

**Moonlighting**  
***Moonlighting***

#87005

"COOL HAND DAVE"

**PICTUREMAKER**  
**PRODUCTIONS**

IN ASSOCIATION WITH

**CIRCLE**  
**FILMS**

-M O O N L I G H T I N G-

"COOL HAND DAVE"

written by

Roger Director

&

Charles H. Eglee

all rights reserved  
PICTUREMAKER PRODUCTIONS, INC.  
in association with  
ABC CIRCLE FILMS

FIRST DRAFT  
June 18, 1987  
June 19, 1987 - blue  
August 20 - pink  
August 21 - yellow  
August 24 - green  
August 24 - salmon

The writing credits may not be final and should not be used for publicity or advertising purposes without first checking with the Contract Department or Business Affairs.

No portion of this script may be performed or reproduced by any means, or quoted or published in any medium without prior written consent.

No one is authorized to sell, transfer or dispose of the script.

## THE WALL

123

...filled with a DOZEN HASH MARKS...and off-camera, we hear DAVID'S VOICE, plaintive, CROONING a Philly a cappella street corner classic...

DAVID (O.C.)

*Have mercy, mercy baby  
I know I done you wrong.*

...and we PAN OVER to David, who just leans against the wall, eyes closed, softly SINGING...

DAVID

*Have mercy, mercy baby  
I know I done you wrong.*

...and then, through a vent, we hear an UNSEEN VOICE PICK UP THE TUNE...and David LOOKS UP in surprise, and a SMILE plays around his mouth as he listens...and then...

\*

\*

VOICE (O.C.)

*Now my heart's full of sorrow  
Take me back where I belong.*

\*

DAVID

Where'd you learn that?

\*

VOICE (O.C.)

...corner of 27th and  
Girard.

\*

\*

\*

DAVID

Philadelphia...grew up  
couple blocks from there.

\*

\*

VOICE (O.C.)

So you're a Philly boy too,  
huh?

\*

DAVID

Yeah...what I wouldn't give  
to be able to walk outa this  
door and grab a cheese steak  
right about now.

VOICE (O.C.)

Door's never gonna open long  
as you keep starting food fights.

DAVID

That's not food...that's what  
food turns into.

\*

\*

(CONTINUED)

CONTINUED:

123

VOICE (O.C.)  
Best we got. Naydley skims  
all the decent stuff and sells  
it back to the wholesaler.

\*

DAVID  
The inmates let some bull  
take food outa their mouths?

VOICE (O.C.)  
Let's just say Derek makes  
sure the other cons don't  
get too feisty.

DAVID  
Can't you go to the warden?

VOICE (O.C.)  
The warden.  
(and then;  
a long,  
derisive  
laugh)  
Warden isn't exactly a hands-  
on kind of guy. He don't  
even attend the executions.

DAVID  
So write your congressman.

VOICE (O.C.)  
Would you rather see your ol'  
lady on visiting day...or  
have make-believe arguments  
with her?

(and then)  
Mind your own business,  
Philly boy.

...and David TURNS from the vent, and LEANS against the  
wall...

DISSOLVE TO:

DAVID

124

...ASLEEP on the cement floor...and then, his EYES SNAP OPEN  
at the sound of APPROACHING FOOTSTEPS...and David GETS UP  
and the door opens, revealing GRIGGS, the prison guard...

\*

GRIGGS  
Let's go.

\*

(CONTINUED)



CONTINUED:

124

DAVID

Stone walls do not a prison  
make, nor iron bars a cage...

(and then)

...but this place comes  
pretty close.

GRIGGS

Don't get so cheerful...  
where you're going, hole's  
gonna look like a five-  
star hotel.

\*

...as David HEADS OUT the door...

VOICE (O.C.)

So long, Philly boy.

DAVID

See you 'round the quad maybe.

...and then, looking over at the ROWS OF HASH MARKS, DAVID  
TURNS to GRIGGS...

\*

DAVID

How long I been in here?

GRIGGS

(shrugs;  
looking at  
his watch)

...couple hours, maybe.

\*

ON DAVID

125

...confused...as HE'S LED AWAY...

CUT TO:

EXT. DAY - ON THE SUN

126

...a molten, SCORCHING BALL...and we HOLD ON IT for a  
moment...until...suddenly stabbing up into frame is a  
RAISED PICKAX...and it SWINGS DOWN out of shot...and then  
it's RAISED AGAIN...and brought DOWN again...and we slowly  
PAN DOWN with it to discover...

DAVID

127

...wielding the PICKAX...on the roadside CHAIN GANG...  
along with David, we find the roughest and ugliest the  
prison has to offer including: NOLAN, TOWER, and SCALES,

(CONTINUED)

CONTINUED:

127

who are digging a DITCH...and DAVID'S not quite used to this bone-wearying detail...and the others notice his fatigue...and then...

TOWER

Gonna be in great shape when you leave here, Hundley...

DAVID

I'd rather've gone to a spa.

...and DAVID looks up as...

A GUARD

128\*

...a hateful gang boss named GROGAN...clubs an inmate to the ground with his rifle...

\*

GROGAN

(to the fallen con)

You wanna wipe the sweat off -- you ask me first.

\*

TOWER

Grogan's at the top of my list...

(CONTINUED)

CONTINUED: 128  
 ...and he nods toward...  
 GROGAN 129  
 ...who's taking a big slug on a COLD BOTTLE OF POP...taunting  
 the parched convicts...  
 ANGLE 130  
 ...as the sweating cons watch GROGAN...

TOWER

I spend all day dreamin'  
 about what I'll do to 'im when  
 I get outa here...I'm driving  
 down the street...and I see  
 Grogan steppin' off the curb...  
 I line 'im up with my hood  
 ornament...and he goes flyin'...  
 just like Superman...then I  
 jam it into reverse...and take  
 him for a scrape around the  
 neighborhood...and then --

DAVID

(cutting him off)

Your days must be very full.

NOLAN

All that hostility's bad for  
 your karma. Me, I think about  
 my woman...

(and then;  
 getting lost  
 in a reverie)

...her 'n me shoot up a liquor  
 store, get a chilled bottle  
 of Pouilly Fuisse...then we  
 go to the beach...just the  
 two of us...and a full moon...

(sighs)

...and then we do everything  
 to each other, y'know?...

SCALES

I miss my mom.

\*  
 \*

(CONTINUED)

CONTINUED:

130

TOWER

\*

You got a girl, Hundley?...

DAVID

(a moment;  
and then)

Yeah...yeah, I do...

SCALES

\*

(to DAVID)

How'd you meet 'er?

DAVID

Long story.

NOLAN

(chuckles)

So...I ain't goin' anywhere  
for another ninety-nine years...

...and DAVID considers for a moment...and then...

DAVID

Well, first time she walked  
into my office, I thought  
destiny was givin' me a  
massage...

...and as they dig, we...

DISSOLVE TO:

LATER

131

...they're now up to their thighs in the trench they've been  
digging...

DAVID (cont'd)

...anyway...I range the  
doorbell...and this guy  
Sam answers the door...

TOWER

So you cut 'im into little  
pieces, right?...

DAVID

Left my machete in the car...

...and as we continue digging...

DISSOLVE TO:



LATER

132

...they're up to their waists in the trench now...

DAVID (cont'd)  
 ...we're dancin'...right  
 there in this laundromat...  
 and that's the last time I  
 ever saw 'er...

...and after a moment...

TOWER  
 (teary-eyed)  
 That's the saddest story  
 I ever heard...

...but NOLAN'S brow is clouding...

NOLAN  
 Wait a second...y'mean Maddie  
 might be havin' your kid...  
 and you ain't even related?

\*  
 \*

DAVID  
 Well...you know how it is...  
 I think we're both a little  
 afraid of commitment.

TOWER  
 You gotta ask Maddie to  
 marry you.

...and just then GROGAN blows his whistle...

GROGAN  
 (calling out)  
 Five minutes, you bums...  
 take a break...

...and the men lean on their picks and shovels...

SCALES  
 He's right, you can't just  
 abandon a poor, helpless  
 woman.

DAVID  
 Believe me, this woman is  
 not poor and helpless...

(CONTINUED)

CONTINUED:

132

TOWER

I thought you were a right  
guy, Hundley...but I'm  
ashamed to be on the same  
chain gang as you.

ANGLE

133

...as Tower throws his shovel down and huffs off in disgust...  
and the others follow suit, moving toward a patch of  
ground where a bucket of water and a ladle have been placed...  
and DAVID walks after them...

DAVID

Oh yeah?...You guys are  
a real panel of experts...  
When was the last time  
one of you even spoke  
to a woman?

NOLAN

Well...there's that guy  
in D-block who washes  
everyone's socks.

...and then Scales JABS an elbow in his ribs as Tower STEPS  
FORWARD...

TOWER

True...we are heinous felons...

SCALES

...Not a one of us is nice...

NOLAN

...But you'd do well to  
harken to our sage advice...

TOWER

Forget Sam...

SCALES

...Your wounded ego...

NOLAN

...And the rest of that  
bologna...

ALL

There's a woman and a baby...  
Say "yes" to matrimony.

...and DAVID stands there...amazed...as...

## THE CHAIN GANG

134

...launches into a choreographed singing and dancing number...  
 lyrics adapted to the tune of Sir Joseph's song ("When I was  
 a lad I served a term...as office boy to an attorney's firm") from  
 Gilbert & Sullivan's H.M.S. Pinafore. We get the sense of these  
 grizzled thugs suddenly becoming proper Victorian gentlemen offering  
 David advice...while acting out the lyrics wherever possible, using  
 props -- shovels, chains, and picks -- as they sing...

*This wench so fair whom he calls Maddie  
 Is the blonde and buxom owner of the agency.  
 The epitome of virtue, a lady of rare grace  
 And this knave is always craning for a glimpse of lace.*

Chorus (repeat) : *Yes, David's always craning for a glimpse  
 of lace...*

*He begged and pleaded for her sugar and spice  
 But she blunted his desire with a glare of ice.*

Chorus: *But she blunted his desire with a glare of ice...*

*Hearing sly innuendo and allusions to his bed  
 She looked bemused and told him that he oughta drop dead.  
 But he pressed his case so diligently  
 That he and Maddie now enjoy pregnancy.*

Chorus: *He and Maddie now enjoy a pregnancy...*

*A blessed event save for one nigglng bother  
 David's not at all certain he's the baby's father.*

Chorus: *He wished the hell he knew if he's the baby's father...*

*Seems Maddie took a tumble with an astronaut  
 Now our jailhouse brother here is overwrought.  
 But a man worth his salt, a man of any mettle  
 Would rescue his fair lady from this awful fettle.*

Chorus: *Oh, he'd rescue his fair lady from this awful fettle...*

*Though she's fled to Chicago, the relationship a mess  
 You, sir, hold the key to her happiness.*

Chorus: *Yes, it's you who holds the key to her happiness...*

*You'll be happy as a psycho on a killing spree  
 Once she's an honest woman and you're on bended knee.  
 Call collect...Chicago...area 312  
 And don't you dare hang up until she says "I do".*

Chorus: *No, don't you dare hang up until she says "I do".*



CONTINUED:

134

...and the number ends...and everyone matter-of-factly reaches for the shovels and goes back to work...and DAVID watches them, not sure if what he's witnessed is real...and we...

OMIT 135-138

OMIT 135-138

CUT TO:

INT. PRISON CELL - NIGHT

139

...it's after lights out...the cellblock is QUIET and DARK...and DAVID'S ASLEEP in his bed...all we can HEAR is SNORING as, approaching from the distance, we begin to pick up the CLACK of a GUARD'S SHOES in the corridor as he patrols the cell block...and finally we see...

ROSS

140

...peer into DAVID'S CELL...and he WHISTLES to himself the MOONLIGHTING theme song...and then he walks on... as...

DAVID

141

...OPENS his EYES, wondering where he's heard that melody before, then throws off the COVERS and moves quickly over to the walls...begins FEELING THEM in various spots...pressing...KNOCKING on them and LISTENING for hollow sounds...then crossing to...

STECKLER

142

...fast asleep...and DAVID GRABS at his COLLAR...YANKING him up off his PILLOW...

DAVID

Okay...where is it?

STECKLER

(half-asleep)

Huh?

DAVID

Where's the escape tunnel?  
I know it's in here somewhere...

STECKLER

What you talking about, Mad Dog?...

(CONTINUED)



CONTINUED:

142

DAVID

"Escape from Alcatraz"...  
 "The Great Escape"...  
 "Hogan's Heroes"...there's  
 always a tunnel...  
 (and then)  
 ...where's this one?

STECKLER

Easy, Mad Dog...Calm down...

DAVID

I'm breakin' outa here,  
 Arnie...I gotta go tonight...  
 (pressing it)  
 Don't make me get rough with  
 you...don't make me play...  
 croquet.

STECKLER

It's over there! Right over there!

...and STECKLER points to the wall behind the TOILET...  
 and DAVID releases STECKLER...

DAVID

Thanks, Arnie.

...and STECKLER watches as...

DAVID

143

...moves to the WALL behind the TOILET...and begins  
 SCRAPING away the loose PLASTER to move some CINDERBLOCKS...

STECKLER

You better not blow this for  
 me, Hundley. I been chippin'  
 away at the mortar every night  
 for the last three years. Chip,  
 chip, chip...teaspoon by teaspoon...  
 walking around all day with bits  
 o' concrete in my socks. But  
 I ain't figured a way over  
 the wall yet.

DAVID

I'm not going over the wall,  
 Arnie. I just need to get  
 to a phone.

(CONTINUED)

CONTINUED:

143

STECKLER

(shocked)

A phone?

DAVID

There's a lady I gotta call.  
Where can I find a phone?

STECKLER

How're you gonna dodge the  
bulls...the guns...the dogs?  
Naydley's out there...just  
prayin' that you're stupid  
enough to do somethin' like  
this.

(and then)

Not to mention what he'll do  
to me if they nab you.

DAVID

Arnie, why do they put  
people in prison?

STECKLER

Well...after you've worked  
in government...

DAVID

(cutting him off)

To punish people, Arnie...  
to take away everything that's  
good in life. That wedge  
of lime in a cold bottle  
of Mexican beer...the smell  
of coconut oil as some goddess  
walks past you at the beach...  
Prison takes that all away  
from you...but it forces  
you to do what most people  
never do -- realize what's  
essential in life.

(and then)

Arnie, this woman's essential.

...and STECKLER sits up...

STECKLER

There's a phone in the guard's  
office by the machine shop.  
Follow the shaft and you'll  
get to the roof. Down the  
drain pipe and you're in.

(CONTINUED)

CONTINUED:

143

...DAVID goes back to the work on the cinderblocks...

STECKLER

What if you don't make it  
back?

...and DAVID looks back at him...

DAVID

Sprinkle my ashes on Derek's  
shoes.

...and DAVID wriggles into the hole and we...

CUT TO:

INT. VENTILATION SHAFT (CONTINUOUS)

144

...as DAVID snakes through the hole into a small, DIRTY  
DARK CRAWLSPACE running behind the back cell block  
wall and serving as a conduit for the waterpipes that  
feed into each cell...and DAVID tries to be as quiet as  
possible as he crawls through the darkness...until he  
reaches a...

METAL LADDER

145

...bolted to the side of the wall, used for maintenance  
access from the roof above...and as DAVID climbs up  
the ladder...

CUT TO:

EXT. CELLBLOCK ROOF - NIGHT

146

...as a metal hatch covering is PUSHED BACK...and DAVID  
emerges from the TOP OF THE LADDER onto the ROOF...just  
as the BEAM OF A SEARCHLIGHT washes along the roof and  
a wall at its back...and...

DAVID

147

...dives PRONE...lies motionless for a second until  
the SEARCHLIGHT SWEEPS PAST HIM...then he's up...  
CROUCHING...WEAVING SURREPTITIOUSLY across...

THE ROOFTOP

148

...RAKED rhythmically BY SEARCHLIGHTS as DAVID picks his  
way across...ducking behind VENTILATION HOODS...DROPPING  
TO THE GROUND when need be...until he reaches...



THE CORNER OF A WALL 149  
...and DAVID is over the side...

CUT TO:

THE BOTTOM OF THE DRAIN PIPE 150  
...as DAVID shimmies into frame and down to the ground  
by a...

WINDOW 151  
...which is open a crack...enabling...

DAVID 152  
...to climb through it...and we...

CUT TO:

INT. HALLWAY - NIGHT 153  
...as David CLIMBS IN through the window, DROPS to the  
floor, then stealthily CREEPS along the dimly lit  
institutional corridor entering...

OMIT 154-155

OMIT 154-155

THE MACHINE SHOP 156  
...it's dark as he crosses to a small, nearly bare  
cubicle with a chair, a cheap desk, a lamp, a few  
papers and pens on the desktop, and the pot of gold --  
A TELEPHONE...the office is SEPARATED by a GLASS PARTITION  
that looks out into the work area which has a CARGO  
DOCK for truck shipments at the far end of it...and in  
the darkness, DAVID crouches over to the desk and picks  
up the telephone, punches in the number, and waits  
anxiously for the phone to be answered as he pulls  
on his clothes...and finally...

(CONTINUED)



CONTINUED:

156

DAVID

Hello, Maddie...get a judge pronto...he can spring me from jail and marry us in one fell swoop.

(listens;  
and then)

Oh, hi Mrs. Hayes...

(and then)

No...I was just talking to one of the kids here in the office. Is Maddie there by any chance?

(and then)

Asleep, huh? Well, it is kind of important...would you mind getting her?

...and just then, through the glass, we see a light go on in the machine shop...someone's coming...

DAVID

(hurriedly and in  
a hushed but urgent tone)

Oops...client just walked in...tell her to stay right by the phone...I'll call back in five minutes...

\*  
\*  
\*

...and David hurriedly HANGS UP the phone...

ANGLE

157

...as DAVID drops down into a crouch...out of sight behind the desk...and then slowly snatches a peek at...

NAYDLEY

158 \*

...ENTERING the MACHINE SHOP...unaware he's being watched... he OPENS the sliding door on the LOADING DOCK...and we see waiting there a TRUCK...which BACKS into the DOCK...and out hops the driver, a tough hombre named LOUIE...and he JOINS NAYDLEY in the MACHINE SHOP DOCK...and follows NAYDLEY to a nearby MOVING DOLLY, on the foot of which sits a LARGE PACKING CRATE...and NAYDLEY opens the top of it and PULLS OUT SEVERAL LICENSE PLATES for Louie's inspection...as...

\*  
\*  
\*

DAVID

159

...watches all this...trying not to make a sound...but his eye catches...

THE PHONE ON THE DESK

160

...and he sees that in his haste to hang up, the RECEIVER is off its cradle...and it now begins EMITTING LOUD, RAPID-FIRE BEEPS...until DAVID quickly replaces the receiver, trying not to give himself away...while...

NAYDLEY AND LOUIE

161 \*

...talk out in the machine shop...

NAYDLEY

\*

(to Louie  
re: the office)

You hear anything?

LOUIE

Gettin' real jumpy in your old age, Naydley...

\*

(and then;  
anxious to  
conclude  
business)

'Ey, I got a six-hour drive ahead of me.

...and, seemingly satisfied, NAYDLEY gets back to the work at hand...showing off the plates to LOUIE...

\*

NAYDLEY

\*

My boys make the best plates in the business.

...as LOUIE examines them...

NAYDLEY (cont'd)

\*

Those prefixes don't exist.  
Slap 'em on a hot vehicle...  
no way the cops can trace  
the car...

LOUIE

(looking up)

Beautiful.

(and then)

I'll take everything you can give me.

...and LOUIE snaps out a few big bills from his pocket... and NAYDLEY pockets the money...and then stuffs the plates back into the crate and seals the top...

\*

LOUIE (cont'd)

(clearly pleased)

I got clients in Cleveland...

(MORE)

(CONTINUED)

CONTINUED:

161

LOUIE (cont'd)  
St. Louis...Tampa. Hot  
cars is a growth industry.

NAYDLEY  
Everyone wants to be a crook  
these days.

...under which NAYDLEY wheels the DOLLY onto the TRUCK...  
deposits the crate and wheels the dolly back off as Louie  
closes up the back of the truck...and then...

LOUIE  
This here's gonna buy me  
a sailboat, pal.

NAYDLEY  
You be careful. I don't  
wanna have to make up the  
honeymoon suite for you.

...and NAYDLEY smiles menacingly at LOUIE...and then Louie  
hops back into the cab of the truck and drives off as  
NAYDLEY closes the loading dock door...and casts one  
final look around the MACHINE SHOP and heads for the  
door as...

OMIT 162-165

OMIT 162-165

DAVID

...crouches out of sight in the office...and the machine  
shop LIGHTS GO OFF...and he stays there a moment in the  
dark...then reaches for the phone and dials...

ANGLE

...as DAVID rises and finds himself face-to-face with  
NAYDLEY, who's holding a GUN on DAVID...then NAYDLEY  
enters the room and takes the receiver from David's  
hand...we hear the phone continuing to ring, then  
a click...and we hear Maddie's voice...a bit irritated  
after their last conversation...

MADDIE'S VOICE (filtered)  
What is it, David?...Hello...  
Hello...David?...

...and DAVID'S frozen, listening to MADDIE'S VOICE...  
and we can see the emotion welling up on his face...

CONTINUED:

167

...and despite a gun on him, DAVID can't help but blurt out...

DAVID

Maddie!...

...but NAYDLEY SLAMS the receiver back onto the hook,  
grinning horribly...

\*

DONNELLY

Say bye-bye...

ANOTHER ANGLE

168

...as NAYDLEY marches DAVID out of the office and ACROSS  
THE MACHINE SHOP toward the door, under which...

\*

DAVID

Suppose I'm going back in  
the hole again, huh? Can I  
get a reading light this time?

NAYDLEY

I got a better idea...we're  
goin' for a drive...you'll  
escape...and then I'll  
shoot you in the back...

\*

DAVID

You really know how to plan  
a date.

(and then)

You got me wrong -- I'm a  
big fan of free enterprise...  
I love that phony license  
plate scam. I think it's  
a neat idea...

NAYDLEY

I think you're dead.

\*

...but just as NAYDLEY and DAVID arrive at the DOOR,  
DAVID notices something on the wall...reaches up and PULLS  
IT...and an ALARM ECHOES throughout the PRISON...

\*

DAVID

My hand slipped...honest.

...and we HEAR the approaching SOUND of RUNNING FEET...  
NAYDLEY'S hoping to spirit DAVID out another way, but...

\*

ANGLE

169

...as a DOZEN GUARDS...including GRIGGS...burst into the  
shop responding to the alarm...and DAVID struggles in  
NAYDLEY'S grip...playing to the GUARDS...faking remorse  
at his capture...

\*

\*

\*

\*

(CONTINUED)



CONTINUED:

169

DAVID  
I want outa here, Naydley.  
Please! I can't take it  
anymore, y'hear me?

\*

...and GRIGGS quickly steps forward and puts the arm on David...\*

GRIGGS  
(to NAYDLEY)  
Nice work, sir.  
(and then)  
Me 'n the boys'll deal with  
him.  
(and then)  
You just landed yourself  
in the hole, Hundley.

\*  
\*

...and DAVID feigns devastation...

DAVID  
Can't you go easy on me  
this time?

...and NAYDLEY stands there frowning as...

\*

DAVID

170

...is dragged off to the hole...

DAVID  
(to GRIGGS and  
the other  
GUARD dragging  
him off)  
Where can I send you guys  
some champagne?

\*

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WARDEN'S OFFICE - DAY

171

...some wardens rule with an iron fist...not this warden...  
the reins of power have long since slipped from his grasp...  
he lives for his pension...DAVID sits across from the  
WARDEN'S DESK upon which is his PRISON DOSSIER...

WARDEN

I wish I had a dollar for every  
inmate who's sat right there  
and sworn he was serving some  
other man's time...

DAVID

You gotta believe me, Warden. I'm telling the \*  
god's honest truth. I don't belong in here. \*

WARDEN

Let me tell you where I belong,  
Mr. Hundley. I belong in a trout  
stream...or a duck blind...it's  
dawn. I've just poured myself  
a cup of coffee from my  
thermos.

(sniffs the bouquet)

Suddenly a flight of teal  
wings in low across the marsh.  
I draw a bead and...

DAVID

(interrupts)

I hate to spoil the \*  
slide show, but why don't  
you at least order up a set  
of Hundley's fingerprints?  
...It's on me.

WARDEN

I'm not here to do your  
bidding...

(a quick  
examination  
of the dossier)

I'm getting some very downbeat  
reports on you.

DAVID

From Naydley. \*

(CONTINUED)

CONTINUED:

171

WARDEN

Captain Naydley.

\*

DAVID

Not exactly the kind of guy  
who builds a treehouse in  
the backyard for his kid.

WARDEN

Captain Naydley has worked  
in this facility for  
15 years...

\*

DAVID

...and apparently has every-  
thing and everyone in the  
prison knocked...

(and then;

irritation rising)

Tell me you've never caught  
wind of the gravy train he's  
riding...the food skimming...  
the phony license scheme I  
wandered into...and what're  
you doing about it?...Okay,  
you're 30 ticks away from  
a gold watch and a trailer  
hitch in a national park...how  
long've you been looking the  
other way?...

...A MOMENT...and the WARDEN can't meet DAVID'S EYES...and  
DAVID STANDS...

DAVID

I'll show myself out.

...and DAVID STALKS toward the door...and we...

CUT TO:

WARDEN'S OFFICE ANTEROOM

172

...as DAVID EXITS the Warden's Office and nods toward POPS,  
who still has the CIGAR planted in his mouth as he performs  
some clerical chores at a FILING CABINET next to a RECEPTIONIST'S  
DESK...

DAVID

Hey, Pops, beef stew tonight.  
I'll keep my eyes peeled.

\*

(CONTINUED)

CONTINUED:

172

...but POPS doesn't acknowledge him, looking away nervously... and DAVID looks up to see the cause of his discomfiture lurking in the doorway...NAYDLEY...

\*

DAVID  
You're a real conversation  
stopper, Donnelly.

...and NAYDLEY TAKES DAVID'S ARM...and leads him out of the office as...

\*

POPS

173

...watches them exit into...

THE HALLWAY (CONTINUOUS)

174

...and NAYDLEY closes the DOOR behind them...still smirking...

\*

NAYDLEY  
Bet you bellyached up a storm  
in there...didn't you...

\*

(SCANS a  
TELEGRAM  
he's holding  
in his hand)  
Addison?

...and DAVID just STOPS and STARES in surprise...and after a moment...

NAYDLEY (cont'd)  
Hundley's on his way in...  
picked him up at the morgue,  
hitting on a nurse.

\*

DAVID  
That a crime?

NAYDLEY  
She was in a drawer.

\*

and NAYDLEY TEARS up the telegram...and DROPS it in little pieces on the FLOOR...

\*

DAVID  
What're you gonna do when  
the real Hundley shows up?

NAYDLEY  
Guess I'll have to make room  
for him, won't I?

\*

(CONTINUED)



CONTINUED:

174

...and as NAYDLEY leads DAVID down the hall...

\*

DAVID

Okay...sure you're building up a nest egg here...so it's at the expense of a few hundred felons. That's no reason for me to walk out of here and hold a press conference.

NAYDLEY

You ain't **walking** out of here.

\*

...and as Naydley hands off DAVID to TWO OTHER GUARDS...and they lead DAVID away...

\*

CUT TO:

INT. DAVID'S CELL - DAY

175

...as the TWO GUARDS put DAVID back inside...where STECKLER awaits him...leaning against the opposite wall...biting his nails...and as DAVID enters, looking a bit dispirited...

STECKLER

What the hell happened after you left here last night, Hundley?

DAVID

(shrugs)

Went to a cocktail party on death row.

...and DAVID moves to his BED...on which is a TORN PIECE OF A BROWN BAG...and A PENCIL...and then, looking to Steckler...

STECKLER

Put down 'er name and address.

DAVID

Whose?

(CONTINUED)

CONTINUED:

175

STECKLER

That broad you went to call  
last night...

(and then)

I'll get it to 'er somehow...  
if there's anything you want  
to tell 'er, write it down...  
key here is be brief.

...and then...from OUTSIDE THE CELL...we HEAR an ominous  
COYOTE-LIKE BAYING...once...twice...and then...

DEREK'S VOICE

Hey Mad Dog...come out come  
out wherever you are...

...and DAVID turns to see...

DEREK

176

...and HALF A DOZEN of his HENCHMEN...approaching in the  
eerily quiet corridor...waiting for DAVID...

ON DAVID

177

...seeing this and...turning to STECKLER...

DAVID

How's your dictation? Think  
I'm gonna have my hands full.

\*  
\*

...but STECKLER just shrugs...and we...

SHOCK CUT TO:

PRISON CORRIDOR

178

...as DEREK HAULS DAVID out of his CELL, a homicidal rage  
painting his face...STECKLER trails the action as Derek's  
HENCHMEN SURROUND DAVID threateningly...in the background  
other prisoners stop moving in the corridor and their  
cells...and stand there waiting...watching...as...

DEREK

179

...leans close to DAVID...

DEREK

Say your prayers, Hundley...

...and DAVID starts to leave...

(CONTINUED)

CONTINUED:

179

DAVID

(to Steckler)

If anybody needs me, I'll  
be down in the prison chapel.

...but as he STARTS TO MOVE, Derek slams him back against  
the BARS...and STECKLER pipes up...

STECKLER

Derek, give 'im a break, you  
already killed two people  
this week.

DAVID

(to DEREK;  
re STECKLER)

Go over your quota, ranger'll take  
away your hunting license. \*  
\*

DEREK

(turning to  
STECKLER)

You...shuddup or I'll spray  
ya with Raid...

...and DEREK NODS to one of his HENCHMEN...who shoves  
STECKLER back into his cell and PLANTS HIS FOOT against the  
DOOR so STECKLER can't get out and annoy them...as DEREK  
turns his attention back to DAVID...

DEREK

I told you this was my  
joint, Lassie...but you  
insist on bein' a problem...  
(re NAYDLEY) \*

...mutual friend of ours don't  
like problems. So I'm gonna  
take care of one right now...

...and two of DEREK'S HENCHMEN grab DAVID'S ARMS to hold  
him still...and DEREK tries to POKE DAVID'S EYES...a la  
THE THREE STOOGES...only DAVID reacts too fast...getting  
his HEAD OUT OF THE WAY...and DEREK POKES HIS HENCHMEN  
instead...and DEREK scowls after missing...WINDS UP to  
TAKE ANOTHER POKE...but DAVID DUCKS AGAIN and he hits  
his HENCHMEN...and then...

DEREK

Wise guy, huh?

...and DEREK THROWS DAVID against the BARS...and MOVES IN  
ON HIM...

(CONTINUED)

CONTINUED:

179

A VOICE (O.S.)  
(from behind)  
Lay off, musclehead...

...and DEREK stops...and all eyes turn toward...

MALCOLM

180

...the VOICE from SOLITARY...A BLACK MAN...SHADES...exceedingly  
chill...assisted by at least a half dozen BROTHERS...and he  
STEPS FORWARD, nodding at DAVID...

MALCOLM  
How's it goin', Philly-boy?

DAVID  
(a small smile)  
It ain't 27th and Girard...  
when'd they let you out?...

MALCOLM  
Just in time to shine my shoes...  
(menacing;  
re DEREK)  
with this guy.

DEREK  
(to MALCOLM)  
This ain't no business of  
yours, Fudge-bar.

MALCOLM  
I'm makin' it my business  
right now.  
(and then)  
I'm tired of watching you  
swing the axe for Naydley.  
(and then)  
We're not living on mush  
anymore while you'n him get  
fat.  
(and then;  
nodding toward  
DAVID)  
Let my man here go.

DEREK  
You want me to let 'im go?...  
Okay...come 'n get 'im.

...and DEREK pulls a SHIV from his WAISTBAND...and so  
do his HENCHMEN...as...



MALCOLM

181

...and his GANG, responding, pull ENORMOUS HOME-MADE MACHETES and BATTLE AXES from their persons...and DEREK casts an uneasy glance down at his INSIGNIFICANT SHIV...and then throws it to the ground...

DEREK

Nah, I wanna take you apart with my bare hands.

...and his HENCHMEN THROW DOWN their weapons...and then the BLACK INMATES THROW THEIRS DOWN with a LOUD THUD...and then DEREK puts up his DUKES...and the BLACK INMATES just PUMP and their T-SHIRTS RIP TO SHREDS and fall from their TORSOS...

ANGLE

182

...as MALCOLM AND HIS GANG rush DEREK AND HIS with David in the middle as...a melee breaks out...and...

INSERT - A STEAM WHISTLE

183

...BLOWING...SHRIEKING the warning of a PRISON RIOT to the GUARDS...as...

BACK IN THE CORRIDOR

184

...THE FIGHTING BOILS ON...between DEREK'S GANG and MALCOLM'S until...

BY THEIR FEET

185

...DAVID EMERGES...CRAWLING OUT UNSCATHED from among the COMBATANTS...and he STANDS...and watches the rival gangs square off...and then, he looks over at...

STECKLER

186

...who DRAGS his MATTRESS out of his cell and begins FLICKING A LIGHTER...

STECKLER

(to David)

First riot in 10 years and the flint's gone...gotta match?

DAVID

Arnie...what're you doing?

STECKLER

Burning my mattress. What's it look like I'm doing?...

(CONTINUED)

CONTINUED:

186

DAVID

Any particular reason?

STECKLER

Where've you been?...There's a  
prison riot...get your mattress.  
I'll find some matches.

DAVID

Arnie...suppose one Christmas  
everybody decided to set their  
Christmas trees on fire and  
burn up all their presents...  
Would you do it?

STECKLER

(thinks a moment;  
and then)

Yeah...if it was Christmas.

...and David shakes his head and TAKES THE LIGHTER...

DAVID

Don't play with matches, Arnie...  
Now, go back in your cell and  
stay outa trouble.

...and as STECKLER SLINKS OFF...

DAVID

187

...who is standing with his back to a barred gate,  
suddenly STIFFENS as something is JAMMED INTO HIS  
BACK...

NAYDLEY'S VOICE (O.C.)

\*

Shoulda taken your own advice.

ANGLE

188

...as Naydley unlocks the gate and hauls David out  
then marches him at gunpoint into a nearby...

\*

STORAGE CELL

189

...and shoves DAVID in...then ENTERS himself...  
closing the door behind him...and he moves toward DAVID...  
stands there...the ballgame's almost over...

DAVID

Have you stopped to consider  
the consequences of murdering  
a major television personality?

(CONTINUED)

CONTINUED:

189

NAYDLEY

\*

Shuddup.

...and DAVID recoils...his self-assurance gone...

NAYDLEY

\*

I didn't put in 15 lousy  
years babysitting these  
rotten apples so a joker  
like you could screw me up.  
This is how it's gotta be.

(and then)

A real unfortunate accident...  
before your release...you got  
killed in a prison riot.

DAVID

Just what Father Mulcahey told  
my mother would happen...

(and then;

covering his  
nervousness)

See, some of us put soap  
suds in the fountain at the  
Knights of Columbus dance.

...but David is cut off by the sound of Naydley cocking  
his weapon...but right then the DOOR to the ROOM is THROWN  
OPEN...and STANDING THERE is...

\*

THE WARDEN

190

...flanked by POPS...with his CIGAR BUTT in his mouth...  
GRIGGS and OTHER GUARDS with riot shotguns...the sounds  
of FIGHTING float in from the corridor...

\*

WARDEN

Put down the gun, Naydley

\*

...and NAYDLEY just freezes there...for a LONG MOMENT...  
and finally he lets the GUN DROP to the floor...and then  
he slowly turns around...

\*

WARDEN (cont'd)

(to NAYDLEY)

\*

I've let you run wild around  
here long enough.

(to DAVID)

Lucky for you, Pops made a  
copy of the telegram.

ON DAVID

191

DAVID

Pops, there's a box of Havana's  
finest comin' your way.

ANGLE

192

...as the WARDEN nods to GRIGGS and the GUARDS...

\*

WARDEN

I'm going to do you a favor,  
Naydley. I'm putting you  
in the hole where the other  
cons can't get at you.

\*

...and the guards seize NAYDLEY...and they DRAG him out  
the door and we...

\*

CUT TO:

CORRIDOR (CONTINUOUS)

193

...as they all EMERGE from the storage room...and in the  
background, the GUARDS lead NAYDLEY off...and DAVID  
and THE WARDEN stop and look at...

\*

THE RUMBLE

194

...still in progress along the CORRIDOR...as...

DAVID AND THE WARDEN

195

...watch the fighting...

WARDEN

(shaking his head)

I hope this doesn't turn into  
something horrible. I'd hate  
to have to call out the  
National Guard.

DAVID

(eyeing the melee  
ominously)

'Less you want another Attica  
on your hands, warden, there's  
only one thing you can do.

SHOCK CUT TO:

AN ICE CREAM SUNDAE

196

...as a CHERRY is dropped onto it...and we PULL BACK  
to REVEAL...



DARWIN

197

...in LINE WITH OTHER INMATES in the CAFETERIA...it's  
 MAKE YOUR OWN SUNDAE...BUCKETS OF ICE CREAM...SYRUPS...  
 all the TOPPINGS...being served up by NAYDLEY and  
 DEREK and other PRISON GUARDS...

\*

DARWIN  
 (excitedly giving  
 his order to

NAYDLEY;  
 re his SUNDAE)

...gimme some chocolate  
 jimmies on it...and plenty  
 of butterscotch...yum!...

\*

...and we PULL BACK TO FIND DAVID...dressed in his civilian  
 clothes...and the WARDEN taking in the festivities...and  
 then the WARDEN turns to DAVID...

WARDEN

Good luck, Addison...I don't  
 want to see your ugly mug  
 in here again...understand?

DAVID

Don't worry about me, warden...  
 I'm going straight...'Cause  
 I learned my lesson in this  
 dump...

FAST PUSH INTO ECU

198

DAVID

...Crime doesn't pay...

CUT TO:

A BARRED GATE

199

...OPENING...and we STAY on DAVID as he WALKS DOWN the  
 LONG CORRIDOR TOWARD FREEDOM as GATE after GATE  
 SWINGS OPEN BEFORE him...underneath which plays some  
 cheesy penal score...and then we...

CUT TO:

CLOSE ON HUNDLEY

200

...seen in a live action MUG SHOT...

(CONTINUED)

CONTINUED:

200

GRIM-VOICED ANNOUNCER (V.O.)

Scott "Earl" Hundley was returned  
to custody and convicted of one  
count of escape from incarceration.

...and then...Hundley TURNS so he's SEEN IN PROFILE...

GRIM-VOICED ANNOUNCER (V.O.)

He is appealing his conviction  
while serving a term of not  
less than fifteen hundred  
years in the Men's Correctional  
Facility at Hematoma, Nevada.

CUT TO:

DAVID

201

...SQUINTING in the bright sunlight as he EMERGES from  
the prison...

GRIM-VOICED ANNOUNCER (V.O.)

David Addison was released on  
November 24th, 1987, and is free  
today...He is a private  
investigator living in Los  
Angeles, California.

...and as the bars CLANG SHUT behind him we...

OMIT 202-299

OMIT 202-299

CUT TO BLACK

END OF ACT FOUR

FADE IN:

ON A DOOR

300\*

...OPENING as DAVID ENTERS and LOOKS around at the familiar mess of his bedroom...and then he STAGGERS in...exhausted after his long ordeal...and SLUMPS onto the bed...

ON DAVID

301\*

...as he lies there for a long moment...and then finally he OPENS one eye...and pushes himself off the bed...he gets to his feet, crosses to the bathroom where he splashes some water on his face...then he re-enters the bedroom and goes to his closet and PULLS OUT an empty SUITCASE and BEGINS PACKING...and then after a moment, he looks up at the...

BLINKING RED LIGHT

302\*

...of his telephone answering machine and taps the playback button as he continues packing, pausing at the sound of...

MADDIE'S VOICE

(in an urgent  
irritated tone)

David...are you there?...If  
you're there, please pick  
up...

(and then;  
a frustrated  
sigh)

I just called the office  
and Agnes said you'd left  
for Chicago...David please...  
I really don't want you here...

CLOSE ON DAVID

303\*

...angry at this as he STUFFS a handful of clothes into the suitcase...

MADDIE'S VOICE (cont'd)

I don't want to go into it  
now...just please...do as I  
ask...I'm having a hard  
enough time sorting every-  
thing out without having  
to go 15 rounds with you, too.

(and then)

Besides...I haven't told my  
parents yet.

(and then)

If you care...you won't get  
on that plane.

(CONTINUED)



CONTINUED:

303\*

...and then we hear a CLICK and a BEEP and we can see the frustration in David's face as we hear...

DIPESTO'S VOICE

(concern apparent  
in her tone)

Mr. Addison...where are you?  
We looked high. We looked  
low...checked all your usual  
haunts and no one's seen you...  
Are you missing? We're  
worried sick...and we can't  
even hire you to find you.

(a pause;  
and then a  
quick addendum)

Oh yeah, this is Agnes Dipesto.

...and there's a beep as David's expression softens, but quickly grows sullen once again at the sound of Maddie's voice...but this time her tone is softer...

MADDIE'S VOICE

David?...Hi...it's me...

...and David can't help look a little surprised at this change in tone...

MADDIE'S VOICE (cont'd)

Are you there?...

(and then)

Well, I guess maybe you're  
not there...

(and then)

...I just wanted to tell  
you how much I appreciate  
your respecting my feelings  
by not coming to Chicago.

CLOSE ON DAVID

304\*

...who STOPS PACKING and listens carefully...

MADDIE'S VOICE (cont'd)

The last few days, I've been  
thinking how hard this must  
be for you...alone there...  
looking after the office...  
while I'm here...with a baby  
inside me...must be pretty  
confusing for you too...

(and then)

...there's the understatement  
of the century...



CLOSER ON DAVID

305

...his demeanor softening...and then...

MADDIE'S VOICE (cont'd)

...Anyway...I just wanted  
to tell you that...I'm really  
grateful to you...for being  
so...understanding...for  
letting me have this time...

(she sighs;  
and then)

David...thanks for showing  
me how much you really  
care.

(a hesitant  
moment;  
and then)

I love you, David.

ON DAVID

306

...reacting...and then after a moment, he REWINDS the last  
bit of the message...and then...

MADDIE'S VOICE (cont'd)

...I love you, David...

...and the words sink in...and then, after a long moment...  
David looks at his suitcase and begins to unpack...and we... \*

FADE TO BLACK

THE END

One-Line Shooting Schedule (Cont'd)

DATE/LOCA	ACT	SCENE #	D/N	INT./EXT.	PAGE COUNT
-----------	-----	---------	-----	-----------	------------

Tuesday  
8/25/87

#87005 "Cool Hand Dave" (Day 1½)

STAGE 10	I	13 thru 18, 21pt. (inserts)	D	Int. DiPesto's Apt.	1-0/8
----------	---	--------------------------------	---	---------------------	-------

	I	19 thru 25A	D	Int. DiPesto's Apt.	3-0/8
--	---	-------------	---	---------------------	-------

**COMPANY MOVE**

STAGE 20	I	25B,25C	D	Int. Elevator/Corridor	1/8
----------	---	---------	---	------------------------	-----

	I	25D thru 25L	D	Int. Reception	5-4/8
--	---	--------------	---	----------------	-------

#87003 "Take A Left At The Altar"

	IV	108A,108B	N	Int. Elevator/Corridor	2/8
--	----	-----------	---	------------------------	-----

TOTAL PAGES: 9-7/8

CAST

2. David  
3. DiPesto  
4. Viola

ATMOS

DiPesto photo dbl

SOUND

Playback  
(mood music)  
Tapes of Cybill's  
message

PROPS

Cleared cereal box  
Ans. machine

Wednesday  
8/26/87

#87003 "Take A Left At The Altar"

VAN NUYS  
AIRPORT

	IV	70 thru 70NG	D	Ext. Airport	2-3/8
--	----	--------------	---	--------------	-------

CAST

2. David  
4. Viola  
7. Jackie  
17. Pilot

STUNTS

Dbl David  
Dbl Viola  
Dbl Jackie  
Stunt pilots

TRANS

Planes

EXTRA PERSONNEL

Plane mech.

**COMPANY MOVE**

STAGE 10	IV	60	N	Int. David's Bedroom	7/8
----------	----	----	---	----------------------	-----

#87005 "Cool Hand Dave" (Day 1-3/4)

	TAG		N	Int. David's Bedroom	2-3/8
--	-----	--	---	----------------------	-------

	TAG		N	Int. David's Bathroom	1/8
--	-----	--	---	-----------------------	-----

TOTAL PAGES: 5-6/8

CAST

2. David  
4. Viola

SOUND/POST PROD

Tape of phone conversation  
(Cybill's side)

SP EFX/PLUMBING

Practical sink in David's bathroom

One-Line Shooting Schedule (Cont'd)

DATE/LOCA	ACT	SCENE #	D/N	INT./EXT.	PAGE COUNT
-----------	-----	---------	-----	-----------	------------

Thursday #87005 "Cool Hand Dave" (Day 2-3/4)  
8/27/87

LOCAL LOCATION	I		D	Int. Airport Terminal (Ticket Counter)	1-1/8
TBA or REVAMP OF STAGE 15 BAR AND POSS. REVAMP OF STAGE 11 SET TO INT. AIRPORT TICKET COUNTER	I		D	Int. Airport Bar	4-5/8
	I		D	Int. Airport Bar	4-4/8
TOTAL PAGES:					10-2/8

TICKET COUNTER

CAST  
2. David  
6. Agent  
7. Hundley  
8. Mason  
9. Guard #1  
10. Guard #2

ATMOS  
150 Passenger/  
Airport types  
1 Bartender

STUNTS  
Chris Howell supervise  
dragging unconscious  
actor

PROPS  
Knockout capsule

PROCESS  
Rear screen  
projection may be  
required if bar is  
shot on stage

-----

One-Line Shooting Schedule (Cont'd)

<u>DATE/LOCA</u>	<u>ACT</u>	<u>SCENE #</u>	<u>D/N</u>	<u>INT./EXT.</u>	
Friday 8/28/87		#87005 "Cool Hand Dave"		(Day 3-3/4)	
LINCOLN HEIGHTS JAIL	II	76	D	Ext. Prison-Main Gate	1/8
	IV	TBA	D	Int. Hallway	1-4/8
	II	77	D	Int. Prison Hallway	1/8
	II	82	D	Int. Wardrobe Room	3/8
	II	78,79	D	Int. Prison Reception	1-4/8
	II	83	D	Int. Orientation Area	6/8
	III	139 thru 143	N	Int. David's Cell	2-5/8
	III	144,145	N	Int. Crawlspace	2/8
	III	146 thru 149	N	Ext. Roof	4/8

TOTAL PAGES: 7-6/8

CAST

2. David  
7. Hundley  
11. Evans  
12. Donnelly  
13. Ross  
17. Arnie  
21A. Warden

STUNTS

Db1 David  
Stunt guards(2)

ATMOS

30 Cons  
6 Guards  
6 Clerks  
Photo dbl David

ART DEPT

Greens for main gate  
Guard house to spot  
signs as required

ELECT

Searchlight (roof  
scene)

TRANS

Prison bus  
Teamster bus driver  
(to work in  
picture)



One-Line Shooting Schedule (Cont'd)

DATE/LOCA	ACT	SCENE #	D/N	INT./EXT.	PAGE COUNT
Monday thru Wednesday 8/31/87 thru 9/2/87		#87005 "Cool Hand Dave"		(Days 4-3/4, 5-3/4, 6-3/4)	
LINCOLN HEIGHTS JAIL	II	86 thru 97	D	Int. Cellblock/David's Cell	6-2/8
	II	93pt.	D	Int. Cellblock (POV)	3/8
	II	107 thru 111	D	Int. Cellblock	7/8
	II	98 thru 106	D	Int. David's Cell	4-4/8
	IV	TBA	D	Int. David's Cell	3-0/8
	IV	TBA	D	Int. Cellblock	10-0/8
TOTAL FOR 3 DAYS:					25-0/8

CAST

- 2. David
- 12. Donnelly
- 13. Ross
- 14. Con #1
- 15. Con #2
- 16. Guard
- 17. Arnie
- 18. Derek
- 20. Older Con
- 21. Voice #1
- 21A. Warden

STUNTS

- Stunt con (1st day only)
- ND Stunt cons
- ND Stunt guards (2nd&3rd days)
- Dbl David
- Poss. dbl other principals

ATMOS

- 50 cons
- 12 guards

CAMERA

- 3rd camera for 9/2

SP EFX

- May burn mattress

One-Line Shooting Schedule (Cont'd)

DATE/LOCA      ACT      SCENE #      D/N      INT./EXT.      PAGE COUNT

Thursday      #87005 "Cool Hand Dave"      (Day 7-3/4)  
9/3/87

LOCAL      II      112 thru 118      D      Int. Prison Mess Hall      4-0/8  
LOCATION      (To be written)  
TBA

COMPANY MOVE

STAGE 10      III      119 thru 122      D      Int. Isolation Cell      2-3/8  
                 III      123      D      Int. Isolation Cell      7/8  
                 III      124,125      D      Int. Isolation Cell      2-2/8  
                 IV      TBA      D      Int. Isolation Cell      1-0/8

TOTAL PAGES:      10-4/8

CAST

2. David  
13. Ross  
18. Derek  
19. Griffin  
20. Older con  
21. Voice #1  
22. Voice #2

ATMOS

3 Black cons  
10 Guards  
70 other cons  
4 Cooks  
SP EFX  
Steam from dishwasher

MAKE UP

Bruise or black eye

SOUND

Playback ("Philly  
Song")

GRIPS

Nike crane (for mess  
hall depending  
on location)

-----

One-Line Shooting Schedule (Cont'd)

DATE/LOCA	ACT	SCENE #	D/N	INT./EXT.	PAGE COUNT
-----------	-----	---------	-----	-----------	------------

Friday 9/4/87 #87005 "Cool Hand Dave" (Day 8-3/4)

LOCAL LOC. OR FOX LOT TBA	III	153,154,155	N	Int. Hallway To Machine Shop	1-4/8
	III	156 thru 170	N	Int. Machine Shop	6-2/8
	III	150,151,152	N	Ext. Bldg./Window	3/8
TOTAL PAGES:					8-1/8

<u>CAST</u>	<u>ATMOS</u>	<u>CAMERA</u>
2. David	12 Guards	Video Synch Equipment
12. Donnelly		Video Playback
13. Ross	<u>TRANS</u>	<u>GRIPS</u>
20A. Louie	Truck	Nike Crane
	<u>ELECT</u>	
	Searchlight	

- LABOR DAY HOLIDAY WEEKEND -

Tuesday 9/8/87 #87005 "Cool Hand Dave" (Day 9- 3/4)

STAGE 10	IV	TBA	D	Int. Warden's Office/ Outer Office	7-0/8
	I	53	D	Int. Airport-Pay Phone	1-1/8
	II	80	D	Int. Prison-Dr. Office	4/8
	II	81	D	Int. Delousing Room	2/8
TOTAL PAGES:					8-7/8

<u>CAST</u>	<u>ATMOS</u>	<u>Note:</u>
2. David	2 Clerks	Pre-record Ray
12. Donnelly	2 Guards	Charles
20. Older Con	1 Doctor	Music today
21A. Warden	1 Delousing Attendant	
<u>SPEFX</u>	6 Passengers	
Warm Water to Hose Actors		

Wednesday 9/9/87 #87001 "A Trip To The Moon" (Day 13)

STAGE 10	III	TBA	N	Int. David's Apt.	7-3/8
TOTAL PAGES:					7-3/8

<u>CAST</u>	<u>SOUND</u>	<u>PROPS/SET DRESSING</u>
2. David	Playback	Piano, Mike, etc.
Ray Charles & His Rayettes		

Note: Due to Mr. Charles availability, #87005 on hold today. Company will return to shooting that Episode # tomorrow.

One-Line Shooting Schedule (Cont'd)

DATE/LOCA	ACT	SCENE #	D/N	INT./EXT.	PAGE COUNT
Thursday 9/10/87	#87005	"Cool Hand Dave" (Day 10-3/4 & 11-3/4)			
& Friday 9/11/87	II	61 thru 71	D	Ext. Road	1-3/8
	II	72 thru 75	D	Int. Bus/Ext. Road	1-7/8
SUN OIL PICO CANYON	III	126 thru 133	D	Ext. Road-Ditch	4-6/8
	III	135 thru 138	D	Ext. Road-Ditch	6/8
	III	134	D	Ext. Road-Ditch	1-0/8
TOTAL PAGES (2 Days):					9-4/8

CAST

2. David  
11. Evans  
16A. Nolan  
17A. Tower  
18A. Scales  
19A. Grogan  
Dancing Cons

ATMOS

36 Cons  
4 Guards

STUNT

ND Stunt Con

CAMERA

3rd Camera for  
dance number

TRANS

Prison Bus  
Flatbed Truck  
Teamster To drive bus

SOUND

Playback

GRIPS

Special Dolly & Track  
for use inside moving bus

GREENS

For Camouflage as  
needed

SET DRESSING

Sign "CORRECTIONAL  
FACILITY" per script

CHOREOGRAPHER

Dance number in Rehearsal  
prior to today's shoot.

END EPISODE #87005

-WEEKEND-



One-Line Shooting Schedule (Cont'd)

DATE/LOCA      ACT      SCENE #      D/N      INT./EXT.

Monday      #87003      "Take A Left At The Altar"  
9/14/87  
"CRASH THRU THE WALL" GAG (STAGE 11) AND AIRPLANE/  
CAR CHASE PROCESS (STAGE 16).

-----

Tuesday      #87005      "Cool Hand Dave"      (Day 13-3/4)  
9/15/87  
I      1,2      D      Ext. Beach (Est.)      2/8  
Marina  
Peninsula      I      3,6,7      D      Ext. Beach      3/8  
I      4,5,8,9 thru 12 D      Ext. Beach      1-5/8

COMPANY MOVES

STAGE 20      I      25M thru 25T      D      Int. David's Office      6-4/8  
TOTAL PAGES:      8-6/8

CAST      TRANS  
2. David      Beach Sweeper  
4. Viola  
5. Driver

-----

Wednesday      #87006      "Is That A Shotgun In Your Pants, Or Are  
9/16/87      You Happy To See Me?"  
BEGIN PRODUCTION

-----

Friday      #87003      "Take A Left At The Altar"  
9/18/87  
(Tentative) Telephone Hell Scene (Night for Night)  
to Complete this Episode.

-----

END

-----

DAY-OUT-OF-DAYS

TITLE: "COOL HAND DAVE"

PRODUCER: CATTON / DANIEL / MANDEBERG

PROD. # 57005

DIRECTOR: ALLAN ARKUSH

DATES: 8/24 THRU 9/11/87

ASS'T. DIR: LEIGH A WEBB

	CHARACTER	MON	MON				MON					Tues			TOTAL		
		8/24	8/25	8/26	8/27	8/28	8/31	9/1	9/2	9/3	9/4	9/8	9/9	9/10		9/11	
1.																	
2.	DAVID		SW	W <sup>#05</sup> W <sup>#03</sup>	W	W	W	W	W	W	W	W	H <sup>#05</sup> SWF <sup>#01</sup>	W	WF	13 <sup>+</sup> HOL.	
3.	DIPESTO		SWF													1	
4.	VIOLA		SW	H	H	H	H	H	H	H	H	H	H	H	H	9/15 WF	15+HOL
5.	DRIVER															9/15 SWF	1
6.	AGENT				SWF												1
7.	SCOTT LUNDLEY				SW	WF											2
8.	MASEN				SWF												1
9.	GUARD #1				SWF												1
10.	GUARD #2				SWF												1
11.	EVANS				SW	H	H	H	H	H	H	H	H	H	WF		9 <sup>+</sup> HOL.
12.	DONNELLY				SW	W	W	W	H	W	WF						7 <sup>+</sup> HOL.
13.	ROSS				SW	H	H	W	W	WF							6
14.	GEN #1						SWF										1
15.	GEN #2						SWF										1
16.	GUARD						SWF										1
17.	ARNIE STECKLER				SW	W	W	WF									4
18.	DEREK					SW	W	W	WF								4
19.	SHERIFF IN HEPILORTH								SWF								1
20.	CLDER (CN)								SW	W	H	WF					4 <sup>+</sup> HOL.
21.	VOICE # 1								SW	WF							2
22.	VOICE # 2									SWF							1

DAY-OUT-OF-DAYS

TITLE: "COOL HAND DAVE"  
 PROD. # 87005  
 DATES: 8/24 THRU 9/11/87

PRODUCER: CAROL / DANIEL / MANI ELBERS  
 DIRECTOR: ALLEN ARKUSH  
 ASS'T. DIR: LEON A WEBB

CHARACTER	MON					TUES					TOTAL				
	8/24	8/25	8/26	8/27	8/28	8/31	9/1	9/2	9/3	9/4		9/8	9/9	9/10	9/11
1.															
2.															
3.															
4.															
5.															
6.															
7.															
8.															
9.															
10.															
11.															
12.															
13.															
14.															
15.															
16. A. NOLAN *														SWF	1+ REH DAYS
17. A. TOWER *														SWF	1+ REH DAYS
18. A. SCALES *														SWF	1+ REH DAYS
19. A. STEPHAN														SWF	
20. A. LOUIE											SWF				1
21. A. WARDEN					SW	H	H	W	H	H			WF		7+ HOL.
22.															

\* DEAL TO INCLUDE SUFFICIENT REHEARSAL DAYS FOR MUSICAL NUMBERS

