

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.

ACT ONE

FADE IN:

DAWN

1

...over a grey, glassy ocean...as a set of small, oily breakers quietly roll up onto the sand as...

A SEAGULL

2

...GLIDES through frame and the CAMERA STAYS with it as it SAILS past an EMPTY LIFEGUARD STAND, down the deserted expanse of beach...further down the strand we see a FLASHING YELLOW LIGHT and we hear the DISTANT RUMBLE of an approaching BEACH SWEEPER...

OMIT 3*

OMIT 3*

SHOCK CUT TO:

A TRACTOR WHEEL

3A*

...crushing an empty soda can...

*

SHOCK CUT TO:

THE DRIVER

4

...burly, red-faced...one hand on the steering wheel as he looks back, surveying his wake...and then he TURNS and LOOKS FORWARD...his EYES suddenly WIDENING IN ALARM...

*

*

SHOCK CUT TO:

A BODY

5

...lying face down in the sand...

SHOCK CUT TO:

A FOOT

6

...SLAMMING onto the brake peddle...

SHOCK CUT TO:

THE YELLOW HAZARD LIGHT

7

...PUSHING toward camera, filling the frame...STOPPING...

SHOCK CUT TO:

OMIT 8*

OMIT 8*

CLOSE ON A MAN'S HEAD

9

...LIFTING out of the sand...and after a moment, we can make out the features of...

DAVID ADDISON

10

...who BLINKS groggily, spitting out sand that's matted across his mouth...

DAVID

Maddie...from now on...
(spitting sand)
...no more crackers in bed...

ON THE DRIVER

11*

...GETTING DOWN from his cab, angrily...

*

DRIVER

Hey buddy, you wanna get yourself killed? If I hadn't seen you, you'd be a pile of little bitty pieces right about now.

DAVID

(getting to his feet)
Yeah...well...wouldn't be the first time.

DRIVER

Listen, wise guy, you wanna sleep, you go to the park, or the bus station...'cause the next time I catch you on my beach...I might not stop.

...and the driver is in David's face now, menacingly... and then, after a moment...

DAVID

Must be rewarding...knocking over sand castles for a living.

...and David TURNS and WALKS OFF down the beach...and we...

OMIT 12

OMIT 12

CUT TO:

A DIGITAL TIMER 13

...of an automatic coffee maker which reads 6:59 AM...and then, after a moment, the numbers ADVANCE to 7:00 AM and a stream of fresh, black coffee trickles into a glass coffee pot...

CUT TO:

A RADIO ALARM 14

...as the dial lights up and music begins pouring out...

MUSIC (OVER)

Wake up, wake up, you sleepy head...

SHOCK CUT TO:

FEET 15

...SWINGING DOWN out of bed into a pair of FLUFFY SLIPPERS as the MUSIC CONTINUES...

MUSIC (OVER)

Get up, get up, get out of bed...

OMIT 16*

OMIT 16*

SHOCK CUT TO:

A TOOTHBRUSH 17

...being loaded with TOOTHPASTE...

MUSIC (OVER)

*Cheer up, cheer up, the sun is red...
Live...*

*

OMIT 18-19*

OMIT 18-19*

ON AGNES DIPESTO 20

...eating a bowl of cereal...

*

MUSIC (OVER)

*Love...Laugh and be happy...
What if I've been blue,
Now I'm walking through fields
of flowers,
Rain may glisten,
But still I listen for hours
and hours...*

*
*
*
*
*
*

(CONTINUED)

CONTINUED:

20

...and then, Dipesto shoots a guilty look over at her GOLD-FISH BOWL, then reaches into the cereal box and sprinkles a few flakes into the bowl...

SHOCK CUT TO:

HER POCKETBOOK

21

...and KEYS...lying on top of a PHONE MACHINE...

MUSIC (OVER)

*I'm just a kid again,
Doin' what I did again,
Singing a song...*

...and Dipesto SCOOPS up the purse...revealing a BLINKING LIGHT on the phone machine, and she TURNS AWAY toward the door...

DIPESTO

*Oh when the red, red robin
Comes bob, bob, bobbin'...*

...but then it registers and Dipesto TURNS and LOOKS BACK at the blinking red light...and then, she CROSSES back to the phone machine, and PUNCHES the playback button to retrieve her message from the night before...

ON THE MACHINE

22

MADDIE (V.O.)

Hello, Agnes...it's me...Maddie...

ON DIPESTO

23

...lighting up like a Christmas tree...

DIPESTO

Miss Hayes!!!

MADDIE (V.O.)

...just calling to say hi...

DIPESTO

Hi...

MADDIE (V.O.)

...Hi...

(and then)

Not much happening on this end...

(and then)

...Well, I do have some news.

(and then)

Just found out...

CLOSE ON DIPESTO

24

...who listens expectantly...

MADDIE (V.O.)
I'm having a baby...

DIPESTO
(registering
surprise)
A baby?...

MADDIE (V.O.)
Kinda had to tell someone...

DIPESTO
(smiling now)
A baby...

MADDIE (V.O.)
...just wasn't sure who the
someone should be...and I
thought of you.

ANOTHER ANGLE

25

...as Dipesto JUMPS UP and DOWN jubilantly...

DIPESTO
A babeee!!!

MADDIE (V.O.)
Makes sense, right? This is the
way nature's supposed to work...
Besides...my clock's ticking,
isn't it?...
(and then)
Agnes...

...as Dipesto gets ahold of herself and LEANS closer, confidingly...

MADDIE (V.O.)
...You're the only person I've
told. And you can't tell anyone...
promise?

DIPESTO
Not even Mr. Addison?

MADDIE (V.O.)
Not even Mr. Addison.
(and then)
Especially not Mr. Addison.

(CONTINUED)

CONTINUED:

25

DIPESTO
 (hanging her head
 a bit reluctantly)

Okay.

MADDIE (V.O.)
 Well...guess that's all my
 news...so I'll just say...

...and suddenly...there is a BEEP and we're...

CLOSE ON DIPESTO

25A

...who just stands there, stunned, overwhelmed by the
 enormity of her secret...and then...

DIPESTO
 A baby...
 (and then;
 after a moment)
 Wow...

...as she CLASPS A HAND over her OPEN MOUTH...and we...

CUT TO:

ELEVATOR DOORS

25B

...OPENING...and we're...

CLOSE ON DIPESTO

25C

...HAND STILL CLASPED ACROSS HER MOUTH in disbelief...and we
 STAY with her as she TRANSITS the hall, PAUSING at the BLUE
 MOON DOOR, FISHING for HER KEYS...hand still across her mouth
 as she OPENS THE DOOR AND ENTERS...

INT. BLUE MOON

25D

...as Dipesto CROSSES to her desk, we see BURT VIOLA SPRING
 OFF the couch and CROSS to her...

VIOLA
 Agnes...thank god you've come...
 I've been here since 4 AM...on
 the off chance you'd be in early
 to water the ferns...
 (and then)
 Agnes...

...and then...DROPPING TO ONE KNEE, his HEAD HUNG in remorse...

(CONTINUED)

CONTINUED:

25D

VIOLA

I owe you...

(and then;
this is hard)...and MacGillicuddy...an apology
for my behavior yesterday...You
were right. I only cared about
one thing...ole numero uno...
Herbert Quentin Viola....and then, Viola slowly RISES...WALKING off as if following
a thought...pensive...absorbed in introspection...

VIOLA (cont'd)

Last night I found myself...

(and then)

up to my neck in hot water
...cornea to cornea with
temptation...the devil with
the blue dress...off.

(and then)

When I looked into those
tinted contacts, did I see
love, compassion...warmth...?
No...I saw a selfish, gluttonous
fiend...

(and then)

my own reflection.

...and then, turning back to Dipesto...

VIOLA (cont'd)

Can you ever find it in your
heart to forgive me?

...but Agnes is lost to her own preoccupation...

VIOLA (cont'd)

Agnes...

...and then finally she LOOKS UP at Viola as if finally
noticing him for the first time...

DIPESTO

Huh?

VIOLA

Didn't you hear anything I
just said?

DIPESTO

Something about Mitch Ryder and
the Detroit Wheels?

OMIT 25E

OMIT 25E

VIOLA

25F

...LEANING closer...

VIOLA

You look flushed...what's wrong?

DIPESTO

Uh-uh...no way...you can whip me...beat me...keel-haul me...

VIOLA

Agnes?

DIPESTO

It's no use, Herbert...the secret dies with me.

ON VIOLA

25G

...now truly confused...

VIOLA

What secret?

DIPESTO

Oh no you don't. If anyone ever found out...well, it'd be awful.

(and then)

And it wouldn't be fair.

VIOLA

Fair?...To whom?

DIPESTO

Honestly...sometimes you can be so self-centered...the love child...that's who. And let's not forget the mother.

VIOLA

Agnes, what's this nonsense you're talking?

DIPESTO

Nonsense? Nonsense?...You men make me sick...Do you have to carry the baby around for months? Do you have to go through the agony of childbirth? No...I do...I'm the one.

(CONTINUED)

CONTINUED:

25G

VIOLA
(under his breath)
A baby...

ON VIOLA

25H

...his eyes glazing over in a cold, steely stare...and then...

VIOLA
MacGillicuddy...I shoulda known...
laying that sob story on you
about his wife...slinking off
with you after work...

...and Viola TURNS, and STALKS angrily toward the door...

VIOLA (cont'd)
...and all the while his duck
is in my oven.

DIPESTO
MacGillicuddy?

VIOLA
That one-eyed jack...that
lucky pierre...

DIPESTO
This isn't MacGillicuddy's
baby...I don't think.

...Viola FREEZES in his tracks...and then, looking at Dipesto,
sickened...

VIOLA
How many other men have you
been with, Agnes?

DIPESTO
(looking back
at Viola;
confused)
Me?
(and then)
I'm not the one who's pregnant.

VIOLA
You're not?

DIPESTO
No...it's Miss Hay--

(CONTINUED)

CONTINUED:

25H

...but as quickly as she says the words, she regrets them and
HER HAND IS ACROSS her mouth...

VIOLA

Miss Hayes? Miss Hayes is pregnant?

DIPESTO

I wasn't supposed to say anything.
(and then;
worried)
You can't tell another soul.

VIOLA

Miss Hayes is going to have a ba--

...and Dipesto CLAPS HER HAND over Viola's mouth...

DIPESTO

Cross your heart and hope to die.

...and Viola sees the intensity in her look and CROSSES his
heart just as...

DAVID

25J

...ENTERS the office and REGARDS Dipesto, hand still across
Viola's mouth...and then...

DAVID

Shouldn't eat garlic first
thing in the morning, Burt.

...and David SAILS PAST into his office and Viola can't
help but call after him...

VIOLA

Mr. Addison...

...but before VIOLA can follow, Dipesto STEPS in front of him
searing him with a gaze...

DIPESTO

...You crossed your heart.

VIOLA

Agnes, is this the face of a
man who would spill the beans
after giving his word?

CLOSE ON VIOLA

25K

...earnest...

(CONTINUED)

CONTINUED:

25K

VIOLA

How could you possibly think
I'd betray your confidence?

DIPESTO

25L

...sizing him up skeptically, and then...

VIOLA

I'm just going to go in there
and update Mr. Addison on
the Anselmo case.

(and then)

The secret goes with me to
the organ bank.

DIPESTO

Herbert Viola, if you breathe
a word of this to anyone, you'll
be at the organ bank sooner than
you bargained for.

...and Viola looks at her and knows she means business...then
SLIDES past her and ENTERS David's office...

CUT TO:

INT. DAVID'S OFFICE - MORNING (CONTINUOUS)

25M

...as VIOLA ENTERS...CLOSING the DOOR behind him...and approaches
DAVID, who's sitting at his desk, looking preoccupied...and a
little subdued after the previous night's misadventure in Redondo...

VIOLA

(hesitant)

Morning, sir, could we talk
for a minute?

DAVID

(indicating a chair)

Gab away...

(and then)

This wouldn't be about our
little Kama Sutra convention
last night, would it?

...and VIOLA sits down in the chair opposite DAVID'S DESK...
very unsure of himself and how this conversation's going to
proceed...and not very easily able to meet David's gaze...

(CONTINUED)

CONTINUED:

25M

VIOLA

Well...sort of, sir...

DAVID

That's what happens when you
leave the ballpark in the
seventh inning, Mr. Viola...you
gotta get the play-by-play the
next morning.

VIOLA

I take it you stayed for the
whole game.

DAVID

All nineteen innings.

OMIT 25N-25P

OMIT 25N-25P

ON VIOLA

25R

...pained at hearing this, but covering...

VIOLA

(solemnly)

You're an animal, sir...but
sometimes don't you think
about...responsibility...
commitment...growing up?...
This little voice inside is
always nagging me...

DAVID

You wanna drown it out, turn
up the music.

ANGLE

25RA

...as DAVID STANDS...and crosses to his REFRIGERATOR...EXTRACTS
a carton of CHOCOLATE MILK...and returns to perch on the edge
of his desk and to SLUG DOWN a couple gulps of milk...under
which...VIOLA takes a deep, weary breath...searches for words...

VIOLA

I want to...at times...but...
I can't deny the fact that
Agnes is the right girl...
the only girl for me.
(and then)
Know what I mean, sir?

(CONTINUED)

CONTINUED:

25RA

DAVID

A woman's got to be a lot more than just a favorite chair, Burt...

ON VIOLA

25S

...frustrated...

VIOLA

Well...maybe I should get back to work.

...and Burt RISES and STARTS TO TURN AWAY then turns back...

VIOLA

But suppose someone...suppose me...suppose I didn't realize it, but suppose one of the girls I was dating was...expecting my baby...I'd want to know she was pregnant...Wouldn't you?

DAVID

(looking up
in surprise)

Agnes?

VIOLA

It's not about Agnes.

DAVID

(thrown off guard;
and then)

Who is it?

(then)

Someone I know?

VIOLA

(hesitates)

It's safe to say you have more than a nodding acquaintance with the individual.

DAVID

A co-worker?

(CONTINUED)

CONTINUED:

25S

VIOLA

Well...I'm not sure I can
say...promises have been made...
oaths taken...

DAVID

(nodding)

I understand. But as administrator
of our health plan, Burt, it's my
duty to care for the well-being
of the entire Blue Moon family.

(and then)

Out with it.

VIOLA

I'm not sure I'm at liberty, sir.

DAVID

Look, Burt, this may not be the
time to stand on principle. If
you're in here playing taps
'cause some squaw is carrying
your papoose...

VIOLA

Mine, sir? No, sir...

(and then;

a deep breath;

this is hard)

Yours, sir.

DAVID

Mine?

(laughs;

and then)

I haven't knocked up anybody.

VIOLA

Well...not anybody, sir...

(a deep breath;

and then)

You knocked up the boss.

DAVID

(jumping up)

What?!

VIOLA

(blurting)

Don't be angry with me, please...
Agnes swore me to secrecy, but
I couldn't not tell you, sir.

(CONTINUED)

CONTINUED:

25S

DAVID

Agnes knows?!

VIOLA

She'll smear me with jam and
bury me in an ant hill if she
finds out I spilled my guts.

ANGLE

25T

...as DAVID digests the news and SINKS back onto his desk...

DAVID

Maddie's having a baby? Maddie?!
(and then)
...How'd that happen...I mean,
I know how it happened...but it
wasn't supposed to...

...a long silence...

VIOLA

(quietly)

I thought you ought to know.

...and then DAVID finally looks at VIOLA...

DAVID

(reassuringly)

Thanks, Burt.

...and DAVID abruptly STANDS...

DAVID

I gotta catch a plane.

VIOLA

No problem. I'm here. On
guard. Twenty-four hours a
day...seven days a week...and...
(right hand raised)
Mr. Addison, I pledge that I
will faithfully execute...

DAVID

(interrupting)

Just make sure the garbage
gets taken out.

VIOLA

(squelched but
understanding)

I'll bag and stack it myself.

(CONTINUED)

CONTINUED:

25T

...and VIOLA heads for DAVID'S DOOR...and reaching it, he turns around...

VIOLA

About Miss Hayes...I hope
congratulations are still
in order...

...and he lingers there for a second...no response from David...
and then EXITS...

ON DAVID

26 *

...standing there a long moment, looking out the window pensively...and then, he TURNS and REACHES for the TELEPHONE and DIALS a long distance number...through the phone we hear a filtered RING, a CLICK and a...

*
*

VOICE
(FILTERED;
through
the phone)
Hello...?

DAVID
(disgusing
his voice)
May I speak to a Miss Hayes?
...first initial M?

CUT TO:

VIRGINIA

27

...standing in the kitchen...PHONE RECEIVER to her ear...

VIRGINIA
May I ask who's calling?
(and then)
Just a moment.

...and Virginia puts the phone down and makes her way into...

THE FAMILY ROOM

28

...as she passes through it to...

THE STAIRS

29

...and starts up them...to...

THE LANDING

30*

...as she walks DOWN the hall toward MADDIE'S ROOM...but HEARS the sound of WATER RUNNING and moves to

*

THE BATHROOM DOOR

30A*

...and KNOCKS on the DOOR...

VIRGINIA
(calling
through the
door)
Maddie -- there's a phone
call for you.

(CONTINUED)

CONTINUED:

30A*

...and after a moment...MADDIE opens the door...looking a little green at the gills...PUNNING a wet washcloth across her face...

VIRGINIA

Are you all right?

MADDIE

Oh yeah...fine. Something didn't agree with me I guess.

ANOTHER ANGLE

30B*

...as Virginia lets that go by...

VIRGINIA

Do you want me to have them call back?

MADDIE

Who is it?

VIRGINIA

The airline. Something about your open return.

...and as MADDIE makes her way out of the bathroom to take the call in her room...

CUT TO:

OMIT 31-36

OMIT 31-36

A TELEPHONE

37

...on a NIGHTSTAND...and Maddie's hand reaches into FRAME... picks up the receiver and throws herself onto her bed...

MADDIE

Hello?

TIGHT ON DAVID

38

...this isn't easy...

DAVID

How long have you known?

ON MADDIE 39

...tensing with surprise at the sound of his voice...and she says NOTHING...

ON DAVID 40

...waiting...and then...finally...

DAVID
When were you planning to tell me?

...and there is NOTHING but SILENCE on the other end of the phone...

DAVID
I mean...you're pregnant aren't you?

ON MADDIE 41

...decidedly uncomfortable...

MADDIE
I really don't want to have this conversation.

ON VIRGINIA 42

...who has wandered back to Maddie's bedroom door...looking in curiously at her daughter...

ON MADDIE 43

...making an attempt at nonchalance...offering a weak SMILE...

ON DAVID 44

...wading through this additional silence...and then...

DAVID
Well...I'm catching the next plane to Chicago.

ON MADDIE 45

...mindful of her mother at the door...

MADDIE
(nicely;
into the phone)
Please don't...
(and then)
Please...

(CONTINUED)

CONTINUED:

45

...and we hear a CLICK and a DIAL TONE...and AFTER a MOMENT...Maddie HANGS UP...and looks back at...

VIRGINIA

46

...looking at her...

VIRGINIA

Everything alright?

MADDIE

Oh sure...just calling to see if I wanted the aisle or the window.

...and we...

SHOCK CUT TO:

INT. AIRPORT TERMINAL - DAY

47

...as DAVID RACES through the entry DOORS...and DASHES up to...

A TICKET COUNTER

48

...behind which STANDS a TICKET AGENT...

DAVID
(harried as
he slaps
down his
credit card)
Flight 88 to Chicago...
I need to get on it.

...David waits impatiently as the AGENT TAPS some keys on the COMPUTER TERMINAL...under which...

DAVID (cont'd) *
Been all over the airport...
every flight to Chicago's
booked...Must be a Shriner's
convention.

AGENT *
Sons of the Desert...
(looking up)
I'm sorry, sir...that
flight's all filled up...
I can put you on standby...

DAVID
(doesn't
sound
too good)
That's the best you can do?

AGENT
I'm afraid so...

DAVID
Don't bother.
(and then;
disappointed)
Just have to do somethin'
else this episode.

(CONTINUED)

CONTINUED:

48

...and he picks up his credit card...and as he pockets it, we can see he's devastated...

CUT TO:

INT. AIRPORT BAR

49

...few customers on hand because it's early...and as DAVID trudges in he looks a DEFEATED man...

ANGLE

50

...as David SLIDES ONTO an EMPTY STOOL at the bar...to his right we see a well-dressed man, SCOTT HUNDLEY... early 40's, good-looking in a boyish sort of way...he sits with a glass of milk in one hand...the other, in his lap holding a raincoat...seated to Hundley's immediate right is MASON, who nurses a glass of soda... older, stockier, and dressed in a windbreaker of vaguely official cast, he seems a somewhat unlikely companion to Hundley...

FAVORING DAVID

51

...sitting there in utter dejection as a bartender approaches...

DAVID

Kentucky's finest...make
it a double...and don't
tell me it's too early
in the morning.

...and the bartender NODS and GOES to get the drink...

ANGLE

52

...as Hundley notes the order and David's demeanor...and then...after a moment...

HUNDLEY

Ever notice how airport bars
look the same anywhere you
go?...The panelling, the
carpet...even the bartenders.

...as the bartender SLIDES David his DRINK...

DAVID

Long as they all pour an
ounce and a half shot...

(CONTINUED)

CONTINUED:

52

...and David hoists his glass and tosses back his drink...

HUNDLEY

One way to travel...long
as you don't mind the
extra mileage on your
liver.

DAVID

(terse)

I don't.

MASON

Hey, Hundley, zip it.

HUNDLEY

Took a wrong turn into
the sauce myself a few
years back...a problem
with a lady.

DAVID

Always a lady in there
somewhere.

(CONTINUED)

CONTINUED:

52

HUNDLEY

(nods)

Yeah...

(and then)

Where you headed?

DAVID

S'posed to be on my way to
Chicago...but I can't get
a flight.

HUNDLEY

Too bad.

DAVID

She won't talk to me. She is
going to have a baby...very
possibly mine. And I can't
even get a damn plane...so
I can throw pebbles at her
window...

(and then)

Man, I'd trade places with
anyone in this bar.

...and Hundley just looks at him for a moment...and then...

HUNDLEY

Well then, you oughta raise
a little hell. Pick up the
phone and call the airline.
Ask to speak to a supervisor.
Better still, go right to the
chairman of the board and
read him the riot act.

DAVID

Yeah...

(and then)

...but...

HUNDLEY

Yeah but what?

(and then)

You're worried about what
you're gonna tell her once
you get her to the window.

DAVID

No...I know exactly what
I'm going to say.

(CONTINUED)

CONTINUED:

52

HUNDLEY

(re: David's drink)

Then why are you marinating
in ethanol?

DAVID

Because it's easier. Because
I can sit here until I reach
my credit card limit, wobble
outa here and find a nice,
soft trash bin where I can
black out for the next twenty
years.

HUNDLEY

And then you're gonna wake
up...and hate yourself...
because then it'll be too late
to throw pebbles at her window.

...and David just sits there reflecting on what's been
said...and then...

DAVID

Excuse me...

...and David gets up and heads to the phone...and HOLD ON
HUNDLEY...smiling as he watches David go...

HUNDLEY

(to BARTENDER

re: Mason)

'Nother for my associate
here...

...and then...SURREPTITIOUSLY, without MASON seeing, he
REACHES into his MOUTH...and EXTRACTS from his teeth and
palms a SMALL PELLETT...a cap or ampule that could be cracked
over a drink...and then, the drink arrives and Hundley
reaches to drop the ampule in it, but withdraws his hand
when Mason looks in his direction...and then Hundley nods
out the window at a jet lifting off the runway...

HUNDLEY

(to Mason)

I love takeoffs. Watching
the big ones...

(recalling
a phrase)

..."slip off the surly
bonds of earth".

(CONTINUED)

CONTINUED:

52

...and Mason just scowls at him and looks out the window as Hundley makes his move on the drink...

CUT TO:

AIRPORT PAY PHONE

53

...as DAVID drops a COIN...and DIALS...

DAVID

(into receiver)

Hello...

(clears
his throat)

...this is Senator Wiltern calling...I've got to get to Chicago as soon as humanly possible...

(listens;
and then)

Maybe I didn't make myself clear. This is an emergency.

(listens;
and then)

You've heard of a little thing called the beef crisis? The President himself has asked me to intervene...

(listens;
then)

I'm talking to you about a threat to national security... Now unless you want your grandchildren to grow up cruising for soy burgers, don't talk to me about flying standby...

(listens;
and then)

Excellent. The Oval Office'll appreciate your cooperation. I or one of my aides will be there to pick up the ticket... God bless America...

...and DAVID hangs up...off his elation...

CUT TO:

INT. BAR

54

...as an excited DAVID re-takes his STOOL beside HUNDLEY... only now we can see, to Hundley's right, that MASON is now slumped over, head down, PASSED OUT on the BARTOP...

(CONTINUED)

CONTINUED:

54

HUNDLEY

How'd it go?

DAVID

Leaving in fifteen minutes...
Thanks for the pep talk.

HUNDLEY

You look like you needed one.

DAVID

You're quite a student of
human nature, aren't you?

HUNDLEY

Well...I like to get into
people's heads.

DAVID

(noticing MASON)

What happened to him?

HUNDLEY

(shrugs)

All danced out, I guess.

...DAVID grabs one final sip of his drink...and then he
turns to HUNDLEY...takes out his wallet...

DAVID

These are on me.

HUNDLEY

Well...that's very nice
of you...

(smiling and
holding out
his hand
to shake)

Scott Hundley.

...and DAVID PUTS HIS WALLET DOWN on the BAR...now EXTENDS
his RIGHT HAND to shake HUNDLEY'S...but before David realizes
what's happening, Hundley's GRABBED DAVID'S WRIST...and
swiftly LOCKED A MANACLE around it...and snatches David's
wallet...

DAVID

Hey -- what're you doing?

...we see for the first time that the manacle is ATTACHED to
the unconscious MASON'S limp LEFT WRIST...

(CONTINUED)

CONTINUED:

54

HUNDLEY
 Trading places...
 (and then;
 heading for
 the exit)
 ...you got your wish.

DAVID
 (calling after
 HUNDLEY)
 'Ey! Come back!

...and David STANDS and RUSHES AFTER HUNDLEY...pulling the unconscious MASON down from his STOOL...

DAVID (cont'd)
 Stop that guy! Don't let
 him get away! Somebody
 call the police!

...and as DAVID lugs MASON along the floor...

OMIT 55-56

OMIT 55-56

TWO GUARDS

57

...both in WINDBREAKERS similar to MASON'S...enter and see...

DAVID

58

...looking like he's trying to escape...lugging an unconscious lawman behind him...

ANGLE

59

...as the TWO GUARDS intercept DAVID...

GUARD #1
 Another step and I'll break
 your neck, Hundley!

DAVID
 (gasping)
 Hundley?...I'm not Hundley...

GUARD #1
 'Course not...you're Vanna
 White.

...as GUARD #2 stoops over MASON, examining him...

(CONTINUED)

CONTINUED:

59

GUARD #2

Looks like Harry fell off the wagon again.

GUARD #1

Hardly blame him, chained to this bag of crud all day long.

DAVID

Look, my name's David Addison...
I'm a private detective. You can check my I.D..
(and then;
realizing)
He stole my wallet.

...and then...GUARD #2 stoops down...unlocks the manacle from MASON...and DAVID suddenly thinks he's being freed...but just as quickly, the GUARD #1 takes the MANACLE and CLIPS it to his own wrist...

DAVID

...What're you doing?

GUARD #1

My job. Taking you back to prison.

DAVID

Prison?

GUARD #1 (cont'd)

(to GUARD #2
re MASON)

Take Harry home and let him sleep it off.

(and then;
yanking David roughly)
Vanna and me got a plane to catch...

DAVID

I swear...I'm the wrong guy!
This is a mistake!

GUARD #1

You got the next ninety-nine years to straighten it out.

ON DAVID

60

...distraught...as GUARD #1 HAULS him out of the bar...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

OMIT 61-71

OMIT 61-71

FADE IN:

EXT. ROADSIDE - DAY

71A

...and we're MOVING past A CHAIN GANG...sweaty, shackled CONVICTS in the hot sun...under the watchful eyes of a couple shotgun-toting GUARDS...the PRISONERS ERECTING A SIGN that reads: CAUTION, DO NOT PICK UP HITCHHIKERS ALONG THIS ROAD UNDER ANY CIRCUMSTANCES...at the bottom, in smaller type: Dept. of Corrections...and as the sign goes up a CORRECTIONS DEPT. BUS SPEEDS BY...BEEPING its HORN at the GUARDS...and as it DRIVES BY and heads down the road...

SHOCK CUT TO:

INT. BUS - DAY

72

...as we PAN across the FACES of prisoners lost to their own thoughts...and we HOLD ON...

DAVID ADDISON

73

...looking pensively through the MESH over the window...

ANGLE

74

...as his seatmate...a youngish prisoner named EVANS leans toward David...

EVANS

(re the landscape
rolling past)

Purple mountain's majesty...

(and then)

Get your last looks. Big
House is just over the hill.

DAVID

Best news I've heard since
they started making red
M&M's again.

EVANS

You one of those freaks who
likes it better on the
inside, huh?

(CONTINUED)

CONTINUED:

74

DAVID

The sooner I get there...
sooner I'm out.

...a moment, and then...

EVANS

Yeah, me too --
(and then)
You shoulda seen my lawyer's
face drop when they sentenced
me to this place. The
worst of the worst degener-
ates?...This is where they
dump 'em...a living hell...
you're lucky if you get
three squares a day.

...and DAVID looks at EVANS for a long moment...the kid
hardly looks like a criminal...

DAVID

What'd you do to get sent
here?

EVANS

(shrugs;
then smiles)
Forgot to clean my
fingernails.

DAVID

Land you in prison every
time...

EVANS

...Found bits of my boss
under 'em.

...and he SMILES...an innocent yet horrifying smile...as...

DAVID

This has gotta be a dream
episode or something.

DAVID

75

...more grim-faced than ever, slowly turns, disengaging from the psycho seated beside him...

CUT TO:

PRISON BUS

76

...as it pulls to a stop at the prison receiving area and the camera tracks over to the door as a pair of manacled feet disembark...

CUT TO:

INT. PRISON - WITH DAVID

77

...as he and the rest of the new cons -- flanked by GUARDS -- march briskly down a hallway...

CUT TO:

INT. RECEPTION OFFICE

78

...the prisoners are lined up along a TAPE LINE several feet from a HIGH COUNTER...behind which stands a CLERK... on DAVID'S SIDE of the counter, addressing the prisoners is the guard, NAYDLEY...who barely looks up from the CLIPBOARD he's holding...

NAYDLEY

Personal belongings on the counter.

DAVID

Excuse me, officer, I know you're up to your eyeballs here...tryin' to keep the arsonists from torching the ax-murderers, the ax-murderers from juliennin' the rapists...so I'll make this brief...

(CONTINUED)

CONTINUED:

78

NAYDLEY

*

(interrupting)

Hands in your pockets before
I cut 'em off --

DAVID

(taken aback;
and then)

Hey, I know it may be a little
extra paperwork for you, but
when you weigh that against
my rights as a citizen of
the greatest democracy in
the world --

NAYDLEY

*

(calling out
the door)

Griggs!

*

...and instantly THREE ENORMOUS GUARDS rush in...and they
turn David upside down and shake him...and all his possessions
spill out onto the floor...and David continues to protest...

DAVID

Where am I, a prison for the
deaf? Didn't you hear what
I just said?

...and the GUARDS finally drop DAVID on his head...

NAYDLEY

79 *

...stares down at DAVID...and then...

NAYDLEY
(pointedly)

*

Next.

...off DAVID in a heap on the floor...

OMIT 79A

OMIT 79A

SHOCK CUT TO:

INT. PRISON DOCTOR'S OFFICE

80

...DAVID'S getting a perfunctory once-over from a doctor
who listens to his heart with a stethoscope...under which...

(CONTINUED)

CONTINUED:

80

NAYDLEY'S VOICE (O.C.)

*

To me...this is a lot more than just a prison...It's a community. And you men have been invited to live in the community because you are world-class scum. In any community...everybody's got a job. My job is simple -- to take care of any problems.

...and at the end of the examination, David turns his head to one side and COUGHS...

NAYDLEY'S VOICE (O.C.)

*

...and your job is simple, too: not to be a problem...

CUT TO:

INT. DE-LOUSING ROOM

81

...as DAVID and the rest are hosed down with a de-lousing spray...

NAYDLEY'S VOICE (O.C.)

*

So -- our two jobs are the same. But when they ain't the same, then we got a conflict of interest...

CUT TO:

INT. PRISON WARDROBE ROOM

82

...as DAVID moves past a clerk at a counter, behind which are stacks of uniforms...

NAYDLEY'S VOICE (O.C.)

*

...and whenever there's a conflict of interest, well, I got plenty of space in the hole to help you learn your job better...

...and the CLERK shoves a folded PRISON UNIFORM at DAVID... who takes it and holds it unhappily against his torso to check the fit...

CUT TO:

INT. ORIENTATION ROOM

83

...as we find and MOVE WITH NAYDLEY down a line, surveying the new CONS, now in their PRISON UNIFORMS...

*

(CONTINUED)

CONTINUED:

83

NAYDLEY

*

What you think, I don't care.
 What you feel, I don't give
 a rat's butt. What you want
 don't mean zero...

(and then)

It stacks up like this:
 You're late for work...
 that's two days in the
 hole...Miss a meal...
 that's three days in the
 hole...You shower once a
 week, cut your hair twice
 a month...or it's four
 days in the hole. Fight
 or mouth off...well, then
 maybe the hole's too good
 for you...

...under which, NAYDLEY'S come to a stop, smirking at...

*

DAVID

84

...who levels a hostile gaze back at...

NAYDLEY

85 *

...who defiantly scans the line of CONS one more time...
 and we...

CUT TO:

INT. CELL BLOCK - DAY - WITH DAVID

86

...he's GRIM-FACED as TWO GUARDS MARCH him past a row of
 CELLS...As DAVID PASSES, voices issue, adlibbing rude cat-
 calls...ARMS THRUST OUT and try to GRAB him...

ANGLE

87

...as DAVID and his GUARDS STOP in front of a CELL...

ON DAVID

88

...his jaw set...watching as the door opens...and then...
 the GUARD prods him into the CELL...

GUARD

Home, sweet home.

OMIT 89

OMIT 89

WITH DAVID

90

...as he enters the cell...and his cellmate gives DAVID
a cursory glance from his cot...and...

DAVID

91

...TURNS...FACING the DOOR as it CLOSES again...a SHADOW
creeping over his face...his hands grip the BARS...as the
DOOR CLANGS SHUT...

ON DAVID

92

...his HANDS gripping the BARS...in the background,
DAVID's watched by his cellmate...ARNIE STECKLER...older...
something rodential about him...

STECKLER

Don't worry, it's not locked...
the screws just love to clang
the door in your face...gets
'em sexually aroused...

...and as DAVID slowly turns around...

STECKLER

Name's Arnie Steckler...

DAVID

I was hoping to bunk with
someone else tonight, Arnie --
but nice to meet you.

STECKLER

(indicating
DAVID'S bed)
Mattress has a ditch, but
they all do.

DAVID

(sizing up
the bed)
No mints on my pillow?

...DAVID SITS on the bed...and from outside the CELL we
can hear the sounds of prison floating in from the
CORRIDOR...DEEP VOICES...RADIOS PLAYING...

STECKLER

I told 'em it was okay to
stick you in with me...

(eyes DAVID
warily;
and then)

(MORE)

(CONTINUED)

CONTINUED:

92

STECKLER (cont'd)

We all heard the stories,
Hundley...everyone squawked
about getting stuck with you,
but I say live and let live...
if you wanna talk, feel free...
goes no further than here...

(after a
long moment)

'D you really play tetherball
with that parole officer's
head?

ON DAVID

93

...looking at him for a moment...and then...

DAVID

Croquet.

...from outside the cell, suddenly we HEAR hollering...and
DAVID looks out as a large, heavily muscled inmate (DEREK)
manhandles a smaller, defenseless con...

DEREK

When I want somethin', pigmeat,
I don't wanna hear any crap
outa you, understand?! Gimme
that...

...and DEREK yanks a SMALL BOOM BOX from the man...and as
he BASHES HIM repeatedly over the head with it...

DEREK

I-told-you-I-don't-like-
easy-listening-music...

...until finally the smaller man, cowering and bleeding
from the head, falls to the floor...

ANGLE

94

...as DAVID, a bit wide-eyed at that brutal display, turns
back to STECKLER...

STECKLER

That's Derek...

DAVID

Lemme guess...he runs the
prayer group.

STECKLER

Short fuse. It's a congenital
thing. The doctors are study-
ing him.

(CONTINUED)

CONTINUED:

94

DAVID

Why don't the guards stop
him? His parents donate
the cell block?

STECKLER

Stop him?...They love him.
He does their job for 'em.

...speak of the devil, his voice now booms out, approaching
the cell...

DEREK'S VOICE (O.C.)

'Ey...where is he?

...and suddenly the CELL DOOR is SHOVED OPEN...and DEREK'S
STANDING THERE...

DEREK

...Oh...there he is...I
thought I smelled new meat.

DAVID

(to DEREK)

Back up, come in again, but
this time say fee-fi-fo-fum.

DEREK

(not amused)

Hundley...in our prison...
in my cell block...how you
like it so far Mad Dog?

(gets in DAVID'S
face and BARKS;
and then)

They told me you're a tough
guy...

(and then;

inching

closer)

Are you a tough guy?

DAVID

I've got my Wolf Badge, if
that's what you mean.

...and DAVID just looks at him...

DEREK

You ain't gonna do here what
you did in all those other
prisons, Hundley...You ain't
taking over this place...
This is my joint, see!

(CONTINUED)

CONTINUED:

94

...DAVID looks around at the decor...

DAVID

You've done a great job with
the place.

DEREK

That's right. Now let's see
what kinda job you can do --

...and he kicks his shoes off...they're black...pointy...

DEREK

-- on my shoes...You're gonna
shine 'em...and I'm gonna
tell you how...Apply your
polish evenly...then you buff...
a hundred times...with a
chamois...I'll be back
tomorrow...first thing...and
I wanna be able to shave in
the shine...

(mocking)

...Mad Dog.

...a quick, teeny bark as he exits...

OMIT 95

OMIT 95

ON DAVID

96

...reacting in utter astonishment...

DAVID

This better be a dream episode.

STECKLER

(hauling out a
shoe shine kit)

Derek really likes it when you
use edge black along the soles.

...and DAVID just CHUCKS the shoes against the wall...and STECKLER
dives for them as if they were jewels...

STECKLER

(horrified)

You wanna get yourself gutted?

(and then)

He gets these shoes custom
made from Italy.

DAVID

Well, he oughta buy American.

...and DAVID stretches out in his bed...staring at the ceiling
a moment...and then STECKLER looks to mollify the situation...

STECKLER

Look...why don't you loosen up
a bit, Mad Dog?...How about you'n
me hit the canteen before lockup?

...but DAVID doesn't respond...just lies there stonily...and
then...still searching for a palliative...

STECKLER

I know it's your first night.

(and then)

If you wanna be by yourself...

(looking around;

and then)

I can sit on my bunk and
face the wall...

DAVID

(a moment;

and then)

I just gotta get outa here,
that's all...

(CONTINUED)

CONTINUED:

96

STECKLER

(nods;
sympathetic)Don't worry...you'll get over
that feeling...in about five years.

ON DAVID

97

...trying somehow to think his way out of this...and we...

DISSOLVE TO:

DAVID

98

...asleep on his bunk in the grey light of early morning as
a deafening ELECTRIC BUZZER sounds the start of another
day...but David doesn't stir...

ANGLE TO INCLUDE STECKLER

99

...who GETS UP off his cot and begins PULLING ON HIS CLOTHING...

STECKLER

Hundley...wake up.

...no response, and then Steckler CROSSES to David's bunk and
SHAKES his shoulder as a GUARD passes unlocking all the cell
doors...

STECKLER

Hundley...up an' at 'em.

DAVID

(droning groggily)
...weirdest nightmare...dreamed
I was at the zoo. Only the
animals were walking around
and I was behind --

...and David, OPENING ONE EYE, sees...

BARS

100

...of his cell...and then...

ON DAVID

101

...sickening at the sight...and he just BURIES HIS HEAD under
the pillow...

(CONTINUED)

CONTINUED:

101

STECKLER

(annoyed)

I don't care what you did to
thirteen babysitters...

(pulling the covers
off David)

I'm not losing my canteen privileges
'cause you were late for a meal.

*

*

DAVID

(mumbling groggily)

I'm not a morning person.

...and David GETS TO HIS FEET and CROSSES half-asleep to the
sink and toilet at the back of the cell...and then...

CLOSE ON DAVID'S FACE

102

...an expression of great relief on his face...

CLOSE ON STECKLER

103

...who is making his bed...and suddenly he LOOKS UP in horror
at David...

STECKLER

What are you doing?

ON DEREK'S SHOES

104

...which sit in a PUDDLE OF WATER...drenched...

STECKLER

We're dead.

ON DAVID

105

...regarding them for a moment as he wipes the sleep from his
eyes...and then...

DAVID

We'll tell them this is how
they cure leather in Tunisia.

DEREK (O.C.)

Hey...Hundley...

(calling from down
the cell block
as he approaches)

(CONTINUED)

CONTINUED:

105

STECKLER

(panicked)

He's going to break my arms
and legs just for being in
the same cell with you.

...and Steckler quickly STASHES the shoes under his bunk just
as Derek appears at the cell door...and then...nervously...

STECKLER

Morning, Derek...sir. Sleep well?

...Derek eyes David and Steckler suspiciously...and then...

DEREK

Where are my shoes?

DAVID

Oh...your shoes...well...see...
we had a little accident.

STECKLER

We?

DEREK

What kind of accident?

...a tense moment...and then Steckler scrambles to cover...

STECKLER

Hundley here almost gave you
back your shoes without the
new soles I made for 'em down
in shop.

DEREK

What's the matter with the
old soles?

DAVID

You ever hear of the medical
expression flattus fetus?...

DEREK

Is that bad?

DAVID

Unless you get proper arch
support, I'd have to say it's
in the cards. And that's
just for starters...then you
got your bunions, arthritis...
gout. Steckler here's just
trying to keep you out of a
wheelchair.

(CONTINUED)

CONTINUED:

105

STECKLER

(nervous)

Yeah...fix 'em up good as new.

DAVID

Better than new.

(to Steckler)

Slap on some taps.

(and then;

to Derek)

You'll feel like a king...like
you're walking on water...across
an ocean of silky, perfumed
ladies' underwear.

*

DEREK

I like that.

STECKLER

(relieved)

He likes that.

DAVID

Have 'em for you...say next week.

DEREK

Tomorrow...first thing.

...Derek TURNS and WALKS OFF...and then...

STECKLER

Where am I gonna find Cuban heels?

DAVID

(pulling on
his clothes)

I'll send some to you when I
get out...which should be about
five minutes after I talk to
the warden.

ON STECKLER

106

...disbelieving...

STECKLER

Piece of cake...He'll probably
toss you the keys to his Caddy...

...and then...a shrill police WHISTLE BLASTS as NAYDLEY blows
through the cell block...

*
*

(CONTINUED)

CONTINUED:

106

NAYDLEY

Alright maggots...time
to chow down...Move it out.

...and Steckler dutifully EXITS the cell with David FOLLOWING...

OMIT 107-113

OMIT 107-113

DAVID

113A

...filing into the prison commissary with the other inmates...
and he CROSSES to Naydley, who stands...arms folded across
his chest, eyeing the cons warily...

DAVID

I know you 'n me got off
on the wrong foot...

NAYDLEY

Back in line maggot.

DAVID

I'm begging you to let
me have three minutes with
the warden.

NAYDLEY

So you can do to him what
you did to that busload of
gold pros?

...and he gives David a POKE in the stomach with his
RIOT BATON, and then...with a malevolent smile...

NAYDLEY

I'm gonna enjoy growing old
with you, Hundley.

...and NAYDLEY TURNS AND SWAGGERS off and David turns back
to a STEAM TABLE loaded with singularly unappetizing fare...
he picks up a METAL TRAY and a grizzled FOOD SERVER,
ratty CIGAR STUB clenched between his teeth, SLOPS a
ladle of greenish grey paste onto David's plate...

DAVID

114

...regards this...and then...

(CONTINUED)

CONTINUED:

114

DAVID
May I see a wine list, please?

CUT TO:

DAVID

115

...CARRYING his tray over to a table where a group of BLACK INMATES are seated...several of whom are wearing ITTIAS...

DAVID
You gents mind if I join you?

...and the black inmates just glare at David in silence... and then...

DAVID
You must be the foreign
exchange prisoners...
Welcome to our land.

...and he STARTS TO SIT and we see the BLACK inmates tense... and then STECKLER RUSHES over and HAULS David away...

STECKLER
(nervously;
to the
black
inmates)
...new guy...he don't mean
nothing...honest.

ON STECKLER AND DAVID

116

...as Steckler steers David to ANOTHER TABLE...

(CONTINUED)

CONTINUED:

116

STECKLER

Rule number one...chocolate
and vanilla don't mix.

...as they sit across from each other at a long table...

DAVID

What's the problem? Me and
the brothers get along fine...
We listen to the same stations.

STECKLER

Look, Mad Dog...you know my motto...

STECKLER

Live and let live.
(and then)

But in here...you stick
to your own kind...unless
you got something against
breathing.

DAVID

Live and let live.

ON DAVID

117

...who regards his repast, screws up his courage and BEGINS
EATING...but after a couple mouthfuls, he freezes at the sight
of a CIGAR BUTT on the end of his spoon which he's unearthed
from his breakfast...

VOICE (O.C.)

Lucky bastard.

*

...and David LOOKS OVER at...

POPS

118

...an ancient con sitting next to David, eyeing the stogie
enviously...and then...

DAVID

118A

...SCRAPES the butt off his spoon...

POPS

(in utter disbelief)
You don't want it?

DAVID

Tryin' to quit.

...and Pops POUNCES on the stogie and proudly PLANTS it in
the CORNER OF HIS MOUTH...

(CONTINUED)

CONTINUED:

118A

POPS

Cuban...Scarface used to have
these sent in from Havana. Thanks.

DAVID

Don't mention it.

...and as David, thoroughly put off his food, pushes his
tray away and we ANGLE TO INCLUDE...

DARWIN

118B

...bald, tattooed, a behemoth of a man busily shoveling
food into his maw at the far end of the table...When
he sees David, his face lights up...

*
*
*

CLOSE ON DARWIN

118C

...as he LEANS OVER and WHISPERS something into the ear of the
INMATE seated next to him who, in turn, WHISPERS to the NEXT
INMATE...and the CAMERA TRACKS along...

THE ROW OF INMATES

118D

...as the message is passed along until it reaches...

POPS

118E

...who listens to the message, turns to David...

POPS

Darwin wants to know if you'll
go with him to the prison rodeo.

DAVID

Who's Darwin?

...and Pops NODS toward...

DARWIN

118F

...who sits there grinning at David...

DAVID

118G

...regards him a moment...then WHISPERS something to...

POPS

118H

...who PASSES THE MESSAGE back down the table...the CAMERA
TRACKING with it to...

DARWIN

118J

...who listens to the whispered message...and then, his face clouding in anger...and he stands and bellows...

DARWIN

What am I...chopped liver?

...and with that, Darwin CLIMBS on top of the table trying to get at DAVID...TRAYS AND FOOD FLYING out of his way as...

*
*
*

DAVID

118K

...JUMPS UP and fends off Darwin with his CHAIR as if he were a lion tamer...but...

*

DARWIN

118L

...GRABS the chair and BREAKS IT OVER HIS OWN HEAD and continues after...

DAVID

118M

...who runs behind another table, PICKS UP A PLATE of gruel, and SLINGS it at...

DARWIN

118N

...who DUCKS...and the food SPLATS across...

DEREK'S FACE

118P

...who, in turn GRABS a plate of food and hurls at the con across from him...

DAVID

118R

...RACES toward the door as NAYDLEY and the OTHER SCREWS intervene... *

DAVID

(to NAYDLEY)

Glad you're here, constables...
party's a little outa hand.

*
*

...but a salvo of gruel catches...

NAYDLEY

118S *

...full in the face...and then...as he starts to WIPE IT AWAY...

(CONTINUED)

CONTINUED:

118S

DAVID
Leave it...probably tighten
your pores.

DAVID'S P.O.V.

118T

...of NAYDLEY...who steams, then SHOOTS A FIST RIGHT AT
CAMERA, filling the entire frame...

*

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

BLACK

119

...not pitch, but almost...and after a moment, we HEAR A RUSTLE and David SITS UP into frame with a small GROAN as he RUBS HIS JAW...he is LIT only by a SLIVER OF LIGHT that spills in through a small, barred opening somewhere overhead...getting up, he crosses to the door and calls...

*

DAVID

Yo...room service...like
to order a bed...

...and then, looking back at the dark cell...

DAVID (cont'd)

And how 'bout some clean
towels and a basket of fruit?

*

*

...and David turns, settles against the wall, and SIGHS...

*

DISSOLVE TO:

DAVID

120

...pacing the length of his 6 x 6 cell...then tearing a button off his trousers and carving a single mark on the wall...and we...

DISSOLVE TO:

A ROW OF MARKS

121

...FOUR of them now...and then David CROSSES OUT the row...

DISSOLVE TO:

DAVID

122

...pacing...the isolation clearly getting to him...the one thing that could DRIVE DAVID ADDISON crazy...and to fill his head with noise to distract him from the loneliness... he mutters the following conversation...like one of those New York street wackos...but it turns out to be the one moment where the potential tragedy of his imprisonment hits him like a ton of bricks...

DAVID

Maddie...I can explain
everything.

(CONTINUED)

CONTINUED:

122

...David TURNS, CROSSING HIS ARMS on his chest, as if he were Maddie...

DAVID

(as Maddie)

You can explain where you were during nine months of pregnancy...labor...potty training...kindergarten?

DAVID

I was in prison.

DAVID

(as Maddie)

Prison?

*
*
*

DAVID

Prison.

*
*

DAVID

(as Maddie;
not hearing him)

Sure you didn't fall off a barstool and get amnesia?

DAVID

Go ahead...make jokes...I didn't come to see you anyway.

DAVID

(as Maddie)

Fine, we agree on something. I don't want to see you either.

DAVID

I wanna see the kid, Maddie. I want to let him know he has a father.

DAVID

(as Maddie)

You're not his father. You're a mistake I made a long time ago.

DAVID

(holding
his ground)

I have a right.

(CONTINUED)

CONTINUED:

122

DAVID

(as Maddie)

He doesn't even know about
you, David.

(and then)

...I never told him.

...David just stops, stunned, the wind out of his sails...
and then...

DAVID

You never told him?

DAVID

(as Maddie)

What was I supposed to say?

...You just disappeared...

Where were you, David?

(continues

pacing as

he repeats)

Where were you, David?

Where were you, David?

DISSOLVE TO:

