1984 (Sunday)

Rerun #1: June 3, 1984 (Sunday)

Writers: Janis Hendler and Tom Greene

Director: Bernard McEveety

Guest Cast: Daphne Lee Ashbrook (Katherine Granger), Art Lund (Charlie Granger), Lance LeGault (Christopher Stone), David Cowgill (Scott), Thomas F. Wilson (Chip), Julie Ronnie (Stacey)

A masked man breaks into the Foundation's guest cottage and kills Charlie Granger, a long-time friend of Devon's. He takes a treasure map from Charlie and leaves. Devon wants Michael to find Katherine, Charlie's daughter, and protect her since the key to Charlie's treasure is in her locket. Devon tells Michael that the guardian to Charlie's estate, Christopher Stone, came to visit him and after a trip to his house, Michael believes that Stone is the culprit. Katherine calls Stone again and he convinces her that Michael is the one who killed Charlie. Stone asks for her to meet him down the street and she does. Stone pulls a gun on her and forces her into the car demanding she take him to the treasure.

Commentary:

Although slow at times, this episode does have its high points including a spectacular *reverse* turbo boost through a cave wall! Katherine's behavior is quite annoying during most of the episode, but she manages to soften a bit after Michael opens her eyes to the caring and loving side of her father that she never knew. The scenes with Devon talking to Christopher Stone have multiple F.L.A.G. employees walking in the background and really gives viewers a sense of how many people work at the Foundation on any given day.

Quotes:

(K.I.T.T.) "Michael, that young lady is such a brat, I can't help but wonder why anyone would leave her a goodbye note, let alone a treasure."

(Michael) "K.I.T.T., she's Charlie's daughter. Blood is thicker than water."

(K.I.T.T.) "So is my motor oil but he didn't leave anything for me."

Trivia:

- David Cowgill returns in *Team Knight Rider's* "Choctaw L-9;" Julie Ronnie is back in "The Wrong Crowd."
- This is the only time the Foundation's guest cottage is seen.
- The ejection scene is reused footage from "Chariot of Gold."

Diamonds Aren't a Girl's Best Friend

Episode: 34

PROD. #57833

Original Airdate: January 15, 1984 (Sunday)

Rerun #1: April 22, 1984 (Sunday)

Writers: Robert Foster and Robert Gilmer

Director: Jeffrey Hayden

Guest Cast: Cameron Mitchell (Bernie Mitchell), Jo Ann Pflug (Nina Jurgenson), Wendy Kilbourne (Lauren Janes), Elizabeth Lindsey (Rachel Robinson), Rene Assa (Miller), Nicholas Guest (Chris Carlson), Nancy Ellison (Photographer), Lu Leonard (Mable)

Michael and K.I.T.T. investigate the case of a model found dead in her apartment after an apparent suicide. Lauren, a fellow model, believes that her friend was murdered. Michael goes undercover as Lauren's boyfriend to try to find out what is really going on. Soon, Michael catches on to the fact that the modeling agency owner and director are smuggling jewels into the country on the bodies of their models. Devon goes undercover to set up Bernie Mitchell, the famous head of the modeling agency, but the plan goes slightly wrong when Lauren lets on that she knows a little too much and is kidnapped.

Commentary:

K.I.T.T. crosses into Mexico, but has trouble returning. A properly placed phone call from Devon is needed as he is looked over with a fine tooth comb before the car is allowed to pass by the Mexican authorities at the border. This is the first episode in which we learn that K.I.T.T. is afraid of flying (a character trait we later learn was programmed by Bonnie).

Featured Songs:

"Ain't Nobody" by Chaka Khan and Rufus
 "Human Touch" by Rick Springfield

Quotes:

(Mable to her dog) "That young man was talking to his car, Maurice. Can you imagine? Talking to something that can't talk back?"

Trivia:

- Rene Assa is back in "Knight By a Nose."

- Bernie's computer states his last name as "Michel" when it is really "Mitchell."

White-Line Warriors

Working Title #1: "Mister Alarm"

Working Title #2: "Weekend Warriors"

Episode: 35

PROD. #57828

Original Airdate: January 8, 1984 (Sunday)

Rerun #1: June 3, 1984 (Sunday)

Writer: Richard C. Okie

Director: Robert E.L. Bralver

Guest Cast: Mary Beth Evans (Cindy Mattheson), Woody Brown (Ron Prescott), Hugh Gillin (Chief Rupert Craig), Allyn Ann McLerie (Marietta Mattheson), Sammy Jackson (Handsome Anson James), Sal Landi (Ty), Tim Gillin (Officer Apted), Milt Oberman (Manny Carmichael), Frank Garret (Mace Beaudry)

A string of weekend robberies leads Michael to Vista Beach where he must find the prime suspect, Ron Prescott. His investigation is hindered by Chief Rupert Craig, an arrogant police officer who has made finding the culprit his personal crusade. Michael finds Ron and takes him back to the Foundation for safe keeping until he is able to find the real culprit. During another robbery, Michael discovers a connection between it and a particular song being played on the radio.

Commentary:

"White-Line Warriors" is a great episode that deals with a group of racers who are using the competitions as a cover for a string of burglaries. The

radio station makes K.I.T.T. an offer to become their permanent news person after broadcasting Chief Craig's confession. Michael is constantly bothered by Manny Carmichael, a car alarm salesman who won't take no for an answer. Michael tries to convince him that he already has the best alarm system, but Manny keeps trying to break in to K.I.T.T. and almost manages to get arrested!

Highlights:

- K.I.T.T. gets muzzled with the installation of Silent Mode.

Featured Songs:

"Maniac" by Michael Sambiello

"Breakdown" by Tom Petty

"Little Red Corvette" by Prince

"Crumblin Down" by John Cougar Mellencamp

"Rhiannon" by Fleetwood Mac

"Love Is A Battlefield" by Pat Benetar

"I've Got It" by Andrae Crouch and The Disciples

Quotes:

(Michael) "You know, K.I.T.T., sometimes I think I've got the best job in the whole world. A lot of men would die for duty like this."

(K.I.T.T.) "You nearly have on several occasions."

(Michael) "You're all heart, buddy."

Trivia:

- Mary Beth Evans guest stars in "Deadly Knightshade."
- The scene where Chief Craig pulls Michael over and confronts him about his mysterious past was added late in the writing process.
- The episode was written around the comedic scenes between Michael and the annoying car alarm salesman. When producers realized they couldn't stretch it for an hour, the "weekend warriors" story was added.

Race for Life

Working Title: "Short Notice"

Episode: 36

PROD. #57826

Original Airdate: February 5, 1984 (Sunday)

Rerun #1: June 17, 1984 (Sunday)

Writers: Bruce Belland and Roy M. Rogosin

Director: Georg Fenady

Guest Cast: Lynne Marta (Laura Phillips), Scott Getlin (Rick), James Arone (Tony), Hank Brandt (Dr. Carney), Robyn Lively (Becky Phillips), Mario Marcelino (Julio Rodriguez), Jesse Aragon (Santos Rodriguez), Toni Nero (Terri), Vincent Barbour (Conqueror), Frank Lugo (Shopkeeper), William Harlow (Trooper)

April's niece, Becky Phillips, is rushed to the hospital after she becomes very ill. The doctor informs Michael and April that she will need a bone marrow transplant or she will die. With the race against time on, Michael sets out to find the only compatible donor for Becky's rare blood type—Julio Rodriguez. Michael checks out Julio's address but instead finds a group of protective gang members and a shopkeeper who won't talk.

Commentary:

This episode has a very serious underlying tone to it masked by action and some comedy. However, "Race for Life" does entertain as we see Michael and K.I.T.T do everything they can to bring young Becky the only registered donor in the country. Michael appears to have more determination than April and it clearly is shown throughout his search.

Notes:

- This is the only time we see, or even hear about, any of April's family.

- K.I.T.T. uses his “police mode” for the first and last time in this episode.

Highlights:

- This episode of *Knight Rider* is dedicated to the memory of Marcel Rafael Marcelino, who died while his father, Mario, was filming this episode. Mario played the role of Julio.

Trivia:

- William Harlow returns in “The Nineteenth Hole.”
- Robyn Lively was nominated for Young Artist Award (Best Young Actress—Guest in a Television Series) for her role in this episode.

Speed Demons

Working Title: “The Speed Demons”

Episode: 37

PROD. #57837

Original Airdate: February 12, 1984 (Sunday)

Rerun #1: June 10, 1984 (Sunday)

Writers: Tom Greene and Janis Hendler

Story By: Stephen B. Katz

Director: Bruce Seth Green

Guest Cast: John Macchia (Kelly Travis), Lydia Cornell (Sabrina Travis), Bruce Bauer (Lee Carstairs), Madison Mason (Roger Floyd), Christine DeLisle (Darlena Webster), Michael Champion (Wade Fontaine), Ethan Wayne (Danny Duvall), Kurt Fuller (Cameraman), Larry Huffman (Race Announcer)

The Foundation sponsors a charity cross country motorbike race, but receives a mysterious letter notifying them that last year's serious accident was a deliberate murder. The accident involved several racers at the top of Widow's Mountain and seemed to have occurred when "hot dog" Kelly Travis pulled a wheelie stunt at the top and wiped out. His best friend, Danny Duvall, was killed when he collided with Kelly. Out of concern that there may be some truth behind the letter, Devon calls Michael and K.I.T.T. in to investigate.

Commentary:

An episode that finds Michael and K.I.T.T. in yet another racing situation, this time helping a biker overcome his fears and win a race. Devon also indicates that he has a history with motorcycles and can even be seen riding one at the episode's conclusion. Michael and K.I.T.T. turbo boost over him, showing the "superiority of a four-wheeled machine." The announcer also jokes that K.I.T.T. is the eighth wonder of the world and tries to get K.I.T.T. to talk to someone else with no luck. Kelly has sworn off racing, but as the new race approaches, Kelly starts to get the speed demon back within him, which is what the story is essentially about.

Notes:

- The turbo boost over the lake is a scene reused from "Good Day at White Rock." Oddly enough, Michael Champion, who played Wade Fontaine, also guest starred in that same episode as a biker.

Highlights:

- K.I.T.T. gets a boost with the installation of April's High Traction Drop Downs.

Trivia:

- The helmet Devon wears at the end of the episode is the same one worn by Michael in "Slammin' Sammy's Stunt Show Spectacular."

- When Michael is getting out of K.I.T.T. to go into the warehouse, a close eye can spot a hand reach out from the back seat and pull the door shut!
- When K.I.T.T. rides up the mountain with Kelly Travis, K.I.T.T. has a sizeable dent in his front fender as he reaches the top.
- Part one of the *Diff'rent Strokes* episode "Hooray For Hollywood," which featured David Hasselhoff and K.I.T.T., aired one day before the original airing of this episode. It would conclude the following week.

Goliath Returns (Two Hours)

Working Title #1: "Deja Vu All Over Again"

Working Title #2: "Deja Vu"

Episode: 38

PROD. #57839

Original Airdate: February 19, 1984 (Sunday)

Rerun #1: May 4, 1984 (Friday)

Writers: Robert Foster, Robert W. Gilmer, Tom Greene, and Janis Hendler

Director: Winrich Kolbe

Guest Cast: Peter Mark Richman (Dr. Klaus Bergstrom), Suzanne Barnes (Christina Bergstrom), Ann Turkel (Adrianne Margeaux), Cyndi James-Reese (Kathy Cunningham), John M. Banach (Technician #1), Cris Capen (Technician #2), Henry G. Sanders (Hotel Security Guard), Vicki McCarty (Hotel Clerk)

Michael's evil twin, Garthe Knight, escapes from prison when a new and improved Goliath crashes through the prison wall. He retreats to his mansion where Adrianne Margeaux greets him. She informs Garthe that she

was the one responsible for rebuilding Goliath and breaking him out of prison. Their latest plan is to replace a top scientist, Klaus Bergstrom, with a clone in order to sell the real Klaus to a foreign country. Garthe and his men force their way into the Foundation and kidnap Devon and April, believing that he will be able to use them as bait in order to capture Michael.

Commentary:

This is *Knight Rider* at its best! The return of Michael's evil twin and his indestructible semi could have easily been predicted given the fan's response to their first appearance in "Goliath." The interesting twist of having both Devon and April kidnapped adds to the excitement as Michael searches for them as well as Garthe, Adrianne, and the real Klaus Bergstrom! The Klaus/Christina storyline drags slightly at times, but that is (most of the time) overshadowed by the non-stop action of Michael's search, starting with the Foundation's break-in, followed by a pit of quicksand, a stand-off with Goliath, and plummeting over a cliff! Had most of the following *Knight Rider* adventures had this sense of excitement, the series surely wouldn't have ended as quickly as it did.

Notes:

- David Hasselhoff indicated to NBC this would be the last time he would play Garthe Knight due to the heavy strain it put on the shooting schedule. NBC reluctantly agreed.
- The part of Elizabeth Knight was not brought up again since the writers wanted to take a different angle on the story and brought in Ann Turkel, who had worked so well as a villain in "Soul Survivor."
- Adrianne tells Garthe that her only interest in Michael Knight is in re-acquiring K.I.T.T. for herself. Her plan is to combine K.I.T.T.'s CPU with Goliath's body for unlimited power.

Highlights:

- Michael and K.I.T.T. test out April's latest gadget for the super car, the Emergency Parachute Deployment (EPD).

Featured Songs:

"Gimme Shelter" by The Rolling Stones

Quotes:

(K.I.T.T.) "Michael, unlike that dinosaur, we can't simply push our way through."

(Michael) "I wouldn't dream of it K.I.T.T., that's not our style." (*Turbo Boost*)

Trivia:

- Peter Mark Richman returns in "Many Happy Returns."
- In rebuilding Goliath, Adrianne removed the roof missiles seen in its first appearance.

A Good Knight's Work

Working Title: "Sneak Attack"

Episode: 39

PROD. #57840

Original Airdate: March 4, 1984 (Sunday)

Rerun #1: September 16, 1984 (Sunday)

Writer: Richard Okie

Director: Sidney Hayers

Guest Cast: John Vernon (Cameron Zachary), Alexa Hamilton (Gina Adams), Robert O'Reilly (Jake Simpson), Dana Gladstone (Dave Collins), Rosalind Ingledew (Car Buyer)

Simpson, one of Cameron Zachary's men, spots Michael busting one of their associates. Simpson tells Cameron that he just spotted Michael Long, although his face is different. Cameron has Long tracked and has Gina Adams arrange a meeting with him. She tells a story of how a major toy company has stolen the schematics for a talking bear she designed. Michael returns to the semi and is told by Devon that Michael Long's grave was robbed and they believe Cameron Zachary was involved. Devon then tells Michael that Cameron wants him killed because he was involved with Tanya Walker and blames Michael for her death. Cameron catches Michael and forces him to put K.I.T.T. in a truck and shut him down, leaving Michael defenseless as he spars against Cameron.

Commentary:

A great episode explaining more of Michael Long's past. Cameron Zachary sets Michael up once he realizes that Long did not die and is now living as Michael Knight. Zachary goes so far as to rob his grave to confirm Michael's identity. He also realizes that Wilton succeeded in building K.I.T.T. and sets his sights on both of them, forcing Michael to hand over K.I.T.T. or he would kill Gina. An incredible turbo boost into the fourth story floor to get Zachary closes up a well written episode full of excitement.

Notes:

- In the script, Zachary confronts Michael with details of his old life in order to obtain K.I.T.T. His uncle lived at 410 Chesapeake Road, while his niece attended the Burnley school; his old police sergeant was named Charlie Hart.

Trivia:

- John Vernon returns in "Voo Doo Knight;" Robert O'Reilly is back in "KITTap;" and Rosalind Ingledew guest stars in "Knight Behind Bars."

- Michael Long was born on January 9, 1949 and “died” on August 8, 1982.
- Michael’s middle name, Arthur, is mentioned only in this episode and in the pilot.

Mouth of the Snake (Two Hours)

Working Title: “All That Glitters”

Episode: 40

PROD. #57831

Original Airdate: April 8, 1984 (Sunday)

Rerun: September 2, 1984 (Sunday)

Writers: Robert Foster and Robert W. Gilmer

Director: Winrich Kolbe

Guest Cast: Joanna Pettet (Joanna St. John), L. Charles Taylor (David Dalton), George Murdock (Archibald Hendley), Robert Colbert (Elton Matthews), Patty Koteri (Tiara D’Arcy), Pedro Armendariz (Eduardo O’Brian), Emily Banks (Priscella Ragsdale), Robert Clarke (John Ragsdale), Chuck Lindsly (Steward), Luis Contreras (Coyote), Arell Blanton (Frank), Tom Gilleran (Arthur Abrahms), Todd Martin (Elmo Elliott), Alan Graff (Highway Patrolman), Vance David (Security Man), Rick Holly (Pilot), Joel Kramer (Commando #1), Spike Silver (Commando #2), Mario Roberts (Commando #3), Rick Avery (Commando #4), John Sherrod (Truck Driver #1), Jeff Jensen (Truck Driver #2), Kenny Rossall (Van Driver #1)

After a federal lawyer is found dead near the Mexican border, and his death is considered suspicious, his widow Joanna turns to the Foundation for help. Michael and K.I.T.T. step in to solve the case, but soon find out they are not alone. David Dalton, a mysterious stranger working with the Department of Justice, is also on the case. The main suspect in the murder

is a man by the name of Eduardo O'Brien, an arms dealer who has spent many years staying out of the reach of the law, as well as murdering several federal agents who had gotten close to his operation.

Commentary:

One of the biggest disappointments of the entire series, "Mouth of the Snake" takes the story almost completely away from Michael and K.I.T.T. and places it on David Dalton. Here, they are relegated to chasing missiles across the country. The plot is hard to follow and the only reason Dalton and Joanna are in here is to provide David and his new bride Catherine some time off for their wedding and honeymoon. The episode suffers greatly without Michael and K.I.T.T. and we see nothing of April nor the semi, and only a few brief seconds of Devon in the entire two hours.

Notes:

- Two years after this episode was produced, L. Charles Taylor won his own series as David Dalton in the first *Knight Rider* spin-off, *Code of Vengeance*.
- Michael tells Joanna that although he's never been married, he's been in love and knows what it's like to lose that love. Michael is obviously referring to Stevie, seen in "White Bird," "Let It Be Me," and "The Scent of Roses."
- In the fifth *Knight Rider* novel, "Mirror Image," it is revealed that David and Joanna become engaged shortly after this episode's conclusion.

Featured Songs:

"Stay With Me Tonight" by Jeffrey Osborne

Trivia:

- Chuck Lindsly guest stars in "Voo Doo Knight;" Luis Contreras is back in "Knight of the Juggernaut."
- K.I.T.T. turbo boosts over fifty feet horizontally.

- General Maddux is mentioned in this episode and can be seen in person in “Goliath.”

Let It Be Me

Working Title #1: “Dream Life”

Working Title #2: “It’s Only Rock and Roll”

Episode: 41

PROD. #57834

Original Airdate: May 13, 1984 (Sunday)

Rerun #1: August 26, 1984 (Sunday)

Teleplay By: Robert Foster and Robert W. Gilmer

Story By: William Elliott

Director: Bernard McEveety

Guest Cast: Catherine Hickland (Stevie March/Mason), Michael C. Gwynne (Paul Bloch), Shanna Reed (Barbara Bellingham), John Patrick Reger (Greg Noble), Joseph Burke (Band Member), Randy Polk (Jimmy)

When the leader of the band *Class Action* is found dead in his dressing room, his girlfriend calls the Foundation to investigate. The situation becomes much more complicated for Michael when he realizes that the bandleader’s girlfriend is actually Stevie Mason, Michael’s lost love. He joins the band as *Class Action*’s new lead singer in a creative attempt to uncover the killer. Confronted by his undeniable feelings for Stevie once again, Michael must deal with their unresolved relationship while at the same time trying to find the one responsible for the murder.

Commentary:

The return of Michael’s lost love is not entirely unexpected and it is quite a pleasure to see Stevie return. This episode also serves as a celebration of

David and Catherine's new marriage. Seeing the outfits worn by Michael and Stevie during their concerts can be quite painful at times, but viewers must remember that it is classic 80's rock star attire. This episode is named after a song that appears on David Hasselhoff's album "Night Rocker." Michael and Stevie sing the song to each other at the convention hall—which is in reality the Universal Amphitheater.

Notes:

- At the climax of the episode, Michael considers leaving the Foundation for Stevie. She tells him that it's "too big a price to pay, for now." In season four's "The Scent of Roses," Michael realizes that it is time to leave the Foundation and be with Stevie.
- The songs heard in this episode from the "Night Rocker" album include "Our First Night Together," "No Way to Be In Love," and "Let It Be Me."

Featured Songs:

"No Way to Be In Love" by David Hasselhoff and Catherine Hickland

"Our First Night Together" by David Hasselhoff and Catherine Hickland

"White Bird" by It's a Beautiful Day

"Runaway" by Del Shannon

"Let It Be Me" by David Hasselhoff and Catherine Hickland

Trivia:

- Although there is still one more episode left in the second season, this is the last time that Rebecca Holden would be seen as computer whiz April Curtis.
- When April decodes the binary code, a discrepancy can be seen on the monitor. The first few entries say F19 indicating Friday the 19th, but the next few entries say F20, indicating Friday the 20th.

Big Iron

Working Title: "Amber Waves"

Episode: 42

PROD. #57804

Original Airdate: May 27, 1984 (Sunday)

Rerun #1: August 5, 1984 (Sunday)

Writer: Julie Friedsen

Director: Bernard L. Kowalski

Guest Cast: Stuart Whitman (Frank Sanderson), Patch MacKenzie (Lucy Sanderson), Myron Healey (Lloyd Newald), Alex Kubik (Sam), Michael Rider (Vance Burke), Kaaren Lee (Mary Beth Graves), Gene LeBell (Junior)

Michael sets out to uncover why machinery is disappearing from Frank Sanderson's construction lot. Michael stumbles upon where all the machinery is kept and goes down to investigate. He gets shot at, gets into K.I.T.T., and then is pushed down a the cliff and buried alive. With only five minutes of oxygen left, Michael decides to use it all for combustion in an attempt to escape using the turbo boosters and April's new Trajectory Guide.

Commentary:

Aired out of production order, Michael says April's Trajectory Guide is new, yet in the earlier episode "Blind Spot," it had already been used. After Michael and K.I.T.T. get pushed off the cliff and buried underneath gravel, we are treated to (literally) an earth shaking turbo boost with incredible sound effects.

Highlights:

- April installs a Trajectory Guide.

- K.I.T.T. can't follow the van after doing the turbo boost, telling Michael that he's "trashed."

Featured Songs:

"Mammas Don't Let Your Babies Grow Up To Be Cowboys" by Willie Nelson and Waylon Jennings

Trivia:

- April makes no appearance in this episode but is mentioned. The only other second season episode where she is not present is "Mouth of the Snake."
- This is the only episode in the series' entire run where Michael's leather jacket is not seen.
- The title "Big Iron" was added by the network and was never referred to as that during production.

CHAPTER FOURTEEN

***KNIGHT RIDER* SEASON THREE**

Third Season Technical Credits

Producers: Gino Grimaldi, Gerald Sanford, James M. Miller, Burton Armus, Calvin Clements, Jr.

Executive Producer: Robert Foster

Created By: Glen A. Larson

Executive Story Consultants: Larry Mollin, Richard Okie, Robert Sherman

Executive Script Consultant: Gregory S. Dinallo

Story Editors: Richard Okie, Tom Lazarus, David Bennett Carren

Associate Producers: Robert Ewing, Ron Martinez, Bruce Golin

Theme: Glen A. Larson, Stu Phillips

Music: Don Peake

Director of Photography: H. John Penner

Art Director: Frank Grieco, Jr.

Film Editors: Domenic G. DiMascio, Lawrence J. Gleason, Lawrence J. Vallario, Howard B. Anderson, Grant Hoag, Dayle Mustain, Edward Nassour

Unit Production Managers: Ron Martinez, Zane Radney

First Assistant Directors: Louis Race, Robert Villar

Second Assistant Director: Bruce A. Humphrey

Casting By: Joe Reich, C.S.A.

Set Decorator: R. Lynn Smartt

Sound: Pat Somerset

Color By: Technicolor

Titles & Optical Effects: Universal Title

Sound Editor: John Shouse

Music Editor: Richard Lapham

Costume Supervisors: Barry Downing, Karen J. Braverman

2nd Unit Directors/Stunt Coordinators: Jack Gill, Charles Picerni, Sr.

Make-up: Jeremy Swan

Hairstylist: Allen Payne

Some automobiles furnished by Pontiac Motor Division

Third Season Regular Cast

David Hasselhoff (Michael Knight)

Edward Mulhare (Devon Miles)

Patricia McPherson (Bonnie Barstow)

William Daniels (Voice of K.I.T.T.)

Third Season Episode Descriptions

Knight of the Drones (Two Hour Season Premiere)

Episode: 43

PROD. #58621

Original Airdate: September 30, 1984 (Sunday)

Rerun #1: April 21, 1985 (Sunday)

Writers: Robert Foster and Gerald Sanford

Director: Sidney Hayers

Guest Cast: Jared Martin (Dr. David Halston), Jim Brown (C.J. Jackson), Evan Kim (Peter Wong), Barbara Stock (Margo Sheridan), The Barbarian

Brothers (Clifton and Turk), Joseph Ruskin (Bubba), Arnie Moore (Carter), Wood Moy (Fong), Harry D.K. Wong (Ho Chin), Chuck Dorsett (Arthur), Grace Bauer (Henrietta), Joan Chen (Su-Lin), Al Leong (Karate Twin #1)

After belting a guard, C.J. Jackson manages to break out of prison with the help of a computerized radio robot. Devon informs Michael that Jackson has escaped and he wants Michael to catch him. Meanwhile, David Halston, the man responsible for breaking Jackson out of prison, decides that Michael must be taken care because he is interfering with their plans. Michael arrives only to find two of Halston's drone cars bearing down on him. Realizing that he is going to be destroyed, K.I.T.T. ejects Michael out of the car to safety. The rocket fires and destroys K.I.T.T. from the inside out. Back at the semi, Bonnie realizes how badly K.I.T.T. is damaged and vows to rebuild him even better.

Commentary:

The reaction to Patricia McPherson's return to the series was mirrored by Michael and Devon's reaction to having Bonnie return to the Foundation. Both families, real and imagined, were complete again. Rebecca Holden's character April is not given so much as a mention in this episode, just the same as when Patricia McPherson originally left after the first season. Beginning with this episode, the producers made a conscious effort to promote driving safety by debuting a new feature in K.I.T.T.—the Passive Laser Restraint System. When activated, the PLRS secures the occupants in their seat through harmless invisible laser beams.

Notes:

- This episode follows the trend of moving the season premiere episode away from Los Angeles—here it is San Francisco. “Goliath” takes place in Las Vegas and “Knight of the Juggernaut” takes place in Chicago.

- William Daniels on K.I.T.T. speaking Chinese: “I didn’t have a clue on how to speak that language, so somebody would come in and help me with the words and pronunciation.”
- This is the only episode of the series to not begin with the opening theme song; it starts with some brief driving scenes, followed by C.J. Jackson’s prison escape, and then the theme.
- Patricia McPherson on nearly being injured during a scene: “I remember there was a scene I had to do where I was supposedly unconscious and this other guy had to pick me up and put me over his shoulder before carrying me off somewhere. Well everything went according to plan and then he suddenly tripped on a camera cable or something like that and we both fell over. I nearly was unconscious then!”
- This episode marks one of the few times in the series when K.I.T.T. acts under his own will by ejecting Michael out of the car immediately before he is destroyed.
- Fans could tell another “K.I.T.T. destruction” was coming due to the appearance of his new 1-TV Dash before he was actually destroyed.

Highlights:

- Michael makes a reference to Bonnie that it is “just like old times” to which Bonnie replies “Don’t kid yourself.”

Featured Songs:

“Torture” by The Jacksons

“Jump (For My Love)” by The Pointer Sisters

“Little Red Corvette” by Prince

Quotes:

(K.I.T.T.) “Michael, a car doesn’t drive by itself.”

(Michael) “Doesn’t it? Tell me about it.”

Trivia:

- Although it is only for a few seconds, this episode marks the only time that K.I.T.T. is driven by Bonnie.
- This episode, along with “Knight of the Juggernaut,” feature a different version of the opening credits in order to hide K.I.T.T.’s new features.

The Ice Bandits

Working Title: “Knight of a Thousand Diamonds”

Episode: 44

PROD. #58603

Original Airdate: October 7, 1984 (Sunday)

Rerun #1: April 12, 1985 (Friday)

Writer: Gerald Sanford

Director: Georg Fenady

Guest Cast: Bruce Fairbairn (Charley Winters), Bruce M. Fischer (Eric Sanders), Alex Henteloff (Brother Francis), Paul Koslo (Lyle Austin), Janet Julian (Jody Tompkins), Tom Reese (Brother Carey), Al Checco (Brother Juliano), Julian Barnes (Dr. Fellows), Tip Kelley (Brother Tyrone), Mindi Miller (Nurse Jones), John H. Evans (Charley Winters #2)

While attending a Foundation sponsored charity auction, Devon is knocked unconscious by two criminals who steal a wealth of diamonds. The one robber, Charley, decides he wants the diamonds for himself and shoots his partner. Michael then discovers that Charley and Jody, his girlfriend (who was also present when the jewels were robbed), are both headed to Napa. Michael goes undercover in order to find out what Charley is doing there and figure out his connection to the missing diamonds.

Commentary:

Michael comments that it's good to have Bonnie back, an inside reference to her decision to rejoin the Foundation in "Knight of the Drones." The only other time in the series where Devon is in physical danger is "Deadly Knightshade"—in that episode, Devon is locked in a container full of water and nearly drowns.

Notes:

- The first turbo boost in this episode is reused footage from "Diamonds Aren't a Girl's Best Friend."
- In "Blind Spot," K.I.T.T. was honored in art; here it is Michael's turn when a painting of him is shown.

Highlights:

- We meet another Kitt in this episode—a donkey.
- Bonnie installs the Interactive Graphics Plotter, or IGP.

Featured Songs:

"The Politics of Dancing" by Reflex

Quotes:

(Br. Francis) "I'm Brother Francis, that's Brother Tyrone. And that's Kitt."

(Michael) "How did you know that?"

(Br. Francis) "Ahh, but I named him when he was just a little ass."

(K.I.T.T.) "I beg your pardon!"

(Michael) "Your donkey's name is Kitt?"

(K.I.T.T.) "Well you won't see any flies on me."

(Michael) "Yeah, it's the car."

Trivia:

- The last name of Charley in this episode is constantly being switched from Winters to Waters.

- John H. Evans (Charley Winters #2) suggested changing this episode's title to "The Ice Bandits." Gerald Sanford agreed and the change was made.

Knights of the Fast Lane

Episode: 45

PROD. #58601

Original Airdate: October 14, 1984 (Sunday)

Rerun #1: June 23, 1985 (Sunday)

Writer: Richard Okie

Director: Winrich Kolbe

Guest Cast: Alan Feinstein (Mark Taylor), Lory Walsh (Diane Landreaux), Cliff Osmond (Jim Courtney), Allen Williams (Jack Lehigh), Tim Rossovich (Tom Bloodworth), Elaine Welton Hill (Nikki Ladonna), Dani Douthette (Stacy Courtney), Julie Gray (Kitten #1)

After a Bonsai race goes wrong with an illegal Dagger DX sports car, young Stacy Courtney is seriously injured and falls into a coma. When Michael realizes that Stacy is his former partner's daughter, Michael quickly steps in to help. The trail leads to the owner of the Racer's Edge car club named Mark Taylor. In order to find Taylor's hideout, Michael purposely loses K.I.T.T. in a race and shuts him down, leaving only his homing signal activated. Meanwhile, Jim is hesitant of working with Michael after checking his background and finding that he did not exist past two years earlier. Michael calls Jim to tell him that Taylor is the one who left Stacy to die and both proceed to stop him from escaping.

Commentary:

Of the racing episodes in the series, this one is the deadliest as Michael's opponent loses his life due to an accident set up by Taylor. *Knight Rider's* history is again brought up for Michael to deal with in the form of his police partner when he was Michael Long. By the end of the episode, Jim hands over Long's badge to Michael because he reminds him so much of Long. Michael then proceeds to teach K.I.T.T. how to play football and he even manages to get a touchdown! For the extra point, Michael then jumps into K.I.T.T. and turbo boosts through the goal post. This installment has all the great elements needed for a successful *Knight Rider* episode.

Notes:

- Mark Taylor was initially named Mark Tanner and Michael was attacked by two Dobermans while investigating "The Racer's Edge" (Originally called "Beyond the Limit").

Featured Songs:

"Talking in Your Sleep" by The Romantics

"Ghostbusters" by Ray Parker, Jr.

Trivia:

- In the opening teaser, Stacy screams before she is hit but does not scream in the actual episode.

Halloween Knight

Episode: 46

PROD. #58624

Original Airdate: October 28, 1984 (Sunday)

Rerun #1: July 14, 1985 (Sunday)

Writer: Bill Nuss

Director: Winrich Kolbe

Guest Cast: Jason Evers (Edward Joseph Grant), John Calvin (Simon Grant), Kurt Paul (Norman Baines), Dallas Cole (Esmerelda/Jean), Linda Alberici (Linda Ramsden), Jim Gatherum (Barry), Gillian Grant (Teenage Girl), Taaffe O'Connell (Denise Reynolds)

Bonnie is the witness to a murder of a young lady in her new apartment building. She calls the Foundation and asks Michael to investigate. Meanwhile, the killer knows that Bonnie saw the murder and tries to make her think that it was all in her head. Since the murder took place at a Halloween party, the killer was wearing a gorilla costume and Michael decides to check every shop that rented out a gorilla outfit. With the Foundation Halloween Ball coming up quickly and Bonnie as the killer's next target, Michael must untangle his web and stop him before Bonnie is murdered.

Commentary:

"Halloween Knight" is essentially an homage to horror films, most notably *Psycho*: the custodian of Bonnie's apartment complex is Norman Baines (Norman *Bates* was from *Psycho*). Both Baines and Bates enjoyed taxidermy. Michael and Bonnie even visit the *Psycho* house, which is owned by Grant's "mother." In addition, music similar to the *Psycho* theme can be heard throughout the episode as well as in the teaser. Bonnie finds a body in her bathtub after pulling back the curtain, similar to what Bates does in the movie. Other movies hinted at throughout the episode include Alfred Hitchcock's *Rear Window*, *Gone With the Wind*, *Halloween 3*, and *Creature from the Black Lagoon*. Simon arrives at the Foundation Halloween ball dressed as a Cylon—from Glen Larson's previous series, *Battlestar Galactica*.

Notes:

- A few cut scenes have Michael discussing with K.I.T.T. possible Halloween costumes for F.L.A.G.'s party. Among the suggestions are Long John Silver and St. Francis Assisi. He finally chooses Rhett Butler. Ironically, Bonnie is dressed as Scarlett O'Hara, the love of Rhett's life.
- Michael and Bonnie originally fall through a trap door on the porch of the Fairview house where they find Linda's body. The episode has them finding her in the shed.

Featured Songs:

"Self Control" by Laura Branigan

Quotes:

(Norman) "How did you get in? That's trespassing!"

(Michael) "No, it's breaking and entering."

Trivia:

- The F.L.A.G. ballroom set is also used as the setting for Armand's basement in "Knight of the Chameleon," Peralta's capital building in "Knight Flight to Freedom," and as Harana's house in "Voo Doo Knight."

K.I.T.T. vs. K.A.R.R.

Episode: 47

PROD. #58617

Original Airdate: November 4, 1984 (Sunday)

Rerun #1: January 20, 1985 (Sunday)

Writer: Richard Okie

Director: Winrich Kolbe

Guest Cast: Jeffrey Osterhage (John Stanton), Jennifer Holmes (Mandy Moran), Ed Crick (Eddie Dexter), Georgia Schmidt (Little Old Lady), Vincent Howard (CHP Officer), Laura Kamins (Female Rollerskater), Paul Frees (Voice of K.A.R.R.)

After triangulating the rendezvous point of a strange carrier signal they picked up, Michael and K.I.T.T. are shocked to see that the Knight Automated Roving Robot (K.A.R.R.) is back from the dead. K.A.R.R. is found buried in the sand by John Stanton and his girlfriend Mandy. Bonnie develops a powerful new laser to combat K.A.R.R. only to lose it when the evil twin turbo boosts through the rear of the semi and John steals it. Armed with the laser, K.A.R.R. now sets his sights on his real target—Michael and K.I.T.T.

Commentary:

The most recognizable *Knight Rider* episode to fans, “K.I.T.T. vs. K.A.R.R.” has the Foundation dealing with the reemergence of K.A.R.R. after his destruction in season one’s “Trust Doesn’t Rust.” Nastier and more evil since his last appearance, K.A.R.R. comes to life with only one goal—to destroy Michael and K.I.T.T. The episode brings up a lot of continuity questions that remain unanswered (How did his scanner change colors from red to yellow?), but it succeeds in climaxing with a turbo boost collision that destroys K.A.R.R. once and for all. This episode also features, hands down, the most exciting ending: a slow pan of K.A.R.R.’s pieces in the desert reveals that his CPU is still active. Unfortunately, the series never followed up on this episode, leaving many fans to ponder K.A.R.R.’s fate. All *Knight Rider* episodes should have been this exciting!

Notes:

- Since “Trust Doesn’t Rust,” K.A.R.R. has undergone a few changes. His red scanner is now yellow; many speculate that he changed it to

stand apart from his twin. He also now sports a vanity “KARR” license plate.

- In the garage, K.A.R.R. asks John to “alter his appearance,” although the actual paint job is never seen. John must have also installed the laser under K.A.R.R.’s guidance and instruction.

Featured Songs:

“Jump (For My Love)” by The Pointer Sisters

“Self Control” by Laura Branigan

“Cruel Summer” by Bananarama

Trivia:

- Peter Cullen did not return to the role of K.A.R.R.’s voice because the producers wanted a more sinister voice for his return. Paul Frees takes over here and doesn’t receive credit for the voice—this technique gives the car its own identity.
- David Hasselhoff’s movie *The Cartier Affair* aired immediately after this episode.

The Rotten Apples

Working Title: “The Bad Apples”

Episode: 48

PROD. #58611

Original Airdate: November 11, 1984 (Sunday)

Rerun #1: April 28, 1985 (Sunday)

Teleplay By: Gerald Sanford

Story By: Peter L. Dixon

Directors: Robert E.L. Bralver

Guest Cast: Terri Treas (Rebecca Hammond), Denny Miller (“Big” Ed Barton), Robert Symonds (Cat Holliday), Richard Lineback (Sheriff Lance Barton), Russ McCubbin (Alfred Barton), Lana Clarkson (Marilyn), Tobie Norton (Blue), Reginald T. Dorsey (Magic Fingers), Mimi Kinkade (Star), James LeGros (Thrasher), Michelle Newkirk (Joanna), Richard Coca (Diablo)

Michael and K.I.T.T. come to the rescue of Rebecca Hammond, whose cattle are being stolen by a crooked sheriff and his gang. Rebecca, however, is trying to provide a home for a bunch of kids, coined “the bad apples,” who have gone from shelter to shelter with no home to call their own. Michael realizes that the sheriff wants the land that Rebecca Hammond’s ranch is on because her property lies directly over a large quantity of a rare ore.

Commentary:

Of the third season episodes, this one provides the least amount of excitement and action. The most memorable scene here has one of the “Bad Apples” get in K.I.T.T. and start pressing various buttons. He soon learns his lesson as his finger presses the eject button and he lands in a bundle of hay! This remains a fair episode in an otherwise great season.

Notes:

- This episode features two Bigfoot monster trucks.

Featured Songs:

“C.C. Waterback” by Merle Haggard and George Jones
“No Words For Love” by David Hasselhoff
“If You Leave Me Tonight, I’ll Cry” by Jerry Wallace
“I’m So Excited” by The Pointer Sisters
“The Heart of Rock and Roll” by Huey Lewis and the News

Quotes:

(Michael) "Where does Old Canyon Road go?"

(K.I.T.T.) "Were I to hazard a guess, I'd say into an old canyon."

Trivia:

- Gerald Sanford wrote the words to the song, "If You Leave Me Tonight, I'll Cry," sung by Marilyn in this episode.
- In the opening montage, Michael has on a red shirt, but in the next scene, it's black. When he pulls a paper out of K.I.T.T.'s printer, he's wearing a red shirt, but in the next scene, it's a black shirt again.

Knight in Disgrace

Episode: 49

PROD. #58622

Original Airdate: November 18, 1984 (Sunday)

Rerun #1: May 12, 1985 (Sunday)

Writer: Simon Muntner

Director: Harvey Laidman

Guest Cast: John Considine (Boyd Lasalle), Kitty Moffat (Linda), Ken Foree (Danton), Lee Ryan (Charles Wallyburton), Casey Sander (Sergeant), Ken Scott (Gino the Bartender), Jean Lubin (Carmen), Elizabeth Frazier (Mary Beth), Richard Camphuis (Mansion Guard), Michael Horsley (Guard), Charles Picerni (Willis)

Michael and K.I.T.T. are in New Orleans tracking a suspected drug smuggler named Willis in order to bring down his boss, Boyd LaSalle. Michael captures him and the police come. While searching Michael, the officer finds heroine in his pocket. Back at the Foundation, Devon has no choice but to suspend Michael from the Foundation until the situation is

straightened out. Michael finds himself at Boyd LaSalle's mansion and is informed that he is being replaced as requested by F.L.A.G.'s Board of Directors. LaSalle informs Michael that he is after the key that the police found on Willis and wants him to break into the Foundation and steal the key. Michael arrives at the Foundation and Devon tells Michael that he is in serious trouble then reaches for the alarm. Michael pulls a gun on Devon and shoots him.

Commentary:

A stand out episode from the third season, we see Michael supposedly on a downward spiral due to his suspension from the Foundation. The story is mostly believable until Michael pulls a gun on Devon and shoots him. Nonetheless, seeing Michael working for the enemy, stealing K.I.T.T., and robbing a Chemical Facility is still great fun. The thought of Federal Agent Chuck Wallyburton replacing Michael is just ridiculous, but (thankfully) K.I.T.T. and Devon realize this as well and dispose of him rather quickly.

Notes:

- K.I.T.T.'s final line ("Given a choice, I prefer alligators") was added late in production. The script has it ending with Chuck's line ("Hey little buddy, look who's here").

Featured Songs:

"Owner of a Lonely Heart" by Yes

"Won't You Please Come Home" (Jazz song)

Quotes:

(Chuck) "And what does this little button do? Eject Left?"

(K.I.T.T.) "Why don't you check it out, Chuck?"

Trivia:

- John Considine gains a beard and a mechanical hand in “Knight of the Juggernaut;” Ken Foree returns in “Redemption of a Champion.”
- This episode marks the one and only time we see a wide shot of the monitor actually working in the picture car.
- The ski mode seen in this episode is reused footage from “Chariot of Gold.”
- LaSalle is the only person ever able to override K.I.T.T.’s voice transmission, and speak to Michael through his voice synthesizer.

Dead of Knight

Episode: 50

PROD. #58607

Original Airdate: December 2, 1984 (Sunday)

Rerun #1: June 9, 1985 (Sunday)

Teleplay By: Peter Baloff and David W. Wollert

Story By: Janis Hendler and Tom Greene

Director: Bernard L. Kowalski

Guest Cast: Tony Young (Paul Renard), Karen Kopins (Cindy Morgan), Aarika Wells (Eva), Stanley Kamel (Sonney Martin), Victor Campos (Colonel Faisur), Jean Hasselhoff (Rosemary), Bob Larkin (Colonel Jennings), Richard Peabody (Security Guard), Guylaine Sanford (Michele), Joanie Allen (Lori Meadows), Richard Brose (Arnold), Ed McCready (Tourista), Clay Lacy (Pilot)

Michael is on the boardwalk watching a dancer at a beachfront bar while waiting for a meeting between Sonney Martin and a chemical poison dealer. Michael goes after Sonney but he pulls a canister of the deadly

chemical out. Michael ducks and it sprays a young girl behind him, killing her. Back at F.L.A.G., Michael and Devon discuss the incident and Michael vows to find the girl's killer. Sonney tells his boss, Paul Renard, about Michael and his associate suggests that Michael be eliminated by lethal injection. Searching for the antidote, Michael is told by Renard that he keeps it in his pocket, close to him at all times. The patrons overpower Michael, leaving him helpless as Eva seals his fate by administering the poison.

Commentary:

Another first-rate third season installment, this one having K.I.T.T. race against time to save Michael's life. Although Michael is initially annoyed at K.I.T.T.'s new found love for telling jokes, it is that very same quality in K.I.T.T. that keeps Michael clinging to life. K.I.T.T. manages to tell joke after joke in order to keep Michael conscious on their trip back from Mexico. Notice the clothing on the occupants of the plane—they match the clothes worn by Tanya Walker and her gang in the pilot episode and the woman is even wearing a blonde wig! The reason is because the producers wanted to keep continuity since the plane explosion sequence was reused from the pilot episode.

Highlights:

- K.I.T.T. attempts to tell jokes. Although he gives it his best shot, Michael is clearly in torture with each one. However, when Michael was near to death, it was K.I.T.T.'s jokes that helped to keep Michael alive.

Featured Songs:

"Rebel Yell" by Billy Idol

"Torture" by The Jacksons

"When Doves Cry" by Prince

Quotes:

(Michael on comlink) "K.I.T.T., is that someone coming or going?"

(Rosemary) "It's Rosemary, and why are you talking to your arm?"

Trivia:

- K.I.T.T. states that he has 1000 Mega Bits of memory, and a 1 nano-second access time.
- Rosemary the receptionist is actually Jean Hasselhoff, David's sister.
- Guylaine Sanford, who played Michele, is producer Gerald Sanford's wife.

Lost Knight

Working Title: "K.I.T.T. Phone Home"

Episode: 51

PROD. #58619

Original Airdate: December 9, 1984 (Sunday)

Rerun #1: June 30, 1985 (Sunday)

Writers: Robert Foster and James M. Miller

Director: Sidney Hayers

Guest Cast: Jason Bateman (Doug Wainwright), Lenore Kasdorf (Lori Wainwright), Anthony James (Bobby Pell), Karl Johnson (Julius Korso), Duncan Gamble (Jim Turner), Bill Cross (Conrad Marrs), Anne Wyndham (Ms. Jordon), Pamela Bowman (Angel), Alice Nunn (Nurse)

The Foundation is invited to watch the demolition of a building using a new type of explosive called XPL nitro plastique. Meanwhile, two masked criminals in a red Jeep hold the security guard at gunpoint and steal the nitro plastique. Devon calls and informs Michael of the situation and he pursues the Jeep. Peli and Korso set off a stick of the plastique underneath

a power transformer. The power lines fall on K.I.T.T. and both he and Michael are electrocuted. Michael gets out of K.I.T.T. and starts to walk to get help. As Michael goes down the road, K.I.T.T. self-activates and drives away. Meanwhile, a young boy named Doug is walking along a path deep in the hills and runs into K.I.T.T. who has apparently lost his memory. Early the next morning, Doug sneaks out of the house to visit with K.I.T.T. but he is caught by Peli and Korso. They grab Doug and take off to the dam to arrange a little explosion to get rid of him.

Commentary:

With Michael having already experienced amnesia in “Knightmares,” here it is K.I.T.T.’s turn to lose his memory. Michael is clearly frustrated searching for K.I.T.T. while at the same time trying to find Peli and Korso. This episode contains a few references to *E.T.*—*The Extra Terrestrial*. At one point during the episode, K.I.T.T. mistakenly calls Doug “Elliot;” the episode was originally entitled “K.I.T.T. Phone Home.”

Notes:

- A promotional commercial for this episode read “An accident destroys K.I.T.T.’s memory. Can guest star Jason Bateman help Michael save him?”

Highlights:

- Here, we see K.I.T.T.’s “Evade” button for the first time.

Featured Songs:

“Carribean Queen (No More Love on the Run)” by Billy Ocean

Quotes:

(Doug) “A talking car...if that’s not a mind blower.”

Trivia:

- Lenore Kasdorf returns in “Fright Knight.”
- In this episode, K.I.T.T.’s CPU access terminal is located under the car. In “Killer K.I.T.T.,” it is located underneath the dash inside the car.

Knight of the Chameleon

Working Title: “The Chameleon”

Episode: 52

PROD. #58631

Original Airdate: December 30, 1984 (Sunday)

Rerun #1: June 2, 1985 (Sunday)

Writer: Robert Sherman

Director: Winrich Kolbe

Guest Cast: Dick Gautier (J. Gordon Baxter/Chameleon), Kimberly Foster (Tonie Baxter), Byron Webster (Armand Pressler), Nicholas Worth (Ryals), Don Gibb (Gibbs), Shari Shattuck (Ingrid), Dominick Brascia (Harry), Alice Backes (Judge Edith Webster), Alan Jordon (Major William Anderson), Raymond Lynch (Bryson), James Williams (John Maxwell), Gustaf Unger (Gustaf), Bertil Unger (Bertil), Eric Lawrence (M.P. Guard)

Michael and K.I.T.T. face a former enemy dubbed “The Chameleon,” who can disguise himself as anyone or anything. Michael’s only lead is his daughter Tonie Baxter, whose college career was diverted due to her father and his attempts to secure their financial future. The Chameleon meets with Armand Pressler, an arms dealer, and wants one last assignment to ensure that he is set and offers to steal a prototype jetpack. He manages to steal the rocket pack and blasts himself into the air, nearly avoiding capture by Michael. With time running out, The Chameleon assumes

Michael's face and Devon's voice in an attempt to deliver the "Lone Eagle" project.

Commentary:

The shoot out between Michael and his double (Baxter in disguise) is a high point in the episode. The fun is in watching Dick Gautier change into so many disguises throughout the show and manage to make himself a great foe that Michael must outwit and outthink. Sadly, Devon and Bonnie are relegated to some very short scenes and are not worked into much of the script.

Notes:

- Michael put the Chameleon in jail the first time in August 1982, but that would have been nearly impossible based on the facts of the pilot (he was working on a 6 month case with Muntzy) and the episode "A Good Knights Work," which had Michael killed on August 8, 1982.
- Armand's Cafe is an homage to the classic movie *Casablanca*; actor Byron Webster was cast because of his likeness to actor Sidney Greenstreet. Michael meets a young lady there named Ingrid (as in Ingrid Bergman).

Highlights:

- A cut scene from the script has Michael trying to impress a girl named Julie in a golf game. She suggests an "indoor sport," but Michael insists on her getting out once in a while. Michael goes to hit the ball, but K.I.T.T. rings in saying he forgot the tee.
- Bonnie asks Devon that if he could disguise himself as anyone, who would it be? She suggests Laurence Olivier and Winston Churchill. Michael suggests Boy George. Bonnie says that she would like to become Madam Curie or poet Elizabeth Barrett Browning. Michael

then says he would like to be Count Dracula and asks Bonnie if he may kiss her on the neck!

- Another line in the script, but not the episode, has Bonnie reminding Michael that the first time the Chameleon was loose, he tried to steal K.I.T.T.'s master control.
- The script has Michael being locked in a generator room with 3 million volts of electricity threatening to kill him. K.I.T.T. the activates the MEC (Magnetic Energy Concentrator), an unseen function that forced the 3 million volts directly into K.I.T.T.
- During Michael's final chase of Baxter, he originally turbo boosts through an ice truck filled with seafood.

Featured Songs:

"The Lucky One" by Laura Branigan

Trivia:

- Nicholas Worth guest stars in "Knight of the Juggernaut," and Dominick Brascia is in "Knight Behind Bars."
- Scenes in the teaser but not in the episode include Devon saying, "The Chameleon has already threatened to kill you if your paths should ever cross again," and Michael saying, "Just when you think he's run out of surprises."
- While K.I.T.T.'s monitor is scrolling data for Michael's aliases, it actually reads:
- "What the heck, the jury decision to deny Mayor Smith his choice of...these and other stories can be seen on the amazing Canterbury Stories."

Custom Made Killer

Episode: 53

PROD. #58640

Original Airdate: January 6, 1985 (Sunday)

Rerun #1: September 13, 1985 (Friday)

Writer: Burton Armus

Director: Harvey Laidman

Guest Cast: James Luisi (D.G. Grebbs), Elaine Giftos (Debra Sands), Alan Oppenheimer (Joe Lewis), Kai Wulff (Flutt), Viveca Parker (Joan Keahey), Phil Rubenstein (Joe), Michael Fox (Phil), Guerin Barry (Photographer), Jimmy Murphy (Tom O'Malley), Maria Lauren (Model), Ron Lunceford (Attendant)

Michael and K.I.T.T. are asked to investigate the death of a fashion designer and determine how his car ended up going over a cliff. Michael begins by introducing himself to Debra Sands and Joan Keahey, who own Deb-Jo fashions. Michael gets Debra to admit that D.G. Grebbs is pushing her hard for money. Set up by Joan, Michael goes to the top of the building and meets the custom made killer car that killed two other individuals.



*David Hasselhoff leaps to safety as K.I.T.T. is destroyed in
"Knight of the Drones" [Courtesy Linda Borchers]*

Commentary:

Getting injured in this episode is one of the few times that Michael really sticks his neck out physically to make a difference (“Knight Song” is another). Here, Michael does the job well in getting Joe Lewis to support those in his industry and they get the satisfaction of watching Grebbs go to jail. A cute scene has K.I.T.T. helping out a photographer and kindly informing a model of her exact weight. Of course, K.I.T.T. didn’t feel as if he said anything wrong at all!

Featured Songs:

“What’s Love Got to Do With It” by Tina Turner

Trivia:

- At the very end of the episode, viewers can see through the window that K.I.T.T.’s driver’s side door is open, yet a few seconds later when Michael walks around to get in, the “door open” sound effect is heard.
- A fun driving scene has Michael watching hockey in K.I.T.T. as Devon calls in to scold him about his diversions.
- K.I.T.T. manages to have another model pose on him, just as he did in season one’s “The Topaz Connection.”
- When K.I.T.T. runs a search on the local fashion companies, the monitor displays the following: MCA International, run by Lew Wasserman (the real head of the company in 1985); Blowhard, Inc., run by a G. Larson; Inserts Unlimited; Titles and Opticals; Retardo Graphics; Borg Janitorial; Whamtronix, Inc. and Digital Gorilla.

Knight By a Nose

Episode: 54

PROD. #58604

Original Airdate: January 13, 1985 (Sunday)

Rerun #1: July 7, 1985 (Sunday)

Writer: William Elliott

Director: Bernard McEveety

Guest Cast: Patrick St. Esprit (Tommy Lee Burgess), Toni Hudson (Maxine Flemming), F. William Parker (Dr. Harley Thorpe), Don Gordon (Randy Cavanaugh), Dave Cass (Louis), Rene Assa (Rashid), John Allen (Gino), Floyd Levine (Oscar), Leigh Lombardi (Croupier), Roger Rose (Valet)

When Maxine Flemming's horse takes a fall during a routine run, Michael volunteers to help her find the real reason behind King Jack's "death." His search leads to the track where King Jack last raced. He finds a broken syringe that contained a tranquilizer. Michael deduces that King Jack was not killed, but tranquilized so the prize winning horse could be sold to the highest bidder. Michael must rebuild Maxine's confidence in horse racing while at the same time, try to find the real truth behind King Jack's disappearance.

Commentary:

A slow story dealing with a missing horse, a foreign buyer, and an illegal casino. Perhaps the highlight of this episode is K.I.T.T.'s new Auto Currency Dispenser which allows Michael access to a Foundation bank account at virtually any time.

Notes:

- Notice the shot sequence in the opening montage. It first shows the horse running, then K.I.T.T. driving. Next it shows the horse's nose, followed by K.I.T.T.'s nose. It then shows the horse's feet, followed

by K.I.T.T.'s wheels. Finally, it shows Maxine, the horse's rider, followed by Michael, K.I.T.T.'s driver.

Featured Songs:

"Still the Same" by Bob Seger

Trivia:

- Michael says that he met Maxine while on the "Grimaldi Case," a reference to Gino Grimaldi, show's producer.

Junk Yard Dog

Episode: 55

PROD. #58641

Original Airdate: February 3, 1985 (Sunday)

Rerun #1: August 9, 1985 (Friday)

Writer: Calvin Clements, Jr.

Director: Georg Fenady

Guest Cast: Ramon Bieri ("Acid" John Birock), Heather McNair (Fran), Curt Lowens (Dr. Von Voorman), Alex Kubik (Mike "The Torch" Zoomagian), Jim B. Raymond (Arthur Stiles), Kathy Shower (Tori), Louis Elias (Chuck)

Seeing that a woman needs help, Michael and K.I.T.T. pull to the side of the road and discover excessive toxic waste in the area that is killing off the land and its wildlife. Bonnie informs Michael that "Acid" John Birock is behind it, and Michael and K.I.T.T. both go to raid his toxic waste dump. K.I.T.T. gets picked up and dumped in a pit of acid where he is literally eaten alive, completely destroying him. In an attempt to rebuild the super

car, the Foundation must call in the original team assembled by Wilton Knight to create K.I.T.T., but Bonnie fears the car will never be the same again. After a failed test run, the original team recommends that K.I.T.T. be decommissioned and used only for recreational purposes.

Commentary:

Knight Rider hits its highest point of the third season in this adventure. “Junk Yard Dog” manages to feel more like a two hour episode by taking K.I.T.T. and completely destroying him. Here we see Patricia McPherson deliver an intense dialogue when she tells Michael that “K.I.T.T. is more than just the sum of his parts” and even blow up at Michael when he tells her that K.I.T.T. isn’t the same. She delivers the lines with the same emotion as if it was her own child that was dumped in the pit. It’s the only time where K.I.T.T. was damaged seriously enough to warrant the return of the original team that Wilton Knight assembled to repair him. The episode explores K.I.T.T. and his unwillingness to come back so quickly and face his fears, much as a human who was seriously injured would react. Devon gives his okay to fund the rebuilding of the car, but it takes Michael’s guidance to get K.I.T.T. past his fear of going into action.

Notes:

- After K.I.T.T.’s shell was pulled from the acid pit, Michael originally reaches for the remains of his voice box only to have it crumble at his touch.
- A quick eye can spot a set of keys in the ignition of K.I.T.T.’s gutted interior when Michael examines the damage. This is one of the rare times when viewers see that K.I.T.T. did have keys.

Trivia:

- Kathy Shower is back in “Knight of a Thousand Devils.”
- This is the first time we see K.I.T.T. in his primer undercoat. The next would be during his reconstruction in “Knight of the Juggernaut.”

- Dr. Von Voorman, Dr. Breland, and Dr. Numata were all on the original team assembled by Wilton Knight that designed K.I.T.T.
- The music heard in this episode was inspired by Harold Faltermeyer's "Axel F."
- K.I.T.T.'s destruction in this episode marks the only time this happens in a regular season episode.

Buy Out

Episode: 56

PROD. #58643

Original Airdate: February 10, 1985 (Sunday)

Rerun #1: August 23, 1985 (Friday)

Writer: Gregory S. Dinallo

Director: Jeffrey Hayden

Guest Cast: Clu Gulager (Eugene Hanson), Jesse Vint (Hank Kagan), Susanne Reed (Lilah Graham), John vanDreelen (Hans Kleiser), Robin Deardon (Melanie Mitchell), Than Wyenn (Theo Corelli), Bernie White (Eddie Deskey)

During a field test of an impenetrable alloy for automobiles, the driver is killed when a missile penetrates the car door. Michael is called in to investigate the incident and finds that the door on the car was made of an inferior grade of armor. Michael takes over as the company's driver in order to sell the alloy to a group of foreign buyers, but complications arise when K.I.T.T. detects that the door on Michael's test vehicle has the same inferior grade of armor.

Commentary:

While not an overly exciting episode, "Buy Out" does have some entertaining moments including the scenes where Eddie tries unsuccessfully to

purchase K.I.T.T. for himself. Beginning with this episode, K.I.T.T. gains his self-consciousness (possibly as a result of his destruction in the previous episode “Junk Yard Dog”). Here, he is constantly nagging Michael about his worth. In “Knight of the Juggernaut,” he is concerned with his physical appearance.

Quotes:

(K.I.T.T.) “How are you getting in?”
(Michael) “I’m going to pick the lock!”
(K.I.T.T.) “That’s illegal, Michael.”
(Michael) “So is the way we parked.”

Trivia:

- The name Clu Gulager’s character, Gene Hanson, is from an uncredited writer of the previous episode “Junk Yard Dog.”

Knightlines

Episode: 57

PROD. #58644

Original Airdate: March 3, 1985 (Sunday)

Rerun #1: July 28, 1985 (Sunday)

Writer: Richard Okie

Director: Charles Watson Sanford

Guest Cast: Taylor Miller (Janet Morgan), Joe LaDue (Dan Hannegan), Hank Garrett (Stephen Barnes), Frank Annese (Soltis), Andre Gower (Billy), Bob Delegall (Lieutenant Rayford), Sally Hampton (Seline), Roy David (Jack the Cop)

Michael investigates Janet Morgan's claim that her husband's supposed accidental death was in actuality a murder. Michael begins to suspect Steven Barnes and a man named Soltis, a criminal that Michael and Devon would love to capture and bring to justice. After learning that spying devices were planted throughout their latest construction project, Michael tells Barnes that he has an incriminating picture of him with Soltis. At the meeting, Janet pulls a gun on Barnes and prepares to kill him for the murder of her husband.

Commentary:

Soltis is an intriguing character for Michael and K.I.T.T. to face, but nowhere near as exciting as other villains of the third season. Barnes character doesn't relate well to the stronger Soltis character and most of the episode is relegated to Barnes trying unsuccessfully to get Michael. A fun subplot has K.I.T.T. showing young Billy how learning can be fun. By the time the episode is finished, K.I.T.T. has managed to make him realize how important school is in his life and Billy even gets K.I.T.T. a present—a can of motor oil.

Notes:

- This is one of the only episodes that actually captures a loved one's dismay as Janet comes out armed and ready to kill Barnes for killing her husband Kevin. Michael stops her, but loses Barnes in the process.

Quotes:

(Michael, in his construction get-up, with hard hat) "How do I look?"

(K.I.T.T.) "Are you expecting something to fall on your head?"

(Michael) "Very funny. Everybody's a comedian."

Trivia:

- Andre Gower played a character named Billy only five months earlier in *The A-Team* episode "Timber!."

The Nineteenth Hole

Episode: 58

PROD. #58627

Original Airdate: March 10, 1985 (Sunday)

Writers: Gerald Sanford and Robert Foster

Director: Georg Fenady

Guest Cast: Wendy Schaal (Jamie Downs), Michael McManus (Danny “Rooster” Roskovich), Cliff Carnell (Joey Rome), Albert Paulsen (Mr. Caesar), Brendon Boone (Motel Clerk), Rebecca Perle (Daisy Doolittle), John La Motta (Benji Bomper), Borah Silver (Nick), Bill Harlow (Man)

After receiving threatening letters ordering her to cancel a car race, Jamie Downs calls the Foundation to help her find the ones who wrote the letter and ensure that the first annual Marberry Grand Prix is a successful one. Michael arrives and finds himself undercover as a competitor in the race. The investigation turns to the Marberry Motel and Michael is shocked to realize that a group of major crime families have decided to use the motel as a cover for their business.



*Jack Gill prepares K.I.T.T. for a jump in “The Nineteenth Hole”
[Courtesy of George Barris]*

Commentary:

Yet another episode that has K.I.T.T. entering a race to weed out the criminals, only this time there is the underlying story of the mob. Perhaps the best scene from this episode comes during Michael's race with Rooster. In order to save Rooster from an electric wire stretched across the track, Michael turbo boosts over him and lands (with an array of sparks) directly on the wire.

Notes:

- Watch the chase between Rooster and Michael –Michael's clothes change from a green and white jacket to his black leather jacket!

Featured Songs:

"Shout at the Devil" by Motley Crue

Trivia:

- Cliff Carnel is back in "Knight Racer."

Knight & Knerd

Episode: 59

PROD. #58630

Original Airdate: March 17, 1985 (Sunday)

Writer: Larry Mollin

Director: Georg Fenady

Guest Cast: Arye Gross (Elliott Sykes), Steve Sandor (Mac Gifford), Tawny Moyer (Ali Raymond), Victoria Bass (Vanessa Mary Sutton), Lou Felder (Thomas Raymond), Cheryl M. Lynn (Jeanie)

While en route to meet Dr. Raymond, Michael and K.I.T.T. are shocked to find that he was just killed by a rogue ninja who also stole a rare black crystal. Michael goes to see Ali Raymond to gain information on the black crystal that her father had recently perfected, but she is kidnapped before he arrives. Michael pursues the criminals but ends up losing them when their laser blows K.I.T.T.'s tire out. With Ali's life in danger and time running out, Michael must uncover the reason behind the black crystal's theft and stop the ones responsible.

Commentary:

The nerd theme is revisited for the final time (remember Marty Keen from "The Final Verdict"?) in the series and is played for all it is worth. Devon is the one who finds that his valuable items are getting damaged and Michael encourages him to give Elliott a chance. By the end of the episode, Elliott becomes a real member of the team—he and Michael are dressed identically, and Elliott takes Ali on a ride on his now all-black scooter complete with scanner and KNERD vanity license plate!

Notes:

- Michael tells Ali the story of how when his father died, he went outside and shot hoops until he was too tired to think or feel.
- In early scripts, a special refracting windshield was developed to protect K.I.T.T. from the thermal laser instead of the chemical insulating formula seen in the episode.
- When Michael reaches the canyon to investigate, he originally shuts K.I.T.T. down for fear that he might interfere and get hit by the laser beam again.
- Another cut scene has K.I.T.T. asking permission from Michael to eject him out if the laser is going to hit K.I.T.T.'s body. Michael denies his request, telling him to not be so negative.

Featured Songs:

“Run To You” by Bryan Adams

Trivia:

- Victoria Bass returns in “Knight Behind Bars.”

Ten Wheel Trouble

Episode: 60

PROD. #58645

Original Airdate: March 24, 1985 (Sunday)

Rerun #1: September 6, 1985 (Friday)

Writer: Burton Armus

Director: Robert Bralver

Guest Cast: Robert Hogan (Shatner), Babette Props (Sally Flynn), Jamie Cromwell (Curtis), Ji-Tu Cumbuka (Trucker), Christopher McDonald (Joe Flynn), Cliff Emmich (My. Lyndon), Diane McBain (Mama Flynn), Darwin Joston (Burgers), Bruce Neckels (Phil Janetti)

Michael must clear a trucker, Joe Flynn, accused of cutting the brake lines on a truck and killing the man inside. Michael visits with Mama Flynn and her daughter Sally, but is greeted with hostility and anger because Michael placed Joe in jail until his name could be cleared. Sally, a young computer genius, arranges for Michael to drive their rig in hopes of being ambushed. Michael uncovers a potential suspect, Curtis, and decides to plant a homing device on his rig in order to uncover the mastermind behind the killing.

Commentary:

A rather ordinary episode, most noted for the guest appearance of James Cromwell (credited as “Jamie” here), an accomplished film and television

actor. This story is mostly a rehash of season one's "Knight Moves"—both stories involve trucking companies that are being forced into bankruptcy by a bigger organization.

Notes:

- The two car flip near the end of the episode is reused from "A Plush Ride."

Highlights:

- K.I.T.T. has an interesting solution to traffic jams at the beginning of this episode—drive *sideways* to get out.

Quotes:

(Michael) "You might say that Bonnie is K.I.T.T.'s mother. She takes care of him with all the maternal love and the ferocity of a tigress."

(Bonnie) "Michael's kidding. K.I.T.T. is his. I just put him back together again."

(Devon) "And Michael gives her a great many opportunities to do so."

Trivia:

- Sally mentions to Michael that his next stop is at Armorbuilt—a reference to the company featured only a few episodes earlier in "Buy Out."
- K.I.T.T. has unlimited storage—at the time of this episode, he has five million K's in storage and can introduce one million more everyday, if necessary.

Knight in Retreat

Working Title: "Weekend Dreams"

Episode: 61

PROD. #58642

Original Airdate: March 29, 1985 (Friday)

Rerun #1: August 4, 1985 (Sunday)

Writer: Gerald Sanford

Director: Roy Campanella Jr.

Guest Cast: Ann Turkel (Bianca Morgan), Don Galloway (Harley Freeman), Randi Brooks (Tanya), Sandra Kronemeyer (Monica Brown), Dani Minnick (Veronica), David Hedison (Ted Cooper)

Needing information on a top secret missile, Bianca Morgan blackmails Harley Freeman into giving her the routing information for the cargo she is seeking. Once she retrieves the information, Bianca kills Harley and makes it look like a suicide. Bonnie asks Michael to look into his death as she has known him for years and can't believe he would kill himself. Determined to get inside Bianca's retreat that Harley stayed at, Michael disguises himself as "Dr. Knightwood, Nuclear Physicist" and attempts to uncover the real reason behind Harley's death while at the same time trying not to blow his cover.

Commentary:

Ann Turkel returns to the *Knight Rider* set after playing Adrienne Margeaux in season two's "Soul Survivor" and "Goliath Returns." The series frequently asked former guest stars to return for later episodes as completely different characters and many times, fans would not know the difference. Ann Turkel's case is quite different—she was a high profile guest star in both of the aforementioned episodes and should not have returned as a different character in this episode. Overlooking that, the episode plays out very well and includes some cute scenes with K.I.T.T. trying to ward off a lonely cub.

Notes:

- Don Peake on composing the four and a half minute chase sequence heard here: “I was having writer’s block. I called Jack Smalley, a famous musician and composer, and asked for his advice. He said, ‘Don, listen to me. It’s just a guy in a black car.’ I said, ‘But, no! It’s Michael! It’s K.I.T.T.!’ He repeated, ‘Don, it’s just a guy in a black car.’ I sat down and started writing.”
- When K.I.T.T. turbo boosts over the red 4X4 at the end of the episode, a finger can be seen pressing the button when no one is supposed to be driving!
- When Michael shows Bonnie the photograph of Bianca near the beginning of the episode, her face is looking up. A few minutes later, Michael shows her the same photo and Bianca’s face is looking down!
- When K.I.T.T. uses his Sub-Zero feature, all the windows ice up except the rear hatch.

Featured Songs:

“Careless Whisper” by Wham!

“Strut” by Sheena Easton

Quotes:

(K.I.T.T.) “Michael, whatever happened to the good old days when we simply turbo boosted over fences and crashed through walls?”

Trivia:

- The retreat used here by Bianca can also be seen as Adrienne and Garth’s mansion in “Goliath Returns.”
- Megafax Industries is also mentioned in “Knight of the Drones.”
- This episode shows the guest star list twice—once at the beginning and once during the end credits.
- Tuflex-coated bullets can penetrate K.I.T.T.’s tires.

Knight Strike

Episode: 62

PROD. #58647

Original Airdate: April 5, 1985 (Friday)

Rerun #1: August 16, 1985 (Friday)

Writer: Gregory S. Dinallo

Director: Georg Fenady

Guest Cast: Judy Landers (Sheila), Jack O'Halloran (Rawleigh), Logan Ramsey (Edgar), Katherine Baumann (Tyler Jastrow), Richard Herd (Lyle Jastrow), Paul Tuerpe (Fletcher), Biff Yeager (Tom O'Mally), Mark Giardino (Sergeant Gottlieb), Wendy Oates (Clerk), Michael Masters (Tuxedo), Virginia Peters (Martha)

When a shipment of high powered weapons is stolen from a military depot, Michael is assigned to investigate the theft. While at a sharpshooter convention, Michael runs into Sheila, an attractive young blonde who is selling the weapons. Michael asks where she got them, and Sheila shows him where the entire weapons shipment was hidden. Meanwhile, Tyler and Lyle Jastrow realize that Michael is a real threat to their operation and arrange a trap for him. Michael is en route to their next target when Jastrow's associates, Rawleigh and Fletcher, bury Michael and K.I.T.T. alive inside a tunnel.

Commentary:

The season may have been winding down, but the action in this episode surely didn't! Michael and K.I.T.T. are constantly being attacked by gunfire, laser beams, and even a tunnel caving in on them! Another welcome surprise in this episode is the return of Judy Landers (she had previously guest starred in season one's "Forget Me Not") as Michael's "Lady of the Week."

Notes:

- During several scenes of this episode, the footage is reversed (Michael presses the overhead console buttons with the wrong hand and is seen driving from the passenger seat).

Featured Songs:

“Neutron Dance” by The Pointer Sisters

Trivia:

- Paul Tuerpe returns in “Knight of the Rising Sun.”

Circus Knights

Episode: 63

PROD. #58633

Original Airdate: May 5, 1985 (Sunday)

Rerun #1: July 21, 1985 (Sunday)

Writer: David R. Toddman

Director: Harvey Laidman

Guest Cast: Michelle NiCastro (Terri Major), James Callahan (Jeff Barnes), Chuck McCann (Bombo), Sharon Hughes (Tiger), Tom Williams (Ringmaster)

While visiting Circus Major, Michael, Bonnie, and Devon witness an acrobat's death. Michael goes undercover as “Turbo Man” and his faithful talking car after his death is ruled suspicious. With buzz about Michael and K.I.T.T.'s new act, Bombo the clown sets out to rig an explosion in order to make sure the circus closes for good. As K.I.T.T. turbo boosts through the ring of fire, he warns Michael of the bomb and Michael leaps to safety. Michael eventually traces the bomb back to another person,

Tiger, who admits that Bombo is the one who told her to burn down the clothing tent. Michael learns that a group called IDT, led by Jeff Barnes, wants the circus to fail so they can own the land.

Commentary:

The end of the third season closes with a case of déjà-vu as “Circus Knights” feels just like another “Slammin’s Sammy’s Stunt Show Spectacular” (but without the race track). Following in the pattern of reinventing first season stories (as in “Ten Wheel Trouble” and its relation to “Knight Moves”), Michael and K.I.T.T. join the circus as Turbo Man in order to weed out the ones trying to close it. The turbo boost through the “ring of fire” is fantastic as well as Michael and K.I.T.T.’s showdown with a flamer thrower. The only thing one has to wonder is why K.I.T.T. never detected Major’s physical condition while he was on the trapeze before he fell to his death.

Notes:

- When Michael and Terri are talking to Barnes in his office, the background shows that Michael parked K.I.T.T. illegally in front of a fire hydrant!

Quotes:

(Michael) “Okay K.I.T.T., break a leg.”

(K.I.T.T.) “In my case, it’s ‘blow a tire’.”

Trivia:

- Tom Williams returns in “Knight Racer.”

CHAPTER FIFTEEN

***KNIGHT RIDER* SEASON FOUR**

Fourth Season Technical Credits

Producer: Gino Grimaldi

Executive Producer: Robert Foster

Supervising Producers: Burton Armus, Bruce Lansbury

Created By: Glen A. Larson

Co-Producers: Gregory S. Dinallo, Mark Jones

Coordinating Producer: Robert Ewing

Story Editor: Michael Eric Stein

Associate Producers: Ron Martinez, Bruce Golin

Theme: Glen A. Larson, Stu Phillips

Music: Don Peake

Director of Photography: H. John Penner

Art Directors: Lou Montejano, Russell Smith

Edited By: Edward Nassour, Lawrence J. Gleason, Lawrence J. Vallario,
Domenic G. DiMascio, Grant Hoag, Dayle Mustain

Unit Production Manager: Ron Martinez

First Assistant Directors: Louis Race, Roberto Villar

Second Assistant Directors: Bruce A. Humphrey, Richard Coad

Casting By: Donna Dockstader, C.S.A.

Set Decorators: R. Lynn Smartt, Rochelle Moser

Color By: Technicolor

Titles & Optical Effects: Universal Title

Sound Editor: John Shouse

Music Editor: Richard Lapham

Costume Supervisors: Barry Downing, Karen J. Braverman

2nd Unit Director/Stunt Coordinator: Jack Gill

Sound: Pat Somerset

Some automobiles furnished by Pontiac Motor Division

Fourth Season Regular Cast

David Hasselhoff (Michael Knight)

Edward Mulhare (Devon Miles)

Patricia McPherson (Bonnie Barstow)

Peter Parros (Reginald Cornelius III)

William Daniels (Voice of K.I.T.T.)

Fourth Season Episode Descriptions

Knight of the Juggernaut (Two Hour Season Premiere)

Working Title: "The Juggernaut"

Episode: 64

PROD. #60214

Original Airdate: September 20, 1985 (Friday)

Rerun: February 28, 1986 (Friday)

Writers: Robert Foster and Burton Armus

Director: Georg Fenady

Guest Cast: John Considine (Philip Nordstrom), Nicholas Worth (Jim Hower), Pamela Susan Shoop (Marta Simmons), Mary Kate McGeehan (Jennifer Knight), Richard Fullerton (Frank), Blair Underwood (Potts), Joe Shea (Cabbie), Michael Dickson (Ardell), Robert Kim (Technician), Tom Noga (Messenger), Sandy Maschmeyer (Receptionist), R. Chandler

Garrison (Head Butler), Luis Contreras (Voice #2), RCB (Voice #1), V.C. Dupree (Gang Member), Wren Brown (Gang Member), Marco Hernandez (Gang Member), Rick Plastina (Guard), Mary Woronov (Dr. Von Furst), Laurence Haddon (John Lloyd)

While Michael protects a mysterious new isotope during a layover in Chicago, Devon must contend with Wilton Knight's daughter, Jennifer, and her decision to cut funding for the Foundation. Meanwhile, Philip Nordstrom, an international terrorist, has plans to steal the isotope and sell it overseas to the highest bidder.



Construction of the SPM car [Courtesy of George Barris]

Commentary:

Wow! What a season premiere! As expected, K.I.T.T. is demolished yet again, however in this installment he receives his most severe beating to date due to his Molecular Bonded Shell being neutralized. Peter Parros also signs on for the fourth season to play RC III, a streetwise mechanic responsible for overseeing K.I.T.T.'s reconstruction. The subplot dealing with the Knight Foundation's decision to shut down F.L.A.G. adds quite a bit of tension to an already tense situation and leaves the viewer wondering if Michael and K.I.T.T.'s adventures will continue. It's a shame that the fourth season was not able to maintain the level of excitement found in this episode.

Notes:

- A promotional commercial for the fourth season has Michael walking through some deserted smoky streets, and they show very quick flashes of K.I.T.T. in Super Pursuit Mode. Michael's voiceover says, "When you live in a world of evil and danger like I do, you need all the help you can get. This new K.I.T.T. may be a whole lot more than I bargained for, but it's what I need. And everybody needs a friend when you're running in the night."
- The episode never reveals whether the Molecular Bonded Shell was put back on K.I.T.T.; we assume that it was until the episode "Knight Flight to Freedom," where K.I.T.T. directly states that he has it.
- The teaser has a voiceover from Edward Mulhare that goes, "This is Edward Mulhare. Tonight, a special two-hour *Knight Rider* from Chicago."
- Jennifer Knight makes a comment to Michael that he reminds her of Garthe, a reference to "Goliath" and "Goliath Returns." She believes that Michael, like Garthe, is "hooked on action to the point of inventing it if it doesn't exist."
- Pamela Susan Shoop on the boat jump: "For the long shot, it was a stunt double. However, I had to jump it about five times from different angles. I don't know why they needed a stunt double! The same is true for David."
- Michael talks more about Wilton's dream than what makes it into the final script: "He chose to save the basis of charity and caring—the law. Without it there's nothing. No 'cusps' or 'quantum leaps'. With it, there's a chance. That's all we want—to guarantee that chance. If it takes going through a wall, we go through a wall. Walls can be fixed."
- Also in the script, K.I.T.T. describes himself to the car thieves as "the most advanced automobile known to mankind. I have capabilities beyond your wildest dreams."

Highlights:

- K.I.T.T. constantly asks about his appearance and complains that he never changes. This side story foreshadows K.I.T.T.'s destruction and the addition of Super Pursuit Mode.

Featured Songs:

"We Don't Need Another Hero" by Tina Turner

Quotes:

(K.I.T.T.) "I'm the Knight Industries Two-Thousand, sure enough. Ready to ramble, ready to roll, ready to strut my stuff!"

Trivia:

- Jennifer Knight's board meeting videotape combines scenes from several episodes, including "Nightmares," "A Good Knight's Work," "Lost Knight," and unused footage of K.I.T.T.'s jump through a train from "A Knight In Shining Armor."

KITTnap

Episode: 65

PROD. #60216

Original Airdate: September 27, 1985 (Friday)

Rerun #1: March 21, 1986 (Friday)

Writer: Skip Webster

Director: Bernard McEveety

Guest Cast: Daniel Faraldo (Julian Martin), Janine Turner (Karen Forester), Robert O'Reilly (Snyder), Denise Galik (Jodi Hopkins), Robert F. Lyons (Jeffery Cavanaugh), Nick Angotti (Councilman), Nick Savage (Lukas Hall), Jim Bullock (Dog Catcher)

During a relaxing afternoon with Karen Forester, Michael is informed by Devon that Jeffery Cavanaugh, an old foe, has escaped from prison. While Michael tries to find him, Cavanaugh's associate, Julian Martin, must find a file that holds incriminating evidence which would put him in prison.

Commentary:

We begin to see Michael being pulled away from vacations by Devon quite often—his anger and frustration begins to show here and climaxes in “The Scent of Roses.” He tutors Karen in the finer points of K.I.T.T.’s functions and she is given full permission by Devon to learn all she can about the car. It is quite different to see K.I.T.T. be outsmarted by Julian Martin and we finally learn that K.I.T.T.’s seats are not bulletproof (the script states that “the rounds puncture the upholstery of Michael’s seat”). A fun scene in Devon’s office has RC III wanting to help Michael with the case, but he says no. Devon then scolds RC III for leaving his pop can on his desk.

Notes:

- Michael comments that he put Cavanaugh in prison last year, although viewers never saw it. The only other time that this is the case is with J. Gordon Baxter in “Knight of the Chameleon.”
- RC III casually mentions that he misses the Street Avenger action—a passing reference to “Knight of the Juggernaut.”

Trivia:

- This would be the only episode to have the Super Pursuit Mode function in the teaser.
- One of the models at the club is said to be wearing a “Grimaldi original” design swimsuit, a reference to co-producer Gino Grimaldi.
- The dog that hides in K.I.T.T. is named Scruffy, according to the script.

Sky Knight

Working Title: "Doomsday"

Episode: 66

PROD. #60219

Original Airdate: October 18, 1985 (Friday)

Rerun #1: June 6, 1986 (Friday)

Writers: Carlton Hollander and Dennis Rodriguez

Director: Jeffrey Hayden

Guest Cast: Ron O'Neal (Charles Zurich), Robbie Rist (Nick), Dennis Pratt (Steven), Macon McCalman (Calvin Holmes), Barbara Townsend (Mrs. Swanson), Jeffrey Alan Chandler (Lloyd Swanson), Susan Blu (Mary), Will Gill Jr. (Security Officer), Brian Thompson (Kurt), Bob Coker (Ticket Agent), Pope Freeman (Captain Bill Rogers), Jack Starrett (Sheriff Amos)

Michael and Devon begin a frantic search for a hijacked plane containing many passengers—including Bonnie. The main hijacker, Charles Zurich, broadcasts his demands while Michael traces the signal to "Deep Sleep," a military installation that contains a Doomsday device that can completely destroy the entire compound when activated.

Commentary:

A highlight from the fourth season, "Sky Knight" places one of the Foundation's own in jeopardy and really shows how much Devon and Michael care about Bonnie. At this early point in the season, the series still appeared to have not lost much of its charm. Beginning with the next episode "Burial Ground," the series starts to take a dive in terms of quality (with the exception of a few stand-out episodes such as "The Scent of Roses" and "Killer K.I.T.T."). Patricia McPherson commented, "Robbie

Rist was a great guy. Actually, he was just a few years younger than us but he looked more like a little kid. He was quite fun to work with.”

Notes:

- The “missile-dodging” scene near the end is reused footage from “Deadly Maneuvers” and “Knight Strike.”
- Patricia McPherson on location shooting: “We filmed all over the Los Angeles area. We would drive hours sometimes to get to a location and sometimes spend the night if the drive was longer than two hours away.”

Trivia:

- Listen to the announcements in the airport terminal at the beginning of the episode—one of the names mentioned is Robert Ewing, the fourth season producer. He’s also paged in the hotel lobby in the earlier episode “Knight Strike.”
- The name of the pilot in this episode is Captain Bill Rogers—the same name used in another of Glen Larson’s series, *Buck Rogers in the 25th Century*.
- The plane originally disappears from radar after Zurich attaches a futuristic jamming device to the controls.



The “secrets” of the T-top convertible [Courtesy of George Barris]

Burial Ground

Episode: 67

PROD. #60204

Original Airdate: October 25, 1985 (Friday)

Rerun #1: June 13, 1986 (Friday)

Writer: Michael Eric Stein

Director: Chuck Bail

Guest Cast: Robert Pine (Cyrus Oakes), Gina Gallego (Susan Christopher), Ron Soble (Dr. Thorne), George O. Petrie (Dr. Quentin Tanner), Michael Horse (Jonathan Eagle), Ivan Naranjo (Simpson), Ron Joseph (Thomas), Greg Finley (Chauffeur/Henchman), Signy Coleman (Barbara Ralston), Joshua Gallegos (Lucas), Frank Roach (Jim), Jerado Decordovier (Blue Feather), Lesa Weis (Lisa)

Michael's vacation is once again interrupted by Devon, who informs him that Susan Christopher needs the Foundation's help in order to stop Cyrus Oakes from gaining control of sacred Indian territory. Michael arrives at the reservation to investigate Oakes and protect the Indian territory from him.

Commentary:

Not a very exciting episode—the high point is the turbo boost after Thorne's car and the cliff are blown apart. The long driving sequences become quite drawn out and the writers do not hit a high point until Michael brings K.I.T.T. to the semi for repair. So many other fourth season episodes utilize their guest stars better and the entire story of K.I.T.T. being an Indian God is another subplot that allows K.I.T.T. to explore his limited humanity.

Highlights:

- Michael jokes that in the Foundation manual, page 47, section C, it states that the semi driver should be behind the wheel in transit. Devon quickly advises RC III to return to his post.

Featured Songs:

“Country Road” by James Taylor

Quotes:

(Guard at Salon) “You can’t come in here. It’s private.”

(Michael) “Well, I’m already in. Throwing me out could prove hazardous to your health.”

Trivia:

- Actor Robert Pine is best known for his work on the television series *CHiPS*.

The Wrong Crowd

Episode: 68

PROD. #60221

Original Airdate: November 1, 1985 (Friday)

Rerun #1: May 9, 1986 (Friday)

Writer: Gregory S. Dinallo

Director: Chuck Bail

Guest Cast: Mark Schneider (Scott Hollander), Gary Hersherberger (Nicholas Arkett), Scott Valentine (Colton), Charles Fleischer (Hitchhiker), Julie Ronnie (Erika), William Joyce (Glen Arkett), Suzanne Rogers (Lydia Arkett), Kandace Kuehl (Ann Galloway), Ted Petersen (Pop Galloway), Nancy Omi (Ferret Technician)

While searching the road for a shipment of vodka, Scott Hollander and his cohorts unknowingly hijack the Foundation semi. Unaware of its complete array of capabilities, young Nicholas Arkett tries to gain their acceptance by using the semi's computer to reprogram a multi-million dollar prototype and sell it on the black market.

Commentary:

Here we see the one and only time that the F.L.A.G. Mobile Unit operates on autopilot after being mentioned in the previous episode "Burial Ground." Patricia McPherson rides in K.I.T.T. with Michael—the last time they teamed up was to stop K.A.R.R. in season one's "Trust Doesn't Rust." Both breathe a sigh of relief once the Ferret is destroyed.

Notes:

- As a welcome back gift, Michael, Devon, and Bonnie give RC III a Chicago Cubs jacket.
- When RC III is pushed out of the cab of the semi, the back brace on the stuntman can be seen.

Quotes:

(Bonnie) "Now I know how Michael felt when K.I.T.T. was destroyed. It's like part of me is missing."

Trivia:

- The Ferret vehicle was initially built for the television series *Logan's Run*.

Knight Sting

Episode: 69

PROD. #60224

Original Airdate: November 8, 1985 (Friday)

Rerun #1: May 2, 1986 (Friday)

Writer: Herman Miller

Director: Sidney Hayers

Guest Cast: Walter Gotell (Simon Carascas), Kabir Bedi (Vascone), Pepe Serna (Lupo), Beth Miller (Gaye Hollenbeck), Larry Storch (Pascal), Tom Rosqui (August Hollenbeck), Marc Tubert (Antoun), Anthony Peck (Jorge), Frank Ronzio (Franco), James Ingersoll (Dr. Gottlieb), Richard Epcar (Guard), Branscombe Richmond (Hitman)

Michael goes undercover as hit man Johnny Hajeck in order to stop a diplomatically immune man from leaving the country with a canister of deadly poison. To infiltrate the compound, the entire F.L.A.G. team goes undercover—Bonnie as the high class Alicia Craven-Hall, Devon as a newscaster and RC III as a car salesman. Using a super-cooled plastic, Bonnie disguises K.I.T.T. as a classic car in order to infiltrate Carascas' estate and find the canister.

Commentary:

A rather ordinary episode, however it is the only time where we see the entire F.L.A.G. family team up to stop a criminal. K.I.T.T. is disguised as a 1955 Lynx Imperial sports car, of which only two exist. Bonnie's attention to detail is so good that she even includes a scratch the real car obtained while setting a land speed record.

Notes:

- William Daniels on a unique overseas experience: "My wife and I were in Greece and we were staying at a small hotel. I went into the bar and was talking to the bartender, who happened to speak English.

All of the sudden, someone entered the bar and started saying, 'K.I.T.T.! It's K.I.T.T.! You come north, K.I.T.T., everything is free for you!' I couldn't believe it."

Highlights:

- The scene where K.I.T.T. melts his plastic Lynx shell to the amazement of Vascone is a classic. After the changeover is finished, Michael startles Vascone in the garage, commenting, "What a mess."

Trivia:

- Kabir Bedi returns in the *Team Knight Rider* episode "The Blonde Woman."
- Carascas' embassy can also be seen as the Helios estate in "Chariot of Gold" and as the home of Tanika in "Knight of the Rising Sun."
- In the movie *Mr. Baseball*, Tom Selleck can be seen watching the turbo boost scene from this episode in Japanese.

Many Happy Returns

Episode: 70

PROD. #60203

Original Airdate: November 15, 1985 (Friday)

Rerun #1: June 20, 1986 (Friday)

Writer: Michael Halperin

Director: Georg Fenady

Guest Cast: D.D. Howard (Amy Lowell), Nicholas Pryor (Vince), Arthur Batanides (Henry Quincy), Paul Brinegar (Chuck), Peter Mark Richman (Kleist), David Wells (Phil Miller)

Michael is enjoying a well-deserved vacation to celebrate his birthday when he meets a young woman named Amy Lowell. She confesses that Devon had arranged their meeting and asks for his help to recover a stolen prototype hovercraft. Using a radio frequency to block transmissions to the hovercraft, Michael plans to catch the thieves when they return to Lowell Industries to steal the part needed to allow the hovercraft to work correctly.

Commentary:

This is the third time in season four that Michael's vacation is cut short due to a Foundation case—it is apparent that each time this happens, Michael becomes more and more frustrated. Peter Mark Richman returns to the *Knight Rider* set after his stint in season two's "Goliath Returns." This is another case where the producers should have cast a different person due to Richman's major role previously in the series. At the end of the episode, the F.L.A.G. family celebrates Michael's four-year anniversary at the Foundation. As he puts it, "four years ago, I was reborn."

Notes:

- K.I.T.T. says to Michael, "I'm not what you would call a swimmer." From this statement, we can deduce that K.I.T.T. never got his Third Stage Aquatic Synthesizer back after it was removed in "Return to Cadiz."

Featured Songs:

"Obsession" by Animotion

Knight Racer

Episode: 71

PROD. #60222

Original Airdate: November 29, 1985 (Friday)

Rerun #1: July 4, 1986 (Friday)

Writer: Paul Diamond

Director: Charles Watson Sanford

Guest Cast: Jourdan Fremin (Elena Thomas), William Windom (Wayne Altfeld), John Crawford (Mac Thomas), Grainger Hines (Steve Cochran), Tom Williams (Lon), Cliff Carnel (Jonathan Tunkel), John Mahon (Alfie Girdler), Pamela Bach (Betty), Norbert Weisser (Fredo Lurani)

Bonnie's old friend needs the Foundation's help when her racing car mysteriously blows up. Bonnie asks Michael to investigate and he goes undercover as a racer. During a warehouse raid, Michael discovers that the man responsible for the accident is a hit man named Fredo Lurani. Michael calls the racing team and informs them that he will be late—he's got a fix on the killer and is going to take him out before the race.

Commentary:

This episode has many similarities to season one's "Give Me Liberty...or Give Me Death"—a racer is mysteriously killed and Michael enters the race to weed out the one responsible. Some parts of this episode give the viewer a sense of adventure rarely seen in the fourth season, such as the chase between Tunkel's killer car and Michael.

Notes:

- In the script, Steve Cochran was initially named Corky Batchelor, while Fredo Lurani was originally known as Paolo Lurani. Lurani's boat was named The Bullseye.

Featured Songs:

“Go For It” by Kim Wilde

Quotes:

(K.I.T.T.) “If I keep feeling that beat, I won’t just loosen up, I’ll fall apart.”
(Michael) “No way, you’re uni-welded. You can take it.”

Trivia:

- Pamela Bach, the future wife of David Hasselhoff, has a small part in this episode as Lurani’s mistress, Betty.
- Writer Paul Diamond was only involved in penning the first-draft script of this episode.

Knight Behind Bars

Working Title: “Girls’ Knight Out”

Episode: 72

PROD. #60202

Original Airdate: December 6, 1985 (Friday)

Rerun #1: July 18, 1986 (Friday)

Writer: Richard Okie

Director: Bernard McEveety

Guest Cast: Julianne McNamara (Julie Rodgers), Peter Brown (Jason Nelson), Victoria Bass (Christine Brooks), Stephen Meadows (Matt Erickson), Rosalind Ingledew (Samantha Lawton), Bobb Hopkins (Officer Roark), Gloria Hayes (Dina Shelton), Bonnie Hellman (Woman Jogger), Dominick Brascia (Young Man), Stephen Anthony Henry (Guard), Elven Havard (Gate Guard), Faith Minton (Darleen), Douglas Lawrence (Walsh)

While at a party for one of Bonnie's close friends, two women rob him and copy a set of blueprints for his hotel. Michael finds out the girls are being allowed in and out of prison in order to steal a precious crystal located on the hotel's top floor. Going undercover as a prisoner, Bonnie infiltrates the prison to create a distraction while Michael breaks into the office to uncover the mastermind behind the theft.

Commentary:

Another *Knight Rider* story that deals with a corrupt system of justice. This episode is notable for putting Bonnie undercover as a prisoner and becomes one of the season's highlights as the character of Bonnie seems to have less and less to do and say by the end of the season. If this story seems better suited for the third season, it is because the script was written during the third season and then rewritten as a fourth season episode to include RC III.

Notes:

- K.I.T.T. uses Super Pursuit Mode at night in this episode—one of only two times he does so. The only other time is in the episode “Deadly Knightshade.”
- Many elements of this episode came from a third season script entitled “Girls’ Knight Out.” In it, Christine Brooks’ last name is Briggs; she and Jason Nelson use inmates to commit crimes. Matt Erickson is seriously injured as the inmates flee the scene in his stolen car. The basic story stays the same, however many of the other elements are rewritten for this episode.

Featured Songs:

“Walking on a Thin Line” by Huey Lewis and the News

Trivia:

- F.L.A.G. headquarters was designed by architect Matt Erickson.

- Julianne McNamara was one a gold medallist in the 1984 Summer Olympics.

Knight Song

Episode: 73

PROD. #60230

Original Airdate: December 13, 1985 (Friday)

Rerun #1: July 25, 1986 (Friday)

Writer: Burton Armus

Director: Georg Fenady

Guest Cast: Mark Venturini (Keith Lawson), Shelley Berman (Josh Bevin), Paul Carafotes (Velez), Sharon Acker (E.G. Sanford), The New Edition (The Kids), Tom Sullivan (Charley Connors), Hank Rolike (Bartender), Michael Masters (Cabby), Huck Liggett (Traffic Cop)

Michael, K.I.T.T., and RC III head to RC's old Chicago neighborhood to hear a concert given by Charley Connors at Josh Bevin's establishment. While listening to the rehearsal in transit, they hear that Josh and Charley are being attacked by a group of thugs. Michael puts pressure on Keith Lawson and discovers that he is working for E.G. Sanford, a land hungry tycoon who hired Lawson to push on Josh Bevin's property.

Commentary:

Struggling for new material, "Knight Song" goes back to shooting in Chicago and utilizing footage from the season premiere "Knight of the Juggernaut." This episode tries to mask the poor writing by featuring the 1980's music group *The New Edition* and plugs their hit song, "Count Me Out," several times throughout the episode. The influx of guest stars only

puts more emphasis on covering up a flawed plot that makes one wonder how such poorly thought out scripts made it to production.

Notes:

- This is the only episode that has a story focusing on RC III.
- Bonnie references the last time they visited Chicago in “Knight of the Juggernaut”—“We owe this neighborhood, especially the pit crew RC III put together. Without their help, K.I.T.T. would’ve been declared dead on arrival.”
- This episode features the popular 1980’s music group The New Edition. The network wanted to have high profile guest stars in the fourth season, which included Tom Sullivan (also in this episode); Kenneth Norton and Don King in “Redemption of a Champion;” Lance Burton in “Deadly Knightshade;” Kathy Shower and three Playboy Playmates in “Knight of a Thousand Devils.”

Highlights:

- During Michael’s departure from Chicago, he and K.I.T.T. listen to Charley’s concert over the radio. K.I.T.T. begins to sing horrendously—Michael comments that “it’s going to be a long trip.”

Featured Songs:

“Old Time Rock and Roll” by Bob Seger

“Count Me Out” by The New Edition

Quotes:

(Michael) “Boy are you lucky.”

(Bonnie) “Why?”

(Michael) “You didn’t have to lie to him. He always catches you.”

Trivia:

- The character G. Sanford is named after the third season producer Gerald Sanford.
- RC III and Keith Lawson meet at the same outdoor cafe that Michael and Marta Simmons met at in “Knight of the Juggernaut.”

The Scent of Roses

Episode: 74

PROD. #60212

Original Airdate: January 3, 1986 (Friday)

Rerun #1: May 16, 1986 (Friday)

Writer: E. Nick Alexander

Director: Sidney Hayers

Guest Cast: Catherine Hickland (Stevie Mason), Aharon Ipale (Durante/Kurt Rolands), Reid Smith (Stocker), Robert Feero (E. Martoni), Richard Partlow (Klus), Roy Jenson (Purdue), Michael John Meyer (Medic Driver), Craig Schaefer (Medic), Phyllis Applegate (Nurse Miller), William Knight (Head Surgeon), Tom McDonald (Guard), Henry Cutrona (Minister), Ellen Clark (Mildred)

Devon notifies Michael and K.I.T.T. about a break-in at a Government Data Center. Michael arrives and engages one of the men, but he is shot several times. Devon and Bonnie are relieved when the doctor informs them that Michael will make a full recovery. Michael awakens and informs them that he is leaving the Foundation because he has lost his sense of purpose. Devon seeks out the one person that can help Michael during his time of crisis—Stevie Mason. Realizing his mistakes of the past, Michael asks Steviet to marry him and she happily agrees.



K.I.T.T. attends the wedding of Michael and Stevie [Courtesy of P. Sher Jr./Code One Auto]

Commentary:

Although this is not the final episode of the series, it is the high point of the fourth season due to a great storyline, excellent acting, and very good writing. It gives viewers an exciting plot that allows them to neatly tie up what we all knew the writers were heading towards—Michael's inevitable burn out. In retrospect, the hints over the last few episodes were apparent. Alan J. Levi turns to this episode to further explain Michael's leaving the Foundation in 1990 in *Knight Rider 2000*.

Notes:

- It was David Hasselhoff's desire to have this broadcast as the series' finale. He was disappointed when NBC decided to air it midseason.
- This episode foreshadows the 1991 reunion movie *Knight Rider 2000*. In this episode, Michael states that he's getting tired, and in the reunion movie we learn his ultimate decision to quit rested on the fact that he burned out and lost his sense of purpose.

- The title of this episode comes from a quote by Stevie: “You may break, you may shatter the vase...but the scent of the roses will hang ‘round it still. The scent of the roses will linger forever. Forever...”
- This episode marks the first time we see how deep Michael is hurt when he loses a loved one. A similar reaction can be seen with Devon’s death in *Knight Rider 2000*.
- The Government Data Center is visited by Michael and K.I.T.T. again in “Knight of the Rising Sun” as Tanika’s business complex.
- Michael (temporarily) leaves the Foundation to be with Stevie, something he almost did in “Let It Be Me.”
- When Michael and Bonnie are reviewing K.I.T.T.’s angle of Michael’s shooting, if they would have backed up a few seconds they would not have needed to perform the complex task of building Durante’s image from the reflection on the briefcase—his face is clear for a few seconds and a simple zoom-in would have sufficed.

Featured Songs:

“For All We Know” by The Carpenters

“As Time Goes By” by Rosemary Clooney

“White Bird” by It’s a Beautiful Day

Quotes:

(K.I.T.T.) “Where are we going Michael?”

(Michael) “We’re going home, K.I.T.T., to our family. We’re going to the Foundation.”

Trivia:

- David Hasselhoff and Catherine Hickland wept when they heard the music for this episode.
- Michael and Stevie’s wedding shadowed David Hasselhoff and Catherine Hickland’s own wedding. In the episode, Devon gives the bride away while the ceremony is presided over by the Reverend

Henry Cutrona. At Hasselhoff's wedding, Edward Mulhare and Reverend Cutrona performed the same duties two years earlier.

Killer K.I.T.T.

Episode: 75

PROD. #60226

Original Airdate: January 10, 1986 (Friday)

Rerun #1: May 30, 1986 (Friday)

Writer: Simon Rose

Director: Chuck Bail

Guest Cast: Harvey Jason (Marco Berio), Andrea Howard (Bronwyn Appleby), Anne Ramsey (Crossing Guard), Andy Epper (Gordon), Tony Epper (Nicholas Farrell)

During a routine road test, Michael and K.I.T.T. are attacked by two men with rocket launchers. Michael gets out and chases the two men while a woman who looks and sounds exactly like Bonnie gains access to K.I.T.T.'s CPU service port and installs a new memory board. A bitter electronics genius named Marco Berio reveals to Brownwyn that his sophisticated computers are breaking down each component of the car and that K.I.T.T. will soon be under his complete control.

Commentary:

"Killer K.I.T.T." is another rare bright spot in the fourth season. It is also one of the most action packed episodes of the final season ("Knight of the Juggernaut" being another) with K.I.T.T. turning against Michael and even making physical attempts against his life. The producers were no doubt trying to create another K.A.R.R. by having an evil super-car on the loose. Although K.I.T.T.'s programming has been altered before in

“Chariot of Gold” and “Soul Survivor,” he is clearly much meaner and has a different tone to his voice synthesizer.

Notes:

- A line cut from the shooting script has Michael explain to K.I.T.T. why he goes around a stalled truck during his initial chase of Farrell instead of jumping over it—“No turbo boost pal. There are cars on the other side.”
- After Michael is ambushed at Farrell’s place, Michael asks K.I.T.T. how he knew they were coming. This line does not make sense in the episode, and the reason is because David Hasselhoff misspoke it. He was supposed to say “How did those two know we were coming?”
- K.I.T.T.’s evil voice is described as having “a malevolent tone with an *Exorcist* hiss.”
- K.I.T.T. originally stopped so close to Devon and Dr. Albert in the Convention Center that his front bumper tapped the podium and knocked it over. Although that does not make it into the episode, a line at the end of the episode has K.I.T.T. saying, “To think, I introduced myself to the man who designed my systems by toppling his podium.”

Highlights:

- This is the first episode to feature RC III’s dirt bike. He tells the story of how he got it for free, and Devon jokes that he was robbed. His bike is again featured in “Knight of a Thousand Devils” and “Voo Doo Knight.”

Featured Songs:

“Finally Found a Home” By Huey Lewis and the News

Quotes:

(Michael via comlink) “Tell RC his bike is running great. I’ll take good care of his pride and joy.”

(RC III) “You hear that Bonnie? My ‘pile of junk’ is humming along.”

(Bonnie) “I heard, RC. Michael also said he’d take care of it. You know how he takes care of equipment.”

Trivia:

- This is the only episode to feature a forty-five second teaser. All others are thirty seconds or a minute.
- Devon makes a reference to riding a motorcycle, something we actually see him doing in “Speed Demons.”
- Michael’s comlink is destroyed again, something that happened in “The Final Verdict” and would happen again in “Voo Doo Knight.”

Out of the Woods

Episode: 76

PROD. #60211

Original Airdate: January 17, 1986 (Friday)

Writer: Gregory S. Dinallo

Director: Harvey Laidman

Guest Cast: Nancy Everhard (Samantha Dutton), Peter MacLean (Jonathan Dutton), P.J. Soles (Ellen Whitby), J. Eddie Peck (Erik Whitby), M.C. Gainey (Jerry Nash), Curtis Taylor (Dave Nash), Marty Arkelian (Log Grappler), Michael Grayson (Party Guest)

During a party at Jonathan Dutton’s home, Erik Whitby breaks in and begins destroying priceless items with a chainsaw. He claims the Dutton’s are undercutting him in their logging business and demands they stop. Michael investigates and learns that the mill is cutting the timber illegally

and certifying them with false tickets. Samantha Dutton, Jonathan's daughter and the one in charge of the mill, realizes that Michael is uncovering the truth and decides to eliminate him and the Whitby's by setting their house on fire—with Ellen, Erik, and Michael inside.

Commentary:

A fairly well done episode with the right amount of action and excitement. During Michael's investigation, he nearly has a head-on collision with a semi truck, has a load of lumber dropped on him, is caught inside a burning house, is shot at, and is hit by a pickup truck! It's no wonder that Michael felt burnt out in the earlier episode "The Scent of Roses"!

Notes:

- Devon retells a story about how he danced drunk on a table at the last Dutton party.

Featured Songs:

"Workin' Man Blues" by Merle Haggard

Highlights:

- K.I.T.T. is having problems with his voice synthesizer and speaks like a Bronx cabbie every time his system is jolted.
- K.I.T.T. uses his Hydraulic Lift and Rapid Cycle functions to free himself and Michael from the timber slide.

Trivia:

- This is the only fourth season episode where RC III does not appear.

Deadly Knightshade

Episode: 77

PROD. #60229

Original Airdate: January 24, 1986 (Friday)

Writer: Philip John Taylor

Director: Sidney Hayers

Guest Cast: Lance Burton (Austin Templeton), Mary Beth Evans (Nancy Marston), Hurd Hatfield (Ariel Marston), William Jordon (Dr. Ian Browning), Sally Julian (The Blond), William Utay (Harry), Mark Harris (Max Henderson), Roberta Haynes (Maid)

At a performance of the great Austin Templeton's magic act, Max Henderson is summoned by Devon to discuss the Curtis Foundation. Moving up his final act, Templeton goes to Henderson's room, murders him, and then flees. Michael returns to find Templeton on stage with the perfect alibi—he was bound in chains underneath a wall of spikes.

Commentary:

A fun episode that makes great use of Lance Burton's amazing talents. The most amusing subplot of the season comes in this episode—it revolves around K.I.T.T. talking to a blonde female. She asks K.I.T.T. what he wants in a female and he responds, "Something very stylish, preferably in red. Loaded with sophisticated software, total artificial intelligence, fully padded seat, removable top, with an adaptive mega-bite system that can interface for hours." Offended, she kicks his tire and struts away. Judging from K.I.T.T.'s description, it sounds like Domino from *Team Knight Rider* would be his perfect match! It is also fun to see K.I.T.T. tame a wild tiger with classical music and to hear his frustration when his sensors begin to malfunction.

Featured Songs:

"Eine Kleine Nachtmusik" by Wolfgang Amadeus Mozart

Highlights:

- Devon gets pulled out of the water at the end of the episode and is more worried about his suit getting wet than he is about himself!

Quotes:

(The Blond) "I bet you're tall and dark and handsome."

(K.I.T.T.) "I'm definitely dark and handsome. I'm only tall when I'm climbing a steep incline."

Trivia:

- Dr. Ian Browning is one of the original scientists who developed K.I.T.T.'s systems.
- Lance Burton, who plays Templeton, is a successful real-life magician.

Redemption of a Champion

Episode: 78

PROD. #60227

Original Airdate: January 31, 1986 (Friday)

Rerun: August 8, 1986 (Friday)

Writer: E. Nick Alexander

Director: Chuck Bail

Guest Cast: Terry Kiser (Lou "Royal" Davis), Kat Sawyer-Young (Jean Tremont), Tracy Reed (Ruth Keeler), John Snyder (Benson), Norman Burton (Damon Leyland), Ken Foree (Spiderman), Ken H. Norton (Bo Keeler), Don King (Himself), Jerry Quarry (Himself), Danny Lopez (Himself), Carlos Palomino (Himself), Donald Craig (Dr. Jack "Gil" Simmons), Ron Pinkard (Reporter #1), Pete Youngblood (Reporter #2), John Garwood (Guard), Monte Masters (Grant), Benjamin Jurand (Blue Lightning)

After finding reporter Damon Leyland dead in his home, Michael is determined to find some answers and goes undercover as a reporter. Ruth Keeler seeks out Michael, asking him to find out why her husband Bo is fighting again. Michael learns that if Keeler goes back in the ring, it could be his last fight due to a previous brain injury.

Commentary:

“Redemption of A Champion” has its moments, including two well-done turbo boosts in the dam (they are the last original turbo boosts used for the series). The use of cheap sets and locations becomes apparent in these last episodes in order to keep costs down. The guest stars are entertaining, but (once again) not enough to save the episode. Michael must yet again explain K.I.T.T. to an outsider, something common to early episodes but rare in this season.

Notes:

- Jerry Quarry, who fought Kenneth H. Norton in 1975, and fight promoter Don King make cameo appearances.
- David Hasselhoff was injured while filming the close-up of Michael’s slide down the elevator rail and needed surgery. He commented to TV Guide, “I’m on my feet and walking around now but I’m not sitting pretty.”
- We see Devon actually calling K.I.T.T. using a normal telephone, meaning that K.I.T.T. has a dedicated phone line for him.

Quotes:

(Ruth) “What kind of car is this?”

(Michael) “It’s an ‘87. I got an early delivery.”

(K.I.T.T.) “Really, Michael.”

(Ruth) “It talks? What’ll they have in ‘88?”

(Michael) “Hopefully quieter cars.”

Trivia:

- The rerun of this episode was the last episode to ever be shown in its prime-time slot on NBC on August 8th, 1986.
- This is the only time outside of season two where the Trajectory Guide is used.

Knight of a Thousand Devils

Episode: 79

PROD. #60228

Original Airdate: February 7, 1986 (Friday)

Rerun #1: August 1, 1986 (Friday)

Writer: Peter Alan Fields

Director: Gino Grimaldi

Guest Cast: Jonathan Goldsmith (Ronald Becker), Kathy Shower (Claudia Torrell), Ada Maris (Ana Lucia Cortez), Henry Darrow (Roderigo De Lorca), Ted Grossman (Marcus), Bruce Neckels (Lew Jonas), Allen Gibbs (Hood #1), Gary McMillan (Driver), Donna Speir (Playmate #1), Marlene Slieter (Playmate #2), Venice Kong (Playmate #3)

During a police raid, Michael's good friend, Lew Jonas, is killed on Ronald Becker's property. He gets away, but Michael vows to bring Becker to justice if it's the last thing he does. When a manhunt begins for him, Becker decides that the only way to get out of the country is through a Baja race that travels to Mexico and is designed specifically to hide the participant's identities.

Commentary:

There are only so many variations of the "K.I.T.T. enters a race" storyline that can be done before the viewer gets a sense of *deja vu*. Three Playboy

Playmates makes appearances in this episode as yet another attempt to bring high-profile stars to the remaining episodes. RC III mentions at the end of the episode that this was the second time his bike had matched K.I.T.T. mile for mile, the first being in “Killer K.I.T.T.”

Notes:

- This is the only episode directed by Gino Grimaldi, show’s producer. The only other members of the production team to direct an episode of the series are producer Robert Foster and former stunt coordinator Robert Bralver.
- A scene during the warehouse fire where K.I.T.T. says that his power plant cannot withstand the extreme heat is found in the script, but not the episode. The script then says that “K.I.T.T.’s engine hesitates; makes a sickly whine; then finally roars with authority.”

Trivia:

- This episode marks the only time that Michael lends his comlink to RC III. The script says that RC III smiles at this “upgrade in status.”

Hills of Fire

Episode: 80

PROD. #60220

Original Airdate: February 14, 1986 (Friday)

Writer: Jackson Gillis

Director: Robert E. L. Bralver

Guest Cast: David Raynr (Wilson), Nana Visitor (Sandra Rusk), Zohra Lampert (Tess Hubbard), Tom Simcox (Deputy Clark), Vernon Wells (Darryl Staples), Garret Pearson (Manuel Gomez), Jock Gaynor (Paxton), Jim Lefebyre (Bum), Tim Wise (Ted Flanders)

Asked by Devon to investigate a series of forest fires, Michael catches the firebugs in the act, but they manage to escape when K.I.T.T. loses traction on a rugged terrain cliff. Michael rescues a boy named Darryl Staples from the fire and returns him to Tess Hubbard, Darryl's foster mother. Michael visits Sandra Rusk, who is in charge of the land where the fires were set, and tells Michael to pursue the arsonists, but later changes her mind and orders Michael off the case. Meanwhile, Devon gets a call saying that the sheriff caught the arson suspect—it's Darryl.

Commentary:

By this episode, it is clear that the writing staff had simply run out of steam. Although the story idea is original to *Knight Rider*, it lacks the sense of excitement that viewers have come to expect from the series. The highlight of this episode is the introduction of S.I.D.—Satellite Infiltration Drone—and K.I.T.T.'s difficulty in accepting it. K.I.T.T. finally agrees to work with S.I.D., as long as he knows who is boss.

Notes:

- S.I.D. is equipped with Audio, Video, Heat Sensors, and a Homing Pulse.

Highlights:

- Traction Spikes are installed on K.I.T.T. in order for him to climb steep terrains. This is the last new function K.I.T.T. receives before the end of the series.

Trivia:

- Guest star Nana Visitor went on to star in the syndicated *Star Trek: Deep Space Nine* series from 1993-99.

Knight Flight to Freedom

Episode: 81

PROD. #60232

Original Airdate: February 21, 1986 (Friday)

Writer: Gregory S. Dinallo

Director: Winrich Kolbe

Guest Cast: Lina Raymond (Lisa Corrales), Miguel Fernandes (Colonel Peralta), Kip Niven (Tom Herrington), Eloy Casados (Raoul), William Marquez (President Sosa), Santos Morales (Martinez), Philip Morris (Soldier in Jail), Dino Rivera (Soldier), Cory Rand (Guard), Charron McBride (Laurette Herrington)

Michael and RC III head to Mexico to rescue Tom Herrington from prison after Colonel Peralta overthrows the government. Peralta forces Herrington to declare that democracy failed in the country and that marshal law is the only choice. Michael goes undercover as a U.S. ambassador, but his cover is quickly blown and he is arrested. Peralta decides to execute Michael as a way of showing the country that the punishment under his reign is strict and severe. RC III manages to get himself a job inside the prison, but it may be too late as Michael is taken in front of the firing squad at dawn.

Commentary:

This installment is another badly written episode, but does redeem itself to a point with a turbo boost and Michael's "death" by firing squad. Seeing

K.I.T.T. tackle a lava flow was certainly a series first and finally confirms that K.I.T.T.'s Molecular Bonded Shell was reapplied after "Knight of the Juggernaut." Devon and Bonnie are only seen for brief conversations with Michael via radio and in the closing act of the episode.

Notes:

- Devon quotes *Mission: Impossible* here: "Should you or one of your people be caught or captured, the Foundation will disavow any knowledge of your activities."
- This episode marks one of the rare times that Michael is separated from his comlink. See "The Final Verdict," "Nightmares," and "Burial Ground" for others.
- F.L.A.G. is not seen in the episode, with Devon and Bonnie's scenes taking place in the semi.

Trivia:

- Miguel Fernandes once again played the bad guy against David Hasselhoff in the 1996 television movie *Gridlock*.
- RC III is whistling "The Star Spangled Banner" while mopping in the Mexican prison.
- This episode marks the 123rd, and final, turbo boost for the series. It is also the final time we see K.I.T.T. in convertible mode.

Fright Knight

Episode: 82

PROD. #60223

Original Airdate: March 7, 1986 (Friday)

Teleplay By: James Byrnes, Samm Smith, Leonard Kaufman

Story By: James Byrnes, Samm Smith

Director: Gilbert Shilton

Guest Cast: Michael Callan (Victor Gaven), Antony Ponzini (Mel Tobey), Lenore Kasdorf (Karen Bennett), Robert Englund (Edward Kent), Leann Hunley (Liz Preston), Richard X. Slattery (Sam Clifford), Pat Buttram (Buck), Hank Worden (Slim), Jerri Parros (Girl), Matt McCollm (Travis)

When reports of a Phantom begin to circulate on the set of the movie *Raging Sky* and one of the stuntmen is injured, Michael takes over as the movie's new stuntman while investigating the rumors. Michael talks to Karen Bennett and finds out the man behind the original Phantom attacks decades ago had died. After a confrontation with the Phantom that leaves Michael dangling from a rope, Michael believes that it is an elaborate scheme to get the movie to shut down for good.

Commentary:

While "Fright Knight" is definitely the best installment of the series' final four episodes, it still lacks the *Knight Rider* magic seen during most of the show's run. This episode uses the Universal back lot and tour extensively throughout the story, especially during the climactic chase sequence. During the chase, a quick eye can spot the remains of a Viper from *Battlestar Galactica*, the Monkey Bar from *Tales of the Gold Monkey*, and the rotating ice tunnel from *The Six Million Dollar Man*. During Michael's search for the phantom in the warehouse, a Cylon costume can be seen, also from *Battlestar Galactica*.

Notes:

- Right before Michael performs the stunt in the barn with Liz, the costume supervisor for *Raging Sky* puts stunt pads and a coat on Michael, to which Michael replies, "Thanks Barry." That man is Barry Downing, costume supervisor for the fourth season.
- A passing reference to *Psycho* can be heard in this episode: Michael states "Hitchcock would've loved it...we've got a Saboteur on our hands." Devon replies, "Let's hope it's not a psycho."

- Matt McColm (David Hasselhoff's stuntman during season four) played the lead that was injured in the filming of *Raging Sky*. When you see Hasselhoff take over the role in that production, McColm himself doubled for Hasselhoff who's subbing for him during the scene!

Highlights:

- Michael jokes with Bonnie, telling her that he'll get her a part as Maureen O'Hara—a part that Patricia McPherson would have liked to try herself.

Quotes:

(K.I.T.T. to director) "No deal. He already has a contract."

(Director) "How did that car get here?"

(Michael and RC reply in unison) "Special Effects."

Trivia:

- The scene where K.I.T.T. crashes through the stage door is reused from "Deadly Knightshade."
- Peter Parros' wife, Jerri, plays the girl that cannot get her motorized cart to start.

Knight of the Rising Sun

Episode: 83

PROD. #60233

Original Airdate: March 14, 1986 (Friday)

Teleplay By: E. Nick Alexander

Story By: Burton Armus and Bruce Lansbury

Director: Winrich Kolbe

Guest Cast: Ken Swofford (Nick O'Brien), George Kee Cheung (Suki Tanika), Rummel Mor (Coy O'Brien), Bill Saito (Gobi), Michael Chong (Kumita), Seth Mitchell (Guard), Paul Tuerpe (Foreman)

A dangerous man named Suki Tanika is after Nick O'Brien's adopted son, Coy, because he is part of a complex Japanese tradition. Michael takes Coy to the semi where he will be safe until Tanika can be apprehended. RC III, meanwhile, tracks Tanika to his home and is caught inside the gate. Tanika uses RC III to lure Michael to the house and he is caught as well. Michael and RC III find themselves forced to fight each other to the death in order for one of them to be freed.

Commentary:

It is very hard for the average *Knight Rider* fan to keep their attention on the entire episode. K.I.T.T. is barely utilized in the episode and, once again, the characters of Devon and Bonnie are not used to their fullest potential. This episode marks Patricia McPherson's final episode as Bonnie Barstow. Her closing words seem very fitting: "I'm patching it in to K.I.T.T.'s systems."



Jack Gill poses with some of the cast of "Knight of the Rising Sun"
[Courtesy of Jack Gill]

Notes:

- We learn another piece of information about RC III in this episode: he is afraid of heights due to a childhood incident where the South Side Skulls trapped him on a roof. He was forced to jump off the roof to escape.
- Notice that Tanika's ninjas are all dressed in black outfits with a red stripe showing a parallel with Michael and K.I.T.T.

Trivia:

- The building used as Tanika's office is also used as F.L.A.G. headquarters in *Team Knight Rider*.
- The front gate to Tanika's house is also used in "Chariot of Gold" and "Knight Sting."
- A scene in the teaser where Tanika says, "You may think you have won. But you have yet to face the spirit of the kamikaze!" is not in the actual episode.

Voo Doo Knight

Episode: 84

PROD. #60225

Original Airdate: April 4, 1986 (Friday)

Teleplay By: R. Timothy Kring and Deborah Dean Davis

Story By: R. Timothy Kring

Director: Georg Fenady

Guest Cast: Rosalind Cash (Harana/Bonita Vance), Christie Hauser (Elizabeth Wesley), Henry Gibson (Donald Crane), John Vernon (Claude Watkins), Chuck Lindsly (Guard), Dick Durock (Max), Allan Graf (Jarrett), Charles Davis (Jeremy Towers)

Michael and K.I.T.T. pick up a robbery alarm at Tower's Gemstones and arrive to find that the owner, Jeremy Towers, has broken into his own building. Towers heads toward the window ledge as Michael calmly tries to talk him down, but Towers leaps to his death. Back at the semi, Devon informs Michael that Towers had just left a party where the featured guest was Harana, a self-proclaimed voo doo princess. Michael goes to the party where he is captured and put in a trance. He is ordered to drive into an abandoned building where he will sit and wait until the building is demolished.

Commentary:

For such a great series, it is a shame that it had to end this way. K.I.T.T. might as well have been an ordinary Trans Am for all the more they use his capabilities in this episode. The whole premise of voo doo spells is too ridiculous for the *Knight Rider* world. Many fans believe that "The Scent of Roses" has many more series-ending qualities and should have been the last first-run episode to air.

This episode was the last one to be produced for the series (the final scene filmed was the dialogue between Michael and K.I.T.T. near the beginning of the episode where Michael wonders if he should buy an eel skin jacket). The entire episode was produced in only six days, with production wrapping for the final time on Tuesday, February 25, 1986.

Those who believed that "Voo Doo Knight" would be the last time viewers would get a chance to see the *Knight Rider* universe would be quite mistaken. Only five years later, NBC would go on to produce *Knight Rider 2000* and, from 1997-98, a new syndicated series titled *Team Knight Rider* was aired.

Notes:

- Patricia McPherson is not in this episode due to a prior film commitment.
- The script states that "Sharp Dressed Man" by ZZ Top was to be played during the opening act, not "Tush."

Featured Songs:

“Tush” by ZZ Top

Quotes:

(Michael) “Sorry Harana, but a stolen crown never made a man a king nor woman a princess.”

(RC III) “That’s good, Michael. What is that, Shakespeare?.”

(Michael) “No...Michael Knight.”

Trivia:

- Writer Deborah Dean Davis also penned some of the series’ earliest episodes including “Good Day at White Rock” and co-wrote “Just My Bill,” and “Forget Me Not.”

CHAPTER SIXTEEN

UNPRODUCED EPISODES

The Wind Devil

Season: 2

PROD. #57802

Script Date: November 23, 1983

Writers: Peter Dixon and Janis Hendler

Characters:

Warren Grannis, Martha Grannis, Graham, Tolly Gault, Ayla, Eric Gault, Kala, Gable Bronson

Michael and K.I.T.T. are headed into an area of the desert known as “The Dead Lands” to meet a scientist who is setting up a space antenna. They come across three huge prehistoric arrow carvings, all pointing ahead. Just as they see them, a wind devil (a compacted cloud of dust) comes towards them. K.I.T.T. detects a human aura inside the cloud. Soon after, the wind devil envelopes Michael and K.I.T.T. and they hear a strange voice that tells them to go back. The wind devil then leaves. They continue toward Warren Grannis’ camp. Michael meets up with Warren and he tells Michael they are having problems with the space antenna project, that’s why he called the Foundation. The female aura appears again atop a cliff. Michael climbs up the cliff and finally makes it to the woman. The aura says the space antenna project will destroy the arrows. Michael asks her name and she says it’s Ayla, she’s a bruja. K.I.T.T. detects a plane, but

another wind devil arrives and forces the plane to retreat. Michael chases it, but it goes over a gorge. K.I.T.T. says that he can't jump the gorge, but Michael hits the turbo boost anyways. K.I.T.T. jumps but doesn't make it to the other side. He crashes on the floor of the gorge, seriously injuring Michael. Ayla nurses Michael back to health then takes Michael to her home in the desert. She reveals that the whole desert sits on a vast lake of fresh water. The arrows point toward the water and if they are destroyed, no one would be able to find the water. Ayla then leads Michael to an oil rig nearby. Eric Gault, who is in charge of the rig, hits something and a gusher comes out. Eric believes it's oil, but it turns out to be water. They start to flee but Michael stops them. After apprehending the Gault's, Michael turns back to thank Ayla, but she is gone, leaving Michael and K.I.T.T. to wonder if she was, in fact, an illusion.

Commentary:

Judging by the script, this episode would have been very interesting to see. It was written by Peter Dixon (who also penned "The Rotten Apples") and Janis Hendler. Hendler was responsible for writing some of the better episodes in the second season, including "K.I.T.T. the Cat," "Knightmares," and "Goliath Returns."

Notes:

- This story was also pitched for *The Bionic Woman* by Peter Dixon, but it went unproduced there as well.
- Michael explains to Ayla about his similarities to her: "You know, I'm a kind of protector in my world, too. I was found dying in the desert and given a new life so that I could try to save people from crime and injustice."

Functions Used:

Auto Cruise, Auto Phone, Grappling Hook, Pursuit, Radar, Turbo Boost, Vital Scan

Quotes:

(Michael) “April tried to reach me? Was she wearing white and a sort of headband?”

(April) “I’m not a hippie, Michael.”

Girls’ Knight Out

Season: 3

PROD. #58634

Script Date: November 13, 1984

Writer: Richard Okie

Characters:

Matt Erickson, Samantha P. Sheehan, Julie Holmes, Misty, Legs, Captain Nelson, Christine Briggs, Rosie, Officer Robertson, Russell, Darleen,

Michael and Bonnie are in a nightclub dancing when Bonnie notices that her friend, Matt Erickson, is dancing with a young lady named Samantha. Michael spots Samantha’s friend Julie Holmes and asks her to dance. She refuses his offer and walks away as Matt tells Michael that he lost his wallet and keys. He and Matt run to the parking lot in an attempt to catch the girls, but Julie and Samantha steal Matt’s Ferrari and runs him down during their escape. Back at the semi, Michael convinces Devon to make it a Foundation case and describes the rare necklace that Julie was wearing—a bloodstone in a hand-crafted gold setting. Michael tracks the necklace to a small shop run by a woman named Misty. Misty reveals that she only produced fifty of those pendants and doesn’t remember Julie. Meanwhile, at Gainesboro Prison, Warden Christine Briggs warns Julie that if she doesn’t keep committing the crimes that are asked of her, she will never be released from prison. Christine informs Julie that she and

Samantha are to rob Matt's apartment while he is in the hospital. While robbing the apartment, Michael shows up and a car chase ensues, but Michael loses them in a traffic jam. K.I.T.T. manages to get a shot of Samantha and traces her back to Gainesboro Prison. Michael pays a visit to the prison and spots Julie in the yard on his way out. Meanwhile, K.I.T.T. taps in to the prison's surveillance system and notices that Misty came to visit Julie. While leaving, Michael and K.I.T.T. are forced to take a detour when they see a driverless bulldozer barreling down on them. They turbo boost over the bulldozer and it crashes into a nearby rock pile. Michael goes to confront Misty again and she reveals that Briggs and Nelson are behind the entire scheme. Michael sends Bonnie into the prison for an undercover operation. Bonnie creates a distraction as Michael hops over the fence and makes his way to Julie's cell. Nelson catches Michael, Julie, and Samantha trying to escape and apprehends them. Nelson puts the three of them, plus Bonnie, in a prison bus and heads to a remote part of the county. Bonnie distracts Nelson as Michael jumps out the back of the bus and into K.I.T.T., who is following behind. Michael then turbo boosts through the side of the bus, separating the girls from Captain Nelson. Michael apprehends Russell and Captain Nelson as K.I.T.T. wonders how he is going to get untangled from the bus wreckage.

Commentary:

A good portion of this script was rewritten as season four's "Knight Behind Bars." "Girls' Knight Out" seems more like a *Knight Rider* episode than "Knight Behind Bars" does. This script has comic relief, two turbo boosts, and some good dialogue between the characters.

Notes:

- Michael complains that K.I.T.T. drifts a little on sharp turns. Bonnie says that it is probably the traction stabilizer.
- Comic relief comes in the form of a rapper named Legs who performs a dancing act on K.I.T.T.'s hood.

Functions Used:

Auto Cruise, Auto-Roof Left, Computer Printout, Pursuit, Turbo Boost

The Deadly Prize

Season: 3

Script Date: 1985

Writer: David Bennett Carren

Characters:

Damon Miles, Jocelyn Miles, Orwell, Johnathan Pearson, Melissa Morton, Karl Kerensky, Cooper, Ziv, Kemp, Great White, Shark, Daniel Ratch, Surofsky

Michael is en route to the Titanic Disco Club for a night of dancing when K.I.T.T. detects a silent alarm at the Montiero Apartments. They arrive to find that the thief is actually Orwell, an orangutan, and he has stolen a one-of-a-kind Wolcott Prize medal. Michael chases the ape to its masters, Damon and Jocelyn Miles. Michael is shocked when he realizes that Damon is an exact double of Devon. When Michael tells Devon of this story, he is stunned. Bonnie comes in and says that Devon has a visitor—it's Damon. Damon is Devon's twin brother whom he hasn't seen in ten years. As far as Devon is concerned, ten years isn't long enough. Damon has always been the black sheep of the family and travels the world with no means of support. Michael investigates the safe where the medal was stolen from, and detects orangutan fingerprints. He also finds out that some diamonds in the safe were stolen by Johnathan Pearson, the creator of the medal. Pearson calls his friend Daniel Ratch and tells him to rig another Prize medal with a bomb, just like the first one was. He is planning to assassinate the recipient of the prize, Karl Kerensky. Meanwhile, Michael gets a lead on Orwell that takes him to an alley behind the Titanic

Disco Club. K.I.T.T. scans the Wolcott Prize on him, as well as an ankle bracelet with the name “Joccie” etched in it. Michael realizes that Jocelyn and Damon are involved in the theft. They claim they are not thieves—they recover items that were stolen by someone else. Pearson gets his hands on the medal after Orwell drops it and they continue with their assassination plans. Michael discovers the medal is housing a bomb and stops the assassination attempt with only minutes to spare.

Commentary:

This script introduces Devon’s twin brother Damon and his niece Jocelyn. Damon is a crook and Devon considers him to be the black sheep of the family. Orwell is Damon’s orangutan which he has trained to recover stolen items. This script would have made an excellent third season episode because it deals with Devon’s family, a topic not explored in any of the produced episodes.

Notes:

- David Bennett Carren was a third season story editor.
- Devon’s Aunt Harriet is mentioned here, as Damon steals her Wedgewood service from him.
- A scene in the semi has Bonnie pulling a flounder out of K.I.T.T.’s grill due to an earlier turbo boost through a fish truck! K.I.T.T. says that the fish was ruining his olfactory circuits.
- The script says that Devon’s father is named Charles (although in “Knight Moves,” Devon states it as Cedric). He is deceased, but Damon has started an organization called the Charles Foundation that provides food and housing for poor children across the world.
- According to the script, K.I.T.T. has a “Blast Shield Mode” which seals up the car when a bomb is detonated inside.
- The Air Vac procedure is completed in this episode when K.I.T.T. releases the smoke through his exhaust pipe.

Functions Used:

Air Vac, Anharmonic Synthesizer, Audio/Video Record, Auto Cruise, Pursuit, Ski Mode, Turbo Boost, Zoom-In



David takes a break with George Barris [Courtesy George Barris]

CHAPTER SEVENTEEN

KNIGHT RIDER 2000

Knight Rider 2000 Technical Credits

Editor: Barry B. Leirer

Production Designer: Bill Cornford

Director of Photography: Billy Dickson

Music: Jan Hammer

Producer: Chuck Sellier

Based on Characters Created by: Glen A. Larson

Executive Producer: Michele Goldman Brustin

Producer: Rob Hedden

Stunts: Dan Berryman, Richard M. Jones, Grady Bishop, Steve Kelso, Dave Cass, Matt McColm, Robert Detweiler, Lewie Meador, Gloria Fioramonti, Bobby Sargent, Charles Gunning, Mark Silverstein, Hollis Hill, Richard Slaughter, Kelley E. Johnston, Mark William Travis, John Underwood

Production Manager: Allan C. Pedersen

1st Assistant Director: Bob Mayberry

2nd Assistant Director: Tod Swindell

Art Director: John Bucklin

Set Decorator: Carla Curry

Special Effects: Tim Drnec

Camera Operators: Stephen Collins, Bill Waldman

Post-Production Supervisor: Robert Fisher, Jr.

Gaffer: John Farr

Key Grip: Weston Lant

Sound Mixer: Randy Gable

Costume Designer: Pat Welch

Makeup Artist: Shelly Woodhouse

Hair Stylist: Mary Lampert

Props: Brian Cornford

Casting: Peggy Kirton Ellis

Script Supervisor: Patricia Motyka

Transportation Supervisor: Robert Detweiler

Locations: Anne McCaffrey

Production Coordinator: Deborah Flood

Assistant Editor: Ruben R. Munoz

Music Supervisor: Don Perry

Music Editor: Dan Johnson

Colorist: David Hussey

Visual Effects Supervisor: Tim McHugh

Visual Effects Coordinator: Bob Kane

Special Effects Editor: Don Greenberg

Sound Editor: Stephen Grubbs

Re-Recording Mixers: Tom Huth, Sam Black, Anthony Costantini

Post-Production Services and Effects by: The Post Group

Edited on the CMX 6000

Audio Post-Production: Larson Sound Center

Lenses and Panaflex Camera by: Panavision

Some locations furnished by: The Edward Debartolo Corporation

Some computers furnished by: Canon U.S.A., Inc. and IBM Corporation

Special thanks to the city of San Antonio

A Charles E. Sellier Production

In Association with Riven Rock Productions

Knight Rider 2000

Also known as: *Knight Rider 2000: The Motion Picture*

PROD. #82137

Original Airdate: May 19, 1991 (Sunday)

Rerun #1: September 1, 1991 (Sunday)

Writer: Rob Hedden

Director: Alan J. Levi

Cast: David Hasselhoff (Michael Knight), Edward Mulhare (Devon Miles), William Daniels (Voice of K.I.T.T.), Susan Norman (Shawn McCormick), Carmen Argenziano (Russ Maddock), Eugene Clark (Kurt Miller), Megan Butler (Marla Hedges), Mitch Pileggi (Thomas J. Watts), Christine Healy (Commissioner Ruth Daniels), Lou Beatty, Jr. (Mayor Harold Abbey), Francis Guinan (Dr. Jeffrey Glassman), John Cannon Nichols (Lieutenant Justin Strand), James Doohan (Himself), Chris Bonno (Andrew), Robert F. Cawley (Prison Guard), Phillip Hafer (Charlie), Carolyn G. Jackson (Bag Lady), Ron Jackson (Police Officer), Stacy Lundgren (Sandy), Matt Menger (Shawn's Father), Paul Menzel (Businessman), J.W. Moore IV (Medical Technician), Edwin Neal (Warehouse Clerk), Marco Perella (Police Sergeant), Ellis Posey (Mayor Frank Cottam), Larry Roop (Fellow Cop), Lori Swierski (Lori)

In the year 2000, criminals are cryogenically frozen to save the city money and handguns are outlawed. The Knight Foundation, under the leadership of Devon Miles and his new partner, Russell Maddock, is in danger of losing a vital contract with the Seattle law enforcement. They believe that the only way to win the contract is to develop the Knight 4000, a brand new super-car with state-of-the-art technology. K.I.T.T. has long since been dismantled and his parts sold off. Devon, realizing that he may not be able to do it alone, seeks out the one man who made a difference when it mattered most—Michael Knight. Michael reactivates K.I.T.T.'s CPU and manages to integrate it into his 1957 Chevy Bel Air. Michael and K.I.T.T. once again fight those who operate above the law,

while the Knight 4000 is being finished. On the way, they recruit a cop named Shawn McCormick who has one of K.I.T.T.'s chips implanted in her brain after a near fatal gunshot. Michael, Shawn, and K.I.T.T. (later integrated into the Knight 4000's body) take on a group of illegal gunrunners, with deadly consequences.



Knight 4000 boat pilot receiving instructions (Courtesy P. Sher Jr./Code 1 Auto)

Knight Rider 2000 explores how Devon, as the head of the Knight Foundation, has now assumed the role of Wilton Knight and how Wilton's deathbed speech from the pilot episode ("One man can make a difference") affected him more than it did Michael. When Watts probes Devon's mind, he finds the majority of memories focus on Wilton, Michael and K.I.T.T. A frustrated Devon approaches Michael to help him until the new Knight 4000 is ready. We see that Devon never lost the ideal that Wilton had set forth and conveys this to Michael at his cabin on the lake. Michael left the Foundation in 1990 after losing his sense of purpose, and insists that he is

on his third life now. He thinks of Devon as his father—saying that “no one cared more about that man than me—no one.” Michael conveys this to Shawn as he is distraught with emotion due to Devon’s death. The movie itself does not utilize the classic *Knight Rider* special effects as there is no Turbo Boost, Super Pursuit Mode, or Ski Mode.

Knight Rider 2000 does show us how close Michael and Devon had become since they first met nearly twenty years ago. The relationship between Michael and K.I.T.T. seems to suffer a setback as the two bicker much like they did in the very early episodes of the series (this is most likely due to K.I.T.T.’s ten year storage), however during K.I.T.T.’s “death scene” when the Chevy sinks in the bay, the magic of their friendship is briefly recaptured.

After Devon is killed, a passion reawakens in Michael—the same passion seen after he is shot in the pilot episode and when Stevie is killed in “The Scent of Roses.” The movie ends with Michael returning to his quiet life in the woods, while Shawn becomes K.I.T.T.’s new partner.

So how did the movie come together? With his international singing career at its peak and his latest show *Baywatch* cancelled after one season on NBC, Hasselhoff realized that fans could not forget about *Knight Rider*. Hasselhoff reflects, “I had been out traveling the world, pursuing music and other things, and I saw that *Knight Rider* was still incredibly popular. The biggest questions I usually was asked were, ‘Why are you so tall?’ and ‘Why aren’t there more episodes of that show?’ I kept coming back and telling my managers and agents we really ought to do some more, and they would put calls into the powers that be, who would say there was no interest. I never let it die, though, and I finally ran into (exiting NBC executive) Brandon Tartikoff at the mall. I told him that I had Universal (the studio behind the show) on the ropes, and that I thought the timing was really good to bring *Knight Rider* back as a TV movie. His wife turned to him and said, ‘Oh Brandon, that’s a great idea!’ Then he turned to me and said ‘That’s a great idea!’ The phone rang three or four days later, and Universal said ‘Let’s do it.’ They hired a writer who wrote a

script, and we were about 10 days away from starting production, then they suddenly threw away the script and the whole thing died. I went off to Europe for a big music tour and had a baby girl, and I never thought about the movie because I was more interested in being a father. Well, after she got on her feet, I started thinking about *Knight Rider* again.”

Hasselhoff originally wanted to produce the movie, but abandoned the idea when he had to star in it. “That kind of broke my heart, but as long as it got done, that was the most important thing.” Alan J. Levi was called in to direct the movie as he was under contract at the time to Universal.



Right from the start, Universal hired Rob Hedden to write a script for the movie with the intended idea of focusing the story on Michael, K.I.T.T., and Devon, and setting it in the future. K.I.T.T. was to go as high-tech as possible and Levi looked at a number

of production automobiles and decided that the highest tech-looking one was the Dodge Stealth. Alan J. Levi adds, “The body was short and that’s what we wanted. We didn’t have to beef-up the car that much.”

NBC made it clear that the show would be going in a new direction and the 1982 Trans Am that fans had loved would not make an appearance.

However, the ideals of the original *Knight Rider* were incorporated and expanded for the reunion movie.

We also learn in *Knight Rider 2000* that Michael Knight did burn out eventually, something that “The Scent of Roses” in season four of the original series had touched on. Levi did follow the themes of the original show—the dramatic irony of Michael possibly quitting and then getting back on track. With that, Hasselhoff indicated that he was going for a more adult-type theme for his character in the movie. “I knew I had to play Michael the same way, including the banter that goes on between him and K.I.T.T.”



Construction of the Knight 4000 [Photos Courtesy P. Sher Jr./Code 1 Auto]

With the script set, Levi went down to Houston for two to three weeks of preparation before actually filming the movie. Unfortunately, the location quickly became problematic. Levi comments that, “We originally planned to shoot the movie in Houston and met with the police and fire department, but the people there were so uncooperative (concerning where we could shoot) that we packed up and moved to San Antonio, where the people were unbelievably cooperative.” Shooting went well once the move was made and the principle photography was completed within the month.

One of the benefits of the move to San Antonio is the scene in the movie where K.I.T.T. rides on water. Levi quickly took advantage of the opportunity to film K.I.T.T. riding on water. He adds that, “Since we had full access to the riverwalk, we wrote the scene where K.I.T.T. rides on water.” Getting K.I.T.T. to float, on the other hand, was one of the most difficult scenes to shoot.

With shooting set to start the next day to film K.I.T.T.’s ride on water, the car did a nose dive and sunk in the river during a test.



There were reporters near the set that day taking pictures of the submerged car. The next day, the local newspaper came out with a front page story that read “K.I.T.T. the Submarine.” Levi solved the sinking problem by rebalancing the car and adding weights to it. “We had to speed up the river

scenes as the boat that the car’s shell was on could only go 5 mph, and we wanted them to appear at 50-60 mph,” says Levi. “We went out on a regular boat and shot the river, then used a blue screen to add in the Knight 4000 cockpit.”

The scene itself is one of the best in the movie.

One of the earliest stunts in the movie involves Michael driving K.I.T.T. off a dock at full speed. Because they did not want to ruin a pristine 1957 Chevy, the crew was on the look out for a duplicate Chevy to send careening off



*“The Knight 4000. Sinks!”
[Courtesy P. Sher Jr./Code
One Auto]*

the dock. Levi comments that, “My son drove the car off the dock. He was equipped with an oxygen tank. We found a rusted out Chevy and bought it for \$500. We then took it to an overnight paint shop and had them pound out the dents and do a \$100 paint job on it. Since the car didn’t have an engine, we pushed the car to speed and off the dock.”

NBC aired *Knight Rider 2000* during the 1991 May sweeps and it finished as the highest rated movie of the week that Sunday night. According to Hasselhoff, NBC was so pleased by the ratings, they planned to do the series without him as he was not available due to his commitment on the revived version of *Baywatch*. The deal, however, fell through for the 1991-92 season and plans were scrapped to have Susan Norman head the new franchise. Glen Larson summed up most fan’s thoughts when he commented on why he did not like *Knight Rider 2000* by saying that, “They missed the point. I don’t think they understood the series or what made it work in the first place. They went off in the wrong direction. The audience was there, but the movie didn’t appeal to them.”

Script-to-Screen Analysis:

- Michael’s 1957 Chevy was originally a black 1991 Volvo sedan. Many of K.I.T.T.’s lines when he was in the Chevy (“I may not catch every criminal, but I’ll sure look good at the drive-in”) were different when he was conceived as a Volvo (“I may not catch every criminal now but I’ll sure be able to carry a lot of groceries”). One of Shawn’s lines is also changed (“Hang a pair of fuzzy dice on the mirror and we’ll be ready to go” from “Put a couple of baby seats in the back and we’ll be ready to go”).
- Brian Bozworth, not James Doohan, was originally slated to make a cameo as the man mistaken for criminal Tod Mullen. Bozworth is the former star linebacker of the Seattle Seahawks.
- The description of Michael’s first appearance: “We haven’t seen him in many years...and time, maybe more than time, has collected its tariff. Unshaven. Dark circles. A lonely man.”

- Immediately after Maddock justifies his decision to dismantle K.I.T.T., Devon responds by saying, “If not for Michael and K.I.T.T., the Knight Foundation would’ve died long before you came aboard.”
- The description of K.I.T.T.’s state-of-being when we first see him again: “Tracking past a pile of components on a workbench, some very familiar: K.I.T.T.’s front grille chaser light. Part of his dash containing the Turbo Boost toggles. The LED voice modulator which lighted in sync with K.I.T.T.’S voice. All of them dormant now.”
- K.I.T.T. describes himself as being “originally designed with Series 2000 circuitry then boosted with a Westgate memory expander and additional 64 bit buss.”
- The script has a scene in which the Knight 4000 dives off the same dock that the Chevy went over in order to hydrofoil to the mall to stop Watts.
- K.I.T.T. shows his anger towards being neglected: “First you take my body away, then my memory...and to top it off you park me next to an unquestionably superior vehicle every night. You may think I’m just a machine, but I do have a feelings chip.”

Original Series Observations:

- The movie has striking resemblance to the original series’ pilot: Both Michael and Shawn were originally shot in the head, followed by a gunshot in the right arm near the end of the movie.
- Hasselhoff attributes the lack of aging to the extensive plastic surgery the character underwent in the pilot episode nine years earlier.
- During the series, the Knight Foundation symbol was a single gold chess piece on a black background. Now, it is a silhouetted Knight chess piece head in a yin/yang format.
- The movie’s introduction features the old K.I.T.T. racing through the desert much like the original series’ opening, but at a different angle. Levi says that was stock footage from 1982. Many scenes were

shot for the original series' introduction that were not used (called "B-negative"), and they dug through the archives to find that clip.

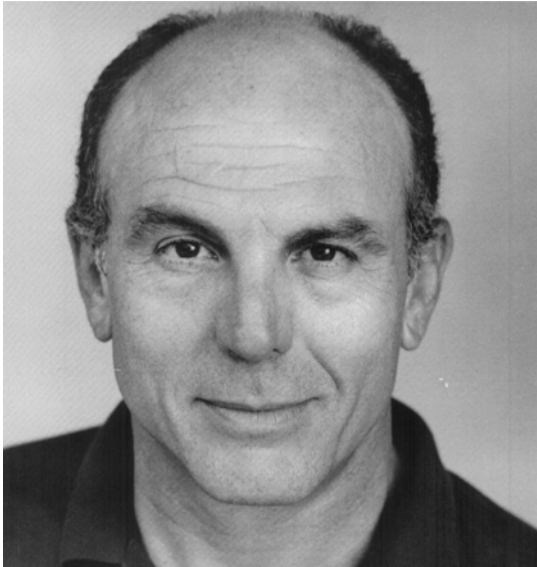
- The NBC trailer: "For four years they rode together—a man who did not exist, and a car unlike any other. Now, in the year 2000, they are together again." The NBC introduction borrows from the Super Pursuit Mode promotional commercial from 1985, including some unused footage.
- K.I.T.T. makes a reference to "Pac-Man" after being reactivated, the same type of game that Michael and K.I.T.T. always played in the original series. Devon receives that very same game in "Nobody Does It Better," and Michael can be seen playing it in "Soul Survivor."
- Devon's death sequence reuses scenes from the pilot episode, including the closing monologue ("Michael Knight, a lone crusader in a dangerous world. The world of the *Knight Rider*"), Wilton Knight saying, "One man can make a difference," the toast ("And to our future—no matter who it may take us up against, or where"), and a driving scene from "Deadly Maneuvers."
- Alan J. Levi on Edward Mulhare: "He was a very sweet, nice man. He had problems with the dialogue at his age, so we had to be patient. He was open to his character dying as he was not interested in doing a weekly series. Edward was very thankful for the work. He and David had a great relationship."
- Alan J. Levi on why Patricia McPherson and Peter Parros were not asked back: "The network wanted to take the series in a different direction and focus it on Michael, Devon and K.I.T.T."

Trivia:

- It was so hot in San Antonio, they lost a bunch of the crew to heat exhaustion the day of the big police chase.
- The movie was overshot by about 8-12 minutes and then trimmed to fit. The cut scenes were all dramatic scenes and not action ones

since this was an action movie and the studio wanted as much action as possible.

- The producers wanted to establish new characters and new relationships. Both K.I.T.T. and the Knight 4000 had shortcomings so there were not two invincible cars constantly battling each other. The only relationship carried over from the original series was the one between Michael and K.I.T.T.



Carmen Argenziano [Photo Courtesy Carmen Argenziano]

- Carmen Argenziano on Edward Mulhare: “I did get a chance to hang out with Edward, he was a very nice man. One day, we were on lunch walking through the park and we saw something scoot buy. Edward commented that they were ‘rats in drag’.”
- Both Mitch Pileggi and Carmen Argenziano auditioned for the same role a few years later on *The X-Files*. Pileggi won the role.

- During filming, David handed out a 1982 press photo of himself with the original K.I.T.T. car. Levi says they ribbed him about how young he looked in the pictures and how old he was now.
- Jan Hammer was hired to do the score for the movie by Fred Lyle, who knew of his work when he was an associate producer on *Miami Vice*. At the time, Fred was the Vice President of music for Universal Television (who produced the show). The theme was just part of the overall package. Jan comments, “They wanted a hip piece of music that was different from anything that was currently on TV and I went for it.” Universal and NBC had hoped it would turn into a series, so the theme was important to them. Jan came up with the idea for the theme and sketched it out in about 20 minutes. The entire score for the movie had about a two-week turn around time from start to finish.

CHAPTER EIGHTEEN

KNIGHT RIDER 2010

Knight Rider 2010 Technical Credits

Music By: Tim Truman

Director of Photography: James Bartle

Production Designer: Robb Wilson King

Edited By: Skip Schoolnik

Produced By: Alex Beaton

Executive Producers: John Leekley, Rob Cohen

Unit Production Manager: Les Berke

First Assistant Director: Michael Waxman

Second Assistant Director: Nancy Green

Casting By: Ellen Lubin Sanitsky C.S.A. (Los Angeles) and Darlene Wyatt
C.S.A. (Phoenix)

Set Decorator: Lance Lombardo

Sound Mixer: Ron Collins

Sound Editor: Dave West

Music Editor: Chris Ledesma

Stunt Coordinator: Dan Bradley

Panaflex camera lenses by Panavision

Costume Designer: Jessica Fasman

Costume Supervisor: Mary Anne Aston

Make-up: Nadia Zogbi

Hairstylist: Curtis Taber

Design Consultant: Dean Robinson
Technical Advisor: Jim Stilson / Sunrise Sets & Effects
MCA
A Rob Cohen Production
John Leekley Productions

Knight Rider 2010
PROD. #89328
Original Airdate: February 13, 1994

Writer: John Leekley
Director: Sam Pillsbury

Cast: Richard Joseph Paul (Jake McQueen), Hudson Leick (Hannah), Michael Beach (Will McQueen), Don McManus (Dean), Nicky Katt (Robert Lee), Badja Djola (Maria), Mark Pellegrino (Zeke McQueen), Una Damon (Kibuki), Kimberly Norris (Jonny), Brion James (Jared), Jim Cody Williams (Hillbilly), Betty Matwick (Pregnant Woman), Joseph Redondo (Cholo), Wanda Dittman (Professor's Wife), Ramon Chavez (Professor), Manny Simo-Maceo (Briefcase), Shane McCabe (Jailer), Scott Johnson (INS Agent #1), Gary Kirk (INS Agent #2), Miguel Ortega (Bandit #1), Ken Arquilio (Bandit #2), Samuel Hernandez (Bandit #3), Louis E. Zadro (Street Peddler)

In this science fiction action thriller set in the Southern California of the 21st Century, Jake McQueen, a fugitive smuggler is on the run from his own brother and Jared, an internal organ thief. Jared is the chief of the Chrysalis Corporation, an organization that specializes in human rejuvenation. One of his victims is Jake's father Dean. Jake is out on a deadly mission to find his killer, reestablish his good name with his family, and to finally put an end to the Chrysalis Corporation.

Commentary:

If you think this is going to be an even higher-tech version of the original Knight Rider series, don't hold your breath. It still has the young loner on a crusade; but it's not Hasselhoff, and our hero doesn't even own a car until the middle of the movie. It turns out the car is a junked-out Ford Mustang instead of the sleek Pontiac Trans Am viewers would expect.

Script-to-Screen Analysis

- The central character of Hannah was originally named Cat. Presumably this was changed due to its similarity to the previous Knight Rider car, K.I.T.T.

Notes:

- Produced under Universal's "Action Pack" banner by respected filmmaker Rob Cohen, this movie took the unprecedented move of doing away with all the original cast, in an attempt to "reinvent" the series. The result is something different, yet strangely familiar—a science fiction story with hints of Knight Rider, but still not Knight Rider.
- We have a talking car that thinks for itself and drives under its own volition; its designed to be impervious to most forms of attack and is driven by a young man who realizes he can make a difference. It has the requisite Knight Rider motif (vehicle speeding across the desert landscape—an image common to all Knight Rider series and spin offs) and, like Knight Rider 2000, reuses plot elements from the original Knight Rider's pilot.
- The WB Action Pack premiere of Knight Rider 2010 came on the heels of Universal's attempts to revive Knight Rider in some form or another. It would be three years before Universal would attempt another spin off, this time with five super cars in Team Knight Rider.

Highlights:

- The only real Knight Rider reference comes from Jake when he says, “I’m no knight in shining armor,” a nod to the original series episode “A Knight in Shining Armor.”

Trivia:

- The movie out-performed all other Universal Action Pack titles in households and male demos, including Hercules: The Legendary Journeys, which became a weekly adventure series.
- The trailer for this movie read, “To know what is human in us—that is the deepest mystery. In the year 2010, that mystery is confronted. In a time when the human is hardware, and the hardware is human. In that place where machine meets flesh. That is where the truth will lie. Welcome to California as you could never imagine it.”
- Hyped by the Action Pack network, most reviews of the movie were extremely negative, citing the confusing plot line and unrealistic character development.

CHAPTER NINETEEN

GET READY TO RIDE

Rick Copp and David A. Goodman, the team behind the 1996 television movie *The Adventures of Captain Zoom*, were presented with a unique challenge. In late December 1996, Universal Studios wanted to launch a new *Knight Rider* series, but this time without Michael and K.I.T.T. as the main characters. Copp and Goodman described it as, “a one hour action adventure series that follows the fast-driving, daredevil exploits of an elite group of specially-trained operatives working for the Foundation for Law and Government.” Their mission was to take on any task the police or military could not handle with the help of five artificially intelligent vehicles.

The show was conceived by Dan Filie at Universal Studios, who was also responsible for such shows as *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*. He came up with the title and told Copp and Goodman to create a show around it with talking cars and a lot of action. They were able to sell the show simply on the idea because the *Knight Rider* franchise was so big, especially overseas. Since they were told that David Hasselhoff would not be involved in the new series, they had to come up with a new angle on the franchise and ended up blending elements of *James Bond* and *The Man From U.N.C.L.E.*, among others. Sterling Pacific Films was in charge of production and each episode had to be shot in only five days, not eight to nine days as most series are. As a result of the fast production, Goodman admits they had trouble communicating with Sterling Pacific.

When they approached Glen A. Larson for approval, Larson looked at the pilot script, and that was about it. During *Knight Rider*'s original run, he made a deal with the studio that any future *Knight Rider* sequel would have his name attached as Executive Producer. He later filed a grievance saying that he should receive "Created By" credit as well, and won.

Copp and Goodman were given a tight budget of \$940,000 per episode and were not able to hire any famous actors for the series. For the part of Kyle Hennessy (later to be renamed Kyle Stewart), several people auditioned, including Corbin Bernson's brother and Goodman's friend Richard Kuhlman (who would later guest star in "The Return of Megaman"). Goodman adds that, "We decided not to go with Kuhlman because he looked too old for the part. Our first choice was Brixton Karnes." Rick Copp knew Karnes, as well as Christine Steel (Jenny). Steel was very inexperienced, but grew a lot as the season progressed. Goodman adds that, "I had worked with Duane Davis on *The Adventures of Captain Zoom* and really liked his style of acting. He was by far the most experienced of the five. The role of Duke DePalma was conceived as a 'truck driver-type' of person, but we specifically rewrote the role for Duane. You can clearly see his range during the jail scenes in 'The Magnificent T.K.R.'."

The first member of the group, Kyle Stewart, was a former deep cover CIA operative whose field experience and know-how made him the perfect leader of TKR. Kyle was thrown out of the CIA when a Russian informant had a list that fingered him as a spy. With his cover blown, Kyle was approached for the team to pass on his vast expertise to the less experienced operatives. Kyle had an incredible sense of responsibility. His childhood affected his relationship with females, so he tries to keep his emotional distance as a commander by not getting into personal relationships.

Consequently, Brixton Karnes, who played Kyle, had no preconceptions when he went in to audition for Team *Knight Rider*. "I went in and read some scenes. They liked what I was doing so they brought me back.

All of us went through five to six auditions for our roles through the ranks of Universal.”

Karnes offers that researching *Team Knight Rider* was pretty much limited to what was in the script. “You really can’t research a show like this one. My character’s back-story is that he’s a former member of the CIA and leader of the team. They’ve given me a little bit more meat on the back-story by giving me a father who was also in the CIA and was a turn-coat, so Kyle feels a great responsibility for making up for what his father did. That’s it in a nutshell.”

Karnes also had the right background for the part. “I actually studied the CIA when I was in college, so that helped. I’m an athletic guy and I’ve always kept in shape and that really comes in handy on something like this. Knowing how to drive probably helped too.”

Karnes says that, “Rick and David were the creative genius’ behind the show and both have a love for what they do and it translated over to the set. They both brought a lot of joy and humor to the set and they cared about the show. They are both great to work for and I will forever be grateful for the opportunity.” Karnes offered some thoughts about the original series as well by saying that, “I have the impression that Michael Knight was much more easygoing than Kyle Stewart. They’re both serious about their missions, but I think Michael Knight would be more likely to be the life of the party.”

In TKR, Kyle drives a modified Ford Expedition named Dante. The name of the sport utility vehicle was originally Brutus and it was intended to reflect Kyle’s darker side. Dante observes the growing relationship between Kyle and fellow operative Jenny Andrews, and goes out of his way to make them both feel uncomfortable. “There’s a definite chemistry between Jenny and Kyle,” Karnes admits. “They both know there’s a job to do, but at times, they both notice each other in a non-professional way. Nothing had been established on the show in terms of that or any other relationship.”

Jenny Andrews, played by Christine Steel, is a disciplined gymnast and martial arts expert as well as a tough ex-marine. Her character was originally supposed to be blonde and her family all enlisted to serve their country, including her father who was a General.

Jenny keeps to herself instead of flaunting her beauty and her looks. Kyle sees through her tough act whenever she puts on her military marine personality. However, Jenny has a hidden agenda for joining the Foundation for Law and Government. Knowing she was adopted at an early age, she set out to finally answer the questions about her real family roots.

Her searches into the past continuously turned up one dead end after another. As the season progresses, it becomes clear that her father could have been a Knight Rider operative named Michael Knight.

Christine Steel talks about how she was hired by saying that, "I knew Rick [Copp] and he came in to train at the gym. He mentioned that I would be great for this role of Jenny Andrews on a show he was putting together. Personal training was great, but it was my side job. I auditioned five different times. He had a vision of seeing a tough little chick and that this could work on the series."

Jenny's car is named Domino, a sleek red Ford Mustang that loves to flirt and take risks. Steel jokes, "Of course, since I was the second in charge, I got the sexy, daring, Mustang convertible." Domino is a gossip, which leads to conflicts with the other cars. Jenny and Domino bond as girl friends even though they have completely opposite personalities. Steel recalls, "The cars were so much fun. The Beast had a crush on me and was my big protector. Domino understood me and I understood her and we argued but we had a deep affection for one another." It is a bit strange to see a car tell a woman she should act more feminine and to be open to a man's interest. Jenny and Kyle try to hide their feelings for each other, but everyone (including the cars) can see they are passionately attracted to one another. Steel adds that, "The best times we had were when all five of us were together in the command room. That was the most fun and we could

crack on each other.” Karnes adds that, “When I watch the show, I like that there is humor involved and a friendly banter between myself and the team. We were superheroes that did not carry any guns.”

Duke Kelly (later to be renamed Duke DePalma), played by Duane Davis, is an ex-cop and a former small-time boxer as well as a heavy metal warrior with an unmatched expertise in weapons and surveillance. Duke could have made it as a boxer but did not want the links to organized crime. Not willing to take a dive in a match, he joined the Chicago police to clean up the mob. He went all out to set up the man who brought him down, however it cost him his job as a beat cop. F.L.A.G. noticed how unique Duke was, and gave him a second chance to make a difference. He is very reserved and likes to get right to the point.

Duke’s car is Attack Beast, a black Ford F-150 all-terrain vehicle. The Beast is stubborn and has a mind of its own. The car does not take orders from Duke and talks back to him with a humorous disrespect. Beast has a crush on Jenny and is always asking why he can’t be assigned to be her car. Beast is the only one who gets on Duke’s nerves but is loyal to him and would do anything to protect him.

The other female team member is Erica Starr (played by Kathy Trageser). Her last name was changed to West, and Starr became one of TKR’s main foes in the season. She is a beautiful, deceptive con woman with a mysterious past. Erica manipulates people into giving her what she wants and she loves the art of the game as well as the challenge of winning. The team is not even sure that Erica is her real name. She was originally part of the most successful husband and wife con teams of the day, stealing from corporations and wealthy individuals they found on Lifestyles of the Rich and Famous.

After one of their cons went wrong and her husband was supposedly killed, the FBI managed to track Erica down as she made mistakes covering her tracks. F.L.A.G. stepped in and she agreed to work for the agency if all the charges against her disappeared. Copp and Goodman were willing to leave the door open for a possible return of her partner-in-crime

who may not have died after all, but sold her out in exchange for his own freedom.

Erica is unpredictable but always comes through for the team in the end. Erica has no idea how she ended up with Kat as her vehicle. Kat and Plato can join together to form a hybrid vehicle. She is overly concerned with rules and regulations and has strong morals that often get in the way of what Erica wants to do. So how can Kat even be a small part of Erica's character? It implies that Erica's amoral traits are nothing but a cover, something that Copp and Goodman wanted to explore had season two been a reality. Erica and Kyle have trust issues and Erica knows that Kyle is uneasy about her role, fearing she will bolt or comprise the team or a mission.

Kevin "Trek" Sanders, played by Nick Wechsler, is the least ambitious of the group (who was conceived at a Star Trek convention in 1973). He is a child genius, and could easily not be on the team and invent something to make a fortune elsewhere. He works at his own pace, which often hinders a fast paced mission. However, Trek will never admit that TKR actually poses a challenge to his incredibly resourceful mind.

Copp recalls casting the role of Trek: "We must've seen every 18 and 19 year old in town. Nick walked in and he was all scraggily and he had nearly no experience. He tested for the part and we were amazed at how well he spoke the technical jargon required for the part. I brought the audition tapes home and my sister, who was visiting at the time, popped the tape in my bedroom VCR. When Nick came on the screen, she immediately jumped up and said 'Him!' I told the studio this story and they said to hire him. To this day, my sister takes credit for Nick's career!"

Trek's vehicle is Plato (originally named Newton), a high powered motorcycle that can be joined with Kat to form the combo car. Plato complements Trek perfectly and is consumed with facts, figures, data, and pop culture references.

Plato is the only one who can understand Trek and vice versa. Plato talks in phrases leaving Trek the task of translating his ramblings to the

rest of the team. Plato does not like talking to anyone else and the other cars rarely even attempt a conversation with him. Problems frequently arise when Trek is not around, leaving the other team members to decipher his code.

The bikes, according to Goodman, were supposed to separate mechanically so that viewers could actually see the process. Goodman adds, "We were told that it would be too expensive, and Sterling Pacific came up with the 'flash of light' changeover." Copp continues, "We knew we wanted a sports car, a monster truck, and an SUV. I personally thought that the first version of the combo car was horrendous." Fortunately for Copp, the car was redesigned near season's end.

Trek and Kyle get along great even though Kyle wishes he were more motivated. Trek does not project a great image to Jenny, who senses Trek's trepidation around women. Trek and Erica are referred to as "the twins." They share the same vehicle but it is far from an accurate description. Although they openly question Kyle as to why they were put together, both learn something from each other in the end.

Ford and Mercedes both wanted their cars to be used in the new series, but Ford's bid won out and Universal struck a deal with them. Copp and Goodman were given five of each car—the Expedition, the F-150, and the Mustang. Dante's personality was very British so he could play off Kyle's down-to-earth persona. Attack Beast was initially named simply Beast, but that name was already copyrighted to a Marvel Comics character, so they changed it (although the team calls him "Beast" as a nickname). Beast's crush on Jenny was Rick Copp's idea. The Mustang, Domino, was named after a James Bond girl in the movie *Thunderball*.

So why didn't any of the cars turbo boost? Goodman explains, "It was part cost, part inexperience on our parts. Near the end of the season, we had started to add more elements of the original series. Looking back, we probably should have had the cars jump on occasion." Marcus Miller, writer of "Et Tu Dante," added that, "I wanted to jump the cars, and made myself very vocal about it. I asked them how much could it possibly cost

to build a fiberglass shell and place it on some old car and jump it? I had actually written a scene in ‘Et Tu Dante’ where Domino was supposed to jump. I also wanted Domino to sprout wings from her undercarriage to achieve sustained flight.”

However, with a limited budget, Copp and Goodman spent the money on special effects with Sterling Pacific instead. Karnes adds that, “We have a great stunt team, but it’s pretty flexible when it comes to us doing our own stunts. There have been times when I’ve had to talk myself into doing certain stunts because I wanted to do them so badly. And there have been other times where I just looked at what the script was saying and I told the stunt people ‘You can do it.’” So was SkyOne real? Copp answers that, “The plane was all computer graphics. There were no models built.”

Many fans also wondered why they did not use acronyms for the car names as in the original series. Copp answers by saying, “Since we were dealing with five cars, we didn’t want to confuse the viewers by making each car’s name stand for something else.”

Copp and Goodman also admit to attempting to bring back William Daniels to voice K.I.T.T., but his schedule and cost were prohibitive on the budget they were given. In the original TKR Bible, they had every intention of including Daniels. “The team member (Jenny) won’t recognize the voice, but the audience will: it’s K.I.T.T.” With Copp and Goodman at the helm, Team Knight Rider aired and urged us to take a ride. Both the season, and the ride, were just beginning.

CHAPTER TWENTY

ONLY THE SHADOW KNOWS

“This is not your father’s Knight Rider,” said Ned Nalle, Executive Vice President of Universal Television. “It will be smarter, hipper, with more complex story lines and more characters. Adults will find it smart and funny and kids will just find it plenty of fun.”

Team Knight Rider premiered the week of October 6, 1997 with the episode “Fallen Nation.” Right from the start, it was clear to see that TKR was designed to take on the larger-than-life villains that threatened to destroy the world. Many viewers expected a two-hour series premiere that would also introduce the characters and each vehicle. Co-creator David Goodman explains: “Since we were in syndication, we weren’t sure what episode would air first. That’s why ‘Fallen Nation’ didn’t show the characters initial meeting—there would have been continuity problems if it aired later in the season.” The studio actually wanted “K.R.O.” to air first as a way of bridging the gap between the original series and Team Knight Rider.

Copp and Goodman also had to make a decision whether or not to include the 1991 reunion movie Knight Rider 2000 in Team Knight Rider. Goodman comments, “Universal said they wanted the new series to be set in the present day, not in the future like Knight Rider 2000 was. We decided to base the entire series on the events in the original series. Viewers saw that F.L.A.G. grew much bigger and more well known over the last ten years, and we felt that was the natural progression of things.”

The fourth episode to air was highly anticipated by fans of the original series. In “K.R.O.,” the team is called in to stop a renegade sports car from

killing its creator. Writer Steven Kriozere recalls, “That was the first story I pitched to Copp and Goodman. Many of the characters in the episode were named after people in my real life. My family’s nickname is KRO, the character of James Marland was named after a man I used to caddy for (and if you’re reading this, Mr. Marland, you probably think I’m insane), and Martin Jantzen was an old high school friend of mine.” Steve wrote “K.R.O.” to bridge the gap between Knight Rider and TKR. He also wrote the opening scenes (where the two pilots discuss the various actors who played James Bond) specifically for Copp and Goodman because he knew that they were avid James Bond fans and that opening hooked them immediately. K.R.O. was intended to be more like Goliath than K.A.R.R.—using brute force to achieve his goals. That’s why he did not turbo boost at all. They spent more money on ‘K.R.O.’ than any other episode.

That episode was originally planned to be quite different than what made it to air. K.R.O. was initially envisioned as a black Hummer. The shell was later changed to a Ferrari when the stunt coordinators revealed that the Hummer’s axle couldn’t withstand the abuse of the stunts required in the episode. Steven Kriozere adds, “During the opening scenes, when viewers see a blinking red light coming from inside the crate, I wanted that blinking red light to be a scanner just like K.I.T.T.’s.” There’s a large division between the script writers and the production crew, so many things got changed during that time. Kyle and Jantzen were supposed to fight on top of K.R.O. in the liquid metal pit, but that was later changed to Kyle giving Jantzen a hand from outside the pit. “I liked that change,” recalls Steve, “it was very emotional. But sometimes things didn’t work out that well. I was very disappointed when the episode showed K.R.O. being damaged once he was pushed by Dante into the pit. K.R.O. was supposed to be indestructible. When he dented, it took you out of the moment.”

“SkyOne,” the eighth episode of the series to be aired, introduced a character named Clayton, the SkyOne chef, played by Rick Copp. He tells

of the character's conception: "The studio wanted some fun secondary characters to show that SkyOne housed more people than just the five team members. They saw me play a sidekick named Happy in *The Adventures of Captain Zoom* and told me to appear in the series! David wrote all my scenes, since I would probably make them very long!" Chef Clayton became the comic relief for most of the series, appearing in seven episodes.

The season brought us a traitor among the team, who turned out to be Dennis, the mechanic (played by Jim Fyfe). Copp and Goodman knew that they wanted a traitor aboard SkyOne, and Jim became the unlucky choice. Rick Copp describes his exit as "a victim of storytelling." They featured two other mechanics after Dennis, but Copp thought he was the best one of them. One of those replacements was Gil, played by Vince Waldron. He is David Goodman's good friend and was also the best man at David's wedding.

Jenny's quest for information pertaining to Michael Long reached a climax in "Angels in Chains," where she revealed that she believed her father had secretly joined F.L.A.G. under an assumed name. Many fans were puzzled as to how and when Michael could have conceived a child. Rick Copp explains: "I don't remember exactly how we were going to explain Jenny's parentage, but I remember that we had it all worked out. I recall that Garthe Knight was going to be involved somehow."

The second half of the season brought an episode called "The Return of Megaman," a story that was very similar to *The Six Million Dollar Man*. This adventure was not originally written for *Team Knight Rider*, but rewritten from an unsold Copp and Goodman pilot. "About a year before *Team Knight Rider* premiered," recalls David Goodman, "we wrote a pilot script called *Megaman* for CBS. The series revolved around a 'six million dollar man' who had aged and was not worth much anymore. The government had just created a 'billion-dollar man', so the aged bionic man becomes a private investigator. When the series wasn't picked up, we adapted the script for *Team Knight Rider*." The original script had many

more references to *The Six Million Dollar Man* than what made it to the episode.

“The Blonde Woman,” while a very good installment, didn’t please the fans as much as it pleased the crew. Co-creator Rick Copp on this episode: “I really liked ‘The Blonde Woman’ even though many fans disagree. When we were developing the episode, I was very pessimistic and thought that it would turn out to be the worst episode of the series. That episode actually got Steve Kriozere a job on *VIP*. I remember one scene that I was in aboard *SkyOne*. I was supposed to be pushing a food tray in front of the infirmary while, in the background, the assassin was wrestling a *SkyOne* employee and escaping. We were taping on Saturday morning because we were running behind and we had to do that entire scene in one take. I blew it about five times before I got it right—I think it was because of the pressure I was under to get the scene in the can. Actually, if you watch the episode, you can see me pause during the dialogue while I remember my next line! They decided that was good enough and we called it a day!” This episode is also remembered for premiering the new opening credits. “At that time,” recalls Copp, “we knew the ratings weren’t that high and were looking for a way to spruce up the show. The old credits were very ‘static’, with the cars driving around the desert practically the whole time. We also wanted to feature the new Kat and Plato bodies and, by that time, we had more episodes shot so we could choose from more scenes.”

The second-to-last episode, called “*Spy Girls*,” was Copp and Goodman’s homage to *Charlie’s Angels*. The episode was designed to be the pilot for a spin-off series featuring the crime-fighting trio. Dan Filie at Universal Studios said that if *Team Knight Rider* went into a second season, they would need a companion show. Copp, being a big *Charlie’s Angels* fan, decided on a similar premise called *Spy Girls*. Incidentally, Roberta Renaud, who played one of the girls, was held over from “*Out of the Past*” auditions.

The producers seemed to have saved the best for last with “Legion of Doom.” This episode brought back many of TKR’s adversaries of the past season, including Max Amato (“SkyOne”), Starr and Roland (“The Iron Maiden”), and Kaila Gordon (“EMP”). The final scenes also marked the return of K.I.T.T. and Michael Knight, and managed to answer some of the questions that viewers had pondered all season. The Shadow is revealed to be a hologram emitted from K.I.T.T.’s CPU casing, which is housed in the situation room aboard SkyOne. “We had hoped to have David Hasselhoff make an appearance as Michael Knight in the end of the episode,” says David Goodman, “but he wasn’t interested. If, by some chance, Hasselhoff would have agreed to make an appearance for the second season, we would have made the guy who said he was Michael Knight be someone else. We were interested in getting William Daniels to reprise his role as the voice of K.I.T.T., but were told that he would be too expensive. We planned on having the Shadow be Michael Knight, but since he wasn’t available, Rick came up with the idea of making the Shadow be a hologram from K.I.T.T.’s CPU.”

Along with the villains seen in “Legion of Doom,” Steve Kriozere had also wanted Martin Jantzen from “K.R.O.” in it. Copp and Goodman decided to leave him out and give both Jantzen and K.R.O. a full episode if there was a second season. Steve wrote the first two acts of “Legion of Doom,” while Copp and Goodman wrote the last two. He also created K.A.—the Knight Alpha—from an existing car called the Ford Ka. They weren’t able to drive the car because it wasn’t street legal, so the episode showed it parked in the SkyOne garage.

The series was unfortunately cancelled before many of the viewer’s questions could be answered. Writer Marcus Miller tells the reason why Team Knight Rider was cancelled: “By the end of the first season, the ratings were getting better and plans were underway for season two. I wanted it to be a more ‘gadgety’ show and was told by David Goodman that I would be in charge of that department. I planned to trick the dashboards out and had really pushed for a scanner on each car. The fans wrote in as

well saying they wanted to see more gadgets on the cars, and Universal responded by adding such things as a red blinking light to Domino to simulate a scanner. We were virtually guaranteed at least two seasons, but the powers-that-be at Universal's TV department had changed hands and the show was cancelled." TKR was stuck in syndication on UPN which was (and still is) a very weak market around the country. Had it been linked with a stronger syndicate, it might have lasted longer.

David Goodman says, "If there was a second season, we would have probably made Mobius be Kyle's father, and Jenny would have been Michael's daughter—conceived during his days as a cop. We also had planned on doing an episode revolving around the return of Erica's ex-husband." Writer Marcus Miller pitched a story idea to Copp and Goodman that might have been produced had there been a second season. "I had told Copp and Goodman about an idea I had involving flying saucers. In it, Kyle is secretly contacted by the government to go to Las Vegas and retrieve some UFO parts that were stolen from a base in Nevada. Jenny was supposed to pose as a showgirl, and Erica was to seduce a terrorist that only liked blonde women. Kyle discovers that the UFO parts are actually parts to a Stealth bomber and suspects a conspiracy. The end of the episode has the team sitting out in the desert in Dante, wondering if UFO's really do exist. The camera would pan back and there would be a flying saucer hovering over Dante."

Other ideas that didn't make it to production include an episode entitled "Aryan Mountain Kingdom." In it, the team goes after a group of Neo-Nazis whose terrorist activities have reached an alarming level. TKR is forced into a stand-off at a hollowed out mountain fortress deep in the Colorado Rockies. They are outmatched and only have two of the five cars operational. It's up to Kyle to decide whether to send his team on a possible suicide mission or retreat, possibly risking hundreds of lives if the Neo-Nazis strike again. In "Red Star Rising," another idea that was not produced, a cunning crime lord named Dragonblade uses a beautiful computer programmer to lure Trek into his clutches. Dragonblade wants

to launch a high-tech espionage ring, and needs Trek's brilliant mind to succeed. TKR plots his rescue, unaware that Trek is enjoying being Dragonblade's "prisoner." In the end, Trek comes to the conclusion that TKR is where he is meant to be.

So would Jenny ever admit she had feelings for Kyle? Christine Steel says that, "Brixton was a great actor to work with and I will admit Jenny wanted him, but I wanted him to want me more. I don't know how they would have resolved the attraction; maybe explain I was some exotic affair in Singapore! I would probably have run into him no matter what." Brixton adds that, "Christine Steel is a beautiful girl and a talented actress. Our characters faced the dilemma of finding the balance between business and pleasure which went along with denying the attraction. If the show had gone to the second season, I am sure there would have been some kind of relationship with Kyle and Jenny. The fun of the relationship is not consummating it because Kyle has several love interests that divert his attention away from Jenny."

What other surprises would Team Knight Rider have brought the fans had the series continued for a second, or perhaps a third season? Only the Shadow knows...

APPENDIX A

ABOUT GRASSROOTS COALITION

It is not often that an actor completely fades out of Hollywood only to be the champion of a cause that they truly believe in. Patricia McPherson decided she needed to make a difference as President of the Grassroots Coalition, a non-profit organization that has been working since 1993 to demand disclosure of public health and safety issues. The Grassroots Coalition also educates the public on the need for preservation and protection of the Ballona Wetlands and other environmentally sensitive areas. This organization uses a multi-disciplinary, scientific systems approach to accomplish this mission. Grassroots monitors governmental entities and corporate America, to ensure that these institutions are operated in a lawful, open and truthful manner for the good of the people. In 1995 and 1996, when Los Angeles was mired in recession, city officials looked to Playa Vista as an economic savior. When DreamWorks SKG announced it would build a hi-tech campus, there was great enthusiasm for the project. McPherson called the mitigation system constructed beneath the future Fountain Park Apartments “a complete joke. I could see huge gaps where a membrane is supposed to tightly join to the building pilings to keep gases from rising into the building. As usual, nobody from the city seems to be in charge.” She took DreamWorks SKG to court and succeeded in having them abandon the project.

For a period of five years, from 1993 to 1998, Grassroots Coalition challenged the Playa Vista Environmental Impact Report and won. “I’m glad someone on the City Council had the courage to face reality,” states McPherson. “If these systems fail and residents of Playa Vista are killed or

injured, the damages against the city could be staggering.” When reevaluated, Grassroots was proven correct in the fact that there were dangerous gas levels on the site. “Playa Vista’s leaders and Southern California Gas tried for years to claim that the leaking methane gas we could smell was just swamp gas, nothing to worry about,” recalls McPherson. “They said it was caused by rotting vegetation from the wetlands. What a terrible lie that has turned out to be.”

“We have had to fight for every victory, and for me it’s become a full-time effort,” says McPherson, who became so frustrated by the city’s inaction that one day she videotaped bizarre gases bubbling up in nearby Centinela Creek. When collected in a jar and touched with a match, the gases immediately burst into flames. From 1999 to 2001, Grassroots Coalition has challenged the safety at Playa Del Rey by demonstrating in reports that the facility leaks gas to the surface under residential areas. “Since 1942, natural gas has been piped into the old Playa del Rey oil fields,” said McPherson. “Back then, it was farm land. I don’t think anyone ever expected it to be a residential area. I think the taxpayers of Los Angeles have a right to know that this development has the potential to financially cripple the city,” McPherson concluded.

For more information on the Grassroots Coalition and details on how you can help, please visit their website at <http://www.saveballona.org>.

APPENDIX B

BUILDING A K.I.T.T. REPLICA

By Christopher Brielmaier

During the series' four year run, countless numbers of fans tuned in each week to Michael Knight's adventures, wishing they were the ones behind the wheel. Unfortunately, at that time, owning your own K.I.T.T. was next to impossible. (Only one privately owned replica was known to exist at that time.).



K.I.T.T. Replica constructed in 1983 (Courtesy of P. Sher Jr./Code 1 Auto)

The 1990's brought us a handful of conversion companies that actually began to produce replica parts that could be added to your stock Firebird or Trans Am in order to convert the car into the Knight Industries Two Thousand. The process of building a K.I.T.T. replica can be a long and expensive process if one is not knowledgeable as to what they are looking for. The very first step in constructing a replica is to find a suitable "donor car."

The television series used a 1982 ½ Pontiac Trans Am with black and gold trim, a crossfire fuel injected 5 liter engine, automatic transmission, turbo cast rims with the famous "bowling ball" style hubcaps, and PMD seats. If you're a real stickler for authenticity, you may want to spend a lot of time finding the perfect 1982 car that fits this description. Pontiac made the Trans Am with basically the same body style from 1982 to 1992. That is ten years of cars to choose from that basically look like the car from the series. Although any Firebird, Firebird S/E, Trans Am, GTA, or Formula from 1982 to 1992 can be used, a 1982 Trans Am is the best choice as you will most likely find a lot of the rare Trans Am pieces you need on that year of car. But, if you have the money and time to put into it, any 82 to 92 Firebird or Trans Am can be converted to look like the series car. It just takes more trips to the auto store and junkyard to find the older parts.

Once you have your car, you may want to restore the interior, especially if it is a color other than tan, and take care of any engine problems or bodywork that might be needed. After that, it is time to start looking into the nuts and bolts of the conversion process and get your dash, steering wheel, upper and lower consoles, replacement bumper, and of course your scanning light for the front of the car. You may be surprised to know that there are several companies out there, offering parts and electronics for these conversions. The two largest by far are Don Colie's company, Advanced Designs in Automotive Technology (<http://www.adiautotech.com>) in Virginia and Mark's Custom Kits (<http://www.markscustomkits.com>) in Florida. Both companies offer very high quality fiberglass parts and electronics with full

warranties. Items such as the speedometer, tachometer, fuel, temperature, etc, do actually work and monitor your vehicle like factory gauges. In many cases, the digital gauges seen in the conversion dash are more accurate than the factory ones.



Knight 2000 Replica [Courtesy Joe Huth]

Below is a description of the features that you will want on your donor car in order to save you time and money as well as make your replica as accurate as possible.

Front Fender Air Extractors—These pieces can only be found on 1982-1984 Trans Ams. They are plastic inserts with a mesh grille that fit into a pre-cut opening on the front fenders. From 1985-1990, the air extractors were much smaller and therefore cannot be used.

Cowl Induction Hood—In 1982, two versions of the hood were available for the Firebird and Trans Ams. The cowl induction hood had a noticeable “bulge” running the length of it, with a rectangular opening near the windshield. This hood can be found on 1982-1984 Firebirds and Trans Ams, and 1987-1992 Formulas.

Aero Spoiler—The truly authentic aero spoiler needed for any conversion can only be found on the cars built between 1982 and 1985. A similar version was available after 1985 but it also included a third brake light, something that the real K.I.T.T. did not have. Another type of spoiler was also offered that featured a wrap around “wing” that ran up the sides of the trunk lid. Again, this is not true to an authentic K.I.T.T. replica.

T-Tops—Although many do not like this option due to leakage problems, a true replica should be equipped with factory t-tops. After market t-tops should not be installed as they disrupt the structural integrity of the car, often leak, and usually do not look the same as the factory ones. Between 1982 and 1992, two versions of the t-tops were available—one that came with a locking package and one that did not. Although the locking ones are nice to have, the real K.I.T.T. did not have them and consequently yours should not either.

Rear Bumper—The correct rear bumper can be found on any car made from 1982—1984. After 1984, rubber inserts were added to the rear bumper to match the front and therefore cannot be used.

Front Air Deflectors—These came on 1982-1984 Trans Ams only. The deflectors bolt on to the front fenders immediately in front of the tire. A few driving scenes in the pilot episode show K.I.T.T. with the front deflectors on. From that point on, however, they were absent. Unless a “Pilot episode” replica is being constructed, you should not have these.

Round Shifter—One of the hardest pieces to find for your conversion is the factory installed 1982 gear shifter. The shifter is cone shaped with a button insert carrying the Pontiac logo. This was only available on 1982 Firebirds and Trans Ams with automatic transmissions. Once you have obtained the correct shifter, the Pontiac emblem should be removed (or painted black) for complete authenticity.

PMD Deluxe Front Seats—Another difficult piece to find are the Pontiac Motor Division (PMD) open headrest seats. These seats were only available in 1982 and 1983 models, and therefore can be hard to obtain. The seatbelt guides should be detached from the seat (unless a “Pilot

replica” is being created, in which case the seatbelt guides may remain). Most likely, the front seats (and in some cases, the back ones too) will need reupholstered in the correct tan color.

Tan Interior—In order to stay true to the series, a tan interior must be installed as well. Although many of the pieces can be found fairly easily, the seatbelts seem to elude most people. The color code for Pontiac’s 1982 tan interior is C 229 in the “Leo” book. Unfortunately, this fabric has long since been discontinued, so a substitute will have to be used. The carpeting as well as the headliner can be ordered from aftermarket companies. If finding a tan interior becomes too difficult, some aftermarket companies also carry the correct paint color to allow you to paint your old interior.

Seatbelts—Again, unless a “Pilot episode” replica is being constructed, K.I.T.T. did not have seatbelts. However, it is very dangerous to drive without seatbelts and it is not recommended.

Turbo Cast Aluminum Wheels—These wheels, available from 1982 until 1984, were offered in two sizes: 14 inch and 15 inch. While it is very difficult to tell the difference, the real K.I.T.T. had the 15 inch wheels. Finding the 15 inch wheels ranks fairly high on the list of rare and hard to find parts for your conversion.

Turbo Cast Wheel Covers—Affectionately named “bowling ball hubcaps,” these came in the two sizes mentioned above and snapped on the turbo cast aluminum wheels. Again, in order to be true to the series, a set of 15 inch wheel covers is necessary. Finding a complete set of these is without a doubt the toughest piece to find because so many were destroyed when a design flaw caused them to unsnap from the rims while the car was in motion.

Taillights—Even though they are covered by a one piece Plexiglas “blackout,” only the taillights found in the 1982—1985 models can be used on your conversion. After 1985, the lights were redesigned and would not allow for a smooth look once the blackout piece was in place. Also, the turn signals were given their own bulb instead of utilizing the brake bulbs.

The following two items are options that a true conversion should not have as it is not true to the series.

No Rear Wiper—This is one feature that you do not want your conversion to have. Besides being incorrect for a replica, the rear wiper option is known for leaking, causing part of the body to rust from the inside out.

No Rear Defroster—Another option that neither K.I.T.T. nor K.A.R.R. had was the rear window defroster. This small detail is usually the one most overlooked by conversionists.

Once a suitable donor car has been found with all of the correct features listed above, the next step is to begin the actual conversion from a stock Trans Am into the world's greatest automobile. With so many variations of the fiberglass conversion products on the market, it is important to choose the one that best fits your preferences. Before buying any part, it must be decided which season K.I.T.T. conversion is desired. Below is a run down of each part and what to look for.

Fiberglass Front Nose Fascia—Season one through three featured a basically unchanged nose with turn signal blackouts on either side of the scanner. The fourth season showed a smooth nose with no blackouts and a more rounded look to it.

High Powered Scanner—K.I.T.T. had a red oscillating scanner bar, while K.A.R.R. had an amber scanner (unless a "Trust Doesn't Rust" version of K.A.R.R. is desired, in which the scanner would also be red).

Fog Lights—Season one of the series had three sets of fog lights in the cutouts on the front nose with special "vents" to hide the lights when not in use. From season two through four, K.I.T.T. only had two sets of lights centered in the front nose openings with no vents.

Taillight Blackout—A simple one piece Plexiglas tint covering the entire taillight assembly. Be sure to check the Plexiglas to make sure light can shine through to allow the taillights to be seen.

Fiberglass Dashboard—There are basically two versions of the dashboard available. A season one/two replica should have the “2-TV Dash,” while the season three/four should have the “1-TV Dash.” If a K.A.R.R. replica is desired, then the “2-TV Dash” should be used. The appropriate electronics should accompany the desired dash.

Fiberglass Switch Pod Unit—Again, the only two choices for the switch pod unit are the season one/two unit and the season three/four unit. The version chosen here should coincide with the Dashboard version chosen. K.A.R.R. had the season one/two switch pod unit.

Fiberglass Lower Console with Dash Support—Season one/two featured a colorful lower console with an array of buttons, lights, and the power window switches. Season three/four’s console had a cassette player, a 5 ¾ disk drive, and an array of lighted buttons.

Fiberglass Overhead Console—The overhead console changed a few times throughout the series’ run. The first season shows a much “bulkier” console with toggle switches and a numerical display. The season two console became very colorful (it had an array of colored pushbutton switches) and much more form-fitting. Season three and four featured a basically unchanged console, adorned with red lights and buttons.

Fiberglass Gullwing Steering Wheel—The steering wheel remained basically unchanged throughout the series’ entire run. The pilot was the only episode to feature the words “Knight Industries Two-Thousand” on the wheel below the emblem. Season three and four featured small green lights on the handles (which can be seen in the third and fourth season opening credits).

Lighted Gas Pedal—This feature should only be installed if a third/fourth season replica is desired. A set of fourteen lights on either side of the gas pedal illuminate sequentially based on the amount of force applied to it.

Door Handle Lights—A set of nine red and green lights located underneath both the driver’s side and passenger’s side door handle. The lights are red when the door is locked, and green when it is unlocked.

Once all of the above have been obtained and installed, your Knight replica is complete. Be sure to take good care of your investment by purchasing a car cover for when it is garaged as well as a high quality wax and other maintenance items. A reliable security system is also recommended—K.I.T.T. may be theft-proof, but your conversion is not.

If you are serious about taking on this project, I recommend you do your research and take advantage of websites like the only car club dedicated to this hobby, Knight Registries. Knight Registries (<http://www.knightregistries.com>) has been the online resource for K.I.T.T. car conversions for over five years, offering a registry featuring over thirty members from around the world with completed conversions. A yearly event is held where we gather our cars together, swap stories, and nit-pick each others vehicle. More importantly, it is where you can converse with others who are currently building a car and those that have completed their car. It is an excellent resource for finding parts and learning more about the companies that sell conversion parts so you can choose the one that is right for you. Continue to live your dreams and maybe we'll see you online at Knight Registries.

Christopher Brielmaier
Director, Knight Registries Car Club

APPENDIX C

A CRUSADE FOR IMMORTALITY: *KNIGHT RIDER* FAN FICTION

By Laura Tenorio

Every fandom has them, and *Knight Rider* is no exception. For every idea that was left hanging on the show, there is a story somewhere to wrap it up, and to continue on the legend. It's called fan fiction, and it is considered by many to be the continuation of a show whose time on the air was all too short. Fan fiction writers are ordinary people with visions of storylines that may never have made it to the screen, but have existed in the imaginations of the fans. Eventually, these writers put their words onto computer screens, and dependant on their personal convictions, they put those stories out on the Internet and in fanzines for others to read, in return for nothing more than criticism.

The *Knight Rider* Fan Fiction Community is a group of writers who share a common love of *Knight Rider* in its various forms. They not only try to keep up the interest up in the fan circles through the fiction they produce, but they do try to lend a hand to other projects as well, including the creation of other books, websites, and games. They attempt to integrate as many of the original aspects of the genre as they can, in many cases taking the most minute detail and creating a story around it, while integrating elements from their own imaginations within the stories.

The *Knight Rider* Fan Fiction sensation started in 1997-98 when the completed story "Soul Survivor" appeared on the Internet. The story took

elements from the original episode “Soul Survivor” as well as took creative license in displaying the true emotional aspects that were hinted at in the original series. *Knight Rider* Fan Fiction appeared on the Internet potentially as early as 1996, but few from that time period have survived to the present moment, unlike “Soul Survivor.” Many present day fan fiction writers still use this story as inspiration for their own fiction.

Since 1997-98, over 200 *Knight Rider* (and *Knight Rider* spin-off) based fan fiction stories have appeared on the Internet. Some are small elements called “scenes” that only show one scene, sometimes based off of an original storyline. Others are novel length fiction that is a fully fleshed out story from start to finish. Many of these are posted on websites created by authors, and a few of them have made it into fanzines published outside of the Internet. Over twenty-five websites in three languages, from many different countries, presently exist that support fan fiction, for over 100 authors who have dabbled in the “ficdom.” These storylines range from extensions of the *Knight Rider 2000* world, to examining what *Knight Rider 2000* might have been like if it went into series form, to focusing on certain characters in *Team Knight Rider*. Some stories have K.I.T.T. able to project his personality in an android form; some stories introduce people from Michael Long’s past life, to haunt him in the present. Other stories add characters from the author’s minds, such as a formerly non-existent sister of Michael Knight, or another partner to drive a resurrected K.A.R.R. Many stories explore Michael’s love life, by either introducing somebody new, or dabbling in his fascination with Bonnie Barstow. Many stories explore the emotions and humanity that was occasionally missing from the show, as well as filling in the blanks that were never explored.

The average fan fiction site receives at least 50-100 readers a day. Many visitors read the fan fiction as a way of continuing the series in their minds. Many authors write fan fiction for the same reason. This is why fan fiction is a vital part of any community. Even though many writers take advantage of creative license to go beyond the constraints of the original series or movie, they still project the essence of reading a continuance of

the show that they and others loved. Fan fiction serves to keep the fandom fresh, rather than having to rely on reruns of the old series. It draws people in to read the fiction, and in some cases, drives them to see the original that started it all. At the same time, it gives the fan the ability to be involved in the show, when otherwise they would have been just a spectator. New *Knight Rider* fan fiction stories pop up every week in archives and separate websites, when more people explore their imaginations and decide to put it up on the Internet.

In 2000, the Edwards *Knight Rider* Fan Fiction Awards were established to honor the writers of *Knight Rider*/*Knight Rider 2000*/*Team Knight Rider* fan fiction with graphical awards to put on their websites. The Edwards were named in honor of the late Edward Mulhare, for his contributions to the *Knight Rider* world as Devon Miles. The traditional awards event takes place from October through December annually, and encourages future fan fiction writers.

In 2002, the Edwards *Knight Rider* Fan Fiction Awards enabled a new website to start up on the 'net. The Knight Foundation Fan Fiction Center (<http://kredwards.8m.com>) was established to aid fan fic readers and writers in their efforts to find *Knight Rider* fan fiction on the Internet, as well as to aid future writers in knowing the ins and outs of the fan fiction world from those who have been in it for a long time. The Knight Foundation Fan Fiction Center hosts the Edwards Awards, as well as a master list of fan fiction links for most of the known *Knight Rider* fan fiction on the Internet. The Center also supports and encourages future writers in their efforts to explore their imaginations, and put their visions on the Internet.

In essence, the *Knight Rider* Fan Fiction Community takes up the slack where the series and movies left off. While there are no more original *Knight Rider* or *Team Knight Rider* episodes being produced, and while *Knight Rider 2000* and *Knight Rider 2010* never made it to series, in the minds and hearts of fans, they are still alive, through fan fiction. All it takes is an idea, and the ability to put that idea onto a screen, then uploading it for the world to read and enjoy. The authors have a very large support base,

and the readers have a lot of material to keep them entertained. With just a small and imaginative effort, the adventures of the *Knight Rider* are never ending, and the legends that started with the original *Knight Rider*, *Knight Rider 2000* and *Team Knight Rider* are preserved for generations to come.

APPENDIX D

KNIGHT RIDER MERCHANDISE

4X4 K.I.T.T., Rough Riders, 1982.

ACTION STAMPER, House Martin, 1982-83. "Knight in the City," "Knight in Shining Armour," and "Knight 2000."

AIR FRESHENERS, 1980's.

BELTS, 1982. Cream with blue letters, Blue with cream letters.

BINOCULARS, La-Ru, 1982.

BIRTHDAY CARDS, 1980's.

BOARD GAME, Parker Brothers, 1983.

BUBBLE GUM CARDS, Donruss, 1983. 55-card set of scenes from the first season.

BULLET TARGET GUN, Ja-Ru, 1983. Red and white gun with five soft pellets.

BURNIN' KEY CAR, Kidco, 1982.

CANDY STICKS, Barratt, 1982. With Sticker, Blue box.

CAP GUN, Ja-Ru, 1982. Black revolver with two packages of caps.

COLOR AND ACTIVITY BOOK, Modern Publishers, 1983-84. Six varieties

COLOR ME STICKERS, Diamond Toymakers, 1983.

COLORFORMS ADVENTURE SET, Colorforms, 1982.

COMMODORE 64 VIDEO GAME, Ocean, 1985.

CURTAINS, 1980's.

CUT-OFF CHALLENGE RACE SET, Ideal, 1984.

DIE-CAST VEHICLES, Ertl, 1982.

FLASHLITE, Larami, 1982.

GIFT SET, View Master, 1983.

GLOVES, 1980's.

HANDCUFFS, Larami, 1982.

HANDHELD GAME, Akklaim, 1989.

IMPOSSIBLES STUNT SET, Rough Riders, 1983.

IRON-ONS, 1980's.

JIGSAW PUZZLES, Craft Master, 1983.

KITE, Top Flight, 1983.

K.I.T.T. DASHBOARD, Kenner, 1983.

KNIGHT 2000 CRASH SET, Kenner, 1983.

KNIGHT 2000 MODEL, MPC, 1983 up.

KNIGHT 2000 RADIO CONTROLLED, Kenner, 1983.

KNIGHT 2000 TURBO BOOSTER, Kenner, 1983.

KNIGHT 2000 VOICE CAR, Kenner, 1983



DVD, VHS tapes and Knight Rider merchandise available for purchase from the private collection of AJ Palmgren [Courtesy of Richie Levine]

KNIGHT 2000 WHIP SHIFTER, Kenner, 1984.
LUNCHBOX, Thermos, 1983.
MICHAEL KNIGHT ACTION FIGURE, Kenner, 1982.
MITTONS, 1980's
MOLE ON THE RUN, Barratt, 1982.
NINTENDO VIDEO GAME, Akkclaim, 1989.
NOVELS, Pinnacle Books, 1982-84.
ORGANIZER BACKPACK, Imaginings 3, 1983. Red, gray, and blue variations. With Michael and K.I.T.T. graphics.
PARTY SET, Hallmark, 1982. Plates, napkins, cups, invitations. Variations.
POW-R-TRONS WIND UP, Ertl, 1982.
PUFFY STICKERS, Larami, 1983.
PURSUIT MODE, Scalextric, 1984.
PUZZLES AND MAZES, Modern Publishers, 1984.
RUB-N-PLAY TRANSFERS, Colorforms, 1983.
SELF-INKING STAMP SET, Larami, 1982.
SLIDING PUZZLE, Ja-Ru, 1982.
SNEAK PREVIEWS, Galoob, 1984.
SOUNDTRACK, Soundtrack Archives, 1984.
STICKERS, Pacesetter, 1983.
STOP WATCH, BuddyL, 1983.
TALKING PEDAL CAR, 1983.
TALKING STORY BOOK, Kid Stuff, 1984.
TARGET GUN, Ja-Ru, 1982.
TELEPHONE, Tyco, 1982.
TELEPHONE INTERCOM SET, BuddyL, 1983.
TIC TOC WATCH, Larami, 1982.
TURBO PURSUIT SET, Kenner, 1983.
TV COMICS HALLOWEEN COSTUME, Collegeville, 1983.
VIEW MASTER #4054, View Master, 1984.

VISOR AND GLASSES, Larami, 1982.

WALKIE TALKIE, Playtime, 1982.

WALLET, Larami, 1982.

WALLPAPER BORDER, Vymura, 1984.

WHISTLE, Larami, 1982.

WIND UP K.I.T.T., Darda, 1984.

WRIST COMMUNICATOR, Larami, 1982.

WRIST RACERS, Ertl, 1984. **WRIST WATCH**, Armitron, 1984.

APPENDIX E

A GUIDE TO K.I.T.T.'S FUNCTIONS

Aim Laser—Manually calibrates and aims K.I.T.T.'s onboard laser.

Air Vac—Creates a vacuum inside of K.I.T.T., mainly used to clear smoke from internal bomb blasts.

Anamorphic Analyzer—Determines the causes of certain types of damage, such as a bullet hole.

Anharmonic Synthesizer—Allows K.I.T.T. to imitate any sound known to man.

Arm Laser—Manually arms K.I.T.T.'s laser.

Assign—A spot on K.I.T.T.'s switch pod where no function is assigned.

Aud/Vid Playback—Plays back any audio and video recorded earlier.

Aud/Vid Record—Records audio and video of the nearby surroundings.

Aud/Vid Transmit—Used to talk over PA systems or speakers.

Audio Bank—Directory of K.I.T.T.'s sounds and recorded audio.

Audio Playback—Plays back any audio recorded earlier.

Auto Collision Avoidance—When activated, K.I.T.T. cannot collide with anything.

Auto Cruise—A self-propelled guidance system that allows K.I.T.T. to drive by himself.

Auto Currency Dispenser—A money dispenser installed near the Chemical Analyzer.

Auto Door—Automatically opens K.I.T.T.'s doors.

Auto Phone—Used to make outgoing calls or receive incoming calls.

Auto Vac—An automatic self-cleaning system.

Auto Windows—Automatically puts down the windows.

Auto-Roof Left—Opens the left t-top.

Auto-Roof Right—Opens the right t-top.

Blood Analyzer—Detects foreign elements in the blood stream and can determine blood pressure.

Boost 2—Allows K.I.T.T. to gain a blast of horizontal speed.

Brite—Turns on the high beam headlights.

C Mode—Transforms K.I.T.T. into a convertible.

Cancel—Used to cancel a passenger ejection.

Chemical Analyzer—Determines the composition and origin of any substance placed in it.

CO2—Used to extinguish fires.

Composite Identification System—Allows K.I.T.T. to create a digital image of anyone on his monitor.

Comprehensive Configuration Analyzer—Analyzes a vehicle or building and determines any possible weak spots.

Computer Printout—A printer located beneath the monitors.

Eject Left—Ejects the driver out of the car.

Eject Right—Ejects the passenger out of the car.

Electrical Generation Mode—Allows K.I.T.T. to electrify any conductive material.

Electromagnetic Field Generator—Disrupts electrical fields. (Radar, bugs, radio signals, tracking devices)

Electronic Detection Module—Used to detect certain types of electronic bombs.

Electronic Ignition Disabler—Disengages the engine on a fleeing car.

Emergency Braking System (EBS)—Three fins that open to stop K.I.T.T. after the extreme speed of Super Pursuit Mode.

Emergency Parachute Deployment (EPD)—A parachute that deploys from K.I.T.T.'s roof.

Evade—Automatically steers K.I.T.T. in an evasive pattern.

Fire—Activates a given weapon, possibly the laser.

Geological Analyzer—Allows K.I.T.T. to scan and analyze land formations.

Graphic Translator—Recreates an image from a verbal description.

Grappling Hook—A line with a metal hook on the end used to reel in various objects.

Ground-Air Surveillance—Can monitor any air activity from the ground.

Heat Sensors—Used to detect heat patterns such as human life.

High Tensile Reflectors—Special shields that envelope the side windows and can deflect a laser.

High Traction Drop Downs (HTDD)—K.I.T.T.'s rear end raises up to allow for an easy climb up steep terrain.

Homing Device—A device inside of K.I.T.T. that the Foundation uses to track him.

Homing Signal—The signal emitted from the Homing Device.

Hydraulic Lift—Raises K.I.T.T.'s body to prepare for Rapid Cycle.

Image—Activates the Infrared Tracking Scope.

Infrared—see **Infrared Tracking Scope**.

Infrared Tracking Scope—An enhanced version of the Tracking Scope that uses infrared to scan. Range: 10 miles.

Interactive Graphics Plotter (IGP)—Allows K.I.T.T. to break down a reconstructed face to reveal the original face pattern.

Laser—K.I.T.T. is equipped with a laser power pack which is onboard, but not hooked up.

LIC—"Lic. Plates" was called this in seasons 3-4.

Lic. Plates—Flips K.I.T.T.'s license plate from "KNIGHT" to "KNI 667."

Load Jettison—Ejects the contents of the trunk.

Magnetic Analyzer—Detects electrical current.

Manual Override—Overrides all computer controls and gives them to the driver.

Medical Analyzer—Analyzes vital signs and diagnoses any problems.

Micro Jam—Blocks the electrical system in any mechanical device.

Microlock—Used to lock braking systems on other vehicles.

Micropulse—Sends out a signal to an electrical object in K.I.T.T.'s scanning range and activates it.

Microwave Ignition Sensor—Activates any motorized device remotely.

Molecular Bonded Shell—A nearly indestructible alloy that encases K.I.T.T.

Normal Cruise—All navigational controls are available to the driver.

Oil—Sprays a thin layer of oil on the road behind the car.

Oil Slick—"Oil" was called this in season 3 and 4.

Olfactory Detector—Detects and analyzes odors.

Oxygen Vent—Oxygenates K.I.T.T.'s interior.

Passive Laser Restraint System—Harmless lasers hold K.I.T.T.'s passengers in place.

Phone Tap—Used to eavesdrop on any phone conversation.

Police/Radio Frequency—Patches K.I.T.T. into the police criminal frequency.

Polyphonic Synthesizer—Used to create and playback melodies.

Power—Places K.I.T.T. from standby to full power mode.

Printer—See **Computer Printout**.

Protect—Automatically raises K.I.T.T.'s windows and activates the Passive Laser Restraint System.

Pursuit—Activates K.I.T.T.'s boosters to give him a burst of speed.

Pyroclastic Lamination—Protects K.I.T.T.'s Molecular Bonded Shell from extreme heat.

Radar—Locates any activity within a given range.

Range—Sets the range for the radar.

Rapid Cycle—Creates a "bouncing effect" to shake debris from K.I.T.T. Used in conjunction with Hydraulic Lift.

Rapid Thought Analyzer—Finds common denominators or common points in an audio recording.

Reconnaissance Mode—Monitors surrounding activity for undercover operations.

Record—Captures only audio.

Retro-Rockets—Used to give K.I.T.T. a temporary burst of speed. On occasion, it is reversed to bring the car to an instant stop.

Reverse Turbo Boost—A “backwards” turbo boost.

Rocket Boost—see **Retro-Rockets**.

Rocket Fire—Either shoots a rocket or a magnesium flare from the rear.

Scanner—The series of eight flashing red lights on the front of K.I.T.T. are known as his scanner. The scanner is protected by an alloy grill and can detect the speed of a moving car, see around corners, etc. A direct laser blast to the center of his scanner can totally destroy it and shut down all of the car’s programs.

Security Alert—Alerts driver to danger ahead.

Self Diagnostic Analyzer—Detects any internal malfunction and diagnoses the problem.

Signal—Transmits information beyond the range of a human.

Silent Mode—Makes the engine virtually noiseless.

Ski Mode—Lifts the car on either the left two wheels or the right two wheels.

Smoke Release—Smoke Screen emitted from K.I.T.T.’s rear.

Spectrograph—Analyzes an object’s mineral, metal, and gas content by analyzing light bouncing off or being emitted by the object.

Speech Synthesis Module—Manually activates and deactivates K.I.T.T.’s voice.

Sub-Zero—Immediately decreases K.I.T.T.’s interior to zero degrees.

Super Pursuit Mode (SPM)—Transforms K.I.T.T. into a more aerodynamic car to handle speeds of 300+ miles per hour.

Surveillance Lock—Locks a vehicle into the tracking scope.

Surveillance Mode—A sensory device that can detect any kind of suspicious movement within a two-hundred foot radius.

Suspension Synchronizer—Aligns the suspension.

System—A security feature which protects one of K.I.T.T.'s memory boards and activates an anti-theft device which shocks anybody that touches it with a high electrical charge.

TDS—Thermo Dynamic System. See **Thermo Dynamic Generator**.

Tear Gas—Releases tear gas through K.I.T.T.'s smoke screen emitters.

Telephone Monitor—This un-pauses the Telephone Tap.

Telephone Tap—see **Phone Tap**.

Thermo Dynamic Generator—Heats up the tires on a fleeing car causing them to explode.

Third Stage Aquatic Synthesizer—Allows K.I.T.T. to ride on water.

Tinted Windows—Tints K.I.T.T.'s windows.

Tracking Scope—Detects a certain vehicle and locks in their position for tracking.

Traction Spikes—Metal spikes extend from the tire to allow easy climbing of steep terrain.

Traffic Control System—Allows the control of Traffic lights.

Trajectory Guide—Prepares K.I.T.T. to be launched via Turbo Boost anywhere within a 90 degree arc.

Trunk Lid—Opens the trunk.

Tuning—Finely tunes K.I.T.T.'s internal systems.

Turbo Boost—Boosts K.I.T.T. into the air to leap over obstacles.

Ultra Frequency Modulator—see **Ultrasonic Frequency**.

Ultramagnesium Charges—A magnesium charge released from K.I.T.T.'s rear to detour heat-seeking missiles.

Ultraphonic Analyzer—Detects heavy metal equipment and body health.

Ultrasonic Frequency—Can be used for anything from jamming radio frequencies, to opening electronic doors, to calling off dogs.

Voice Analyzer—Analyzes voice patterns to detect lying or a sense of fear.

Voice Projection—Projects K.I.T.T.'s or any passenger voice through an external speaker.

Voice Synthesizer—Allows K.I.T.T. to mimic anyone's voice.

Voltage Induction Coil—Used to increase or decrease electrical current in something. Located under front bumper.

Winch—Retracts the grappling hook.

XK100 Thermal Printer—An enhanced version of the Printer.

X-Ray—Scans through metal or human remains.

Zoom-In—Used to zoom in on a picture on the monitor.

APPENDIX F

K.I.T.T.'S FUNCTIONS BY EPISODE

Below is a listing of K.I.T.T.'s capabilities as featured in each episode.

Season One

Pilot

Auto Collision Avoidance, Auto Cruise, Auto-Roof Left, Auto-Roof Right, Eject Left, Eject Right, Medical Scan, Microwave Mobile Line, Oil, Pursuit, Ski Mode, Smoke Release, Turbo Boost

Deadly Maneuvers

Auto Cruise, Pursuit, Radar, Rocket Booster, Surveillance Mode

Good Day at White Rock

Anharmonic Synthesizer, Auto Cruise, Auto-Roof Left, Pursuit, Turbo Boost

Slammin' Sammy's Stunt Show Spectacular

Auto Cruise, Horizontal Turbo Boost, Oxygen Vent, Pursuit, Radar, Ski Mode, Turbo Boost

Just My Bill

Auto Cruise, Auto-Roof Left, Instant Replay, Pursuit, Radar, Rocket Thrusters, Surveillance Mode, Zoom-In, Turbo Boost, Peng (Smoke Release)

Not a Drop to Drink

Auto Cruise, Grappling Hook, Pursuit, Retro Rockets, Rocket Fire, Ski Mode, Surveillance Mode, Turbo Boost

No Big Thing

Auto Cruise, Auto-Roof Right, Eject Right, Pursuit, Radar, Security Alert, Turbo Boost

Trust Doesn't Rust

By K.I.T.T.: Auto Cruise, Manual Override, Police/Radio Frequency, Resonating Laser, Turbo Boost

By K.A.R.R.: Auto Cruise, Auto-Roof Right, Eject Right, Ski Mode, Tinted Windows, Turbo Boost

Inside Out

Auto Cruise, Auto Phone, Auto-Roof Left, Auto-Roof Right, Eject Right, Micro Jam, Turbo Boost

The Final Verdict

Auto Cruise, Auto-Roof Left, Composite Identification Mode, Eject Left, Micro Jam, Phone Tap, Radar, Surveillance Mode, Tinted Windows, Turbo Boost

A Plush Ride

Auto Cruise, Oxygen Vent, Pursuit Mode, Rotated Turbo Booster, Turbo Boost, X-Ray Mode

Forget Me Not

Auto Cruise, Auto-Roof Left, Grappling Hook, Surveillance Mode, Turbo Boost, Winch

Hearts of Stone

Auto Cruise, Auto Phone, Auto-Roof Left, Ground-to-Air Surveillance, Horizontal Turbo Boost, Micro Jam, Pursuit, Retro Rockets, Surveillance Mode, Turbo Boost, Tear Gas

Give Me Liberty...or Give Me Death

Auto Cruise, Chemical Detectors, Grappling Hook, Infrared Tracking Scope, Pursuit, Radar, Tinted Windows, Turbo Boost, Winch

The Topaz Connection

Auto Cruise, Auto-Roof Left, Printer, Pursuit, Surveillance Mode, Turbo Boost

A Nice Indecent Little Town

Auto Cruise, Auto Phone, Horizontal Turbo Boost, Printer, Pursuit, Radar, Ski Mode, Surveillance Mode, Turbo Boost, Video Playback, Voice Projection

Chariot of Gold

Auto Cruise, Auto-Roof Left, Auto-Roof Right, Blood Analyzer, Chemical Analyzer/Dating System, Computer Override, Eject Left, Micro Jam, Printer, Ski Mode, Turbo Boost

White Bird

Auto Cruise, Medical Scan, Phone Tap, Pursuit, Turbo Boost

Knight Moves

Auto Cruise, Auto-Roof Left, Auto-Roof Right, CB Monitor, Long-Range Tracking Scope, Pursuit, Radar, Surveillance Mode, Turbo Boost

Nobody Does It Better

Auto Cruise, Infrared Tracking Scope, Pursuit, Surveillance Mode, Turbo Boost, Tinted Windows, Voice Projection, X-Ray Mode

Short Notice

Auto Cruise, Auto-Roof Right, Eject Right, Pursuit, Surveillance Mode, Turbo Boost

Season Two

Goliath

Audio Playback, Auto Cruise, Comprehensive Configuration Analyzer, Infrared, Laser, Map Search, Microlock, Micro Jam, Odds Calculator, Pursuit, Tinted Windows, Ultra Frequency Modulator, X-Ray

Brother's Keeper

Auto Cruise, Electronic Detection Module, License Plates, Map Search, Police/Radio Frequency, Pursuit, Radar, Surveillance Mode, Turbo Boost, Voice Analyzer

Merchants of Death

Audio Playback, Auto Cruise, Auto Phone, Auto-Roof Right, Map Search, Micro Jam, Picture Sharpen, Point-of-Impact Analysis, Pursuit, Radar, Rocket Fire, Ski Mode, Smoke Release, Surveillance Mode, Telephone Trace, Turbo Boost, Ultra Magnesium Charges, Voice Analyzer, X-Ray

Blind Spot

Audio/Video Record, Auto Cruise, Pursuit, Radar, Trajectory Guide, Turbo Boost

Return to Cadiz

Auto Cruise, Auto-Roof Left, Chemical Analyzer, Eject Left, Electronic Pilot Override, Linguistic Analyzer, Map Search, Medical Scan, Printer, Pursuit, Radar, Surveillance Mode, Third Stage Aquatic Synthesizer, Trunk Lid, Turbo Boost

K.I.T.T. the Cat

Auto Cruise, Chemical Detectors, Heat Sensors, Medical Scan, Pursuit, Radar, Turbo Boost

Custom K.I.T.T.

Auto Cruise, Chemical Analyzer, Pursuit, Radar, Turbo Boost, Voice Projection

Soul Survivor

Auto Cruise, Auto-Roof Right, Composite Identification, Eject Right, Laser, Map Search, Pursuit, Telephone Trace, Turbo Boost

Ring of Fire

Audio Playback, Auto Cruise, Auto-Roof Left, Energy System Override, Grappling Hook, Integrated Micronetic Navigational Circuit, Printer,

Pursuit, Pyroclastic Lamination, Self-Diagnostic Analyzer, Surveillance Mode, Turbo Boost, Voice Analyzer

Knightmares

Auto Cruise, Auto-Roof Left, Chemical Analyzer, Comprehensive Configuration Analysis, Computer Graphics, Hydraulic Seat, Infrared, Micro Jam, Police/Radio Frequency, Pursuit, Radar, Tinted Windows, Turbo Boost

Silent Knight

Auto Cruise, Auto-Roof Left, Auto-Roof Right, Chemical Analyzer, Map Search, Medical Scan, Police/Radio Frequency, Pursuit, Smoke Release, Turbo Boost

A Knight in Shining Armor

Audio Record, Auto Cruise, Auto-Roof Left, Chemical Analyzer, Eject Left, Map Search, Micro Jam, Pursuit, Reverse Turbo Boost, Speed Reading Program, Surveillance Mode, Telephone Call-Intercept, Tinted Windows, Trunk Lid, Turbo Boost

Diamonds Aren't a Girl's Best Friend

Audio Record, Auto Cruise, Infrared, Map Search, Micro Jam, Oil, Pursuit, Radar, Telephone Call-Intercept, Telephone Trace, Turbo Boost

White-Line Warriors

Audio Record, Auto Cruise, Auto-Roof Left, Grappling Hook, Infrared, Micro Jam, Radar, Silent Mode, Trunk Lid, Turbo Boost

Race for Life

Auto Cruise, Auto Phone, Auto-Roof Right, Map Search, Polyphonic Synthesizer, Printer, Pursuit, Radar, Turbo Boost

Speed Demons

High Traction Drop Downs, Pursuit, Radar, Ski Mode, Sonar, Turbo Boost, Video Playback

Goliath Returns

Audio Editing Mode, Audio Playback, Audio Record, Auto Cruise, Auto Phone, Auto-Roof Left, Auto-Roof Right, Chemical Detectors, Comprehensive Configuration Analysis, Emergency Parachute Deployment, Grappling Hook, Magnetic Analyzer, Medical Scan, Micro Jam, Pursuit, Radar, Sonar, Surveillance Mode, Telephone Tap, Telephone Trace, Turbo Boost

A Good Knight's Work

Auto Cruise, Auto-Roof Left, Auto-Roof Right, Chemical Analyzer, Computer Tap, Eject Left, Eject Right, Hydraulic Seat, Micro Jam, Printer, Pursuit, Surveillance Mode, Turbo Boost

Mouth of the Snake

Auto Cruise, Auto Phone, Auto-Roof Right, Chemical Analyzer, Micro Jam, Pursuit, Radar, Turbo Boost, X-Ray

Let It Be Me

Audio/Video Playback, Audio/Video Record, Auto Cruise, Auto Phone, Comprehensive Configuration Analysis, Micro Jam, Pursuit, Radar, Turbo Boost

Big Iron

Auto Cruise, Chemical Detectors, Energy System Override, Oil, Pursuit, Self Diagnostic Analyzer, Sonar, Telephone Trace, Trajectory Guide, Turbo Boost, Ultraphonic Analyzer

Season Three

Knight of the Drones

ATX Surveillance Equipment, Auto Cruise, Auto Phone, Auto-Roof Left, Eject Left, Electrical Generating Mode, Grappling Hook, Image, Infrared Tracking Scope, Interactive Graphics Plotter, Linear Predictive Graphics Routine, Passive Laser Restraint System, Police/Radio Frequency, Polyphonic Synthesizer, Pursuit, Radar, Self-Analyzing Probe, Self-

Diagnostic Routine, Ski Mode, Surveillance Mode, Thermo Dynamic System, Traffic Control System, Turbo Boost, Voice Projection, Voltage Induction Coil, Winch

The Ice Bandits

Auto Cruise, Auto-Roof Left, Auto-Roof Right, Grappling Hook, Hemometer (Heat Sensors), Interactive Graphics Plotter, Linear Predictive Graphics Routine, Medical Scan, Pursuit, Turbo Boost

Knights of the Fast Lane

Auto Cruise, Auto-Roof Right, Chemical Analyzer, Chemical Detectors, Eject Right, Homing Device, Load Jettison, Map Readout, Micro Jam, Power, Pursuit, Signal, Turbo Boost

Halloween Knight

Audio Playback, Auto Cruise, Chemical Analyzer, Grappling Hook, Infrared Tracking Scope, Medical Scan, Pursuit, Surveillance Mode, Turbo Boost

K.I.T.T. vs. K.A.R.R.

By K.I.T.T.: Audio/Video Record, Auto Cruise, Chemical Detectors, Chemical Scan, High-Tensile Reflectors, Pursuit, Remote Monitors, Self-Analyzing Probe, Signal, Surveillance Mode, Turbo Boost, Voice Projection

By K.A.R.R.: Anharmonic Synthesizer, Audio Playback, Auto Cruise, Interior Temperature Control, Laser, Manual Override, Medical Scan, Micro Jam, Power, Sonar, Surveillance Mode, Turbo Boost, Tinted Windows, Voice Projection

The Rotten Apples

Aim Laser, Auto Cruise, Auto-Roof Left, Brite, Chemical Analyzer, Eject Left, Electrical Generating Mode, Geological Analyzer, Grappling Hook, Homing Signal, Image, Map Search, Micro Jam, Microlock, Printer, Pursuit, Radar, Range, Ski Mode

Knight in Disgrace

Anharmonic Synthesizer, Auto Cruise, Auto Phone, Auto-Roof Left, Eject Left, Homing Signal, Manual Override, Micro Jam, Pursuit, Ski Mode, Turbo Boost, X-Ray

Dead of Knight

Anharmonic Synthesizer, Auto Cruise, Auto Phone, Chemical Scan, Infrared Tracking Scope, Medical Scan, Microlock, Printer, Pursuit, Tinted Windows, X-Ray

Lost Knight

Audio Playback, Auto Cruise, Auto-Roof Right, Chemical Detectors, Eject Right, Energy System Override, Evade, Map Search, Micro Jam, Police/Radio Frequency, Pursuit, Radar, Surveillance Mode, Turbo Boost

Knight of the Chameleon

Air Vac, Anharmonic Synthesizer, Auto Cruise, Auto Phone, Auto-Roof Left, Eject Left, Infrared, Interactive Graphics Plotter, Linear Predictive Graphics Routine, Map Search, Medical Scan, Pursuit, Radar, Surveillance Mode, Telephone Monitor, Telephone Trace, Trunk Lid, Turbo Boost

Custom Made Killer

Anharmonic Synthesizer, Auto Cruise, Chemical Detectors, Map Search, Medical Scan, Police/Radio Frequency, Priority Override, Pursuit, Record, Telephone Tap, Tinted Windows

Knight By a Nose

Auto Cruise, Auto Currency Dispenser, Auto-Roof Left, Chemical Analyzer, CO2, Infrared, Micro Jam, Oil Slick, Pursuit, Silent Mode, Tinted Windows, Turbo Boost

Junk Yard Dog

Audio/Video Record, Auto Cruise, Micro Jam, Silent Mode, Ski Mode, Turbo Boost

Buy Out

Audio Playback, Auto Cruise, Chemical Scan, Map Search, Micro Jam, Pursuit, Radar, Turbo Boost

Knightlines

Air Vac, Audio/Video Record, Auto-Roof Left, Micro Jam, Printer, Trunk Lid, Turbo Boost, Ultrasonic Frequency, Zoom-In

The Nineteenth Hole

Anharmonic Synthesizer, Auto Cruise, Chemical Analyzer, Geological Analyzer, Image Enhancement Software Program, Laser Modulator, Map Search, Medical Scan, Micro Jam, Passive Laser Restraint System, Pursuit, Silent Mode, Suspension Synchronizer, System—Protect, Telephone Trace, Turbo Boost, Voice Projection, XK100 Thermal Printer

Knight & Knerd

Anharmonic Synthesizer, Auto Cruise, Medical Scan, Signal, Silent Mode, Turbo Boost, X-Ray Mode

Ten Wheel Trouble

Anharmonic Synthesizer, Audio/Video Playback, Audio/Video Record, Auto Cruise, Auto-Roof Left, Homing Device, Infrared, Map Search, Micro Jam, Pursuit, Radar, Record, Signal, Ski Mode, Telephone Monitor, Telephone Tap, Telephone Trace, Turbo Boost

Knight in Retreat

Audio/Video Record, Auto Cruise, Auto-Roof Left, Homing Signal, Map Search, Medical Scan, Micro Jam, Pursuit, Sub Zero, Surveillance Mode, Turbo Boost

Knight Strike

Audio Playback, Audio/Video Record, Auto Cruise, Auto-Roof Left, Laser System Override, Map Search, Micro Jam, Pursuit, Radar, Surveillance Mode, Tinted Windows, Turbo Boost, Winch

Circus Knights

Anharmonic Synthesizer, Audio/Video Record, Auto Cruise, CO2, Medical Scan, Pursuit, Pyroclastic Lamination, Self Diagnostic Analyzer, Ski Mode, Surveillance Mode, Turbo Boost, Voice Projection

Season Four

Knight of the Juggernaut

Auto Cruise, Comprehensive Configuration Analyzer, Convertible Mode, Emergency Braking System, Heat Sensors, Infrared, Micro Jam, Oil Slick, Passive Laser Restraint System, Police/Radio Frequency, Protect, Pursuit, Radar, Self-Analyzing Probe, Super Pursuit Mode, Turbo Boost

KITTnap

Anharmonic Synthesizer, Auto Cruise, Auto Phone, Auto-Roof Left, Auto Vac. System, Convertible Mode, Emergency Braking System, Homing Signal, Passive Laser Restraint System, Police/Radio Frequency, Super Pursuit Mode, Tinted Windows, Turbo Boost

Sky Knight

Auto Cruise, Electrical Generation Mode, Electronic Pilot Override, Microlock, Micropulse, Passive Laser Restraint System, Super Pursuit Mode, Surveillance Mode, Protect, Tinted Windows, Voice Analyzer

Burial Ground

Auto Cruise, Comprehensive Configuration Analyzer, Convertible Mode, Electrical Generation Mode, Emergency Braking System, Hydraulic Lift, Infrared, Micro Jam, Passive Laser Restraint System, Smoke Release, Super Pursuit Mode, Surveillance Mode, Turbo Boost, Zoom In

The Wrong Crowd

Auto Cruise, Auto Phone, CO2, Convertible Mode, Emergency Braking System , Medical Scan, Microlock, Passive Laser Restraint System, Police/Radio Frequency, Pursuit, Radar, Super Pursuit Mode , Thermo Dynamic Generator, Tinted Windows, Turbo Boost, Voice Projection

Knight Sting

Audio/Video Playback, Audio/Video Record, Auto Cruise, Auto Phone, Medical Scan, Micro Jam, Super Pursuit Mode, Surveillance Mode, Turbo Boost, Vocal Synthesizer, Voice Projection, X-Ray Mode

Many Happy Returns

Auto Cruise, Auto Phone, Auto-Roof Left, Convertible Mode, Emergency Braking System, Grappling Hook, Medical Scan, Micro Jam, Super Pursuit Mode, Surveillance Lock, Surveillance Mode, Ultra Frequency Modulator, Ultrasonic Frequency, Winch

Knight Racer

Audio/Video Record, Auto Cruise, Auto Phone, Chemical Analyzer, Convertible Mode, Grappling Hook, Medical Scan, Metallurgical Stress Analyzer, Oxygen Vent, Passive Laser Restraint System, Printer, Self-Analyzing Probe, Signal, Super Pursuit Mode, Surveillance Mode, Trunk Lid, Ultrasonic Frequency, Video Playback, Voice Projection, Winch

Knight Behind Bars

Anharmonic Synthesizer, Audio/Video Record, Auto Cruise, Auto-Roof Left, Eject Left, Emergency Braking System, Medical Scan, Micro Jam, Passive Laser Restraint System, Polyphonic Synthesizer, Super Pursuit Mode, Surveillance Mode

Knight Song

Audio/Video Record, Auto Cruise, Auto-Roof Right, Infrared Tracking Scope, Polyphonic Synthesizer, Pursuit

The Scent of Roses

Audio Playback, Audio/Video Record, Audio/Video Transmit, Auto Cruise, Auto-Roof Left, Auto-Roof Right, Emergency Braking System, Medical Scan, Super Pursuit Mode, Turbo Boost

Killer K.I.T.T.

Anharmonic Synthesizer, Anti-Theft System, Audio/Video Record, Audio Playback, Auto Cruise, Auto-Roof Left, Auto-Roof Right, Manual

Override, Passive Laser Restraint System, Protect, Pursuit, Signal, Super Pursuit Mode, Surveillance Mode, Tinted Windows, Video Analyzer, Voice Projection, Zoom-In

Out of the Woods

Audio/Video Record, Auto Cruise, Auto-Roof Left, Auto-Roof Right, Chemical Analyzer, CO2, Convertible Mode, Emergency Braking System, Hydraulic Lift, Passive Laser Restraint System, Pursuit, Rapid Cycle, Silent Mode, Speech Synthesis Module, Super Pursuit Mode, Surveillance Mode, Turbo Boost, Voice Synthesizer

Deadly Knightshade

Anharmonic Synthesizer, Audio Playback, Auto Cruise, Auto-Roof Left, Micro Jam, Ski Mode, Super Pursuit Mode, Ultrascan

Redemption of a Champion

Anharmonic Synthesizer, Audio/Video Record, Auto Cruise, Auto Phone, Chemical Analyzer, Medical Scan, Olfactory Scan, Printer, Pursuit, Smoke Release, Surveillance Mode, Trajectory Guide, Turbo Boost

Knight of a Thousand Devils

Auto Cruise, Grappling Hook, Medical Scan, Pursuit, Silent Mode, Winch

Hills of Fire

Audio/Video Record, Auto-Roof Right, CO2, Infrared, Micro Jam, Passive Laser Restraint System, Police/Radio Frequency, Pursuit, Super Pursuit Mode, Traction Spikes, Voice Projection

Knight Flight to Freedom

Anharmonic Synthesizer, Auto Cruise, Convertible Mode, Passive Laser Restraint System, Printer, Pursuit, Pyroclastic Lamination, Trunk Lid, Turbo Boost, Voice Projection

Fright Knight

Auto Cruise, Auto-Roof Left, Medical Scan, Micro Jam, Polyphonic Synthesizer, Pursuit, Silent Mode, Tinted Windows

Knight of the Rising Sun

Audio/Video Record, Auto Cruise, Auto Phone, Auto-Roof Left, Eject Left, Micro Jam, Passive Laser Restraint System, Pursuit, Super Pursuit Mode, Ultrasonic Frequency

Voo Doo Knight

Auto Cruise, Electronic Field Disruptor, Medical Scan, Pursuit, Signal, Surveillance Mode

APPENDIX G

CODE OF VENGEANCE

Technical Credits

Music: Don Peake

Edited By: Lawrence J. Gleason, Lawrence J. Vallario

Art Director: Raymond G. Storey

Director of Photography: Duke Callaghan

Executive Producer: Robert Foster

Associate Producers: Carl Vitale, Anne Goursaud

Unit Production Managers: Lorin B. Salob, Mitchell L. Gamson

First Assistant Directors: Bill Lukather, Michael Kusley

Second Assistant Director: Richard W. Abramitis

Casting By: Ron Stephenson, C.S.A.

Location Casting: Claire Sinnett, Holly Hire

Set Decorator: Joseph J. Stone

Sound: Ronald Curfman

Sound Editor: John Shouse

Music Editor: Richard Lapham

Additional Photography By: Thomas Del Ruth

Costume Supervisors: Judy Truchan, Charles DeMuth

Color By: Technicolor

Titles & Optical Effects: Universal Title

Make-Up: Lorinda Carey

Hairstylist: Edie Panda

Panaflex Camera & Lenses By: Panavision

Regular Cast

Charles Taylor (David Dalton)

Episode Descriptions

Code of Vengeance (Two Hours)

Original Airdate: June 30, 1985

Writer: Robert Foster

Director: Rick Rosenthal

Guest Cast: Erin Gray (Nadine Flowers), Charles Haid (Blanton), Randall “Tex” Cobb (Willard Singleton), Keenan Wynn (Willis), Chad Allen (A.J. Flowers), Tiny Welles (Curly), Robert Dryer (Barnes), Leigh Hamilton (Louise), Michael Rider (Driver), Arell Blanton (Bartender), Tex Hill (Officer), Terry Seago (Anglo #1), David G. Herrera (Mexican Guard), George Salazar (Guard), Gil Escandon (Plainclothes #1), George Aguilar (Plainclothes #2), George Pompa (Man), Cecil Escobedo (Cab Driver), Will Strickland (Anglo #2), Lenka Peterson, Joe Dorsey, Victor Mohica

David Dalton, a mysterious drifter, arrives in a town on the U.S./Mexican border looking for work. Nadine Flowers, a divorced mother, hires Dalton to finish building a room on her house. Nadine’s mother, distraught over not knowing the whereabouts of her son’s body, asks Dalton to find it so he may have a proper burial. While searching, Dalton inadvertently becomes involved in a dispute between two warring groups.

Commentary:

Although the character of David Dalton was revived from the *Knight Rider* episode “Mouth of the Snake,” this movie has little to do with its parent series. Dalton is no longer working for Archibald Hendley at the Department of Justice and has since become a vigilante who lives out of

his pickup truck. His extraordinary physical feats seen in “Mouth of the Snake” are all but gone here as he attacks with strength instead of gymnastics. The similarities to *Knight Rider* include Robert Foster’s choice of music (“Skin Game” by John Hiatt and Ry Cooder and the Mexican music from “Hearts of Stone” can be heard; “C.C. Waterback” by Merle Haggard and George Jones from “The Rotten Apples” is also used), as well as Don Peake’s use of some *Knight Rider* action music from “Lost Knight.” The movie begins with a drive-by shooting at a Mexican wedding, just like in “Hearts of Stone.”

Trivia:

- Before Willis is murdered, he can be seen watching the climatic fight between K.I.T.T. and K.A.R.R. in the *Knight Rider* episode “K.I.T.T. vs. K.A.R.R.”
- Guest star Erin Gray also appeared in the *B.J. and the Bear* episode “Cain’s Cruiser”—Glen Larson’s inspiration for *Knight Rider*.
- This television movie was repeated in two parts during Code of Vengeance’s limited run, with part one airing on August 10, 1986 and part two airing on August 17, 1986.

Dalton: Code of Vengeance II (Two Hours)

Original Airdate: May 11, 1986

Director: Alan Smithee

Guest Cast: Donnelly Rhodes (Major Bennett), Karen Landry (Jeanne Bennett), Shannon Stein (Tip Bennett), Alex Harvey (Sheriff Wiloughby), Belinda Montgomery (Libby)

Dalton is asked to find his former CO, who reportedly helped survivalists obtain nitro.

Trivia:

- This movie was directed by Alan Smithee, the alias used when a director wishes to distance himself from his completed work.

Rustler's Moon

Original Airdate: July 27, 1986

Director: Alan Smithee

Guest Cast: Susan Walden (Rhonda Jo), Larry Drake (Jack Ferguson), Paul Carr (Elliot), Harvey H. Christiansen (Myrl), Chris Douridas (Willy), Mickey Giley (Himself)

Dalton helps a rancher protect her prize bull from rustlers.

The Last Hold Out

Original Airdate: August 24, 1986

Director: Alan Smithee

Guest Cast: Wandy Ward (Ray Bechet), Maureen Kedes (Rose Bechet), Barry Settels (Fante), Jeff Jensen (Johnson Lee)

A real-estate developer tries to intimidate a produce wholesaler into selling his property at bargain rates.

APPENDIX H

KNIGHT RIDER ON DVD AND VHS

All episodes of Knight Rider available in the United States are from Columbia House home video. Any UK releases are from Universal—Playback.

<u>Episode</u>	<u>Availability (USA, UK)</u>	<u>FORMAT (DVD, VHS)</u>
Pilot	USA, UK	DVD
Deadly Maneuvers	USA, UK	USA DVD, UK VHS
Good Day at White Rock	UK	UK DVD
Slammin Sammy's	USA, UK	DVD
Just My Bill	USA, UK	USA VHS, UK DVD
Not a Drop to Drink		N/A
No Big Thing		N/A
Trust Doesn't Rust	USA, UK	USA DVD, UK VHS
Inside Out		N/A
The Final Verdict		N/A
A Plush Ride		N/A
Forget Me Not		N/A
Hearts of Stone		N/A
Give Me Liberty		N/A
The Topaz Connection		N/A
A Nice, Indecent Little Town		N/A
Chariot of Gold	USA, UK	DVD
White Bird		N/A
Knight Moves		N/A
Nobody Does it Better	USA	VHS

Short Notice	USA	VHS
Goliath	USA	VHS
Brother's Keeper	USA, UK	VHS
Merchants of Death	USA, UK	VHS
Blind Spot	USA	VHS
Return to Cadiz	USA , UK	VHS
KITT the Cat	USA	VHS
Custom K.I.T.T.	USA	VHS
Sole Survivor	USA, UK	VHS
Ring of Fire	USA	VHS
Knightmares	USA, UK	VHS
Silent Knight	USA	VHS
A Knight in Shining Armor	USA	VHS
Diamonds Aren't a Girl's Best Friend	USA	VHS
White-line Warriors	USA	VHS
Race for Life	USA, UK	VHS
Speed Demons	USA	VHS
Goliath Returns	USA	VHS
A Good Knight's Work	UK	VHS
Mouth of the Snake	USA	VHS
Let it be Me		N/A
Big Iron	USA, UK	VHS
Knight of the Drones	UK	VHS
The Ice Bandits	USA,UK	VHS
Knights of the Fast Lane		N/A
Halloween Knight		N/A
K.I.T.T. vs. K.A.R.R		N/A
The Rotten Apples		N/A
Knight in Disgrace		N/A
Dead of Knight		N/A
Lost Knight		N/A

Knight of the Chameleon		N/A
Custom Made Killer		N/A
Knight by a Nose		N/A
Junk Yard Dog	USA, UK	VHS
Buy Out	UK	VHS
Knightlines	USA	VHS
The Nineteenth Hole	N/A	
Knight and Knerd	N/A	
Ten Wheel Trouble	UK	VHS
Knight in Retreat		N/A
Knight Strikes		N/A
Circus Knights	UK	VHS
Knight of the Juggernaut	USA, UK	VHS
K.I.T.T. nap	UK	VHS
Sky Knight	USA, UK	USA VHS, UK DVD
Burial Ground		N/A
The Wrong Crowd	UK	VHS
Knight Sting	US, UK	USA VHS, UK DVD
Many Happy Returns	US, UK	VHS
Knight Racer	UK	UK DVD
Knight Behind Bars	US, UK	VHS
Knight Song		N/A
The Scent of Roses		N/A
Killer K.I.T.T.		N/A
Out of the Woods		N/A
Deadly Knightshade	UK	VHS
Redemption of a Champion	UK	VHS
Knight of a Thousand Devils	UK	VHS
Hills of Fire	UK	VHS
Knight Flight to Freedom	UK	VHS
Fright Knight	UK	VHS

Knight of the Rising Sun	UK	VHS
Voo Doo Knight	UK	VHS

APPENDIX I

TEAM KNIGHT RIDER

EPISODE GUIDE

First Season Technical Credits

Associate Producer: Geraint Bell

Director of Photography: Jacques Haitkin

Production Designer: Dan Whifler

Costume Designer: Natasha Stanton

Edited By: Chris Worland

Unit Production Manager: Amy Sydorick, Scott Hohnbaum

First Assistant Director: A. H. Gayner

Second Assistant Director: James Grayford

2nd Second Assistant Director: Emma Humphrey

Casting by: Dennis Gallegos, Ann Wilkinson

Extras Casting: Central Casting Corporation, Cenex West Incorporated

Stunt Coordinator: Richard Butler

Action Directors: Scott McAboy, Gil Wadsworth

Stunt Performers: Rick Avery, Greg Binkley, Brad Bovee, Jeff Cadiente, Jay Caputo, Doc Charbonneau, Chris Cole, Gilbert Combs, Eric Cord, Lori Crowder, Phil Cullotta, Lowell Dean, Mark Delessandro, Chris Durand, Kurtis Epper, Richard Epper, John Escobar, Debbie Evans, Donna Evans, Dane Farwell, Bruce French, Troy Gilbert, Andrew Gill, Jack Gill, David Graves, Tom Harper, John Hateley, Donna Hee, Marcia Holly, Jim Hudson, Brett Jones, Donna Keegan, Henry Kingi, Lane

Leavitt, Brett Miller, Bob Minor, Neon Orsati, Denney Pierce, Casey Plaretti, Spiro Razatos, Scott Rogers, Rick Smith, Wesley Thompson, Frank Torres, Jefferson Wagner, Merritt Yohnka First Assistant Cameras: Dave Tanaka, Heather Lee

Gaffer: Adam Jones

Key Grip: Chris Byers

Action Unit Wardrobe Design: Josephine Monmaney

Wardrobe Design Assistant: Patrick Guzzo

Transportation Coordinator: Michael A. Burnett

Transportation Captain: Chris Sharff, Christopher Waldoch

Action Unit Assistant Director: Rob Hyland

Action Unit Director of Photography: Maurice McGuire

Action Unit 1st Assistant Cameras: Marc Lyons, Rick Taylor

Action Unit Gaffer: Dave Bouza

Action Unit Key Grip: Jack Sarino

Action Unit #1 Assistant Director: Rob Hyland

Action Unit 2nd Assistant Director: Adeeb Samhat

Pyrotechnics and Special Effects by: Ultimate Effects

SFX On-Set Supervisor: John Hartigan

Special Visual Effects by: Introvision

Sound Recordist: Jim Slingluff

Script Supervisor: Linda Kwan

Make-up/ Hair Supervisor: Jori Jenae

Location Manager: Matthew R. Cassell

Art Director: Paul Miller

Set Dresser: Ann Shea

Property Master: Gordon Polk

Firearm Specialist: Jeff Wagner

Company Drivers: William "Bud" Burnette, Clint Coyle, Haryl Deason, Jim Giannolis, Charles Moore, William Smallwood, John T. Davis, Tony Wood

Production Accountant: Victor Licas

Assistant Production Accountant: Amelia Ross

2nd Assistant Production Accountant: Julian LaFleur
Production Coordinator: Jennifer Kerrigan-Webster, Liz Wilkes
Set Coordinator: Cassandra Heredia
Post Production Sound: EFX—The Sound of Pictures
Sound Supervisor: Liisa Mallinen
Sound Effects Editor: Jeffrey R. Whitcher
Rerecording Mixers: Larry Benjamin, Liz Sroka, Zeke Salas
Supervising Music Editor: Tony Dimito
Assistant Editor: Nancy Perry, Sean McKinley
2nd Assistant Editor: Alex Marquez
Post Production Coordinator: Debra Wash
Electronic Post Production and Digital Visual Effects: ENCORE
Hollywood
TKR Vehicles Supplied by: Ford Motor Company
Supervising Executive for the Action Pack: Alex Beaton

First Season Regular Cast

Brixton Karnes (Kyle Stewart)
Christine Steel (Jenny Andrews)
Duane Davis (Duke Depalma)
Kathy Trageser (Erica West)
Nick Wechsler (Kevin “Trek” Sanders)
Tom Kane (Voice of Dante)
Nia Vardalos (Voice of Domino)
Kerrigan Mahan (Voice of Attack Beast)
Andrea Beutner (Voice of Kat)
John Kassir (Voice of Plato)
Linda M. McCullough (Voice of SkyOne)

First Season Episode Descriptions

Fallen Nation (Series Premiere)

Working Title: "Blackout"

Episode: 01

PROD. #V0501

Original Airdate: Week of October 6, 1997

Rerun #1: Week of December 22, 1997

Rerun #2: Week of August 16, 1998

Writers: Rick Copp & David A. Goodman

Director: Spiro Razatos

Guest Cast: Conrad Bachmann (General Steven Butler), Paul Michael (Lt. Mark Davis), Cheryl Carter (Marine Sergeant), Douglas Fisher (James the Butler), Penny Griego (Reporter), Tiiu Leek (Reporter), Jonas Morales (Davis' Driver)

Kyle sends the team to investigate the disappearance of a military general by a mysterious new group known only as Fallen Nation.

Commentary:

The series premiere of *Team Knight Rider* gives the viewer a sense of familiarity while at the same time establishing the show as a separate entity from *Knight Rider*. Michael and K.I.T.T. never saved the world, but it becomes clear from the start that TKR was formed to take on the larger than life villains and global threats (they manage to stop a nuclear missile from destroying the nation's capital). The car's personalities vary greatly from K.I.T.T.'s—Dante is the wisecracking know-it-all; Attack Beast has quite a temper; Domino is seductive; Kat is often afraid; and Plato talks only in riddles. The end of this episode begins a season-long storyline involving Jenny's search for her real father, Michael Knight. She sneaks

into the situation room and tries to access the Foundation's files on Michael, but needs a level six security clearance level.

Notes:

- Brixton Karnes on "Fallen Nation": "When the first episode aired in October, we were wrapping up the last episode in production."
- The yellow stripes seen on the shoulders of the TKR uniforms disappear after this episode.
- When Duke is thrown through the air by an explosion and lands on Beast, viewers can clearly see that Beast's windshield is cracked.
- To dispose of two corrupt guards, Domino activates her ejection seats—a classic *Knight Rider* trademark.
- Executive Producer David A. Goodman can be heard as the voice of the television newscaster.
- *TKR* writer Marcus Miller: "The TKR toys from Mattel were actually created before the cars were designed for the show. They were much cooler, and we had planned to make the cars be able to do some of the things that the toys could do, such as having a saw blade extend from Domino in order to clear some trees in her path."

The Magnificent T.K.R.

Episode: 02

PROD. #VO508

Original Airdate: Week of October 13, 1997

Rerun #1: Week of December 15, 1997

Rerun #2: Week of August 10, 1998

Writer: John Scheinfeld

Director: Gil Wadsworth

Guest Cast: Alan Gelfont (Jean-Claude Laval), Roger Callard (Driver), David Combs (Daniel Waldo), Aymara Dellana (Maria), Stephanie

Fabian (Kid #1), Romeo Fabian (Kid #2), Russel Gannon (Desperado #2), Dennis Haydon (Desperado #1), Pete Leal (Pablo), Louis Meserole (Desperado #3), Noon Orsati (Desperado #4), Rick Smith (Desperado #5), Abraham Verduzco (Jesus)

During a high-speed car chase, Jenny accidentally forces a dangerous criminal to take a small Mexican town hostage.

Commentary:

Trek's idea of putting Dante's chip and other technologies into the rental car was a bit far-fetched. It's hard to believe that Trek could put enough technology into the car to allow Dante to drive it, close the door, and scan the buildings. Also, Dante's body moved immediately after he was installed into the car, smashing into the rental several times. Jenny doesn't seem to be worried about being shot in Domino even though Domino's top was down (this is the case throughout the entire season). The story did have some redeeming qualities, including Trek's constant jokes towards Waldo ("Hey, they finally found you!") and a good old-fashioned showdown between a desperado with his revolver and Domino with her lasers.

Notes:

- Christine Steel on this episode: "I loved the western theme. It was very dusty and we were on location. I don't see it as being a bad episode; it was fun to shoot. E! Entertainment even came out on the set to do interviews with all of us."
- Duke recounts a story in which Beast is badly damaged by an indestructible car named "The Wrecker." Dennis (who won't be seen until "SkyOne") brings Beast back to life.
- When Kat displays her voice modulator on the screen of the situation room, the information below lists her driver's name as Erica Starr.

The A List

Working Title: "Power Weekend"

Episode: 03

PROD. #VO505

Original Airdate: Week of October 20, 1997

Rerun #1: Week of December 29, 1997

Rerun #2: Week of August 24, 1998

Writers: Rick Copp & David A. Goodman

Director: William Warren

Guest Cast: George Murdock (Roy Bullman), Dennis Howard (Gene Duncan), Monica Schnarr (Dr. Magda Matleonski), Chris Cote (Richard Norton), Bill Bishop (Engineer), Dennis Bowen (Scientist)

Betty DeGeneres (Office Worker), Tom Dewier (Rieley), Brian LaRosa (Jimmy the Valet), Alison Moreno (Secretary), Eddie Padilla (Male Assistant), Wynona Smith (Meter Maid), Wesley Thomson (Ronald Peters), Tracy Wilson (Jaclyn Duncan), David McCallum (Möbius)

Trek and Erica go undercover at a wealthy businessman's estate to uncover the reason behind the death of two high profile CEO's.

Commentary:

A decent episode with some fun scenes including Plato's rants after he is damaged and the dialog between Trek and Erica. The end of this episode has Kyle wondering if Bullman was acting alone while a mysterious man (later to be identified as Möbius) watches them over a monitor. Möbius would become the team's main nemesis throughout the first season.

Notes:

- Kathy Trageser on the fight scene: "That pool fight was hilarious. When it looked like we were fighting, we were actually laughing really hard."

- This episode is dedicated “In Loving Memory to Nancy Perry.”
- Changes between script and screen include only one CEO committing suicide (by driving off a cliff in his Mercedes) and the mysterious benefactor’s identity being revealed as Erica’s supposedly dead husband.
- The man who plays Roy Bullman in this episode—George Murdock—is one of the few *TKR* guest stars to appear in the original *Knight Rider* series as well.
- Alison Moreno returns in “The Bad Seed.”
- Mobius makes his first appearance. He returns in “The Iron Maiden,” “Et Tu Dante,” “Angels in Chains,” and “Legion of Doom.”
- This episode marks the only time that Plato drives by itself.

K.R.O.

Episode: 04

PROD. #VO502

Original Airdate: Week of October 27, 1997

Rerun #1: Week of March 2, 1998

Rerun #2: Week of August 30, 1998

Writer: Steven Kriozere

Director: Spiro Razatos

Guest Cast:

Bill Bumiller (James Marland), Alan Coates (Martin Jantzen), Bruce French (Frank the Pilot), Gregg Binkley (Mike the Co-Pilot), Robert Peters (Fred), Frank Floyd (Hollis), John B. Wells (Voice of K.R.O.)

The team must stop a Knight Foundation vehicle gone bad when K.R.O., the Knight Reformulation One, reactivates itself and escapes from a cargo jet.

Commentary:

“K.R.O.” is a very solid episode that bridges the gap between *Knight Rider* and *TKR*. Fans of the original series no doubt feel a sense of familiarity with this episode—it has many similarities to *Knight Rider*’s K.A.R.R., another evil super car. During their search for the crashed airplane, Jenny and Kyle discuss James Marland—he was hand picked to replace Devon Miles, revamp the Foundation, and invent new car technologies. We hear how high the Foundation thinks of Michael Knight when Martin Jantzen says, “Unfortunately, lightning seldom strikes twice” to which Kyle replies, “Too much for you? Stepping into those shoes.” We also learn that F.L.A.G. originally wanted Kyle and K.R.O. as the team to replace Michael and K.I.T.T.

Notes:

- Brixton Karnes on this episode: “My favorite episode is ‘K.R.O.’ because Kyle chose the higher road. The episode was Kyle looking at his dark side—what could have gone wrong if he had made different choices. I had no reference to the original show but I was the leader of a kick-ass team.”
- Steve Kriozere on “K.R.O.”: “I really enjoyed [it] because it linked and continued the legacy of *Knight Rider*. What an honor! Mattel even made a K.R.O. matchbox car with a teeny-tiny little Jantzen figure. Way cool!”
- This episode also marks the return of the stuntman responsible for most of the stunts on *Knight Rider*, Jack Gill.
- Bill Bumiller had auditioned for the role of TKR’s leader, Kyle Stewart. He did not win the part and was incorporated into this episode instead as James Marland.
- This episode is dedicated to Edward Mulhare, who died of lung cancer on May 24, 1997.

- Jantzen was with F.L.A.G. from 1990 to 1994. In his profile, it states that he was with the “Knight Rider branch” of the Foundation for Law and Government.

Inside Traitor

Episode: 05

PROD. #VO511

Original Airdate: Week of November 3, 1997

Rerun #1: Week of March 9, 1998

Rerun #2: Week of September 7, 1998

Writers: Kevin Stevens & Marcus Miller

Director: Spiro Razatos

Guest Cast: Shawn Christian (Adam Galbraith), Newell Alexander (F.L.A.G. Officer), Buckley (Chelsea O’Riley), David Matzke (Guard), Kahlil Sabbagh (Obad Jamal), Craig Tsuyumine (Akito Hiroshi)

Kyle thinks that Erica has gone back to her criminal ways when it appears that she tried to shoot Jenny during a car chase.

Commentary:

“Inside Traitor” mainly focuses on Erica’s past as a con artist and leaves the team wondering if she has gone back to her old ways. Kyle runs off without telling the team in “Out of the Past,” while Trek does the same thing in “Apocalypse Maybe.” We see the EMP gun for the first time, although it was introduced in “EMP.”

Notes:

- Kathy Trageser on her bathtub scene: “We had never met before we got into that tub.”
- This episode marks the beginning of the *Team Knight Rider* “Get Ready to Ride” sweepstakes in which viewers could win various

prizes including a 1998 Mustang GT convertible, Best Buy gift certificates, JVC stereo head units, and *TKR* merchandise. The promotion aired during the ending credits for 4 weeks.

- Newell Alexander returns as the F.L.A.G. official in “Choctaw L-9,” “SkyOne,” and “Angels in Chains.”
- This is the only episode where the team sports their black *TKR* jackets.

Choctaw L-9

Working Title: “Black Hawk L-9”

Episode: 06

PROD. #VO509

Original Airdate: Week of November 10, 1997

Rerun #1: Week of March 16, 1998

Rerun #2: Week of September 14, 1998

Teleplay By: Steven Kriozere

Story By: Steven Kriozere & Jefferson Smith

Director: John Weidner

Guest Cast: Jesse Corti (Section Shief Maddox), David Cowgill (Agent Kobak), Daniel Riordan (Judd/Reid Northmoor), Kara Steiner (Miss Kari), Karen Steiner (Miss Kassidy), Newell Alexander (F.L.A.G. Officer), Doug Cox (Keith), Randy Rudy (Ray), Steve Forrest (Shadow)

Kyle is suspended from the team after it appears he killed an innocent bystander while pursuing the theft of a top secret military helicopter.

Commentary:

The mysterious Shadow makes his first appearance in this episode. When Kyle is at a loss concerning the whereabouts of the missing driver after losing his position by accidentally blowing up a truck on a mission, the

Shadow appears and tells Kyle that all he wants is justice. Hoping to get back to the team, we see Dante convince Kyle that he has been set up.

Notes:

- The Shadow returns in “Angels in Chains” and “Legion of Doom.”

Everything to Fear

Episode: 07

PROD. #VO506

Original Airdate: Week of November 17, 1997

Rerun #1: Week of March 23, 1998

Rerun #2: Week of September 21, 1998

Writers: Regge Bulman & Clay Eide

Director: Gil Wadsworth

Guest Cast: Anthony Crivello (Edward Linder/The Raven), Craig Littler (Philip Webb/Professor Webster)

Jenny is kidnapped by an assassin as part of a plot to force Duke into helping him commit a murder.

Commentary:

Although Jenny is relegated to only a few lines in this episode, “Everything to Fear” is still a fairly well-written story that has the entire team searching for Jenny. We learn more about the car’s capabilities here, such as the fact that all the vehicles have an emergency manual override code that only their drivers know.

Notes:

- Beast’s override code, Sierra-Tango-1-6-3-0-9, is a direct reference to a line uttered by Spock in *Star Trek II: The Wrath of Khan*.

SkyOne

Episode: 08

PROD. #VO503

Original Airdate: Week of November 24, 1997

Rerun #1: Week of March 30, 1998

Rerun #2: Week of September 28, 1998

Writers: Rick Copp & David A. Goodman

Director: Spiro Razatos

Guest Cast: Jim Fyfe (Dennis the Mechanic), Jim Piddock (Max Amato), Newell Alexander (F.L.A.G. Officer), Rick Copp (Clayton, the SkyOne Chef), Lowell Dean (Captain J.P. Wyatt), Brett Miller (Dorien), Brooke Susan Parker (Charlotte)

Skyone is hijacked by Max Amato, who plans to fly the plane to Cuba and sell it on the black market.

Commentary:

This installment is one of the better storylines of the first season. The entire episode takes place aboard SkyOne and has the team utilizing the secret corridors throughout the plane. SkyOne is incredibly expensive and is apparently dangerous enough in the wrong hands to warrant being shot down before being taken outside U.S. airspace. Dante makes a comment that he doesn't trust Dennis. This is no doubt foreshadowing the episode "Et Tu Dante," in which Dennis is revealed to be a traitor.

Notes:

- Clayton, the SkyOne chef, makes his first appearance in the series. He is played by Executive Producer Rick Copp. Clayton would reappear again in "The Iron Maiden," "Out of the Past," "The

Return of Megaman,” “Angels in Chains,” “The Blonde Woman,” and “Apocalypse Maybe.”

- Jim Piddock returns as Max Amato in “Legion of Doom;” Lowell Dean is back in “The Bad Seed,” as is Jim Fyfe in “Et Tu Dante” and “EMP.”

The Iron Maiden

Episode: 09

PROD. #VO512

Original Airdate: Week of December 1, 1997

Writer: Steven Kriozere

Director: Spiro Razatos

Guest Cast: Rainer Grant (Elizabeth “Starr” Starowicz), Brent Jasmer (Brad Feller), David McCallum (Mobius), Cosie Costa (Highland Employee), Roland Kicking (Roland Laschewsky), Simone Montalvi (Dawn), David Ruprecht (Jasper Killian), Steve Sheridan (Dr. Felson)

Three high tech suits are stolen during an auction and the team works to retrieve them.

Commentary:

Viewers are introduced to Elizabeth Starowicz (Starr) and her butler, Roland. It is revealed at the episode’s conclusion that she is working for Mobius. Writer Steven Kriozere on the Exo-trooper suits: “The suits were found in a Universal Studios warehouse—they were not built for the episode. I originally wrote them as each having a specific function—one could turn invisible, one had super strength, and one had super speed.”

Notes:

- Once Duke puts on the exo-trooper suit, Trek comments they have their very own “Knight Rider in Shining Armor.”
- Dr. Felson, the SkyOne doctor, makes his first appearance here.
- Rainer Grant, who portrays Starr here, returns in “Angels in Chains” and “Legion of Doom.” Her butler, played by Roland Laschewsky, also returns in the series’ finale. Steve Sheridan makes an appearance in “The Blonde Woman.”
- The building used as F.L.A.G. headquarters here is the same one used as Tanika’s office in the *Knight Rider* episode “Knight of the Rising Sun.”

Oil & Water

Episode: 10

PROD. #VO510

Original Airdate: Week of December 8, 1997

Rerun #1: Week of April 13, 1998

Writers: Matthew Ball & Mark Greenhalgh

Director: John Weidner

Guest Cast: Andrew Steel (Otto Brookheimer), Tom Virtue (Gage Weigert), Steven Barr (Husband), Christal Chacon (Security Chief), Jeanette Schwaba (Wife), Charo Toledo (Guard), David Avram Goodman (Engineer)

Jenny sells Domino to an eccentric car lover in order to discover why anything with gasoline is mysteriously exploding.

Commentary:

The Realife Natural Beverages Company sure has some bad luck with their delivery trucks. In this episode, Dante crashes through the side of the

truck and is covered in Kiwi Strawberry juice. In “Angels in Chains,” another driver has a head-on collision with the overturned prison bus. Nonetheless, “Oil & Water” is one of the series’ better adventures.

Notes:

- Brixton Karnes on an accident on the set: “One of the two stunt men, Danny Pierce, was on top of a car called the Hydro 2000 that was going 45 miles per hour during the stunt and fell off. He was injured and had to be brought to the hospital. He ended up recovering, but these guys do an amazing job. I can’t emphasize my respect for them enough.”
- The engineer that Kyle goes to see at a receiving station in Wadsworth Valley is played by series co-creator David Goodman.

Et Tu Dante

Working Title #1: “Hal, Open the Car Doors, Please...”

Working Title #2: “Et Tu Brute”

Episode: 11

PROD. #VO507

Original Airdate: Week of January 5, 1998

Rerun #1: Week of April 20, 1998

Writer: Marcus Miller

Director: William Warren

Guest Cast: Jim Fyfe (Dennis the Mechanic), David McCallum (Möbius), Rick Copp (Clayton, the SkyOne Chef), Odalys Nanin (Tour Guide), Mark Kryski (Voice of WTN Newscaster)

The team is alarmed to find out that the cars have been reprogrammed by one of their own to kill.

Commentary:

Up until now, Mobius has been very careful to work through others to achieve his objectives. But, in this episode, he took care of just about everything personally, from planting the phone relay to slipping the bomb in Trek's pocket. The writers seemed to put a lot of references to other shows and movies in this episode. Kyle called Jenny "Xena" (*Xena: Warrior Princess* was also produced by Universal) when she wouldn't follow orders and she later did a Xena-type flip to gain access to Domino. Also, Mobius' statement, "And you have too much faith in him," sounded a lot like Darth Vader in *Star Wars*. Mobius tricked Trek and Kyle into thinking a bomb was in Archie Bunker's chair, a nod to *All in the Family*.

Notes:

- Reporter Pepsi Johnson covers the destruction of the Washington Monument. She will return in "Angels in Chains" to report the prison bus accident.

The Bad Seed

Episode: 12

PROD. #VO515

Original Airdate: Week of January 12, 1998

Rerun #1: Week of May 25, 1998

Writers: Regge Bulman & Clay Eide

Director: William Warren

Guest Cast: Kevin West (Dr. Adam Toma), Caroline Leedom (Missy), Laurie Carrasco (Beautiful Woman #1), Elan Carter (Beautiful Woman #2), Lowell Dean (Captain J.P. Wyatt), Chris Faulk (Co-Pilot), Kim Gagliano (Blonde Woman), Lucy Goncalves (Security Officer), Elizabeth Hobgood (Bather #1), Jim Meskimen (Ned), Alison Moreno (Bather #2),

Marc Silver (Dan), Tracy Stockwell (Beautiful Woman #4), Vince Waldron (Gil the Mechanic)

A sinister doctor lures a group of beautiful women to his island with the intentions of killing the rest of the world with a lethal bacterial.

Commentary:

Duke and Trek get an unexpected vacation when they accidentally fall out of SkyOne during the laser strike. "The Bad Seed" is the only episode where TKR literally has to save the world as Dr. Toma's plan was to kill everyone on Earth except himself and the one hundred women. We learn a bit more about Kyle's CIA past in this installment due to his conversations with SkyOne pilot Captain Wyatt. He apparently has a history with Kyle during that time, possibly joining TKR with Kyle.

Notes:

- Vince Waldron makes his first appearance as the new mechanic, Gil. He returns in "Out of the Past," "The Return of Megaman," "The Blonde Woman," and "Legion of Doom."

Out of the Past

Episode: 13

PROD. #VO518

Original Airdate: Week of January 19, 1998

Rerun #1: Week of June 1, 1998

Writer: Marilyn Webber

Director: Scott McAboy

Guest Cast: Gladys Jimenez (Pilar Pontillet), Rand McClain (Paolo Calderone), Armando Garza (Soldier), Lawrence Lowe (Soldier), Yomary Connolly (Beautiful Woman), Rick Copp (Clayton, the SkyOne Chef),

Scott Lusby (Guard), Sonya Maddox (Minion #2), Gus Ruelas (Second Guard), Vince Waldron (Gil the Mechanic)

It appears that Kyle has turned criminal when a surveillance tape shows him stealing a rare crystal from a wealthy businessman's estate.

Commentary:

“Out of the Past” is one of the less enjoyable episodes during *TKR*'s first season. We do learn a bit more about Kyle's past as well as get to see Jenny take over the team while Kyle is missing. Jenny, as Kyle's second in command, knows all of his code words. She uses “Emergency cancellation Archimedes” in order to extract information from Dante concerning Kyle's whereabouts.

Notes:

- Trek makes a reference to “Choctaw L-9” when he says that Kyle recommended Jenny to take over TKR after he was suspended.
- This episode, along with “Angels in Chains” and “Out of the Past,” are David Goodman's favorite episodes.

The Return of Megaman

Episode: 14

PROD. #VO514

Original Airdate: Week of January 26, 1998

Rerun #1: Week of June 8, 1998

Writers: Rick Copp & David A. Goodman

Director: Gil Wadsworth

Guest Cast: George Stanford Brown (General William Simonson), Richard Kulhman (Ken Savage), George Lazenby (Nigel Davies), Katie Brewer (Daughter), Rick Copp (Clayton, the SkyOne Chef), Carlos Del

Olmo (Soldier), Chris Dollard (Randy), Michael Lexx (Scott the Mechanic), Huck Liggett (Farmer), Lex Medlin (Bud), Vince Waldron (Gil the Mechanic)

TKR brings ex-F.L.A.G. employee Ken Savage out of retirement to battle a ticking timebomb known as the 5XE.

Commentary:

Seeing the entire team race against time to stop the 5XE, as well as watching Ken Savage come out of retirement to stop it makes this a fun installment. This episode is also noted for being the only time where viewers see Erica truly care about a man and how she reacts when she loses him. “The Return of Megaman” came from an unsold Copp and Goodman pilot for a new CBS series. While the pilot script had many more references to the bionic series of the 1970’s, this episode manages to incorporate a few references as well. Plato shows a file on Ken’s former partner. Her full name was “Summer Lyndsay James.” Actress Lyndsey Wagner played Jamie Summers, *The Bionic Woman*. The file also mentions Dr. Martin Brooks. Martin A. Brooks played Dr. Rudy Wells in *The Six Million Dollar Man* and *The Bionic Woman*.

Notes:

- Michael Lexx guest stars in “Apocalypse Maybe.”

Angels in Chains

Episode: 15

PROD. #VO519

Original Airdate: Week of February 2, 1998

Rerun #1: Week of June 15, 1998

Story By: John Rozum

Teleplay By: John Rozum & Marcus Miller

Director: Gil Wadsworth

Guest Cast: Fran Bennett (Miss Barrett), David McCallum (Mobius), Newell Alexander (F.L.A.G. Officer), Roxane Barbat (Prisoner #2), Rick Copp (Clayton, the SkyOne Chef), Steve Forrest (Shadow), D'wayne Gardner (Man in Black #1), Rainer Grant (Elizabeth "Starr" Starowicz), Paul Keith (Dr. Greenhulch), Russel Alexander Orozco (Targ), Troy Vincent (Ed), Miranda Wolfe (Prisoner #1)

Jenny is caught trying to access a top secret file on Michael Knight, leading the Foundation board to believe that she has also been leaking information to Mobius.

Commentary:

Starr and Mobius return in what is one of the most interesting episodes of the series. The reason behind Jenny joining the Foundation is revealed here—she is searching for her father, Michael Long. This is the first episode aired in the U.S. that showed the new motorcycle bodies for Kat and Plato, though the episode order had been altered causing future shows to switch between the two different bike bodies. At the end of the episode, Kyle gives Jenny an apology from F.L.A.G.—printouts of all the Foundation files on Michael Long.

Notes:

- Brixton Karnes on Christine Steel: "‘Angels In Chains’ would have opened up a good plot for the second season for Jenny and how she became a F.L.A.G. agent, and to discover who her father was."
- Many fans wrote in to express their dislike of the combo car. Universal responded by giving it an overhaul.
- The file that Kyle gives Jenny at the end of the episode is actually a Knight Rider third season episode guide.
- Christine Steel: "When my dad saw ‘Angels in Chains’, he said, ‘Does she cry?’ I said, ‘I don’t think so.’ He responded, ‘Thank God Beast saved you!’"

- Kathy Trageser on her character's growth seen here: "It showed that Erica would do anything, even risk her job, to save Jenny."
- Erica is working on a case report for the Galbraith mission, a reference to "Inside Traitor."

The Blonde Woman

Episode: 16

PROD. #VO517

Original Airdate: Week of February 9, 1998

Rerun #1: Week of June 22, 1998

Writer: Steven Kriozere

Director: Gil Wadsworth

Guest Cast: Victor Bevine (Marcus), Tamara Clatterbuch (Andrea Drago), Kabir Bedi (Aristotle Drago), Juan Carlos Cantu (Croupier), Rick Copp (Clayton, the SkyOne Chef), Kate Frisina (Dealer), Michael Irpino (David), Sonny Marinelli (Constantine), Steve Sheridan (Dr. Felson), Shannon Stone (Blonde Woman), Vince Waldron (Gil the Mechanic)

The team frantically searches for an assassin that is a master of disguise.

Commentary:

In this episode, Duke appears to know the annoying cruise director David (Michael Irpino). Viewers would later find out that he met David in the episode "EMP," which aired much later in the season. Writer Steven Kriozere on this episode: "I really enjoyed this episode—it was filmed on the Queen Mary. Copp and Goodman told me they had the boat for one episode, but it was hard to figure out how to create a story around it since the cars couldn't exactly board the boat. I really liked how the cars worked together in the episode."

Notes:

- This episode premieres a different opening theme. It would be used for all future episodes and reruns.

The Ixtafa Affair

Episode: 17

PROD. #VO520

Original Airdate: Week of February 16, 1998

Rerun #1: Week of June 29, 1998

Writer: Marcus Miller

Director: Gil Wadsworth

Guest Cast: Drew Pillsbury (Matthew Foster), Susie Singer Carter (Krista), Kristopher Lindquist (Scotty), Robert Bu (Guard), Randy Hall (Smith), Tonyo Melendez (General Navarro), Elizabeth Weber (Jillian Foster), Scott Rogers (Frankie), Herby Wilson (Max Foster)

Jenny is reunited with a man she almost married and is forced to help a group of terrorists free a dangerous dictator from prison.

Commentary:

This installment delves into Jenny's past before she joined TKR. She was proposed to (in 1992) by Matthew Foster before joining F.L.A.G. but turned her suitor down. It is amusing to watch the rest of the team stake out the house of Foster's wife in order to subdue her captors; Duke disguises himself as a plumber while Erica pretends to be a nosey next door neighbor. Beast is decorated to look like a plumber's truck with a sign that reads "J. Webster Plumbing—Let me fix your pipe!"

Notes:

- This episode features the new bike bodies again, possibly the second episode they were filmed in considering Erica's comment about Kat's new body.

Home Away From Home

Episode: 18

PROD. #VO516

Original Airdate: Week of February 23, 1998

Rerun #1: Week of July 6, 1998

Writer: Rick Husky & Marcus Miller

Director: Jacques Haitkin

Guest Cast: Sadie Kratzig (Corky Flemming), Michelle Joyner (Holly Statton), Janelle Ginestra (Precocious Girl), Thomas Gold (Russian Mobster), Roz McHenry (Librarian), Aaron Nelms (Christopher), David Povall (Computer Guy), Kim Robillard (Sheriff Burt Cassidy), Krikor Satamian (Drozhdov), Gherman Sinitzyn (Alexi Markov), George Tasudis (Yuri), Jack Tate (Ward Cleaver Type), Greg Trock (Bobby Statton), John Wheeler (Barber)

Kyle and the rest of TKR infiltrate a small town in Iowa that hides a large group of KGB agents.

Commentary:

"Home Away From Home" is a very intriguing story dealing with the KGB and a secret "spy town" in Iowa. We learn a bit more about Kyle's father—he apparently sold classified government information to the Russians, yet turned on them as well later on. From the way Kyle referred to his father, he would appear to still be alive.

Notes:

- Richard Copp began using Rick as his first name as a result of writer Rick Husky, who worked on *Charlie's Angels* and this episode.
- During the opening teaser, Corky has an image of Kat's new body on her computer screen, yet the old body was still in use during filming.

EMP

Episode: 19

PROD. #VO504

Original Airdate: Week of April 27, 1998

Rerun #1: Week of July 13, 1998

Writer: John Ridley

Director: Spiro Razatos

Guest Cast: Marta Martin (Kaila Gordon), Jim Fyfe (Dennis the Mechanic), Jim Hudson (Security Guard #1), Michael Irpino (David), Hap Lawrence (Melvin), Xavier Montalvo (Carlos Adulce), Drew O'Connell (Jay), Dick Warlock (Chuck)

When the components to an Electromagnetic Pulse Gun are stolen, the team tries to track down who is responsible.

Commentary:

This episode was one of the first episodes to be filmed—Dennis the mechanic is still seen, as well as Kat and Plato's old body. Jenny makes a point of describing the Foundation as a private security organization that works in concert with the United States intelligence community. During the climax, Jenny places Domino in ski mode—a classic Knight Rider favorite—for the first and only time.

Notes:

- Original *Knight Rider* stuntman Jack Gill lends his talents to this episode.

Apocalypse Maybe

Episode: 20

PROD. #VO513

Original Airdate: Week of May 4, 1998

Rerun #1: Week of July 20, 1998

Story By: Bill Dial

Teleplay By: Bill Dial & Marcus Miller

Director: Gil Wadsworth

Guest Cast: Rod McCary (Reverend Ransom), William Christopher (Professor Jackson Roykirk), Kenneth Bell (Guard), Bob Beuth (Cal Tech Engineer #1), Mary Boque (Wanda), Larry Braman (Cal Tech Engineer #2), Stu Charno (Engineer), Rick Copp (Clayton, the SkyOne Chef), Mack Dryden (Bobby Shane), Pam Kosh (Elder), Peter Lavin (Dr. Bryant), Michael Lexx (Scott the Mechanic), Carol Wade (Strange Woman)

One of Trek's past inventions comes back to haunt him when he realizes that the earthquakes a preacher has been predicting were caused by his earthquake machine.

Commentary:

"Apocalypse Maybe" is a rather ordinary adventure that focuses mainly on Trek and his past work. Perhaps the most interesting scene comes when Beast activates his rear flame thrower to ward off a few angry guards.

Notes:

- The character of Jackson Roykirk was named after a character in the *Star Trek* episode “The Changeling.”

Spy Girls

Episode: 21

PROD. #VO521

Original Airdate: Week of May 11, 1998

Rerun #1: Week of July 27, 1998

Writers: Rick Copp & David A. Goodman

Director: Gil Wadsworth

Guest Cast: Felicity Waterman (April Kelly), Meredith Autry (Josie), Roberta Renaud (Emma Kane), Dan Cashman (Fred Clements), Brian Frank (Auctioneer), Felix Montano (Commando #2), Myrna Niles (Joan Clements), Marcelo Tubert (Alejandro Bracco), Renee Victor (Rosa Bracco)

The team and a trio of beautiful girls team up in order to retrieve a piece of stolen microfiche.

Commentary:

This episode was taped as a possible spin-off of *TKR* had the series entered a second season. Universal Studios felt that a companion show would help boost the ratings. Actress Roberta Renaud, who portrayed Emma Kane, originally auditioned for a role in “Out of the Past.” She did not receive a part in that episode, but was given a role here.

Notes:

- The missing microfiche file is located in spot JSG 8-17-96. That letter and number combination hold special meaning to David

Goodman—his son, Jacob Samuel Goodman (JSG), was born on August 17, 1996.

- Trek makes a reference to the nuclear missile he stopped in “Fallen Nation.”

Legion of Doom

Episode: 22

PROD. #VO522

Original Airdate: Week of May 18, 1998

Rerun #1: Week of August 4, 1998

Writers: Steven Kriozere & Rick Copp & David A. Goodman

Director: Gil Wadsworth

Guest Cast: Jim Piddock (Max Amato), Marta Martin (Kaila Gordon), Rainer Grant (Elizabeth “Starr” Starowicz), David McCallum (Möbius), Frank Farmer (William Key), Steve Forrest (Shadow), Roland Kickinger (Roland Laschewsky), Charlie Lang (Mr. Key), David O’Shea (Dr. Doug Key), Vince Waldron (Gil the Mechanic)

Möbius gathers a group of TKR’s past enemies in a plot to steal the Knight Industries Two Thousand CPU from the SkyOne situation room.

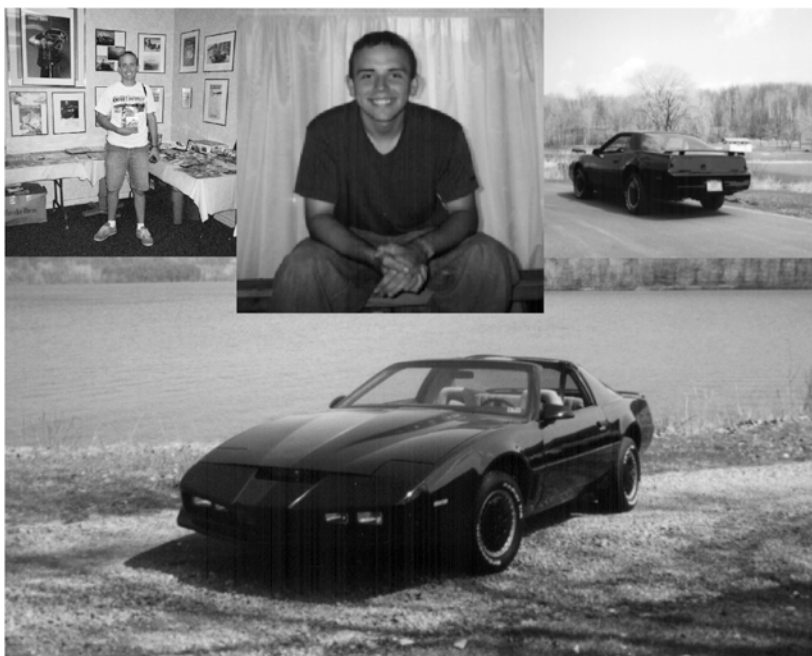
Commentary:

“Legion of Doom” is by far the most exciting episode of the series. Here, we see Dante nearly destroyed from an EMP discharge as well as his eventual resurrection and newly installed hydrofoil capabilities. This installment also marks the return of K.I.T.T. and Michael Knight. The only disappointment here is that the episode is an unresolved cliffhanger since the series was not renewed for season two.

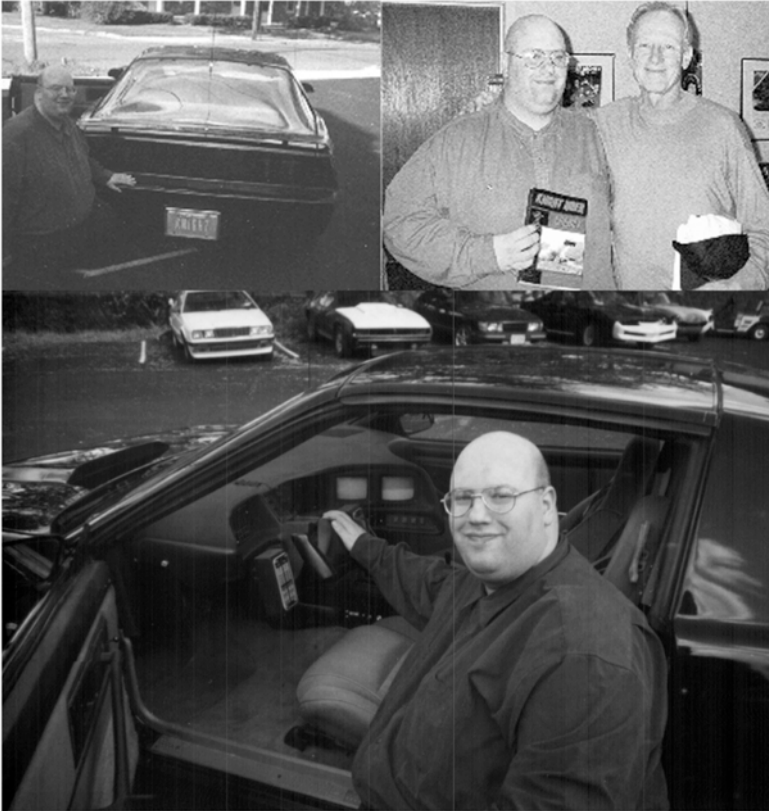
Notes:

- Christine Steel on being Michael Knight's daughter: "Being Michael's daughter was a great honor due to being the main connection to the original series. Ideally, I was hoping it was David Hasselhoff who ended up being the Shadow. If William Daniels would have returned as the voice of K.I.T.T., it would have rejuvenated the series a bit. Fans were disappointed we did not have scanner lights on the cars. The scanner light is definitely cool."

ABOUT THE AUTHORS



Joe Huth IV has a Bachelor's degree in Computer Information Systems and is an expert on the cast and crew of *Knight Rider*. He has even constructed his own K.I.T.T. replica automobile, making him an expert concerning the car itself and its creation. Joe resides in Pennsylvania.



Richie F. Levine has an A.O.S. degree in Business Administration and has a broad journalism background. He maintains close friendships with many of the cast and crew of the show (*seen above with Don Peake*) as well as his two favorite mechanics, Patricia McPherson and Rebecca Holden. Richie lives near West Point, NY and is a Hotel General Manager.



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