

#1213

THE A-TEAM

"THE TAXICAB WARS"

by

Stephen J. Cannell

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#1213

Rev. 9/1/83

THE A-TEAM

"THE TAXICAB WARS"

CAST

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

THOMAS HART  
CAL FREEMAN  
KATHY DOLE  
JUDD STRIKE  
SHELLEY PHILIPS  
MILES CRANE  
DEKE BILLINGS  
ELDERLY COUPLE  
TINA LAVELL  
RYDER  
MAN

\*PLEASE NOTE: The name of TAGGART as been changed to RYDER

#1213

Rev. 9/1/83

THE A-TEAM

"THE TAXICAB WARS"

SETS

EXTERIOR

L.A. CITY STREETS  
ALLEY BEHIND DELANEY'S  
MISSION STREET  
LONESTAR GARAGE  
AUTO WAREHOUSE  
LONESTAR CAB COMPANY

CENTURY BLVD.  
ESTATE

/REAR GROUNDS  
/FRONT DRIVEWAY

INTERIOR

VARIOUS LONESTAR CABS  
VARIOUS LOVE CABS  
LOVE CAB COMPNAY  
/OFFICE  
/DISPATCH AREA  
CRANE'S OFFICE  
CAR CARRIER CAB  
DESERTED CARWASH  
LONESTAR GARAGE  
CORVETTE

A-TEAM VAN

THE A-TEAM  
"THE TAXICAB WARS"

ACT ONE

FADE IN

1 EXT. L.A. CITY STREETS - DAY 1  
as Lonestar cab pulls PAST CAMERA.

2 INT. LONESTAR CAB 2\*  
We are ON the driver, THOMAS HART. He is a good looking twenty-eight-year-old, but there's a strained expression on his face. The RADIO squawks.

DISPATCHER'S VOICE  
Lonestar One, pick up a fare at  
2367 Delaney Street. He'll be  
by the warehouse.

Thomas Hart picks up the radio mike.

HART  
This is Lonestar One. Could be  
another setup, man.

3 INTERCUT WITH DISPATCHER 3  
He's a black man, about the same age as Hart. His name is CAL FREEMAN. He is at the dispatch table in a windowed area of a small garage.

CAL  
Shall I call the cops... have  
'em meet you there?

There is a beat as Thomas Hart thinks about it.

HART  
The cops already think we're a  
bunch a'crazies. Call Kathy and  
Shelley. E.T.A. ten minutes.

He hangs up the mike and makes a U-turn while, over the radio we HEAR Cal:

CONTINUED

3 CONTINUED

3

CAL'S VOICE

Lonestar three and four... I'm sending one to the alley behind Delaney's. Run on over there an' make sure Tom doesn't have an accident.

(a beat)

E.T.A. ten minutes.

CUT TO

4 EXT. LONESTAR ONE RUNBY - DAY

4

as it heads PAST CAMERA.

5 INTERCUT: LONESTAR CABS FOUR AND FIVE

5

as they hang U-turns and head in the direction of the call.

6 INT. LONESTAR FOUR

6

KATHY DOLE, twenty-eight, dark hair, heads to the call.

7 INT. LONESTAR FIVE

7

SHELLEY PHILIPS, short, blonde, thirty-five, does the same.

8 EXT. ALLEY BEHIND DELANEY'S - DAY

8

There is a man standing there with a walkie-talkie in his hand. His name is JUDD STRIKE.

STRIKE

(into walkie-talkie)

You guys set?

9 ANGLE - ANOTHER STREET - DAY

9

Parked in the shadows are four guys in a green taxi with LOVE CAB COMPANY painted on the door.

10 INT. LOVE CAB

10

The guy in charge here is MILES CRANE. He is tall, with muscular shoulders, a scar on his right cheek and a brooding look.

MILES

Yeah. We're on Mission Street.  
Bring him to us.

STRIKE

Right.

He snaps off the walkie-talkie and puts it in a briefcase as a Lonestar cab pulls up the street. \*

11 ANGLE - STRIKE

11

He waits as two other Lonestar cabs pull in from the other side. \*

12 INT. LONESTAR CABS

12\*

as Kathy, Shelley and Tom Hart size up the guy. Taking up their radio mikes: \*

KATHY

(into mike)

He's alone. I don't think he works for Love Cab. I never saw him before.

HART

Okay, I'll pick him up. Stay there for a minute.

He puts his cab in gear and pulls up to Judd Strike who moves to the cab, looking over his shoulder at the two other taxis. \*

STRIKE

(a smile)

Three of you. Boy, that's service.

HART

We've been having a little trouble with a rival cab company. Where to?

CONTINUED

12 CONTINUED

12

STRIKE  
(getting into the  
back)  
2616 Mission Street.

Hart slams down the meter and grins at the guy.

HART  
On my way.

He sticks it in gear, picking up the mike.

\*

HART  
It's okay. Thanks for the back-  
up.

13 OMITTED

\*13

13A EXT. STREET - DAY

\*13A

The two other cabs pull out in opposite directions.

\*

14 INT. LONESTAR ONE

14

as he drives to his destination.

STRIKE  
What kinda trouble?

HART  
(a grin)  
Nothing we can't handle.

He turns a corner and we:

CUT TO

15 EXT. MISSION STREET - DAY

15

This is a deserted street in the valley. In the shadows we see four guys waiting.

\*

16 INT. CAB

16

Hart looks out the window.

CONTINUED

16

CONTINUED

16

HART

(apprehensively)

Kinda quiet down here.

(a beat)

What kinda business're you in?

STRIKE

Sales rep for an iron works.

Gotta pick up some samples.

Heading out for Modesto  
tonight.

HART

(uncertain)

No kidding.

STRIKE

It's right up there.

He points to an iron works company. Hart pulls the cab up  
and Strike gets out.

STRIKE

You mind waiting? Run the meter.

HART

Okay.

Hart looks around and, from around a corner the Love  
Cab, careens toward him, skids sideways, blocking any  
chance for Hart to escape. Strike yanks the door  
open, grabs Hart out of the cab and four guys, under  
the direction of Miles Crane, pull him out and start  
pounding on him.

\*  
\*

17

ANGLE - MILES CRANE

17

He moves up to Hart who is huddled over with pain and stands  
over him.

CRANE

It's gonna keep happening. You  
guys're down to three cabs. How  
long is it gonna take you t'get  
the picture, boy?

Hart says nothing. He glares at Crane.

CONTINUED



17 CONTINUED

17

CRANE

Nobody turns me into the Transportation Commissioner. I hired you guys. I gave you a job, man. Then you turn around an' spit on my action.

HART

It's a free country. In America, anybody can start their own business.

CRANE

It's a free country everywhere except where my cabs run.

(to Strike)

Torch that thing. Let's give Mr. Hart a look at freedom on Mission Street.

The other men have backed their cab away from Lonestar One. Strike has put a rag in its gas tank. He lights it and they all run back from it. Hart jumps to his feet and races to the cab and tries to pull the burning rag out of the tank just as it EXPLODES. He is thrown backward and lands on the pavement. The guys from Love Cab Company jump in their cab and pull away. We MOVE IN ON Tom Hart who sits up, dazed, as he looks at his burning taxi. His ribs are broken and he has a concussion as he sinks back on the pavement and groans.

CUT TO

18 EXT. LONESTAR GARAGE - DAY

18

Cal Freeman is dejectedly looking at the burned-out cab. Kathy and Sheeley are also there. They are down to two cabs. The hood is up on one of them as Sally gets in and tries to start it.

KATHY

They must've put sand in the gas tank while I was parked in front of the Sheraton.

CAL

I told you..don't leave your cab.

\*

CONTINUED

18 CONTINUED

18

KATHY

Come on, Cal, the faire was an old lady in a walker. She needed help getting inside. I was only gone for a minute.

Cal looks at them for a beat.

CAL

Well, the Lonestar Cab Company is outta business, guys. We're down to two hacks. Poor Tom's in the hospital for at least a week. It's over. Our little partnership has been dissolved. We'll file this business under nice try.

There's a beat as they look at one another.

CAL

Too bad we couldn't locate the A-Team.

SHELLEY

I thought I had a line on them. I went to that laundry last night like the guy said. There was an old Chinese dude in there. He said they'd contact us within forty-eight hours. But when I told him we were broke he seemed to lose interest.

(a beat)

Cal looks at him and shrugs.

CAL

I guess we shouldn't a'turned Miles in to that Commission.

KATHY

He was fixing meters... dealing dope outta his cabs! He bribed somebody, he beat the case. We didn't even slow him down. He's got more ex-cons in his garage than they got at Terminal Island.

CONTINUED

SHELLEY

Yeah, man...we done the right thing.  
He's a slug. Somebody had to stand  
up to him.

On that, a spectacular white corvette pulls in to the curb  
and a 65-year-old Texan climbs out of the passenger window,  
bott's first. It's Hannibal. Face is driving. \*

FACE \*

Hannibal...watch the boots on my  
new car...

HANNIBAL \*

(smiles in)

Y'all just wait here for a moment,  
Charles.

He turns and walks with unsteady steps toward the cab com-  
pany garage. This is Hannibal. He looks at it, then at the  
address in his hand.

CAL

(to man)

Something I can do for you, sir?

HANNIBAL

I understand that this here  
building might be for sale.

(snaps out a card)

I am Clarence Wickersham the Third.  
I own several buildings on the  
block.

He looks at the burned-up cab.

CAL

Boy, the buzzards circle fast in  
this town.

CONTINUED

HANNIBAL

I'm lookin' to buy everything  
on the block. Put in a shopping  
center... theatre, skating rink...  
video arcade...

He looks at the building and, uninvited, he walks inside.

CAL

(to the others)

Kinda helps himself, don't he?

They move inside as Hannibal surveys the operation.

HANNIBAL

So... this is Lonestar Cabs...  
(a beat, eyes Kathy)  
Where y'all hidin' yer taxis?

KATHY

The fleet, such as it is, is  
outside.

Hannibal looks at them.

HANNIBAL

Humm.

CAL

We used't have six but we've  
been on a run of bad luck.  
we're down to two. \*

HANNIBAL

(pounding on  
the wall)

Cement block. Hard to knock down.

CAL

Look, Mr. Wickersham, do you mind  
...we've been run outta business.  
We're not in the mood for this,  
right now.

CONTINUED

HANNIBAL

Now, son, just 'cause things're goin' bad is no need t'be takin' it out on Clarence Wickersham the third.

(a beat)

Y'see, I have a business philosophy that has stood me in real good stead ever since I was sellin' aluminum siding outta the back of a pickup in Niagaoushus, Texas in nineteen hundred an' six....

CAL

Spare us.

HANNIBAL

My philosophy is when folks is pushin', all you gotta do is push back a little harder.

SHELLEY

Only we're out-numbered.

\*

HANNIBAL

(a smile)

There's been times when two or three men with the right kinda gumption can stand off an entire army. History is fulla such endeavors. Why, take Romulous an' Remus... they held off a whole army simply 'cause they controlled one itty-bitty little ol' bridge.

CONTINUED

18 CONTINUED - 5

18

Cal, Shelley and Kathy look at this old duff, exchanging looks as he moves around, opening the electric box, checking stuff, rattling doors, etc....

CAL

I suppose you could handle a competitor who is employing ex-cons to drive cabs... who is rigging meters and who has no compunctions about fire bombing our taxis? The police can't help us unless they can catch him in the act, and we haven't been able t'do that. We're outta money. It's over.

HANNIBAL

Well, sir, perhaps ol' Clarence Wickersham the Third might be willin' t'loan ya some money just t'sorta get things rollin'. Then, if things work out, y'all could be payin' ol' Clarence back outta yer profits.

KATHY

You'd do that? Why?

HANNIBAL

Y'all should allow an old man his sentimental dalliance. \*

(a beat)

Do we have a deal, sir?

Cal looks at his partners.

CAL

I guess. Yeah. Whatta we got t'lose?

HANNIBAL

Well, I suppose you could lose yer life, but then, my daddy used t'say life without danger is like a party with no women.

(smiles at Kathy)

Used t'say that... he did... used t'say it all the time.

CONTINUED

18 CONTINUED - 6

18

CAL

We accept your offer.

Hannibal opens his bulging briefcase, takes out a walkie-talkie.

HANNIBAL

(into walkie-talkie)

Okay.

And in a moment, the black van careens into the garage and smokes to a stop. The doors fly open and the A-Team exits... B.A., MURDOCK, FACE AND AMY. The three cab co-owners look at them with their mouths agape.

CAL

Who are these people?!

Hannibal pulls off his bald cap as Face hands him a cigar. \*

HANNIBAL

(as himself)

Gentlemen, may I introduce the A-Team.

Shelley looks at Cal, then Kathy.

SHELLEY

You came...

HANNIBAL

This is B.A. Baracus, Howling Mad Murdock, Amy Allen and The Faceman.

They all ad-lib hellos. Hannibal goes to the window, takes a 'closed' sign out of the window and tears it in two. \*

HANNIBAL

(a smile)

As of now, Lonestar Cab Company is back in business. Now, all we gotta do is get a few taxicabs that run.

Play the beat and:

CUT TO

19 INT. LOVE CAB COMPANY - CRANE'S OFFICE

19

It's nicely appointed. Right now Crane speaks to Strike who's there with another man named BILLINGS.

CRANE

Okay, let's get these hacks off the line. Now that Lonestar is outta business, let's bring in the new cabs from the plant in Torrance. Call Mike...tell 'im to recondition these an' send the new ones over.

(beat, notices  
Billings)

Who's this?

STRIKE

Deke Billings. He just got out of Soledad. He's lookin' for a job.

Crane sizes up Billings.

CRANE

You know the score.

STRIKE

I told 'im. He don't mind the meter scams, an' if we need any muscle, he'll play ball. He was in for assault an' armed robbery.

CRANE

You're on Deke. You do what I say. If you ever get busted, you stay clamed up. I got sources on the inside an' talkers don't last long.

DEKE

I'm not a punk, Mr. Crane. I hold my ground real good.

CRANE

Okay. Now that we finished Lonestar Cab off we can put the new hacks on the street. They're comin' over tonight. You and Ryder go pick 'em up.

CONTINUED



19 CONTINUED  
 Billings smiles and we:

CUT TO

20 OMITTED 20\*

21 EXT. AUTO WAREHOUSE - DAY - CAR CARRIER 21  
 It pulls out of the warehouse with three new Love Cabs on  
 it's back and it heads down the street.

22 INT. CAB OF CAR CARRIER 22  
 Billings and Ryder are inside. They're listening to the  
 RADIO as they drive along. \*

23 EXT. STREET - DAY 23  
 somewhere in the industrial district. The truck pulls up  
 the street and the black van pulls out behind them and  
 follows with its headlights out.

24 INT. VAN 24  
 Amy is driving, Hannibal is in the passenger seat. Murdock  
 and Face are in the back.

FACEMAN

I don't know, Hannibal. I just  
 sorta never saw myself driving a  
 taxi cab. I mean...being on The  
 A-Team is supposed t'take me to  
 exotic locales...Tarzana just  
 doesn't qualify.

MURDOCK

I really loved Tarzana. I used  
 t'take my girlfriends here t'watch  
 the chimneys on the factories' smoke  
 ...and now I've returned, taken on  
 a secret identity, but I don't know

(MORE)

CONTINUED

24

CONTINUED

24

MURDOCK (cont'd)

quite what it will be yet. But I'm sure it will thrill and amaze us all...

FACEMAN

I wish B.A. was here to shut him up.

HANNIBAL

B.A. is setting up the spray bay.  
(a beat)  
Don't get too close, Amy.

AMY

Y'know, Hannibal, stealing these cabs, we could get arrested for grand theft auto.

HANNIBAL

We're not stealing. If we get arrested, that's gonna be the least of our problems. Besides, Amy, we're borrowing. I fully intend to return them.

(a beat)

This guy Crane has wrecked four of our cabs... put one of our new partners in the hospital. I think of it as a small attempt to even the odds.

\*

FACEMAN

Maybe I could be the dispatcher. Being a dispatcher wouldn't be as bad as being a driver.

MURDOCK

I feel a new identity coming on... I feel it. Yes... from the front seat of a taxi, with his faithful companions, Faceman, Hannibal and Amy, he will lead this war against injustice...

\*

FACEMAN

I think I'm gonna hate this one, Murdock.

25 EXT. VAN 25

Over this shot, we HEAR Murdock's voice.

MURDOCK'S VOICE

He comes, fighting for right  
and vanquishing evil...

26 EXT. CAR CARRIER TRUCK 26

as it pulls up to a stop light, all the doors of the van open. Hannibal, Murdock and Face jump out of the van and run to the car carrier and jump on the back as it pulls out. It moves on up the street as The A-Team unhooks the chains that hold the cars and get into the drivers' seats, hot-wiring each of them.

MURDOCK'S VOICE

The protector of the innocent, the  
revenger of the downtrodden...

27 INT. CARRIER CAB 27

Billings and Ryder hear the ENGINES START and are not sure what the hell's going on. \*

RYDER \*

What is that? \*

Ryder looks back through the rear window. \*

RYDER \*

Somebody's in the cabs. Who  
is it? \*

28 CLOSE SHOT - MURDOCK 28

He hits drive.

MURDOCK

It's CAPTAIN CAB!

And he floors it off the carrier followed by all the Love Cabs and they speed away from the carrier, burning rubber. The carrier screeches to a stop. Ryder sees his load of cabs fishtailing up the street. \*

29 INT. CAB OF CARRIER 29

Ryder grabs up the mike. \*

RYDER  
(into mike) \*

This is Ryder. We just lost  
all our cabs. Somebody stole 'em  
right off the back of the truck.  
We're on Tarzana Street. They're  
heading west. \*

30 INTERCUT - LOVE CAB OFFICE 30

Crane is in the office, Strike is on the radio.

CRANE  
Somebody what??

STRIKE  
All Love Cabs... this is Strike.  
We've been hit... three new cabs  
been stolen. They're headin'  
west on Tarzana Street. Every-  
body... I mean everybody get over  
there. I want those cabs back.

He clicks off the mike, looks at Crane.

CRANE  
What's going on out there?

CUT TO

31 EXT. STREET - THREE LOVE CABS 31

with Hannibal, Murdock and Faceman as they roar down the  
street, headlights off, followed by the van.

CUT TO

32 SERIES OF SHOTS - LOVE CABS 32

as they prowl the streets, looking for the stolen cabs.

33 ANGLE - DESERTED CARWASH

33

as the Love cabs with their green and white bodies pull into the car wash and park.

34 ANGLE - B.A.

34

He has a paint compressor hitched up to the spray wax mechanism. He has masking tape and pre-cut butcher paper and canvas bags for the titewell. Hannibal gets out of one of the cabs and moves to B.A.

HANNIBAL

All set, B.A.?

B.A.

It's gonna work good, man. Let's go.

He puts the canvas bags over the tires, hooks the chain on the bumper and kicks a switch. The car wash starts up. Hannibal, Face and Amy move up and start taping the windows as the car is pulled through the car wash, followed by the second, then the third.

MURDOCK

(to B.A.)

I have returned to Tarzana to right several wrongs that I have noticed are occurring here.

B.A.

(disgusted)

Please, not now, Murdock.

FACEMAN

You're gonna hate this one, B.A. I think he's building up to a mask and a cape.

MURDOCK

Yes. Captain Cab has a secret identity and, posing as a mild-mannered veterinarian with a talking puppy, he fights the forces of evil.

The first cab is now in the spray area and the spray wax machine shoots out white paint, instantly changing the cabs from green to white.

CONTINUED

34 CONTINUED

34

B.A.  
Murdock, I ain't got time for  
this rap, man.

He moves off as the second cab hits the paint spray.

CUT TO

35 INT. LOVE CAB - DEKE BILLINGS

35 \*

A big bulging ex-con cruises.

DEKE  
(into mike)  
This is Deke. I'm heading over  
to Adams. Nothing so far.

36 ANGLE - OTHER LOVE CABS

36

as they get off the freeway and start roaming the streets  
of Tarzana.

CUT TO

37 INT. CARWASH - DAY

37 \*

as the hot air machines hit the fresh paint. They roll  
through the line quickly.

HANNIBAL  
Is that paint gonna dry, B.A.?

B.A.  
It's notoril base, man. Sets up  
real quick. Amy, get them decals  
on.

Amy runs to a box and, as Hannibal's cab pulls off the  
line, she's there to stick the red Lonestar emblem on the  
door. She wipes the windshield, jumps behind the wheel  
and pulls it off the line, yanks off the wheel bags and  
there sits a quickly converted white Lonestar Cab with a  
red star on the door. She grabs two license plates with  
Velcro base, snaps them on and returns to the next cab which  
is just rolling off.

- 38 INTERCUT LOVE CABS AS NECESSARY 38  
as they prowl the streets, searching.
- 39 ANGLE - LAST CONVERTED CAB 39  
as it pulls off the line. Hannibal, Amy and Murdock admire  
the three new cabs.
- HANNIBAL  
I'm real proud a'you, B.A.  
(a beat)  
Let's head for the garage.
- 40 LOW ANGLE - THE THREE CABS 40  
as the ENGINES start and they head out of there, fast,  
followed by Amy in the van.
- 41 ANGLE - LOVE CABS 41  
circling aimlessly as three new white Lonestar cabs pull \*  
past.
- 42 ANGLE - DEKE 42  
He spots the cabs, grabs up a mike.
- DEKE  
(into mike)  
I didn't find our cabs, but \*  
there are three new Lonestars  
down there!
- 43 INTERCUT BILLINGS 43  
He looks at Strike.
- BILLINGS  
What's going on? \*
- 44 EXT. FREEWAY - LONESTAR CABS 44  
they highball it down the freeway.

CONTINUED

44 CONTINUED

44

## MURDOCK'S VOICE

People all over the city look  
to the roads in awe and ask...  
what is happening? The answer  
is simple... Captain Cab has  
returned to Tarzana.

END ACT ONE



ACT TWO

45 EXT. LONE STAR CAB COMPANY - DAY 45  
establishing.

46 INT. GARAGE AREA 46  
Hannibal is standing there with Cal Freeman, Shelley and  
Kathy. B.A. is doing some touch-up on the new cabs. He  
looks over at Hannibal.

B.A.  
Murdock, you had the last shift  
in this cab, right?

Murdock looks at the cab. He has taken his sock off and  
made it into a hand puppet.

MURDOCK  
Captain Cab was in that vehicle,  
sir. He's gone, but in his  
absence, let me explain...I am  
Dr. Vern Veterinarian. This is  
my talking dog Socki.

B.A. grabs Murdock by the collar and holds up his fist.

B.A.  
This is my talking fist. His  
name is Lights Out. Do you wanna  
hear Lights Out speak?

MURDOCK  
No.

B.A.  
(pulling out a candy  
wrapper)  
Now we are sharin' this cab.  
I don't like wrappers in my cab.  
I don't like you stickin' pencils  
in the fabric of the dash.

He removes a pencil.

MURDOCK  
Everybody does it, B.A. Cabbies  
all over the world stick pencils  
in the fabric of their dashboards.  
Captain Cab has a responsibility  
to live up to those traditions.

B.A.

You tell Captain Cab he does it again, he and his dog Socki're gonna meet my talkin' fist!

MURDOCK

Got it. I'll pass it along.

Hannibal and Amy move out of the dispatch area.

HANNIBAL

Okay. Amy's gonna be on the radio. B.A., you take the hotels. Face, work the east side. \*

FACE

Can I have Restaurant Row?  
(a beat)  
Better class of people.

AMY

Secretaries on their lunch breaks  
...the early discotheque crowd...

FACE

I was supposed to be on the radio.  
I got nothing to wear for this kinda job.

HANNIBAL

Murdock, you take the east side, okay?

MURDOCK

Can I, can I, can I?

Socki, the hand puppet made from his sock looks at him and speaks.

MURDOCK

(as Socki)

You may have the east side of town, but I suggest you get in touch with your friend, Captain Cab.

(as Veterinarian)

I have no real connection to Captain Cab. There are those who think we look quite similar. I, however, see no similiarity.

46

CONTINUED - 2

46

HANNIBAL

Okay, mount up. Let's get out there and let the Love Company know we're still in business.

47

ANGLE- ALL

47

as they get into their cabs. Cal Freeman moves to Hannibal.

CAL

It's gonna be dangerous. Any call you get could be a setup.

Hannibal grins at him and pulls back his coat. An automatic pistol in his belt.

HANNIBAL

I know. I wouldn't be in their shoes for anything.

He puts the cab in gear and pulls out, leaving Cal, Shelley and Kathy standing there with Amy.

KATHY

I feel like we're letting them fight our battle for us.

AMY

You couldn't have picked a better bunch to do it, either.

She moves to the radio as we:

CUT TO

48

EXT. LONE STAR CAB - RUNBY

48

Amy's VOICE comes over the radio.

AMY'S VOICE

Lone Star four...you've got a fare at the YMCA.

49

INT. LONE STAR FOUR - FACE

49

FACE

Amy, give that to Captain Cab, will you? I don't make pickups at any men's organizations. Hair salons...fashion boutiques...anywhere a pretty girl can be found.

CONTINUED

49

CONTINUED

49

AMY

Face, you're closest.

FACE

What's you say, Amy? You're fading out.

AMY

Okay, take a pickup. A Miss Tina Lavell at Tip Top Casuals.

FACE

On the way.

CUT TO

50

EXT. HOTEL - DAY

50\*

B.A. is at the Plaza Hotel in the taxi lane. There are two Love Cabs in the line with him. One of the drivers is Deke, the new ex-con from San Quentin. B.A.'s cab is next in line as an ELDERLY COUPLE moves toward him with their luggage.

\*

51

INT. DEKE'S CAB

51

DEKE

(into mike)

This is Love 20, I'm at the Plaza. I got one a'them new Lone Star cabs up front. Whatta you want I should do?

\*

52

INTERCUT JUD STRIKE AND CRANE

52

CRANE

Stop 'em. I want 'em off the street.

\*

STRIKE

(into mike)

You got any help there?

DEKE

Two other cabs.

STRIKE

Stop 'em.

53

EXT. CAB LINE

53\*

The old couple is just getting into B.A.'s cab when Deke and two other guys move up and intercept them.

DEKE

This cab is out of service.

B.A. snaps his head around.

B.A.

No, it isn't, sucker.

DEKE

Yes it is.

Deke reaches in and pulls the old man and lady out of the back seat.

54

ANGLE - B.A.

54

He jumps out of the car and glares at Deke.

DEKE

You're a big one, aren't you?

B.A.

More to the point, I'm a mean one.

B.A. grabs Deke and literally throws him over the roof of the cab and onto the sidewalk.

B.A.

(to the old man)

Where are you going, man?

The old man and woman are becoming frightened.

MAN

It's okay. We're gonna just stay here, I guess.

\*

B.A.

You wanted a cab, now you git in that cab!

The old man and woman get back into the cab. B.A. slams the door. The two other guys now make a move on him. B.A. throws one in each direction. They both land on their asses and skid to a stop.

55

INT. CAB

55

B.A. gets into the driver's seat.

B.A.  
(to his passengers)  
Where you goin'?

MAN  
(meekly)  
The airport?

\*

B.A. puts it in gear and takes off.

MAN  
Excuse me...Ahhh...What's  
going on?

B.A.  
It's a war. Us against them.

MAN  
A war?

B.A.  
But you are in the winning cab.

He downs shifts and lays rubber as they pull out of the airport.

56

ANGLE - DEKE AND OTHERS

56

They pile into their cabs and give chase, pulling out fast.

57

INT. DEKE'S CAB

57

DEKE  
(into mike)  
Eastbound on Century. He's big.  
Get help.

58

INT. B.A.'s CAB

58

B.A.  
(into mike)  
Eastbound on Century. They're  
comin' in on me, Amy.

59 INTERCUT WITH AMY AS NECESSARY 59

AMY

Hannibal, B.A.'s in trouble. He's got a fair on Century. Three Love Cabs in pursuit.

60 CLOSE CUT - HANNIBAL 60

cruising in his cab.

HANNIBAL

I love it when a plan comes together.

61 SERIES OF SHOTS- CABS IN MOTION 61

B.A. powering down Century, the couple in the back scared shitless.

62 SHOTS OF LOVE CABS 62

vectoring in, trying to head B.A. off.

63 SHOTS OF LONE STAR CABS 63

Hannibal, Faceman, Murdock heading in to help.

64 INT. FACEMAN'S CAB 64

He has TINA LAVELL in the back. Tina Lavell weighs three hundred pounds and has a bouffant hairdo.

TINA

Where you going? Where you going?

FACEMAN

Little trouble on Century. I'll let you out if you want.

TINA

And lose you? Not on your life, you hunk!

She grins at him as he down shifts for corner.

\*

65 EXT. SOMEWHERE OFF CENTURY BLVD. 65

as all the cabs come together except Murdock's. This is a real destruction derby. Hannibal cuts in and sideswipes Deke, B.A. flips a one-eighty and moves back toward his pursuer.

66 SERIES OF SHOTS - DIRECTOR'S SEQUENCE 66

as the A-Team and the Love Cab Company go at it, but the Love Cab drivers get the upper hand, putting the three A-Team cabs out of commission (Not Murdock's, because he'll arrive after the fight.) The Love Cabs manage to survive with only minor dents and bashes. \*

67 ANGLE - DEKE 67

He smiles at their success, gives a signal and the Love Cabs squeal off leaving the A-Team immobile in their three wrecked cabs. \*

68 INT. FACEMAN'S CAB - FACEMAN AND TINA 68

Hannibal leans in the window of Face's cab.

FACEMAN

Hannibal, allow me to present Miss Tina Lavell. We were just on our way to the Regency.

TINA

Forget the Regency. I wanna buy you two dreamboats a drink.

Hannibal looks at her and smiles.

HANNIBAL

War is hell, Miss Lavell...and a taxi driver never drinks on duty.

Steam errupts from the hood of Face's taxi.

FACEMAN

What now, Hannibal?

HANNIBAL

Well, I think we've softened them up.

On Face's look:



69 INT. B.A.'S CAB

69

B.A. looks at the old man and woman as he tries to start his cab but it won't turn over. \*

B.A.

I know you wanna go t'the airport. I'm tryin', man, I'm tryin'. \*

The old man jumps out of the cab, pulling out his wife and the overnight bag.

MAN

We're not riding in this cab!

Murdock is just arriving in his cab, having missed the action.

MURDOCK

(to man and woman)

Where to?

The couple gets into the back of Murdock's cab.

MAN

The airport. \*

The man points at B.A. who is off aways glaring at him.

MAN

That man is crazy.

A gleam comes into Murdock's eye. He looks at Socki.

MURDOCK

(to Socki)

Well, little friend, it looks as if we arrived too late on this one... but next time we will be there.

(as Socki)

Don't worry, Captain Cab, we're on the trail of right.

70 ANGLE - MAN AND WOMAN

70

They look at each other, grab their bags and jump out of Murdock's cab.

71 ANGLE - MURDOCK'S CAB

71

Murdock puts it in gear and pulls away.

#1213

31.

72

ANGLE - MAN AND WOMAN

72

They look at the wrecked cabs around them.

MAN

Next time, let's stay in Tucson,  
Helen!

\*

Play the beat and:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

73 EXT. LONESTAR CAB COMPANY - DAY 73

HANNIBAL'S VOICE  
I think we got their attention.

74 INT. LONESTAR GARAGE - A-TEAM, CAL, SHELLEY AND KATHY 74

B.A.'s looking over the three newly wrecked cabs while Cal Freeman, Shelley and Kathy look on.

AMY  
That's a very optimistic way  
of looking at it.

FACE  
We got a few punches in.

CAL  
I wish I'd been there to see it.

KATHY  
How many of their cabs did you  
guys manage to destroy?

FACE  
(a shrug)  
It's not the number of cabs that's  
the important thing. It's the  
quality of the impression you make.

B.A.  
We didn't do nothin' but lose, man.  
That's the impression we made.

75 ANGLE - ONE OF THE LONESTAR CABS 75

It appears to be empty. We are SHOOTING in the window and  
Socki comes up into view.

CONTINUED

75 CONTINUED

75

SOCKI

(Murdock's voice)

It is fine to sit here and discuss old victories, but Captain Cab is ready to roll. As his trusty canine companion, I, for one, think that it is time to deliver our warning, for a warning must always be delivered before Captain Cab seeks to avenge injustice.

\*

CONTINUED

B.A. crosses to the cab, grabs the sock and pulls it off Murdock's hand, throws it on the ground. Murdock comes up from behind the window.

MURDOCK

(deep voice)

Hi. I'm Vern Veterinarian. Has anybody seen my old chum, Socki?

B.A. leans in and glowers at him.

MURDOCK

Well, never mind. He was beginning to get on my nerves too.

He smiles at B.A., then:

CAL

(to Hannibal)

Are you sure he's okay? I mean, he doesn't seem very normal.

HANNIBAL

(a grin)

That sock was talking truth.

(a beat)

It's time to let Mr. Crane know that his days are numbered.

(to Amy)

Amy...

Amy moves out of the dispatch area with a slip of paper in her hand.

AMY

He lives on Crescent View Drive. It's a big security lash-up. It's gonna be hard to get to him. Maybe we should try and take him at one of his clubs. He has a golf membership. He belongs to a tennis club.

Hannibal consults the slip of paper.

HANNIBAL

I don't know, Amy. I think we'll shake him up more if we penetrate his home.

CONTINUED

75 CONTINUED - 3

75

FACE

How're we gonna do that?

HANNIBAL

I don't think he'll talk to  
Hannibal Smith, but he might  
talk to...

(southern accent)

Clarence Wickersham the Third.

He grins at them and we:

CUT TO

76 EXT. STREET - A-TEAM CORVETTE RUNBY - DAY

\*76

It pulls PAST CAMERA.

77 INT. CORVETTE

77

Faceman is driving. Hannibal is putting the finishing  
touches on his makeup. Face is holding a small electronic  
device, just a little bit bigger than a garage door opener.

FACE

Hannibal, this is really makin'  
me nervous.

HANNIBAL

What'd'ya mean?

FACE

I mean we're takin' my brand  
new car into a situation where  
it could get all shot up. I'm  
tryin' to take good care of it...  
it's real sentimental.

HANNIBAL

What's the problem? If anything  
rough starts, I'll just ask'em  
to shoot around it.Hannibal looks over, notices the huge bulge under Face's  
jacket.

HANNIBAL

What's that?

CONTINUED

77 CONTINUED

77

Face removes the gun. It is a Magnum long barrel.

HANNIBAL

Oh boy, that's a beaut. Where'd  
you get it?

77 CONTINUED - 2

77

FACEMAN

From Cal Freeman.

HANNIBAL

(Southern accent)

Ah think that thar firearm is  
more in the style of Clarence  
Wickersham the Third.

He looks at the gun and Faceman snaps it back.

FACEMAN

No, you don't, Hannibal.

HANNIBAL

(a sigh)

Suit yerself. Get ready with the  
frequency meter B.A. made.

Faceman pulls the vette up to the gate. He rolls down the  
window to talk to a MAN standing there. \*

MAN

Yeah?

FACEMAN

Mr. Clarence Wickersham the Third,  
from Dallas, Texas, to see Mr.  
Crane.

MAN

He expectin' you?

FACEMAN

Does it matter?

MAN

You bet, cowboy.

Hannibal passes a card to Face, who in turn hands the card  
to the man. \*

HANNIBAL

Perhaps you would be so kind as to  
tell Mr. Crane that Clarence  
Wickersham the Third is here. I  
am the new owner of the Lonestar  
Cab Company. I would like to  
discuss the activities of last night,  
and other such events.

CONTINUED



77 CONTINUED - 3

77

Hannibal gives the man a big, southern smile. The man moves out of earshot to the gate phone.

78 ANGLE - HANNIBAL

78

Face has the little frequency meter in his hand.

FACE

I don't know why you had to do this in character, Hannibal.

(a beat)

It's cause you haven't had an acting job in a while, isn't it? Come on, admit it.

HANNIBAL

(grins)

If I can convince him there's a powerful new player in this game, he might just pay off. We oughta to give him that chance before we dismantle his company. Besides, it's more fun this way, and there's some nice little side effects that appeal to me.

FACE

You're on the jazz, Hannibal. I hate it when you're on the jazz.

HANNIBAL

Get ready to take the reading, Face.

The man hangs up the phone and moves to the car.

MAN

You can go up. They're opening the gate now.

As the heavy wrought iron gates swing open, Face pushes the button on the receiver in the front seat and the little dial registers the frequency that is being used on the gate. Then he pulls the car up the driveway.

79 INT. CORVETTE - DAY

79\*

HANNIBAL

Get it?

CONTINUED

79 CONTINUED

79

FACEMAN

(reading monitor)

23.6. Odd-ball frequency he's got. Real good security.

HANNIBAL

Call it in to B.A. Tell 'em we'll be waiting for him to make his customary splashy arrival.

Face picks up the car telephone and dials.

80 EXT. FRONT OF ESTATE - DAY

80

There are two men waiting for the vette. It stops and they open the doors and motion Hannibal out, along with Faceman. One of the men is Judd Strike, the other is Ryder. \*

STRIKE

Okay, get out now.

HANNIBAL

(southern accent)

Y'all are real short on the pleases and thank yous.

STRIKE

Hey, pop, get out.

He pulls his suit coat back, displaying a weapon to Hannibal. They shake down Face and come away with the magnum. They shake Hannibal down and find a small black box under his shirt.

RYDER

What's this?

HANNIBAL

Unfortunately, I have been experiencing some heady problems.

RYDER

Pace Maker.

Strike looks at Hannibal for a beat.

RYDER

You wanted to see Mr. Crane? You get five minutes. He's waiting around back.

CONTINUED

80 CONTINUED

80

Hannibal gives a curt blow.

HANNIBAL

I would like Mr. Peck to accompany me. I have a heart condition and he is a nurse. He is also a Notary of Public and should a deal be struck, I would want his signature and seal affixed.

Strike looks at Ryder who nods and they lead Face and Hannibal to the rear of the house. \*

80A EXT. REAR OF ESTATE - DAY

80A\*

Crane is lounging on a chaise with a drink in hand. Beside him is a stone fox in a bikini. Crane looks at Hannibal for a long beat as he crosses the sloping lawn. \*

CRANE

Okay, who are you?

HANNIBAL

I'm Clarence Wickersham the Third.

CRANE

So, whatta you want?

HANNIBAL

(smiles)

Well, sir, I just came to notify you that I have become part owner of the Lonestar Cab Company. I understand that there have been some difficulties between my new partners and you.

Crane looks at him for a long beat.

CRANE

I don't know what you're talking about.

CONTINUED

80A CONTINUED

80A

HANNIBAL

(a smile)

Well, sir, I am a man who enjoys business competition. Yes, yes, I surely do. And my new associates inform me that you have been directly responsible for the destruction of a number of cabs in our employ. I am here to suggest in the strongest terms that you make restitution for these vehicles. \*

CRANE

Oh, you are, are you?

HANNIBAL

Yes sir. I have tallied up the amount...

(to Face)

Mister Peck...if you could supply the accounting...

Faceman hands over a slip of paper.

FACEMAN

One hundred and sixty thousand dollars plus interest on the date of the accidents...totalling thirty-three thousand dollars... for a grand total of one hundred and ninety three thousand dollars. \*

Crane looks at him for a beat, then he tosses the note on the ground.

CRANE

I'm not paying you a cent.

HANNIBAL

Well, sir, of course it occurred to me that you might be of such a disposition, so I have arranged to deal with that eventuality.

CRANE

(smiles)

I can hardly wait.

CONTINUED

80A CONTINUED - 2

80A

HANNIBAL

Y'see, I am a man of fundamentalist upbringing...and since I don't relish dealing with outsiders, I never go to the authorities for help.

(a beat)

Your failure to reimburse this amount will simply result in your losing an equal number of vehicles. A biblical solution, I think you will agree. I await your answer, sir.

He smiles a big southern smile.

CRANE

(calls out)

Ryder...Strike...Deke...

They close in on Hannibal and Face.

CRANE

Teach the Kentucky Colonel here, and his pretty friend what happens when people threaten me. Then leave them on the outskirts of town, wrapped in a blanket.

FACEMAN

Pretty friend?

Hannibal holds up his hand as the three men pull weapons. Hannibal looks at the weapons that are aimed at him and begins to get short of breath.

HANNIBAL

Oh, my goodness, what a terrible time for this to happen.

Hannibal lets his knees buckle slightly as he gasps for breath.

CRANE

What's he doing? What's wrong with him?

FACEMAN

His heart condition!

CONTINUED

80A CONTINUED - 3

80A

HANNIBAL

(gasping)

Sir... I will be all right in one moment.

FACEMAN

I... I might readjust his pacemaker. He refuses to have an implant, so he has it strapped to his chest.

RYDER

It's okay, sir. I saw it when we frisked him.

Faceman opens his shirt and adjusts the pacemaker, pulling it off and adjusting a button on the back of it, pushing it. Crane snatches the pacemaker out of Faceman's hand.

CONTINUED

80A CONTINUED - 4

80A

Crane is looking at the pacemaker.

CRANE

This is some kinda signaling device.

HANNIBAL

(smiles)

Silly me... did I strap the wrong device to my chest? No wonder I've been feeling poorly.

Crane throws the little device to Ryder. \*

RYDER \*

Get 'em outta here.

Then, from behind him, we can see the van making a fast run on the grass and heading toward them. "

HANNIBAL

(to Crane)

Excuse me, sir, but are we expecting company?

Crane swings around just in time to see the doors of the van fly open and B.A., Murdock and Amy jump out, AR-15s in hand. B.A. and Murdock fire a burst over everybody's head. "

B.A.

Drop 'em or you're dead.

They all drop their weapons. Crane looks at them with fear in his eyes. "

HANNIBAL

As you can see, sir, I am a man who plans for every eventuality.

He reaches for the slip of paper that was dropped on the ground.

CONTINUED

80A CONTINUED - 5

80A

## HANNIBAL

If you decide to accept this proposal, you might call our company in an hour or so...

(a beat)

If you decide not to pay this price, then I would suggest that you be very careful what streets you drive on, because the Lone-star Cab Company is on the warpath and we won't be takin' prisoners.

\*

He smiles at Ryder, jams the paper down in his breast pocket, gets into the van along with B.A., Amy, Murdock, Face and the others and they make a sliding turn and head off.

\*

81  
thru  
86

OMITTED

81  
thru  
86

87 EXT. FRONT OF HOUSE

87

The van slides to a stop. Face gets out and jumps behind the wheel of the Corvette and two vehicles scream down the driveway and away.

\*

87A REAR OF ESTATE

87A

Crane is shaken, but now he is getting angry.

## CRANE

How'd you bums let them get in here? Look't what they did.

## RYDER

I don't know, sir. They had the front gate frequency.

\*

## CRANE

We have it reset everyday! How'd they get it?

## RYDER

I don't know.

\*

There is a long beat.

## CRANE

Okay. Okay. If this guy wants a war, he's got a war.

CONTINUED



87A CONTINUED

87A

Play the beat as we move in on the anger in his eyes.

88  
thru OMITTED  
90

88  
thru\*  
90

END OF ACT THREE

ACT FOUR

FADE IN:

91 LONESTAR CAB COMPANY - DAY

91 \*

Hannibal, B.A., Amy and Faceman are getting ready for the day shift. They are loading automatic weapons into the cabs.

HANNIBAL

It's real tough t'make a living  
in this town.

He slams the cab door.

FACEMAN

Where's Vern Veterinarian?

B.A.

Vern and Socki decided to stay  
home.

(calling)

Murdock, get yer tail out here,  
man. It's time t'roll.

Murdock exits from the back of the garage, carrying a little overnight bag. He moves to his cab, nonchalantly throws the bag in the back and smiles.

MURDOCK

Hi guys...

HANNIBAL

Okay, let's go.

As Murdock starts to get in his cab, B.A. reaches in and gets the overnight bag.

B.A.

What's in this bag?

MURDOCK

Nothing. Nothing. There's  
nothing in there except for some  
personal items. Come on, B.A....

B.A. rips it open and pulls out a cape and mask.

CONTINUED

91 CONTINUED

91

B.A.

He's got a cape and a mask in here, Hannibal. This fool is gonna drive around in this taxi with a cape and a mask on.

MURDOCK

I want that back, B.A.

Hannibal takes it and holds it up. The cape has been fashioned from a sheet, the mask has been cut from a towel.

HANNIBAL

(looking in the bag.)  
No cowl, Murdock? Y'mean Captain Cab doesn't have a cowl?

MURDOCK

I wanted a cowl, Hannibal. I really did, but I just couldn't figure out how to make it.

B.A. snatches the came and mask back and looks at them.

B.A.

Y'shouldn't humor 'im. He's gettin' worse. He's really gettin' worse.

He wads up the cape and throws it in a trash can.

B.A.

Now, git outta here, Murdock... an' if I catch you wearin' a sheet around your neck or talkin' t'your socks, I'm gonna split your personality permanently!

Murdock pouts lightly as B.A. moves away.

HANNIBAL

Let's go, guys.

92 INT. DISPATCH AREA - DAY

92

Cal, Shelley and Kathy are there with Amy as B.A. approaches. Three Lone Star Cabs roll out of the garage with Hannibal, Face and Murdock driving.

CONTINUED

92 CONTINUED

92

B.A.  
 (to Amy)  
 Fool is cuttin' up the bed sheets.

AMY  
 I hope this is gonna work.

B.A.  
 It's gonna work, Amy. All  
 Hannibal's gotta do is lead 'em  
 back here. We'll take care  
 a'the rest.

(looks at the others)  
 Come on, we got work to do.

They move back to the garage where one of the original Lone  
 Star Cab is squatting. There is quite a bit of metal laying  
 around her. B.A. picks up a sheet on which he's drawn a  
 diagram and hands it to Shelley. \*

B.A.  
 Cut this out.

CUT TO

93 MONTAGE SEQUENCE

93

B.A., Shelley, Kathy and Amy move around the cab in the garage,  
 a welding torch is working, B.A. is cutting the top off  
 the cab. \*

CUT TO

94 EXT. STREETS

94

Hannibal, Murdock and Face are driving the streets. Amy is  
 on the radio. INTERCUT as necessary. As they talk on their  
 mikes.

AMY  
 Lonestar One... how's it going  
 out there?

FACEMAN  
 (into mike)  
 It's quiet out here. To quiet.  
 (a beat)  
 Always wanted to say that.

95 INT. GARAGE - DAY - MONTAGE 95 \*

Armor plating is being welded on the top of the Lonestar cab. We are beginning to get our first look at a real monster car. Gun slits in the front window, sides and rear. B.A. also has the hood up and Shelley and Kathy are helping him make some adjustments on the engine.

96 INTERCUT WITH HANNIBAL AND FACE 96  
as they head across town.

HANNIBAL  
This is Lonestar ONE, Murdock  
come in.

97 ANGLE - MURDOCK 97

MURDOCK  
Murdock here. I'm with ya,  
Hannibal. \*

HANNIBAL  
Okay, you know where you go.

MURDOCK  
That's a big ten-four.

He snaps off the mike.

98 RESUME GARAGE - DAY - MONTAGE 98

The cab is now being spray painted white. B.A. is attaching the taxi sign on the top (NOTE: all of this will be played in close so we will never see the entire cab until it is necessary).

99 RESUME MURDOCK - DAY 99

He pulls his cab up to a curb, gets out and runs to a phone booth. He places an 'OUT OF ORDER' sign against the glass, then sinks down out of sight.

100 OMITTED 100

101 ANGLE - HANNIBAL AND FACEMAN 101

They pull up a deserted street and get out of their cabs.

HANNIBAL

(looking at his watch)

We'll give it another fifteen minutes, then we'll make the run.

FACEMAN

I don't know, Hannibal. I've got this strange feeling that Murdock is out there, cutting up sheets, talking to his socks...

HANNIBAL

Come on, don't let B.A. get to you. Murdock is solid. I'd risk my life with him any day. Nothing t'worry about with Murdock.

101A EXT. PHONE BOOTH - DAY 101A

A man walks up to use the phone booth, reacts to the 'OUT OF ORDER' sign. As he turns to go, the door opens and Murdock sticks his head out. He's wearing the usual mask and cape. He looks right and left, salutes the man and races off. \*

102 OMITTED 102

103 CAB YARD 103

Murdock is outside the Love Cab parking lot. He starts to scale the chainlink fence. His cape gets caught as he goes over.

104 OMITTED 104\*

105 INTERCUT B.A. 105

working on the cab in the garage.

106 INTERCUT HANNIBAL AND FACE 106

They look at their watches.

HANNIBAL

I guess it's time.

FOLLOW as he moves across the street to a phone, sticks in a coin and dials.

107 INTERCUT INT. LOVE CAB COMPANY - JUDD STRIKE 107

picks up the phone.

STRIKE

Love Cab Company dispatch.

HANNIBAL

Yes, this here is Clarence Wickersham the Third. I'm calling to receive your reaction to my proposal.

STRIKE

Just a minute.

He turns and yells for Mr. Crane.

STRIKE

Mr. Crane.

In a beat, Crane moves into the office, Strike hands him the phone.

STRIKE

It's the old man.

Crane takes the phone.

CONTINUED

107 CONTINUED

107

Yeah... CRANE \*

HANNIBAL  
I'm surely hoping that you're gonna be able to come up with the money that I requested.

CRANE  
I don't know who you are, mister, but you get nothing from me but trouble. \*

HANNIBAL  
Well, I am surely disappointed t'hear that, sir.  
(a beat)  
Shall I assume then that our negotiations are concluded...?

CRANE  
That's right.

HANNIBAL  
I might leave you with this one little story...  
(a beat)  
There was this old brown fox who used t'steal chickens from a farm yard... well, this old brown fox, he thought he was pretty sharp. He'd go sneakin' in there every night and he'd grab hisself a chicken. It was pretty easy. He was living high and handsome.

CRANE  
I don't have time for this.

HANNIBAL  
Then one night, he's sneakin' in for his little visit. He gets him a hen, but while he's in there, the barn catches on fire. Well, this ol' brown fox, he run this way an' that, and finally he just gets himself consumed in the flames. Now what's important about this  
(MORE)

CONTINUED



107 CONTINUED - 2

107

HANNIBAL (cont'd)  
here story, Mr. Crane, is that  
stealin' the chickens ain't what's  
hard... it's gettin outta the barn  
that counts.

He hangs up the phone and moves back to Faceman who's leaning  
by his cab. \*

HANNIBAL  
If I wasn't wanted by the military,  
I really think I could make a  
great living doing these char-  
acters.

FACEMAN  
Old Clarence Wickersham the  
Third is a turn-on for ya, huh?

HANNIBAL  
I just think I do the heck out  
of that old guy. \*

He looks at his watch.

HANNIBAL  
Well, I guess it's time to knock  
down Mr. Crane's hen house. \*

He and Faceman both get into their cabs, start their engines,  
take their AR-15s out from under the seats. Faceman nods.  
He clears the slide on his weapon, Hannibal does the same.  
Like a jet fighter pilot, he picks up his mike.

HANNIBAL  
(smiles)  
This is Lonestar One. I'm  
heading in.

AMY'S VOICE  
Good hunting.  
(a beat)  
Face...

CONTINUED

- 107 CONTINUED - 3 107
- FACEMAN
- Lone Star Two. I'm on his wing.  
Out.
- 108 LOW CLOSE SHOT 108
- as the two taxi cabs roar away from CAMERA, smoking rubber as they go.
- 109 INT. LOVE CAB COMPANY 109
- Ryker, Deke, Strike and the others are getting ready, loading their weapons. There are about ten guys in evidence, all of them hard-nosed and ugly. Crane moves to them. \*
- CRANE
- Okay, go on out there. Anything with a red star on the door, put it out of commission.
- At that moment we HEAR an engine revving outside and then the plate glass window in front of the building shatters and Hannibal's cab goes right through into the garage area. He does a one-eighty brody, scattering the guys. They start FIRING at him. He is moving fast. He FIRES a stream of bullets from the AR-15 and blows the shit out of the Love cabs parked there.
- 110 EXT. REAR OF BUILDING 110
- Faceman comes in from the back, brodies his cab around and starts FIRING out his side window. Then Hannibal pumps his fist once at Faceman and they both floor it and head out the front of the garage, ramping high as they exit, hitting the street and brodying away.
- 111 ANGLE - CRANE 111
- CRANE
- Get 'em. Get 'em.

112 ANGLE - CABS

112

Crane's men run to and look at the destroyed cabs. Crane runs out of the building to a van parked nearby.

CRANE

Okay, let's go. I've had it.  
I'm gonna do this personally.

They check under the van. It hasn't been touched. They start it. It roars out of the parking lot.

113 ANGLE - MURDOCK

113

He moves out of his hiding place wearing his cape, and carrying a small bag. He saunters into the garage. \*

114 INT. GARAGE - MURDOCK

114

moves into the office and looks around for a safe.

MURDOCK

Where are you? Captain Cab  
will not be daunted.

He opens a cabinet and finds a big, black safe. He opens the bag and takes out some plastic explosive, along with a blasting cap. He affixes them to the door of the safe.

CUT TO

115 EXT. LONE STAR CAB COMPANY - DAY

115

Hannibal and Face skid around the corner. Face goes to one end of the block, Hannibal to the other. They throw one-eighties and leave the cabs parked there. Hannibal and Face run to the garage and enter.

CUT TO

116 INT. LOVE CAB OFFICE - MURDOCK

116

With the explosives hooked up on the safe, he spins the lock. He can't get it to open.

MURDOCK

Oh, well, it is simply a talent that Captain Cab hasn't yet learned.

He steps away from the safe and pushes the plunger. The door blows off and the office fills up with smoke. Murdock reaches in with his right hand which has a sock on it and takes out the money.

MURDOCK

One hundred and ninety-three thousand dollars old chum. Count it carefully. \*

CUT TO

117 EXT. LONE STAR CAB CO.

117

Crane's van roars around the corner and T-bones one of the white cabs. Crane gets out of the van and, with his weapon, shoots the shit out of the disabled cab. Then the van roars down to the other end of the street, and shoot up the second cab.

118 HANNIBAL AND FACEMAN

118

standing in the garage, looking out a window.

HANNIBAL

Tell me, Faceman, aren't those the cabs we borrowed from them?

FACEMAN

Y'know, Hannibal, I think they are.

HANNIBAL

I was taking real good care of them. B.A. even went through the trouble of fixing 'em. Why on earth d'you suppose that maniac is busting up his own taxis?

CONTINUED

- 118 CONTINUED 118
- FACEMAN  
Because, Hannibal, he thinks they  
belong to Clarence Wickersham.
- HANNIBAL  
(a grin)  
Beautiful, isn't it? \*
- And the van roars down the street and stops in front of  
the garage, Hannibal and Face push the garage doors  
open. \*
- 119 INT. GARAGE - DAY 119
- We get our first look at what B.A. has been building. It  
is a super cab (chopped and channeled) with gun ports,  
painted white with the Lone Star on the door. It is really a  
low-to-the-ground hit car. Amy, B.A., Shelley, Kathy and Cal  
are in the car, manning weapons that are pointed out the gun  
slits. The van screeches into the garage, brodies around and  
Crane and his cons start FIRING. The super cab roars ahead  
and we have:
- 120 DIRECTOR'S SEQUENCE 120
- as machine guns fire, the tires on the van are blown,  
Hannibal and Face take cover and fire from their positions  
and the super cab does a series of complicated maneuvers,  
gunfire ripping into the van.
- 121 EXT. CITY STREET - RUNBY 121
- as Murdock, in the last rolling taxi cab, roars across town.
- 122 SERIES OF SHOTS - DIRECTOR'S SEQUENCE 122
- Hannibal and the others flush the army of ex-cons out of  
the van. The gunfight continues but they're trapped in the  
garage. Finally the super cab pulls up and continues  
firing. They throw their hands in the air.
- 123 ANGLE - DOOR OF GARAGE 123
- Murdock crashes through it and skids to a stop. He jumps  
out of his cab, cape, mask and all, and holds his weapon  
on Crane.

CONTINUED

123

CONTINUED

123

MURDOCK

You'll never get away with it.  
Not with Captain Cab on the job.

Crane looks at these guys.

HANNIBAL

Did you collect what's due?

MURDOCK

Yes sir.

He opens a bag of money.

HANNIBAL

Looks like you're out of business, Mr. Crane.

(to Shelley)

Why don't you call the police.  
Way I remember it, it's illegal  
to break into somebody's garage  
and shoot up the place. I think  
we finally have Mr. Crane where  
we want him.

There is a beat.

B.A.

Let's tie 'em up, man.

He moves to one of the men, grabbing Murdock's cape as he  
passes and tears it into strips. \*

MURDOCK

Didn't want it anyway.

Hannibal walks over to Crane and squats down.

HANNIBAL

Like the man said...it's getting  
out of the barn that counts.

Off his smile we:

FADE OUT

END ACT FOUR

TAG TO FOLLOW

TAG

FADE IN

124

INT LONE STAR GARAGE

124

Hannibal, Murdock, B.A., Face and Amy are watching as Kathy Dole and Cal Freeman are getting ready for the first run of the morning. The A-Team van is in the b.g. Face is going over some balance sheets.

FACEMAN

Okay, so the quarterly statements will be sent to this mail drop every three months, on the fifteenth, along with our ten percent of profits plus interest at prime on the loan.

He glances at Hannibal.

FACEMAN

Sound okay to you, Hannibal?

HANNIBAL

Whatever. I don't do this for the money.

FACEMAN

See...it's when you say stuff like that, Hannibal, that I get real scared. It's one thing you're being on the jazz, an' everything...I mean, I can write that off to some kinda silly adrenalin disorder. But, standing around here now...saying you don't do it for the money is real scarey 'cause it makes me wonder if you got all your oars down and locked.

MURDOCK

Oh, Hannibal, are you running on octaine? It'd be so nice t'have someone around here who I could really talk to.

B.A.

Why don't you talk t'your socks, fool!

CONTINUED

CAL

I'll send the statement.

(a beat)

I can't figure why you guys did what you did. Why would you help us? You didn't even know us.

HANNIBAL

(Clarence Wickersham)

My daddy used t'say, "It is always a good idea to buy your ticket on the ark before the rain starts to fall."

FACEMAN

He said that, did he?

HANNIBAL

Yup. Now, whatta you say we stop scuffing the ground and get on outta here?

They move to the van. Faceman stops and looks at Kathy.

FACEMAN

If I have any questions about the statements, why don't I just call you?

He smiles at her. She smiles back.

KATHY

Why don't you.

Faceman gets into the back of the van. Murdock, carrying his cape and mask, is the last one.

MURDOCK

Hi, I'm Vern Veterinarian here. Anybody seen Captain Cab and his friend Socki?

B.A.

Lights Out has.

And he pops Murdock with a right cross. He goes out, B.A. catches him and puts him into the back of the van. B.A. jumps into the van, starts it and they pull out fast. We STAY ON Cal, Kathy and Shelley.

CONTINUED



CAL

Okay, let's not stand around here.  
We've got a cab company...let's  
go out and do some business.

They move to their cabs, get in and pull them out. As they  
do we FREEZE IT and we HEAR Hannibal's voice:

HANNIBAL'S VOICE

I just love it when a plan comes  
together.

FADE OUT

THE END