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THE A-TEAM

"PROS AND CONS"

by

Stephen J. Cannell

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THE A-TEAM

"PROS AND CONS"

SETS

EXTERIORS

FLORIDA SUGARCANE FIELD  
STREET  
RAILROAD YARDS  
BOXCAR ROOF  
POLO LOUNGE  
    /PARKING LOT  
L.A. LIBRARY  
COUNTRY ROAD  
STRIKERSVILLE  
    /MAIN STREET  
    /PRISON  
        /YARD  
        /HOLDING CELL  
        /VISITOR'S GATE  
        /MAIN GATE  
WOOD BUILDING  
JOEY TATARO'S HOUSE

INTERIORS

WOOD BUILDING  
PRISON VAN  
WATTS DAY CARE CENTER  
GREEN SEDAN  
BOXCAR  
POLO LOUNGE  
VAN  
RENTAL CAR  
SHERIFF'S OFFICE  
STRIKERSVILLE PRISON  
    /WARDEN'S OFFICE  
    /PSYCHIATRIST'S OFFICE  
    /CORRIDOR  
    /UNDERGROUND GYM  
    /HAIR SALON AREA  
    /PSYCHIATRIC WING  
FACE MAN'S CAR

THE A-TEAM  
"PROS AND CONS"

CAST

JOHN "HANNIBAL" SMITH  
TEMPLETON PECK (FACE MAN)  
B.A. BARACUS  
HOWLING MAD MURDOCK  
AMY ALLEN

WARDEN BEAL  
LT. TRASK  
JASE TATARO  
JOEY TATARO  
SNEED  
LEON  
ANDRE DI'MARCO  
SHERIFF PITLICK  
DR. MARIAN ERICSON  
DEKE BOONE  
JACKHAMMER JACKSON

MAITRE D'  
GUARD  
GUARD TWO  
ANCHORMAN

THE A TEAM

ACT ONE

FADE IN:

1 EXT. FLORIDA SUGARCANE FIELD - NIGHT 1

We are PANNING the field and we hear the sounds of CHEERING, LOUD WHISTLES, etc. As we continue the PAN, we will come to REST ON a clearing cut into the dense growth and a large rambling wood structure. There are pickups and cars parked around the structure. We move in on two or three of the vehicles. One is a van that says "Strikersville Prison Authority, Strikersville, Florida." HOLD on it for a moment, and:

CUT TO

2 INT. WOOD BUILDING - NIGHT 2

It has been transformed into a make-shift prizefight ring with bleachers around the sides. The people in attendance are drinking and YELLING LOUDLY for TWO FIGHTERS who are in the center of the dirt-floor ring. This is not an ordinary boxing match.

3 ANGLE - THE FIGHT 3

The two fighters are manacled at the left wrist and are fighting with bare knuckles. Yanking each other around the floor, seeking some sort of advantage and then throwing vicious right hands at one another. The crowd is going wild. One of the fighters is a big white man with huge shoulders and a corded neck. His name is JASE TATARO and he is a favorite with the audience in the barn. The other fighter is a huge black man named CALVIN WASHINGTON and he's getting the worst of it as the fight continues.

4 ANGLE - WARDEN OTTO BEAL 4

He is skinny, mean and he is YELLING at the top of his lungs.

WARDEN BEAL

Come on, Jase, maim that sucker.

Let's go. Get tight boy. \*

Next to him, with a small video tape machine, is SENIOR DEPUTY LT. LEO TRASK. He checks the view finder on the tape machine.

CONTINUED

CONTINUED

Trask takes his eye out of the eyepiece.

TRASK

He's going down, Warden. Jase  
is gonna take that boy for sure. \*

BEAL

Keep that tape goin'. We're  
getting three grand a copy.

The crowd is going wild, SHOUTING, throwing things, and then Jase Tataro gives Washington a mighty right hand and Washington goes down. Tataro stands over him, his left hand still chained to the unconscious black fighter. The Warden moves down among the crowd which we will see is a mixture of expensively dressed cowboys and city types. Money is changing hands. Warden Beal moves to the center of the dirt ring and YELLS up at the crowd.

WARDEN BEAL

O.K., O.K. Y'all wanna see him do  
it all, ya give this here boy the  
instruction.

And the crowd rises and gives a thumbs down, just like the old gladiators in the coliseum.

WARDEN BEAL

(to Jase)

Y'all go on and finish him now,  
son.

Jase looks down at the unconscious Washington.

JASE

I don't want to kill him, Mister  
Beal. I don't care if you shoot  
me. I won't.

The Warden looks at Jase for a long beat, pulls his gun and points it at Washington. He fires it and, on the shot we:

SMASH CUT TO:

CLOSE SHOT - THE PRISON VAN - NIGHT

It SCREECHES to a stop on a deserted road. Warden Beal and Deputy Trask are in the front seat and Jase Tataro is in the back, chained to a metal pole that runs the length of the van.

6 INT. VAN - NIGHT

6

As the Warden walks around and opens the van, looks at Jase.

WARDEN BEAL

Lt. Trask here, is gonna give ya some regular issue clothes. O.K.? And we're gonna give ya an hour start... then I gotta announce a prison break. That was our bargain and I'm keepin' to my end. You best get goin'.

Jase looks at Beal for a long beat. He has tears in his eyes. As Trask unlocks the cuffs and he gets out.

7 OMIT

7

8 HIS POV - THE ROAD

8

He is in the middle of nowhere.

WARDEN BEAL

Here's a watch. Like I said, you got one hour's head start. Now get goin'.

Jase turns and moves off the road and starts running in the darkness, carrying the new clothes, leaving Trask and Warden Beal standing next to the van. Beal looks at his watch taps the dial several times.

WARDEN BEAL

That seems like about an hour to me, call it in.

Trask picks up the mike in the van, INTERCUT WITH:

9 OMIT

9

10 EXT. WOOD SHACK - NIGHT

10

We are out by the shack where the men who were watching the fight are now gathered around their pickups. All of them are loading and polishing shotguns. Another prison Deputy named SNEED is among them.

CONTINUED

10 CONTINUED

10

TRASK

(over radio)

Sneed, it's Leo. We got us a prison break. Boy's headin' up Carvers Road. You wanna scare up a posse?

SNEED

We're mounted and ready. Out.

He looks at the men standing by the pickup trucks.

SNEED

O.K., he's loose down Carver Canyon Road. He's gonna be up at Box Canyon in about five minutes. Y'all are legal deputies of this county. Good hunting.

They give out YELLS of drunken enthusiasm and jump into their pickups and SQUEAL out in a cloud of dust.

CUT TO

11 CLOSE SHOT - JASE TATARO

11

Running as fast as he can. He hears the trucks on the road to his right.

JASE

(under his breath)

I'll make it. I'll make it.

JOEY'S VOICE

I won't make it!

SMASH CUT

12 CLOSE SHOT - AN ASHTRAY

12

WIDEN to see that we are in the Watts Day Care Center and B.A. and a young boy named JOEY are huddled over a table with a hunk of clay. There are a bunch of kids in the small room working on ashtrays.

JOEY

I ain't got time to make no ashtray, man.

CONTINUED

12 CONTINUED

12

JOEY TATARO is about nine years old. He is an Italian kid, and he is glaring up at B.A.

B.A.

Neither do I. Since I been put in charge of arts and crafts, I make time. \*

JOEY

Whatcha know about making ashtrays anyway?

B.A.

Not much, little brother, but we'll learn together. O.K.? \*

He starts to roll out some clay as Joey looks at him for a beat.

JOEY

I gotta go.

He starts to leave and B.A. looks at him for a long moment.

B.A.

Whatcha and your mother hear from Jase?

The boy's eyes widen with fright.

JOEY

I don't hear nothin'.

He turns and moves away. B.A. watches him go for a moment, a puzzled look on his face.

13 ANOTHER ANGLE - B.A.

13

He looks at the rest of the class.

B.A.

Listen up everybody, I gotta step out for a minute, O.K.? \*

A black kid in the corner named LEON, looks at B.A.



14 EXT. STREET - DAY - JOEY TATARO 14  
moves along the street, hands in his pockets.

15 ANGLE - A GREEN SEDAN 15  
It is parked across the street.

16 INT. SEDAN - SNEED AND TRASK. 16  
They are watching young Joey Tataro moving along the street.

TRASK  
That's him there....

17 ANGLE - B.A. 17  
He is moving along on the opposite side of the street. He gets in his van and follows the young boy as he heads down an alley toward:

CUT TO

18 EXT. RAILROAD YARDS - DAY 18  
Joey moves into the deserted switching area where several old boxcars are parked. He moves to one, looks around to make sure he's not being followed, then jumps inside.

19 ANGLE - B.A. 19  
He parks the van and moves toward the boxcar, closing in on it.

20 INT. BOXCAR - DAY 20  
Jase Tataro, still bearing marks on his face from the fight, is stretched out on a mattress. There is a Coleman lantern and some cooking utensils. Jase looks at his little brother Joey as he enters.

JASE  
Where ya been Joey?

JOEY  
I had t'go to the Center an' check in with B.A. He's down there running classes.

CONTINUED

JASE

B.A. Baracus? At the day care center? He's one big, mean dude. What's he doin' down there?

JOEY

Makin' ashtrays.

B.A.'S VOICE

It beats makin' trouble, don't it Jase?

They turn and look at B.A. who is standing in the doorway of the boxcar.

B.A.

Hey brother, how d'ya feel? Joey tells me you busted up a bar in Florida. Got thrity days in Strikersville. I'm glad yer out, but whatcha doin' hiding in this shack.

\*

\*

JASE

You don't know the half of it, man. The Warden had different plans for me. My thirty days turned into five years. My whole life got turned upside down.

There is a beat as he looks at B.A.

B.A.

You're hot? You busted out?

JASE

Don't mess in my mud, B.A. Best thing you can do is take off. I'm poison.

B.A.

I don't care what you are, you're still my friend. You had a good job working oil rigs. You gone and thrown it all away. That's your business, but you gonna get your little brother here in trouble helpin' ya.

\*

JASE

He's my brother. This is my home. I got nowhere else to go.

20. CONTINUED - 2

20

On that, we'll hear Sneed over a hailer!

SNEED's VOICE

Jase Tataro, ya'll come outta there. We got that car surrounded.

JASE

(to Joey)

They followed ya. Damn it, they followed ya! I tole ya t'be careful.

He looks out of the car and sees several cars deployed around the railroad car.

JASE

B.A., you gotta get Joey out. Get him outta here!

21 CLOSE SHOT - SNEED

21

He is in the railroad yard with six other men holding shotguns. There are four sedans parked nearby.

SNEED

We'll blow ya away right here if y'want, Jase.

22 INT. BOXCAR

22

And on that, Jase dives out of the boxcar and starts running.

JOEY

No! No, they'll kill him!

He bolts after his brother and B.A. grabs him and pulls him up the ladder onto the roof of the car.

23 ROOF OF BOXCAR - DAY

23

B.A. tucks Joey under his arm and runs along the tops of the railcars. He swings around for a moment to see Jase being taken into custody, rapped alongside the head and shoved into an unmarked rental car. All four cars SQUEAL U-turns and pull out of the yard.

24 ANGLE - JOEY AND B.A.

24

Joey starts crying.

JOEY

They'll kill him! I know it,  
they will. They will!

Off B.A.'s expression we hear:

HANNIBAL'S VOICE

They're killin' 'im, Andre.

CUT TO

25 INT. POLO LOUNGE - DAY

25

This is a swank Hollywood restaurant. We are on a balding man with thick glasses. (Note: it is Hannibal Smith in the disguise of a Hollywood agent, John Wiseman). He is talking to a lean man with a Palm Springs tan. A Producer named ANDRE DI'MARCO.

HANNIBAL

They're killing a perfectly wonderful career.

ANDRE

Listen, chickie, I got a big time feature to produce. I got agents like you hawkin' me all day long. Your client, John Smith, is a big riskola.

HANNIBAL

John has fallen on bad times. O.K., the whole Aquamaniac disaster, we'll own that. We all know that John was having emotional problems at the time. I've read your script for "Sinbad Goes to Mars" and John would be perfect for the martian. By the way, Andre... the script is breath-taking. A real smashola.

Somewhere in here, we'll hear a COMMOTION at the door of the Polo Lounge. They turn and see B.A. in a beef with the MAITRE D'. He is in coveralls and no shirt.

CONTINUED

MAITRE D'

(French accent)

We don't require jackets, but generally a shirt is in order, M'sieur.

B.A. glowers at the Maitre D' who steps aside. And loses his accent.

MAITRE D'

On the other hand, the rules are made to be broken. Right? Take any table that appeals to you.

B.A. moves across the room. He has already spotted Hannibal whose tablemate, Andre, looks frightened.

B.A.

Lunch is over. I need you. Let's go.

\*

ANDRE

Oh, Lord.

\*

B.A. leans in and glowers at Andre.

B.A.

Listen, sucker, don't you take his name in vain.

ANDRE.

I'll try not to.

HANNIBAL

Sadly, I must leave.

B.A. pulls Hannibal out of the restaurant.

CUT TO

B.A. is pulling Hannibal along.

CONTINUED

HANNIBAL

That guy produces most of the monster pictures in Hollywood. I was being my own agent. It was beautiful

B.A.

We're on a case.

They are now at a van. He unlocks it and inside are AMY, FACE and MURDOCK, all looking a little bewildered. Also in the van is little Joey Tataro.

HANNIBAL

What case? Who's the client?

B.A.

(points to Joey)

He is.

HANNIBAL

I see. Got a lotta money, does he?

B.A.

He got nothin'. His brother is about to get murdered in a Florida prison, and we're gonna get him out.

There is a beat.

AMY

You should hear this kid's story, Hannibal. He says the warden of that prison in Florida is forcing prisoners to fight to the death.

B.A.

We're gonna get him out, Hannibal. You got any problem with that?

Hannibal looks at them for a long beat.

HANNIBAL

I didn't say I had a problem, B.A., I'm just saying if we're gonna stay outta the federal slammer we need to screen the cases, that's all.

CONTINUED

B.A.  
I'm callin' for a vote. I wanna  
vote on this case.

HANNIBAL  
We don't even know what it is yet.  
How can we vote on it?

B.A.  
We can vote because I say we vote.

FACE MAN  
Could we make it a secret ballot?

B.A.  
(hard)  
No! I say we get Jase Tataro out  
of prison for Joey. All in favor?

B.A. glowers at Face Man.

B.A.  
I said all in favor...

FACE MAN  
Well, I uh... Y'know, uh... well,  
sure. I'd favor that... I guess.

B.A. looks at Murdock.

MURDOCK  
They don't let crazy people vote.  
They take that right away from ya  
when you're committed.

B.A. intensifies his glare.

MURDOCK  
We are also immune to fear because  
we can't hook up emotionally to  
the concept of cerebral damage.

B.A.  
I'm gettin' real tired a'this  
rap, Murdock.

CONTINUED

MURDOCK

You're tired of it? How do you think I feel? I gotta listen to it all day long.

B.A. turns to Amy.

AMY

I wanna go and it's a helluva story. If we could prove it, I'd get the front page.

CONTINUED



HANNIBAL

See... I have a real shot at getting the martian in "Sinbad Goes to Mars," and...

B.A. looks at him, grabs his wrist and pulls him into the van.

B.A.

Don't matter. You're out-voted anyway. Let's get goin'. We gotta get outta here.

He slams the door and they pull out.

27 INT. VAN - DAY

27

Hannibal looks at B.A. for a long beat.

HANNIBAL

(to Joey)

Hi. Guess you just hired the A-Team.

Hannibal strips off his bald scull cap revealing his blond hair.

HANNIBAL

Script stunk anyway. I gotta have some creative standards.

He smiles at them for a beat and we:

CUT TO

28 EXT. L.A. LIBRARY - DAY

28

As the van slides to a stop. In front of the library.

HANNIBAL

Get us a book on prison reform.

AMY

Any book?

HANNIBAL

Make it a recent one from an author who's never been published before.

CONTINUED

FACE MAN

I know the routine. Let's go.

Face jumps out of the van with Amy. Hannibal looks at Joey Tataro.

HANNIBAL

Go on, son.

JOEY

Jase said that this Warden Beal, he picks prisoners that are tough. He tries them out by having one a'the men in the yard pick a fight with them, if they do well, he separates 'em from the other prisoners and trains 'em. Makes 'em fight to the death.

There is a long beat as B.A. looks at Hannibal.

B.A.

Like them gladiators in Rome, man.

HANNIBAL

How did Jase get away?

JOEY

If you win, they set you loose and hunt you, they try to kill you. Jase says he's the first prisoner to get away.

B.A.

(a beat)

Jase is real tough, Hannibal. He's from my neighborhood. He was the baddest cat around until I showed up.

Joey looks at B.A. for a long beat.

JOEY

He still is. My brother Jase could'a been a champion.

There is a beat as they look at Joey who starts to tear up.

CONTINUED

JOEY

He's my brother. Everybody thinks  
Jase is tough and mean, but...  
but, he's not. He's ...

\*

Joey starts to cry openly, B..A puts a hand on his shoulder.

B.A.

Hey, come on man. We'll help ya.  
Me an' my friends.

JOEY

What if they kill him before you  
can?

HANNIBAL

All we can do is the best we can.  
But we'll give it a one hundred  
percent try.

\*

\*

Face and Amy return from the library carrying a book. They  
jump in the van, hand Hannibal the book.

AMY

"The Reformed Convict," by  
Dr. Dwight Pepper.

They turn the book over and Dr. Dwight Pepper is pictured on  
the back. He is a guy who looks like he belongs in the main  
tank at Marineland... big lips, prominent glasses.

HANNIBAL

Dr. Pepper? Are you kidding?

AMY

It's his first book. He's a doctor  
of psychology from L.S.U.

HANNIBAL

O.K., Face, get the printing press  
out. You're gonna be the good  
doctor.

Face gets into the back of the van which is fitted with lots  
of little compartments housing the equipment they will need on  
any operation. He pulls down a small portable printing press,  
opens a box containing photographs of every member of the A-Team.  
He selects a picture of himself, then opens another drawer  
containing a photographic plate bearing the same number.

CONTINUED

28 CONTINUED - 3

28

HANNIBAL

Let's go. We'll drop Joey at home and get down there.

AMY

I should call the paper. Set up a cover with Eldridge.

B.A.

Do it from a gas station.

He floors it, leaving rubber as the van hauls out of there and away.

29 EXT. COUNTRY ROAD - ON A SIGN THAT SAYS:

29

STRIKERSVILLE, FLORIDA  
THE TOWN THAT CARES

As we watch, the van which is now covered with road dust zips by and skids to a four-wheel stop in the middle of the road.

30 INT. VAN - DAY

30

B.A. is driving. Everybody else has been asleep. They come to.

B.A.

The new record. Coast to coast in thirty eight hours.

31 HANNIBAL'S POV - NOTHING BUT OPEN FIELDS

31

HANNIBAL

Town's kinda small. Somehow I expected a house or two.

B.A.

Town's up the road three miles. That's the city limit sign.

32 ANGLE HANNIBAL

32

He sits up, taps Amy, Face and Murdock and moves out of the van. They all follow. B.A. gets out from the driver's side and stretches.

HANNIBAL

Face, lay it out for 'em, will ya?

FACE

Right.

(cracks open the notebook)

Hannibal's running the game inside,  
I'm running it on the outside.

(a beat)

Murdock, Hannibal and B.A. rent the  
car and get arrested. Amy and I  
will scam the stuff we need and get  
to you guys with the stuff you  
need for the escape.

HANNIBAL

The important thing is the jail  
break.

FACE

(put off)

I was just coming to that, Hannibal.

HANNIBAL

O.K., O.K. go ahead. Sorry.

FACE

Like I said, the important thing is  
the jail break. We gotta break outta  
jail with Jase before the fight. If  
we don't, then B.A.'s a dead man.

AMY

He's also a dead man if they separate  
you and B.A. If that happens, you  
won't know when the fight is or  
what's going on.

HANNIBAL

Don't worry. I've got a plan that'll  
keep us together.

B.A.

Let's go. Jase could be dead  
already.

They jump in the van and WIPE CAMERA as we:

CUT TO

33 OMITTED 33

34 EXT. TOWN OF STRIKERSVILLE - DAY 34

It is a small Southern town and as we watch, a sedan pulls up on the outskirts of the town. It is a rental car carrying Hannibal, Murdock and B.A.

HANNIBAL

O.K., let 'er rip. Getting arrested in this burg oughta be a snap.

35 OMITTED 35

36 EXT. MAIN STREET OF TOWN - DAY 36

As the rental sedan comes SCREAMING through town doing maybe a hundred. They go sideways at the one intersection and ROAR past the sheriff's office, HONKING the horn and HOOTING out the windows.

37 INT. SHERIFF'S OFFICE 37

The SHERIFF runs out and jumps in his squad car and gives chase.

The Sheriff has his SIREN going. He closes on the rental and they pull over. B.A. is glowering in the front seat as the Sheriff comes over and looks at them. The Sheriff's name is NORM PITLICK. He has a mean, small-town sheriff's attitude. the SECOND DEPUTY stands by the car.

SHERIFF PITLICK

Y'all get outta that car real easy.

Hannibal, B.A. and Murdock get out and look at the Sheriff and his Deputy who is some distance away.

SHERIFF PITLICK

Where you boys from?

HANNIBAL

Drop dead, sucker.

Pitlick looks at him for a long beat.

SHERIFF PITLICK

(to his Deputy)

I want these guys, Billy. Call Judge Bell, tell him I got some Yankees. Plowed through town doin' eighty. Tell him I gotta bring 'em in.

There is a beat as the Deputy looks back at Pitlick.

DEPUTY

He ain't gonna like it, Norm. You know what he said 'bout bustin' Yankees. We're in trouble already. Leave 'em be.

Pitlick stands there for a beat, uncertain. Hannibal leans in \* and breathes whisky on Pitlick.

HANNIBAL

Nobody talks to us that way when we been drinkin'. 'Specially no low brained, dust shuffling, country cop!

SHERIFF PITLICK

You just made the team, Wyatt. Put 'em out there. You all are under arrest. Drunk and disorderly, reckless driving.

\*

CONTINUED

38 CONTINUED

38

Hannibal, B.A. and Murdock all smile and put their wrists out to be cuffed. The Deputy moves over and pulls Norm aside out of earshot of Hannibal, B.A. and Murdock.

DEPUTY

(aside)

Leave 'em be, Norm. We got big trouble, man. They been screamin' all up the state. You heard the Judge. They're gonna send a senate investigator down here. We gonna get fired, man.

SHERIFF PITLICK

Damn stinkin' drunk Yankees!

(screaming)

You get outta here! You get outta here!

And the Deputy pulls him back into the squad car. They peel out with a raging Sheriff Pitlick in the front seat.

38A ANGLE - HANNIBAL, B.A. AND MURDOCK

38A

MURDOCK

That man's a head case.

B.A.

What's going on, Hannibal?

HANNIBAL

Just a guess, but this guy has been filling up the Strikersville Prison with guys like Jase who really didn't do much more than pass through this town, maybe have a drink too many. The Sheriff is beginning to take some heat from the state.

B.A.

Jase could be getting murdered while we stand around here trying to get busted.

CONTINUED



38A CONTINUED

38A

HANNIBAL  
Gimme the keys.

\*

39 EXT. STREET - DAY

39

The Sheriff is just getting out of his patrol car in front of the Sheriff's Station as the rental ROARS into town, HONKING and YELLING. The car goes sideways in the street, heads toward the Sheriff's Office, ramps over the curb and right into the front window of the Sheriff's Office.

40 INT. SHERIFF'S OFFICE - DAY

40

As the car comes to rest inside, the Sheriff runs in along with TWO DEPUTIES, all have their guns drawn.

SHERIFF PITLICK  
(screaming)  
You're under arrest! I don't care  
what the fool Judge says, this  
bunch is goin' t'jail.

HANNIBAL  
(softly)  
Thank you.

Play the moment, and:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

41 EXT. STRIKERSVILLE PRISON - DAY

41

As a van that says "Strikersville Prison Authority" pulls up to the gates which are opened, allowing the van to enter.

42 INT. VAN - DAY

42

Hannibal, B.A., Murdock are in the back seat.

HANNIBAL

The wheels of justice turn quickly down here.

MURDOCK

Thirty days for bustin' up the Sheriff's Office? If the Military was this lenient, we'd all still be stealing our smokes from the P.X.

The back doors of the van open and Deputy Sneed is standing there.

SNEED

Out.

Murdock and Hannibal get out and B.A. sits there, looking at the floor. When Hannibal talks, he has a slightly fey manner.

SNEED

Hey, boy. I said get out!

HANNIBAL

(a sigh)

He can't hear ya. He's deaf and dumb.

Sneed looks at Hannibal.

SNEED

Oh, yeah. I got a note on that from the courthouse...said one a'you guys is the interpreter?

CONTINUED

HANNIBAL

Sadly, that duty falls to me.

SNEED

Well, tell him t'stop leavin'  
his butt print in my van.

Hannibal holds up his hands which are manacled.

HANNIBAL

Sign language requires the entire  
body. If you want him otta there,  
you're going to have to uncuff me.

Sneed takes out a key, unlocks Hannibal who reaches in and  
taps B.A. on the shoulder; does a sign language routine,  
slapping his chest, hitting his eyebrows. It looks very  
good. B.A. turns, gets up and exits the van.

SNEED

(interested)

What's this boy run? 'Bout  
two-twenty?

HANNIBAL

I don't have the faintest. I'm  
not his silly doctor. \*

SNEED

Tell him to get in line and follow  
me into the yard. We gotta go  
through check-in.

(louder)

Let's go.

Hannibal does more sign language and they enter the yard.

CUT TO

43 INT. WARDEN'S OFFICE - DAY

43

Warden Beal is at a window, looking through a pair of  
binoculars at the new prisoners as they enter.

44 MATT SHOT - DAY

44

The binoculars go in on B.A. as he and the others are escorted  
into the yard by Sneed.

45 RESUME - WARDEN BEAL

45

He lowers the glasses.

WARDEN BEAL

That boy looks like a candidate for  
the fight program. \*

He turns to Lt. Trask who is standing next to him.

WARDEN BEAL

Got the file?

Trask takes the file, hands it to Beal who glances at it.

WARDEN BEAL

Deaf mute?

Trask nods.

TRASK

Yeah, that other guy, John Smith,  
can talk to him... he knows sign  
language.

Beal rifles through to Smith's sheet.

WARDEN BEAL

Hair dresser. That animal is  
traveling around with some  
hair dresser.

TRASK

Losers, man. All three of 'em.  
Bouncing around the country, gettin'  
in trouble. They only drew thirty  
days from old Judge Bell. Parked  
their car right in the middle of the  
Sheriff's Office and they only pull  
thirty days.

WARDEN BEAL

Them guys in town been gettin' some  
heat. \*

CONTINUED

TRASK

Wonder if that mute is tough as he looks.

WARDEN BEAL

Have Jackhammer Jackson try'im out. If he looks like he can handle himself, I wanna file assault charges against him and upgrade his sentence to two years for fightin'.

TRASK

Soon as they're through with the psychiatric check-in, I'll get it done. \*

He exits the office and Beal puts his binoculars back up and watches B.A. until he disappears into the building at the far side of the yard.

CUT TO

46 CLOSE SHOT - AN INK BLOT

46

It is a classic Rorschach ink blot. Looks like a butterfly. It is HELD into camera.

MURDOCK'S VOICE

Tractor.

WIDEN to show a lady psychiatrist named DR. MARIAN ERICSON. She is mean and tough looking.

MARIAN

Who you kiddin'? You don't really see a tractor, do you Murdock?

MURDOCK

(a looney grin)  
Yer right. I was guessing.

MARIAN

(angry)  
Don't guess. What does it look like?

CONTINUED

MURDOCK

Ink... it looks like ink. See, I've been doing these off and on for most a' my life. Y'know, I don't see nothing. So I guess.

She heaves a deep sigh.

MARIAN

(disgusted)

It looks like a butterfly, don't it? See the wings here, and the head?

MURDOCK

(a smile)

Hey, yeah... Yeah, I see that. Yeah, a butterfly.

MARIAN

Good. Now, what do you see here?

She holds up another ink blot that looks vaguely like a horse's head.

MURDOCK

Uhhh... Uhhh, let's see...

MARIAN

(pissed)

Don't guess!

MURDOCK

Garbage bag... An empty garbage bag.

Marian heaves a sigh.

MARIAN

Do you have any memory losses?

MURDOCK

No, never.

MARIAN

Why are you in here?

MURDOCK

I don't remember. I woke up in jail. This whole thing is news to me.

46 CONTINUED - 2

46

He looks at her.

MURDOCK

(regarding his shoulder)  
Y'know, this parrot is beginning  
to smell. I think we should give  
him a bath.

47 ANGLE - MARIAN

47

She looks at Murdock for a long moment, then:

CUT TO

48 INT. CORRIDOR

48

Murdock is being led down a corridor by an intern. The door  
they just went through closes INTO LENS and on the door it says,  
PSYCHIATRIC RE-EVALUATION... AUTHORIZED PERSONNEL ONLY."

MURDOCK'S VOICE

I'd like a trash bag, please. If  
you have one... I really could use  
a trash bag.

49 OMITTED

49

50 INT. WARDEN BEAL'S OFFICE - DAY

50

Amy is ushered in and finds herself looking at Warden Beal,  
who smiles broadly. He likes the way she looks.

WARDEN BEAL

All the way from Los Angeles to  
Strikersville, Florida.

Amy smiles.

AMY

That's right, Warden. I'm doing a  
story on prison reform. Actually,  
I'm supposed to meet Dwight Pepper  
here. The story relates to his  
concepts on prison reform. But  
unfortunately, I guess he got hung  
up at the airport.

CONTINUED

WARDEN BEAL

Dwight Pepper. Isn't he the guy who wrote that cream cheese book codling prisoners... teach 'em needlepoint and how to bake biscuits?

Amy looks at him, shoots a reluctant smile. Takes out the book they got from the library by Dr. Dwight Peper. It now has a dust jacket with Face Man's picture on the back.

AMY

I have his book here.

Beal takes it and looks at it.

WARDEN BEAL

I seen it. I couldn't get past chapter two where they was talkin' about prisoners havin' pets...

Amy pulls out a tape recorder, turns it on and sets it down.

AMY

Would you mind if I ran a tape recorder? Y'see I'm trying to get both sides of the prison reform picture. I've been sort of following Dwight around the country. He's interested in this institution because our records show that Strikersville Prison has an unusually high incidence of death among the prisoner population.

Beal stands up and looks at her for a long moment. Snaps off her tape and hands it back to her.

WARDEN BEAL

I don't take kindly to Yankee liberals, comin' down, breathing all over a fine system that's been doing the dirty work a'this county for fifty-four years.

AMY

Look Warden, I think maybe you're getting off on the wrong foot here.

CONTINUED



WARDEN BEAL

No, it's you who's on the wrong foot.

AMY

Dwight Pepper is working on a federal grant that has been ratified by the Florida State Board of Corrections. If you deny him or me access to this prison, then we're going to wonder why, and the heat you feel will not be coming from the county, it will be coming from the Senate of the United States.

There is a long beat. He snatches up her credentials and looks at them for a long beat.

WARDEN BEAL

Would you mind if I confirm your status, Miss Allen?

AMY

Please do. My editor's name is Eldridge. The number is on the back of the card.

Beal gets up and exits the office. After a beat, Amy moves over to a very large bookcase on the far side of the room. She keeps looking through the bookshelf for a beat, finds a book, pulls it out. We will see that it is the same book with the real Dr. Dwight Pepper's picture on the back. She starts to remove the dust jacket when the door behind her opens and Sneed enters. She jams the book back on the shelf with the jacket unchanged. Sneed leers at her.

SNEED

Warden wants me t'sit with ya for a spell. He don't like leavin' people in his office unattended.

Sneed smiles at her with a looney grin.

SNEED

Hey, you got nice legs.

CONTINUED

50 CONTINUED - 3

50

AMY  
Hey, you got bad teeth.

They look at one another. A stalemate, and we:

CUT TO

51 EXT. PRISON YARD - DAY - B.A. AND HANNIBAL

51

They're dressed in prison denims. B.A. has torn the sleeves off of his shirt. As they move through the yard, B.A. looks around at the other prisoners who are eyeing him apprehensively.

52 ANGLE - A HUGE WHITE PRISONER

52

named DEKE BOONE. He is one of those good old boys who works out with weights and has a two digit I.Q. He moves over to Hannibal and pulls him aside. (When Hannibal speaks now, he drops his fey accents).

DEKE  
(to Hannibal)  
You one of the new fish?

HANNIBAL  
That's right.

Deke looks at him for a long beat.

DEKE  
Turn out yer pockets, man.

HANNIBAL  
What for?

DEKE  
I own you, Mister. I run the whites in this yard. What you got is mine.

He reaches out and takes a cigar out of Hannibal's pocket.

HANNIBAL  
What's your name, friend?

CONTINUED

DEKE

Deke. And I ain't your friend.  
I'm your boss.

There is a beat as Hannibal looks at him and smiles.

HANNIBAL

Lemme tell you what you are, Deke.  
You're a guy traveling at mach-one  
toward a pine box. \*

He smiles at him and takes his cigar back.

DEKE

Tough guy, huh?

Hannibal looks at B.A., does some sign language and B.A. comes  
over and glowers at Deke.

HANNIBAL

No, I'm just a guy who doesn't  
like sharin' his cigars. \*  
(regarding B.A.)  
He's a tough guy.

Deke looks at B.A. and he obviously doesn't want to mess with him.

HANNIBAL

Got a cigarette, Deke?

Deke says nothing. Hannibal reaches out and takes the pack out  
of Deke's pocket.

HANNIBAL

I'll just take the pack. Tell me,  
Deke, you seen Jase Tataro since he  
got back?

DEKE

Whatta you know about Jase?

HANNIBAL

I used to run with him a while back.  
I heard he escaped and they brought  
him back.

DEKE

I don't know nothin'. It don't  
pay t'ask questions on this cell block. \*

CONTINUED

Deke moves off. Hannibal smiles at B.A. and on that JACKHAMMER JACKSON moves up to them. He is a menacing big, black man. He looks at B.A. for a long beat.

JACKHAMMER

(to B.A.)

Turn out yer pockets, man.

HANNIBAL

What is this, an opening ritual?

JACKHAMMER

I wasn't talkin' to you, punk. I was talking to him. Y'all get over there with them other paddies.

(to B.A.)

I said turn out your pockets, man.

B.A. glowers at him but says nothing.

HANNIBAL

(with a smile)

He's got nothing in his pockets you want.

JACKHAMMER

I was talkin' to him, not to you.

HANNIBAL

If you're talking to him, you're talking to me. He's a deaf mute.

Hannibal smiles at the convict.

HANNIBAL

I'd be glad to translate for you.

Jackhammer looks at him for a beat, says nothing.

HANNIBAL

What was it? "Turn out your pockets?"

He turns to B.A. and does some phoney but convincing-looking sign language. B.A. does some back. Hannibal turns to Jackhammer

JACKHAMMER

What'd he say?

HANNIBAL

You don't want to hear it. It wasn't very nice.

CONTINUED

Jackhammer grabs Hannibal by the shirt.

HANNIBAL

O.K., O.K. He said, "Your mother works street corners and that you're so ugly, flies won't land on you.

There is a beat. Jackhammer looks at Hannibal who is smiling.

HANNIBAL

I told ya it wasn't nice. He also said that he wants you to turn out your pockets and that if you don't he'll punch you through a concrete wall.

Hannibal smiles at him again. Jackhammer stands there looking at B.A., beginning to wonder how tough B.A. really is.

HANNIBAL

(politely)

He also said that you're a chicken-hearted low life who sleeps in pig slop, and your sister...

JACKHAMMER

(overlapping)

O.K., O.K. I get the point.

B.A. and Jackhammer glare at each other, then Jackhammer puts up his hands. Hannibal looks at him for a moment.

HANNIBAL

Are we going to have three minute rounds?

JACKHAMMER

NO!

And he throws a right hand. Hannibal ducks out of the way as B.A. and Jackhammer go at it.

It doesn't take long to realize that Jackhammer is badly over matched. B.A. nails him with several hard right hands.

54 INT. WARDEN'S OFFICE - DAY - WARDEN BEAL AND TRASK 54

Warden Beal is watching the fight through binoculars from his office window.

55 BINOCULAR MATT - DAY 55

B.A. knocks Jackhammer down. He scrambles up and B.A. floors him again, hitting him with a devastating combination. Jackhammer Jackson goes down and out.

56 RESUME - BEAL 56

He lowers his glasses.

WARDEN BEAL

I never saw such quick combinations in my life. He may be even better than Jase.

There is a beat as he looks at Trask.

TRASK

Trouble is, Warden, ya can't talk to him without the other guy, Smith.

WARDEN BEAL

Keep 'em together. Put 'em in the fight program. Get on the phone, spread it around. Saturday night we're gonna have a fight to the death. Tell 'em a thousand dollars buys one seat. \*

Trask moves out of the office

57 ANGLE - YARD - DAY 57

As THREE armed DEPUTIES come into the yard and lead B.A. and Hannibal out of the yard. The other prisoners watch them go as we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

58 EXT. PRISON - DAY

58

As a Yellow Cab pulls up and, after a beat, the Face gets out, carrying a big academic-looking briefcase. He wears a tweed jacket, thick horn-rimmed glasses and has a Louisiana accent. Also in the cab is Amy. She looks at Face.

AMY

Wait'll you meet this Warden.  
He's right off the late, late show.

FACE

(a beat)  
We'll just have to switch his  
channel.  
(a smile)  
Y'all.

Amy exits the cab and they move to the gate. Amy rings the bell and we:

CUT TO

59 INT. WARDEN BEAL'S OFFICE

59

He is standing there looking at Face and Amy, a half smile on his face.

BEAL

(a beat)  
I'm sorry, Mister Pepper. I ain't  
got time for you today.

FACE

(southern accent)  
'At's Doctor Pepper, like in the  
Sody pop. Look Warden, I done a  
little research on Strikersville  
Prison and quite frankly the  
incidence of violent deaths that  
abound here about suggests to me  
that y'all have severe shortcomings  
in yer prison rehabilitation  
programs.

CONTINUED

Beal looks at him.

BEAL

(a beat)

I ain't about to discuss my prison with some university penologist who don't have no idea what we're facing here.

Face looks at him, then opens his briefcase, pulling out a sheet of computer read-outs and clippings. A truly impressive display of research.

FACE

Warden Beal, I'm gonna lay this out for ya once and only once. I've been commissioned by the Senate of these United States to write a thesis on several prisons, Strikersville bein' one a' them. I must tell you, sir, that I am mighty appalled by what I've discovered is goin' on here.

He flips through several computer sheets, finds the one he's looking for.

FACE

In the last eighteen months there have been seven prisoners that have died from what we might call "mysterious causes" ...beatings and the like.

AMY

Not to mention the number of prison breaks that have resulted in the deaths of the escaping prisoners.

Face spins on her angrily.

FACE

Miss Allen, if y'all don't mind, I would like to go over this in my own way. I appreciate that you are here to chronicle my efforts in the national press. I appreciate that your findings will be published in seventy syndicated papers, including the Washington Post, and I am not unmindful of the public

(MORE)

CONTINUED



FACE (Cont'd)  
attention that y'all can put on  
my study. But as an academician,  
I am not here for personal glory,  
but to try and effect meaningful  
prison reform.

There is a beat and Warden Beal is beginning to sweat.

BEAL  
Seventy papers?

He looks at her for a beat.

BEAL  
I ain't lookin' to make no  
enemies of you people, but I do  
have my own problems down here.

FACE  
And Warden, I'm not down here to  
make trouble. As a matter of  
fact, I'd be willing to take a  
look at your operation in a very  
favorable light, if'n I was to  
become convinced that your rehab  
program was movin' in the right  
direction.

BEAL  
(a beat)  
We got rehab shops in Strikersville.

Face gives at him with a condescending smile.

FACE  
What you got, Warden, is a laundry,  
and ya'll punch out license plates  
for the state a'Florida.

BEAL  
(on the defensive)  
We have the gardening program.

CONTINUED

FACE

(a beat)

Convict labor t'fix up yer own residence is not a gardening program, Warden.

Beal licks his lips.

BEAL

What d'ya want from me?

FACE

I'd like to suggest the implementation of what we call "sensitivity rehabilitation." It's all in my book.

BEAL

(wrinkles his nose)

Cooking, and junk like that?

FACE

Cooking is excellent! It's a creative endeavor. At Leavenworth they've had tremendous success with the hair styling concept. Absolutely incredible! It's in my book under "Decreased Inmate Violence Through Personal Grooming."

Beal looks at him for a beat.

BEAL

Are you putting me on? You want me to open a hair styling salon in a prison? How 'bout ballet class? Shall we have one of those?

FACE

As a matter of fact, dance class and painting class have been quite effective in Leavenworth, Ft. Bragg and San Quentin.

BEAL

I ain't gonna listen to no more of this.

CONTINUED

FACE

Okay, okay. You do what you like and I'll do what I have to, Miss Allen.

He starts for the door and Amy looks at Warden Beal for a long moment.

AMY

I can't believe you're willing to jeopardize your entire career because you're unwilling to experiment with new prison techniques. That's simply fascinating.

She reaches into her purse, takes out the tape recorder and snaps it off.

BEAL

Has that thing been on the whole time?

They start to leave and Beal stops them at the door.

BEAL

Wait a minute. I have a prisoner that just checked in, used to be a hair stylist. Maybe... maybe...

There is a beat as Face looks at him.

BEAL

(a smile)  
Look, look, let's give it a shot.  
(nervous smile)  
Okay, what d'ya need?

FACE

Well, space... We need a room and, of course, scissors and razors and stuff like that.

BEAL

I ain't gonna put razors in the hands of murderers.

CONTINUED

FACE

In Quentin, we had razors attached to the chairs. That way they cannot be stolen from the salon.

BEAL

Okay, okay, what else?

FACE

Well, of course we'll need electrical cords, half a dozen hair dryers, and...

\*

MURDOCK'S VOICE

Trash bags...

SMASH CUT

60 CLOSE SHOT - MURDOCK

60

He is huddled in the corner of a cell rocking back and forth.

MURDOCK

(screaming)

Trash bags. I want trash bags.  
I want trash bags. I want 'em.  
I want 'em.

61 ANGLE - THE CORRIDOR

61

Marian and Sneed are observing him through a wire mesh window.

SNEED

The guy hasn't shut up. Nobody on the wing can sleep.

MARIAN

You got any trash bags? Maybe-- he'll put his head inside and suffocate.

Sneed moves to a sink and takes a green Hefty bag from underneath.

MURDOCK'S VOICE

Trash bag. I want a trash bag!

Sneed moves to Marian who takes the trash bag. They unlock the door, REVEALING MURDOCK.

CONTINUED

61 CONTINUED

61

MURDOCK  
(screaming)  
Trash bag! Gimme a trash bag!  
I want a trash bag!

She throws the bag at him, he grabs it, cuddles it and instantly quiets and starts grinning.

MARIAN  
Where do these morons come from?

Play the beat, and:

CUT TO

62 EXT. HOLDING CELL - NIGHT - HANNIBAL AND B.A.

62

B.A.  
I hope this works, man. If I get in that fight program, they could kill me and nobody could stop it.

HANNIBAL  
You're not gonna fight, B.A. We'll be outta here before the bell for round one. Hopefully Jase'll be with us.

Then we hear FOOTSTEPS approaching, the sound of the CELL BEING OPENED, and, after a beat, Warden Beal and Lt. Trask are standing there. Hannibal speaks to them again with the slight lisp of a fey hairdresser.

BEAL  
(to Hannibal)  
Can he understand me?

HANNIBAL  
No.

BEAL  
Okay, then I'll tell you, you tell him. I have a little fight program established down here for the enjoyment of some special friends of mine. I've decided he's gonna get a chance to fight his way outta this prison.

\*

CONTINUED

HANNIBAL

Yuck!

BEAL

I beg your pardon.

Hannibal heaves a sigh.

HANNIBAL

Gawd, how do I get into these messes? Only two months ago I was in Nuevo York with my nice little station at John Henry's Salon, and then Mister Perry gets in this like, unbelievable snit, and fires me because he said I did a sloppy comb out on Mrs. Firestone which, of course is nuts because her hair was like a brillo pad... she changes color every six months.

There is a beat as Beal looks at him.

BEAL

Look, I may have a job for you. We're setting up a hair styling salon here at Strikersville.

HANNIBAL

I've thrown in my vent brush. No more rinse jobs for this cowboy.

BEAL

Hey, Smith, I ain't above breakin' yer bones. You do what I tell ya. You're already on borrowed time, Nancy. Now. let's go.

HANNIBAL

Well, you don't have to shout, y'know.

He steps aside and Hannibal makes some sign language at B.A. He gets up and moves out of the cell and down a hall.

\*

63 INT. CORRIDOR - ANGLE - ELEVATOR 63

The Warden takes out a key and unlocks the elevator. They get in and the doors close. The door opens and they exit into a lighted underground room. It was once a basement or something and now it's equipped with rings, heavy bags, mirrors and fight equipment... the works. Off to one side is Jase Tataro. He is working on a heavy bag. He looks at B.A.

64 OMIT 64

65 INT. UNDERGROUND GYM - ANGLE - JASE 65

He sees B.A. but he can't believe his eyes. The Warden moves around the room and B.A. puts a finger to his lips, cautioning Jase who turns and goes back to work on the bag.

66 CLOSE - HANNIBAL AND B.A. 66

The Warden is off getting equipment from a locker.

B.A.  
(under his breath)  
Hannibal, it's him. That's  
Jase Tataro. He's alive.

67 ANGLE - JASE 67

He pounds away on the heavy bag and we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

68 EXT. STRIKERSVILLE PRISON - ESTABLISHING - DAY 68

69 INT. HAIR STYLING SALON AREA - DAY 69

This is a conference room that has been set up for the hair styling salon. Sneed, Trask and Warden Beal are there along with Face and Amy who are watching and making notes as Hannibal is unloading boxes of stuff, shaking his head and grunting with disgust. B.A. is in a chair, looking on, saying nothing. Hannibal takes out some shampoo.

HANNIBAL

No protein base in this shampoo.  
Good grief, we'll have more  
split ends than a football team.

He pulls out some hair dryers.

HANNIBAL

Oh, no! Not these. How will I  
ever do a decent blow-out with a  
Harrison Hair Pro? No temperature  
control.

Amy looks at him for a moment.

AMY

Mister Smith, the warden did the  
best he could. I think Warden  
Beal is being extremely cooperative.

HANNIBAL

I need reclining salon chairs.  
Where are my salon chairs?

BEAL

Strikersville, Florida doesn't  
have a Montgomery Wards. We did  
the best we could.

CONTINUED



HANNIBAL

(a sigh)

Okay, okay, then get me pool chairs  
or lawn chairs. The altitude of the  
head is the essence of a good cut. \*

BEAL

I guess you could have my pool chairs.

The Face looks at Beal for a long moment, pulls him aside.

FACE

Warden Beal, I'm most surely  
impressed with the way you've  
gone and embraced these new  
concepts in penology.

WARDEN BEAL

I don't think there's gonna be  
one con coming in here asking for  
no haircuts. You people got me  
over a barrel. I think you're nuts.

FACE

That's what they said in Leavenworth.  
Everybody wants to look nice. It  
strikes to the central core of the  
human condition, when people look  
nice, they act nice. And prisoner  
violence will be reduced. I'd like  
to see the hospital facilities now,  
if it's all right.

Beal looks at his watch, then moves out of the converted  
hair styling salon, leaving Hannibal muttering. As soon as  
they're gone, he straightens up and looks at B.A.

HANNIBAL

Like a little Mohawk trim, B.A.?  
Just to sort of get me in practice?

B.A.

Like a little right cross, Hannibal?  
Just t'sorta get me in practice?

HANNIBAL

Nope.

CONTINUED

B.A.

How we gonna get these hard case suckers t'come in and let you mess with their hair, man?

HANNIBAL

(a grin)

That's easy. You threaten 'em.

SMASH CUT

70 INT. PSYCHIATRIC WING CORRIDOR - DAY

70

Amy and Face move down the corridor with Marian. We can hear Murdock on the far end of the wing YELLING.

MURDOCK

I want some more! I want some more... Gimme more!

FACE

What on earth is that?

MARIAN

We have a new prisoner. He wants trash bags.

AMY

Trash bags? Why?

MARIAN

I don't know. I never saw anything like it before. You give him a trash bag and he's quiet for a couple of hours, then it starts all over again.

FACE

Aberrant behavior is fascinating, medically and clinically, isn't it?

MARIAN

I just found out you aren't really Dr. Pepper, so how would you know?

AMY

Not Dr. Pepper? Are you kidding? Of course he's Dr. Pepper.

CONTINUED

MARIAN

Except I got his book out of the Warden's Office an hour ago. I was just getting set to read it and I noticed this.

They are at her desk and she hands him the book with the old Dr. Pepper picture on the back.

MARAIN

So if you're not Dr. Pepper, the next question is who the hell are you honey?

On that Face turns red with rage.

FACE

That's the last time I'm going to be humiliated by this damned publisher! Five years in research, five years in the writing and Dunn and Mitchell puts the wrong picture on the dust jacket.

AMY

I thought all the wrong dust covers were recalled, Dr. Pepper.

FACE

They were supposed to have been recalled. Of course, with a New York publisher, they'll tell you anything.

MARIAN

Wrong dust cover?

FACE

Yes. Of course. Clean out your ears. Here, show her the right one.

Amy digs in her purse for the counterfeit book and hands it to Marian with Face's picture. She looks at it for a beat.

MARIAN

Well this one has your picture.

(a beat)

So, who's this other guy?

FACE

That other guy, as you so quaintly put it, is Dr. Lloyd Leedom. He's a marine biologist or some damn thing. Published a minor little work entitled "Love Calls of the Pacific Grey Whales". About six people ever read it. My book, on the other hand, is the current bible for penologists, and the publishers mixed his photo with mine, distributed the first printing with the wrong picture on it. Your question is "How could that happen?" Right?

MARIAN

Well, no. I--

FACE

(rolling)

My question exactly. I screamed bloody murder and they said they promised that all of the books had been recalled. It's just devastating. Really. Writers get almost no respect. Almost none.

She looks at him. She's going for it.

FACE

Would you mind if I take this jacket? I'm gonna shove this down my editor's throat. Promised me... he promised. Well, what's a Yankee's promise worth anyway?

MARIAN

Nothing. Nothing at all.

Face removes the dust jacket.

FACE

Let's see this trash bag fixation, shall we?

They move after her and come to a stop at the cell where Murdock is frothing at the mouth. There is a beat as they get to Murdock's room and look through the wire windows.

CONTINUED

MURDOCK

(screaming)

Trash bag! Trash bag! Trash bag!  
Trash bag!

MARIAN

(calling to Sneed)

Trash bag!

Sneed gets one and hands it through the bars to Murdock. Murdock cuddles the trash bag, goes to his bunk and sits down. Amy looks at Face for a long beat.

AMY

What do you make of that,  
doctor?

FACE

I'd like to spend an hour with him later on. My doctorate at L.S.U. was on neurotic fixations. I think in twenty or thirty minutes I could tell you whether this guy is really fixated or is just trying to section-eight into soft walls at a hospital facility.

MARIAN

I'd sure like to have you try. He's keeping everybody in this wing up all night.

FACE

I'll give it a shot before I leave this evening.

They turn and head out of the corridor. WE PAN them out of the psychiatric wing.

71  
thru OMIT  
73

71  
thru  
73

74 INT. UNDERGROUND GYM - NIGHT

74

The door to the elevator opens and Warden Beal exits with Sneed and Trask. They move to an area of the gym where B.A.

CONTINUED

is working out. Hannibal is nearby with a clipboard. Beal moves over to him. There is a beat as B.A. keeps working on the heavy bag.

BEAL

(to Hannibal)

Tell him to put his wrist out.  
He's leaving.

HANNIBAL

Leaving? Why are we leaving?

BEAL

Not you, just him... It's fight night. He's gonna get his chance to fight Jase Tataro. Let's go.

(to Sneed)

Is the van ready to leave?

HANNIBAL

Van? You kidding? I thought we fought here in the prison. Down here, in this gym.

BEAL

You ask a lotta questions, Ace.  
It don't pay to ask questions.

HANNIBAL

Where do you fight?

BEAL

You tell him to get his hand out,  
and you shut yer hole, O.K.?  
Or I'm gonna have Sneed deck ya  
with his billy right here. Right  
now.

Hannibal does some sign language to B.A. who puts out his hands and Sneed slaps cuffs on them.

HANNIBAL

I should go along, I think,  
to tell him what's happening.

BEAL

Once he gets hit I think he'll  
know what's happening. Let's go,  
Sneed. We gotta be there in twenty  
minutes.

74 CONTINUED - 2

74

They lead B.A. to the elevators. INTERCUT B.A. and Hannibal as they look at one another. B.A.'s expression says "What the hell do I do now?" Hannibal's is saying: "Damned if I know". The elevator doors close, cutting B.A. from view. We are ON Hannibal as Trask turns to him.

HANNIBAL

Damn...

TRASK

Lose your playmate?

HANNIBAL

I hate violence. I just hate it.

On that, he pivots and hits Deputy Trask right between the eyes. Trask goes down and out. Hannibal grabs him up, pulls him across the room to a locker, sits him up, starts going through his pockets as we:

CUT TO

75 EXT. YARD - ON VAN - NIGHT

75

B.A. is led to the van, the rear doors are opened, and B.A. is led inside.

76 INT. VAN - NIGHT

76

Already seated there is Jase. He is handcuffed by one wrist to the metal rail. B.A. is attached to the rail on the opposite side and the doors are closed. Beal moves to the driver.

BEAL'S VOICE

Okay, let'er roll. I'll follow  
in my car.

77 EXT. VAN - NIGHT

77

As it takes off on the front of the prison. And after a moment, Beal follows with Sneed in his car. We PAN IT PAST and come to REST on:

78 B.A.'S VAN - NIGHT

78

Amy is in the front seat. She watches the van, followed by the Warden's car, pull out of the prison and head up the road. After a moment, she follows with her headlights off.

79 INT. PRISON CORRIDOR - NIGHT 79

Hannibal moves quickly down the corridor with keys in his hand. He enters the hair salon, grabs a roll of extension cords, plugs two of them into wall sockets and throws the ends of them out of a window. Then he grabs two of the folding lawn chairs and heads out of the salon.

80 EXT. YARD - NIGHT 80

Hannibal exits into the yard and looks around.

81 HIS POV - THE YARD - NIGHT 81

It is empty. The guard towers and the wall are about fifty yards away. He stands the chairs up on end and moves back into the building.

CUT TO

82 EXT. PRISON VAN - NIGHT 82

As it streaks along a dirt road, then makes a turn into a sugarcane field.

83 INT. VAN - NIGHT 83

Jase and B.A. ride in silence. The front of the van is partitioned so that there is no window through to the driver.

B.A.

(softly)

What's going on? Where we going?

JASE

One of us is a dead man, the other is sporting game for the crowd.

B.A. looks at him for a beat.

B.A.

We gonna bust loose, man. You gonna do what I say.

CONTINUED



83 CONTINUED

83

JASE

(shakes his head)

There's no way out.

B.A.

I got help. Joey hired me and  
some friends to get you out.

There is a beat.

JASE

We ain't gonna get out of this,  
B.A., either one of us.

B.A. looks at him for a long beat and says nothing.

84 EXT. VAN - NIGHT

84

After a beat, PAN B.A.'s van by, headlights off, Amy at the  
wheel.

CUT TO

85 INT. CORRIDOR - HANNIBAL

85

Moving left to right, he goes down the corridor to the  
psychiatric wing carrying two hair dryers. Marian gets up  
from a desk in the corridor.

MARIAN

What're you doing here? This is  
a restricted area.

HANNIBAL

(fey)

Well, you think I like it? Doing  
a cut and blow dry on a crazy man?  
I was called up here by Warden Beal.

Marian looks at him for a moment.

MARIAN

I'm sorry but you'll have to leave.  
I have no permission for you to be  
here.

Then we hear Face's voice.

CONTINUED

85 CONTINUED

85

FACE

It's okay. I set it up with the Warden this afternoon.

HINGE to show that the Face is in Murdock's cell, looking through the bars.

FACE

I thought we'd start by getting Mister Murdock, here, a better self image.

Marian looks at him for a moment.

MURDOCK

My self image is real bad. A haircut is just what I need in this time of severe emotional crisis.

FACE

Y'see how it works? Y'all wanna open the door here and let this fellow come on in?

She moves to the door and opens it. As soon as she does, they grab her and push her into the cell.

HANNIBAL

Get your trash bags, Murdock.

Murdock grabs them up. There are about ten of them. They turn and exit the cell, closing the door. Hannibal looks in at Marian.

HANNIBAL

Feel free to scream and yell.

They turn, and before they are out of the corridor, she is YELLING bloody murder.

86 ANGLE - THE CORRIDORS - NIGHT

86

Hannibal, Murdock and Face are moving fast.

HANNIBAL

It's going down. We made a little error. They don't fight  
(more)

\*

CONTINUED

86 CONTINUED

86

HANNIBAL (Cont'd)  
in the prison. They just took Jase  
and B.A. outta here in a van.

MURDOCK  
That's not a little error, Hannibal,  
it's a giant screw-up. \*

HANNIBAL  
Either way, we gotta get outta  
here. Murdock and I are going  
over the wall, you get going. \*

FACE  
Amy is staked outside, in B.A.'s  
van. Hopefully, she had the  
instinct to follow them. If she  
didn't, we're dead.

HANNIBAL  
Walkie-talkie?

FACE  
I gave her one.

HANNIBAL  
Let's go. If we don't hustle,  
B.A.'s a goner.

They split up, Hannibal and Murdock going one way, Face the  
other.

87 EXT. PRISON YARD - NIGHT

87

As Hannibal and Murdock reach the two lawn chairs, Hannibal  
grabs the two hair dryers and plugs them in while Murdock  
sets up the lawn chairs. They take off their belts and loop  
them through the slits in the chairs.

CUT TO

88 EXT. VISITORS' GATE - NIGHT

88

Faceman exits the prison area and moves to the large gate.  
He smiles at the two guards.

CONTINUED

88 CONTINUED

88

FACE

Well, I gotta admit y'all run a  
much better prison than I expected.  
I think I'll just head on outta here.

The guard picks up a phone.

GUARD

Just have t'check with the admitting  
desk. One moment.

CUT TO

89 INT. PSYCHIATRIC WING - NIGHT

89

Marian is screaming bloody murder as two guards open the cell.

MARIAN

They're trying an escape.  
Doctor Pepper is in on it.

The guard picks up a phone in the corridor.

GUARD TWO

We got a break situation here.  
Give us a lock down. Sound the  
alarms.

CUT TO

90 EXT. MAIN GATE - SLIDING OPEN - NIGHT

90

Face walks out of the prison as the ALARMS start to ring.  
He moves quickly around the corner and starts running.

91 EXT. YARD - NIGHT

91

The ALARMS go off and, as they do, Hannibal and Murdock  
switch on the hair dryers and start blowing them into the  
trash bags, filling them up. Both Hannibal and Murdock are  
belted into their lawn chairs. As soon as one bag is  
filled, they tie it to the chair with a short piece of line  
and start filling another bag.

CUT TO

92 ANGLE - GUARD TOWERS - NIGHT 92

As guards run along the towers taking up positions.

93 RESUME - HANNIBAL AND MURDOCK 93

HANNIBAL

You sure you got enough trash bags, Murdock?

MURDOCK

I'm never sure a 'nothin', man. I hate the slimy things. If we ain't got enough then we just crash and die.

HANNIBAL

How did I let you talk to me into this?

MURDOCK

I don't know, I have intermittent memory loss.

They keep filling the trash bags and tying them off. Then Murdock, the lighter of the two men, begins to soar upward.

MURDOCK

Yaa hooooooooooooo.

The guards turn to see what's going on.

HANNIBAL

Great, Murdock. Just great.

He keeps blowing air into his glad bag and finally he too begins to lift off. Each lawn chair has about six hot air balloons attached to it as, up they go.

94 SERIES OF SHOTS - THE LAWN CHAIRS 94

As they get caught in the breeze and drift over the walls.

95 ANGLE - THE GUARD TOWERS 95

As the light sweeps the yard. Then Hannibal's balloon gets caught up in the light.

96 ANGLE - THE GUARD IN THE TOWER

96

GUARD

What's goin' on? Who are you?

HANNIBAL

(calling back)

Merry Christmas to all, and to all  
a good night.

The guy lets out with an automatic rifle but, by now they are over the wall. Hannibal unties a couple of balloons and they float upward and he and Murdock descend with guards running along the top of the wall, trying to get a good shot at them.

97 ANGLE - FACE - NIGHT

97

He is in the car and wheeling madly around the outside of the prison wall. He finally slows to a stop where the two lawn chairs have landed. Hannibal and Murdock are unbuckling and they run to the car, jump in as the guard in the tower lets out a stream of bullets at the car which now fishtails away up the road and out of the glare of the powerful searchlights.

98 EXT. CAR - RUNBY - NIGHT

98

As they whiz past camera.

99 INT. CAR - NIGHT

99

Hannibal looks over at Face.

HANNIBAL

Nothing to it.

FACE

Amy followed 'em. They're at an  
abandoned farm on the outskirts  
of Strikersville.

A beat, Hannibal looks at Face.

FACE

Two forty-fives are in the glove  
box. The M-60 is in the van with  
Amy.

CONTINUED

Hannibal opens it and takes out two forty-fives, hands one to Murdock and the other to Face. Then he picks up the walkie-talkie.

HANNIBAL

This is Smith. How ya doing, kiddo?

CONTINUED

99 CONTINUED

## AMY'S VOICE

I'm in a field north of the prison. There must be fifty cars parked in front of a wood building. They took B.A. in there a few minutes ago.

INTERCUT with Amy in the field. She is crouched down beside the van and is talking quietly into the walkie-talkie.

100 HER POV - THE BARN

As the doors are just closing.

## AMY

It's starting, Hannibal.

## HANNIBAL'S VOICE

Talk us in.

## AMY

Go right on the dirt road, just past Strikersville junction.

101 EXT. FACE MAN'S CAR - NIGHT

As it whizzes past camera and goes right on the road.

CUT TO:

102 INT. WOOD BUILDING - NIGHT

The people in attendance are excited. Sneed is fixing the video equipment. Warden Beal is down on the dirt-ring looking up at the stands.

103 ANGLE - JASE

He looks up at the crowd with hatred in his eyes. He and B.A. are chained together by their left wrists.

## BEAL

Got us a challenger named Baracus. Boy checked in this week. Gonna make a real interesting fight. This boy's got the fastest hands I seen in twenty years.

CONTINUED



103 CONTINUED

He looks at the fighters and B.A. glowers at him. Warden Beal looks over at B.A.

BEAL

I don't know how t'talk to you, but 'less you get your hands up, this boy's gonna kill ya.

Beal steps away and Jase looks at B.A.

JASE

I ain't gonna do this again.

B.A. yanks him forward into a clinch and whispers in Jase's ear:

B.A.

Do it, man, my people ain't gonna fail.

They separate and B.A. yanks him again and throws a punch and the fight starts, each seeking an advantage, throwing punches. The crowd is going wild.

CUT TO

104 EXT. BARN - NIGHT

As the rental carrying Face, Murdock and Hannibal pulls up near B.A.'s van, where Amy is waiting. There is loud CHEERING coming from the barn.

AMY

There's fifty or sixty of 'em in there. Some of 'em got guns. \*

HANNIBAL

We'll use the fifty calibre and a little surprise.

They move toward the van and get in.

CUT TO

105 INT. BARN - SERIES OF SHOTS - THE FIGHT

As B.A. and Jase pound each other and the crowd goes nuts. Finally, B.A. connects with a right and Jase goes down. He's not out, but he's dazed. The Warden moves over to B.A.

CONTINUED

105 CONTINUED

WARDEN BEAL  
 (to the crowd)  
 Does he live or die?

The audience puts a thumbs down on Jase.

WARDEN BEAL  
 (to B.A.)  
 Kill him.

B.A. stands there, says nothing. Then grabs Beal around the neck, holding him in one arm.

BEAL  
 (screaming)  
 Stop it. Get him. Can't breathe.

The crowd stirs as B.A. continues the pressure on Warden Beal.

BEAL  
 Help me... help me... Stop! Stop  
 it! Lemme go...

He is coughing and sputtering. The crowd is on it's feet about to rush B.A. and then we hear the sound of the fifty calibre raking the wood over the heads of the people in the top bleacher. They all hit the deck.

106 ANGLE - HANNIBAL

106

He moves up to Beal, the fifty calibre cradled in his arm.

HANNIBAL  
 (to Beal)  
 Say what, Warden? You should try  
 sign language.

The Warden's face is turning red and B.A. looks down at him, glowering.

WARDEN  
 (a croak)  
 Help... help....

HANNIBAL  
 This is some little shindig,  
 Warden. But it's over.

CONTINUED

106 CONTINUED

WARDEN

Help.

Hannibal looks at B.A.

HANNIBAL

I guess we gotta let this little weasel take a breath, B.A., so he'll be alive for the trial.

B.A. turns him loose. Hannibal has one wary eye on the room. They're beginning to stir. A few people's heads are coming up. Hannibal lets loose with another stream of BULLETS and they flatten out. Face moves with Murdock to the stands.

B.A.

Thanks, you guys. I knew you wouldn't let us down.

BEAL

He's not a mute anymore?

B.A.

Just like you ain't a Warden anymore.

(a smile)

This one's for a little boy who lost his brother for two years on account a'you.

And he lets go with a right, knocking Beal down and out.

HANNIBAL

B.A., get him out.

B.A. pulls Jase Tataro up to his feet while Murdock goes to Sneed, who is prone on the floor, the TV camera still recording it all.

HANNIBAL

Murdock, turn the TV camera around.

Murdock does it.

HANNIBAL

Everybody on your feet, it's show time.

CONTINUED

106 CONTINUED - 2

They don't move, and he lets a stream of BULLETS go.

FACE

Okay, get up. We're gonna take your pictures.

He moves down the aisle, forty-five in his hand, prodding guys in the butt. They stand, and Murdock begins to video tape everyone in the audience while B.A. manages to get Warden Beal over his shoulder and carries him out of the barn. Jase follows.

HANNIBAL

Murdock, bring the tapes. And collect Sneed.

MURDOCK

(to Sneed)

Come on, Mister Chips, time to go.

He yanks Sneed up and Hannibal grabs Warden Beal and they begin to back out of the wooden building. Hannibal pauses in the door.

HANNIBAL

You folks are all gonna be on the ten o'clock news. Tough break, but that's show biz.

And he turns and splits. As soon as he's gone, the audience moves like one animal after him.

107 EXT. WOODEN BUILDING - NIGHT

Amy has the van backed up to the building with the doors open. B.A. and Jase are already in the front seat. Murdock and Face jump in the back with Sneed and Beal, close the doors, leaving Hannibal outside.

108 ANGLE - HANNIBAL - NIGHT

With the fifty calibre, he jumps into the van, leaning out the door.

HANNIBAL

Go!

CONTINUED

108 CONTINUED

She floors it and they head off as several men exit the barn and run for their pickups. Hannibal lets out a departing stream of BULLETS and they all hit the deck.

CUT TO

109 EXT. RUNBY - NIGHT

The sedan ROARS out of the sugarcane field with Hannibal in the van still firing the fifty calibre.

110 TITLE SHOT - AMY

At the wheel.

AMY

Yaaahooooo.

Murdock looks at her.

MURDOCK

I think you're nuts, lady.

The van rockets down the road and away, and we:

FADE OUT

END OF ACT FOUR

TAG

FADE IN

111 EXT. JOEY TATARO'S HOUSE - DAY

11

A party is in progress. In attendance are Hannibal, B.A., Amy, Face, Murdock, Jase and his little brother, Joey.

JASE

I owe my life to you guys. Why did you do it? Why did you take a chance like that for me?

Hannibal looks at B.A. who smiles.

HANNIBAL

You had to be there.

JASE

State of Florida is gonna drop the rest of the time I owe 'em on account'a that Warden faked up those additional charges against me.

HANNIBAL

That's great. Only thing we ask is that you don't ever say a word about us. We're kinda hot ourselves. A guy named Colonel Lynch is after us and we don't like to leave a trail.

JASE

It's a promise.

AMY

I gotta get down to the paper and proof my story. It's front page tomorrow.

B.A.

I gotta get going... I got things to do.

MURDOCK

I got bed check at the Hospital in an hour.

CONTINUED

111 CONTINUED

FACE

I'll drop ya. There's a new night nurse there who has possibilities.

MURDOCK

Night nurses in that joint are all third degree black belts, Face. You touch her, she'll break your caps.

FACE

So maybe Hannibal can drop ya.

They start out, Hannibal looks at his watch.

HANNIBAL

Can't. If I hurry, I can catch Andre at the bar before he goes. I'd still like to get that Sinbad movie.

They all exit and Joey moves up to B.A., sticks out his hand.

JOEY

Thanks, B.A. I owe ya. Anything you want?

B.A. looks at him for a beat and smiles at him.

B.A.

Tomorrow you're gonna learn to make ashtrays, kid.

He turns and leaves Joey and Jase together, and we:

CUT TO

112 INT. POLO LOUNGE - NIGHT

Hannibal, with half-glasses down on his nose, is back in his disguise as John Wiseman. He's hunched over trying hard to convince the same producer, Andre, to use Hannibal Smith. A TV is on in the corner of the bar.

HANNIBAL

So anyway, John is a reformed man. What we're talking about in John Smith is a devoted actor, a man who cares desperately about the animals and monsters that he plays.

CONTINUED

112 CONTINUED

ANDRE

Boy, listen to that.

He looks off at the TV, where a news show is on.

ANCHORMAN

Warden Beal has confessed to the crimes after being turned over to Florida State officials along with video tapes of the fights he engineered between prisoners.

The shot switches to the faces in the arena that Murdock took of the spectators.

ANCHORMAN

Already forty identifications and arrests have been made of the men who watched these contests. And what of the mystery men who engineered the capture of the Warden and the film? No clues exist as to their identity.

Andre Di'Marco looks at Hannibal.

ANDRE

I'd love the rights to that story. What I wouldn't give to be sitting across the table from one of the guys who pulled that caper.

Hannibal starts to say something then stops.

ANDRE

Yes? What?

HANNIBAL

Nothing. Forget it. Bad idea.

He grins, and we:

FREEZE FRAME

THE END