

Executive Producer: Bryan Fuller
Executive Producer: Martha De Laurentiis
Executive Producer: Jesse Alexander
Executive Producer: Chris Brancato



HANNIBAL

"Potage"

Story by
David Fury

Teleplay by
David Fury
and
Chris Brancato
and
Bryan Fuller

Directed by
David Slade

Based on the characters created by
Thomas Harris

Prod. #105/Air #103

Final Shooting Script

PROPERTY OF:
GAUMONT INTERNATIONAL TELEVISION LLC

©2012 CHISWICK PRODUCTIONS LLC. ALL RIGHTS RESERVED. NO PORTIONS OF THIS SCRIPT MAY BE PERFORMED, OR REPRODUCED BY ANY MEANS, OR QUOTED, OR PUBLISHED IN ANY MEDIUM WITHOUT THE PRIOR WRITTEN CONSENT OF GAUMONT INTERNATIONAL TELEVISION LLC.

HANNIBAL
"Potage"

TEASER

1 INT. HOBBS RESIDENCE - KITCHEN - MORNING (RE-USE EP 101) 1

A bright, intelligent young woman, ABIGAIL HOBBS answers the PHONE her mother LOUISE and father JACOB are preparing breakfast in the background.

ABIGAIL
Hello? Just a second.
(to her father)
Dad. It's for you.

CUT TO BLACK.

A CANOPY OF TREES

Shafts of light penetrate the branches and autumnal leaves creating a moody surreality in the early morning mist.

We are --

2 EXT. MISTY FOREST - DAY 1 2

A serene tableau of natural beauty. A DISTANT CRICK and a beautiful WHITE-TAIL DOE raises its head INTO FRAME, listening. Previously munching leaves, it is now still.

An eerie quiet moment, then from far away... P'KEE.

CLOSE ON - DOE'S EAR

A small piece of it is TAKEN OFF as BULLET GRAZES LOBE.

POP WIDE

The DOE BOLTS.

DOE P.O.V.

She races through the forest, darting between trees and dense brush, desperate, terrified. Her HEART POUNDS, circulatory system a raging torrent in her ears. She runs.

CLOSE ON - FIELD GLASSES

They lower to reveal a HUNTER, fully-outfitted, with his daughter. This is GARRET JACOB HOBBS, our killer from episode 101, and his daughter ABIGAIL, 19.

(CONTINUED)

He hands her the field glasses.

ABIGAIL'S P.O.V. -- THE DOE

It slows and stops, scanning the area, warily catching its breath, listening. She turns to stare DIRECTLY at Abigail. Sensing danger, the doe lopes away through the woods.

A GUN RAISES on Abigail's shoulder, a 7 by 57 ROBERTS, tracking the running prey. Her finger clenches the trigger.

GARRET JACOB HOBBS
Be patient. Wait for the shot.

Abigail Hobbs tracks the doe, squints through the scope, FINGER SQUEEZES the trigger, the GUN FIRES LOUDLY --

On GARRET AND ABIGAIL, waiting with anticipation until they hear a toppling CRASH in the woods. CAMERA PUSHES IN ON Abigail. She's not as happy about the kill as her father.

P.O.V. THROUGH PICKUP TRUCK WINDSHIELD

Over the carcass of the fallen DOE, we pull up in front of --

3 EXT. RUSTIC HUNTING CABIN - DAY 1 3

Abigail and her father, Jacob, park in front of the cabin and climb out of the pickup, beginning to untie the DOE.

4 INT. RUSTIC HUNTING CABIN - MINNESOTA 4

Abigail and Jacob haul the DOE CARCASS into the room and place her carefully on the GUTTING/SKINNING TABLE.

ABIGAIL
She was so pretty.

GARRET JACOB HOBBS
She is so pretty.

ABIGAIL
Aren't deer supposed to be complex emotional creatures?

GARRET JACOB HOBBS
Yup.

ABIGAIL
I read they're like the equivalent of a 4-year-old human being.

(CONTINUED)

GARRET JACOB HOBBS
They're smarter than a 4 year old.

ABIGAIL
(teasing)
So I just shot a smart 4 year old?

GARRET JACOB HOBBS
A prodigy deer?

ABIGAIL
Dad, I could'a killed the deer that
was going to solve global warming.

GARRET JACOB HOBBS
Don't tell your mother.

Having successfully secured the doe to the gutting table,
Abigail studies it sympathetically a moment.

ABIGAIL
They are a lot like us. They care
about each other, they care about
their environment. They tread
lightly through underbrush because
they don't want to hurt plants.

GARRET JACOB HOBBS
They are a lot like us and we will
honor every part of her. Her hide
is going to be a beautiful rug, her
leg bones we can carve into knives.
None of her will go to waste.

CLOSE ON - ABIGAIL AND JACOB

CAMERA FRAME OBSCURES THE DOE. Garret hands his daughter a
BUTTERFLY KNIFE and watches as Abigail guts the suspended
deer carcass -- all ACTION MOMENTARILY OFF-CAMERA.

GARRET JACOB HOBBS (CONT'D)
Like we talked about. Start at the
sternum, keep the blade pointed up.
Damage any organs, ruin the meat.

Her blood-soaked hand reaches into the OFF-SCREEN DOE.

ABIGAIL HOBBS
I don't know how I'm going to feel
about eating her after all this.

(CONTINUED)

WIDENING, to reveal that the suspended, bloody figure hanging on the cabin wall isn't a doe, but instead is ELISE NICHOLS, one of the Minnesota Shrike's victims seen in EPISODE 101.

GARRET JACOB HOBBS
Eating her is honoring her.
Otherwise it's just murder.

5 INT. PSYCHIATRIC HOSPITAL - ABIGAIL HOBBS' ROOM - NIGHT 1 5

(NOTE: This is an up-scale PSYCHIATRIC hospital -- different than seen before as Abigail Hobbs has been moved after the security incident with Eldon Stammets in EPISODE 102.)

CLOSE ON ABIGAIL, respirator mask over her mouth, eyes rolled up, lids fluttering when she SUDDENLY takes a SHARP INTAKE OF BREATH. Her eyes snap wide open and she blinks focus to them. As she takes in her surroundings, WIDEN to see her laid out in her hospital bed. Other than the respirator, and rapid BEEPING of the heart monitor attached to her, the floor seems quiet, deserted. The previous scene was a **NIGHTMARE**.

A CHYRON tells us we're in...

BALTIMORE, MARYLAND

Disoriented, her hands instinctively go to her throat, feeling the bandages wrapped around it. Panicked, she yanks off the oxygen mask, rips away at the sensors, wires, and intravenous lines attached to her, with mounting anxiety...

END OF TEASER

ACT ONE

6 EXT. WILL GRAHAM'S HOUSE - PATIO - EARLY MORNING 2 6

WILL GRAHAM steps out onto his porch in boxers and a t-shirt, hair tussled from recently getting out of bed. He's followed by his PACK OF DOGS. The pooches bound down the stairs toward the driveway and Will suddenly realizes he's not alone.

CAMERA FINDS ALANA BLOOM stepping out of her car to greet the dogs as they return the favor. She smiles at Will.

ALANA BLOOM
Morning.

WILL GRAHAM
I didn't hear you drive up.

ALANA BLOOM
Hybrid. Good car for stalking.

WILL GRAHAM
I'm compelled to go cover myself.

ALANA BLOOM
I have brothers.

WILL GRAHAM
I'll put on a robe just the same.
Do you want a cup of coffee? And
more immediately why are you here?

ALANA BLOOM
Yes. And Abigail Hobbs woke up.

Will stops in his tracks.

WILL GRAHAM
You know how to bury the lead.

ALANA BLOOM
Want me to get you a cup of coffee?

WILL GRAHAM
No, I want to get my coat.

ALANA BLOOM
Let's have a cup of coffee. Or
tea. Maybe a nice soothing tea.

7 INT. WILL GRAHAM'S HOUSE - KITCHEN - LATER 7

Will and Alana sit in his kitchen sipping tea as Will's PHONE RINGS and RINGS and RINGS and RINGS and finally stops.

WILL GRAHAM
Is he going to keep calling?

ALANA BLOOM
Jack wants you to go see her.

WILL GRAHAM
And you don't.

ALANA BLOOM
Eventually. Could help to take a step back before a step forward.

WILL GRAHAM
Help who?

ALANA BLOOM
When you see Abigail, and I do think you should see her, I want it to be on your terms. I want you to get what you need. I want Abigail to get what she needs. What Jack needs, I'm not as concerned about.

Will smiles at her bulldoggishness in his defense.

ALANA BLOOM (CONT'D)
I don't want to get in the middle of you and Jack, but if I can be helpful to you as a buffer...

WILL GRAHAM
I like you as a buffer. I also like the way you rattle Jack. He respects you too much to yell at you no matter how much he wants to.

ALANA BLOOM
And I take advantage of that.

Will turns the subject back to what he's most concerned with.

WILL GRAHAM
Abigail Hobbs doesn't have anyone.

(CONTINUED)

ALANA BLOOM

You can't be her everyone. Don't have to draw a line, but you might want to know where your line is.

WILL GRAHAM

Keep my distance?

She considers how to respond to that, then:

ALANA BLOOM

When I said what I was going to say in my head, it sounded insulting. I'll find another way to say it.

WILL GRAHAM

Say it the insulting way.

ALANA BLOOM

Dogs keep a promise a person can't.

WILL GRAHAM

I'm not collecting another stray.

ALANA BLOOM

I told you it was insulting.

WILL GRAHAM

I get it. I can trust a dog to be a dog, but I can't trust Abigail Hobbs to be who I think she is.

ALANA BLOOM

The first person Abigail talks to about what happened can't be anyone who was there when it happened. That means no Dr. Lecter, either.

WILL GRAHAM

Much less the guy who killed Dad.

ALANA BLOOM

Let me reach out to her my own way.

ALANA BLOOM waddles down the corridor, struggling to hold onto the SEVERAL SHOPPING BAGS she's carrying.

9 INT. PSYCHIATRIC HOSPITAL - ABIGAIL HOBBS' ROOM - CONTINUOUS 9

Alana ENTERS as quietly as possible, given the circumstances, to find ABIGAIL HOBBS sitting up in bed, reading a book, exhausted, vacant, looking like she just woke up from a coma.

ALANA BLOOM
Hi. I'm Alana Bloom.

Alana unloads the shopping bags on the couch.

ABIGAIL
Are you a doctor?

ALANA BLOOM
Not medicine. I'm a psychiatrist.

ABIGAIL
What do you specialize in?

ALANA BLOOM
Among other things, family trauma.

ABIGAIL
I asked the nurses if my parents were dead and they wouldn't tell me. Said I had to wait for you.

Alana sits on the edge of Abigail's bed.

ALANA BLOOM
I'm sorry you had to wait.

ABIGAIL
I know they're dead.

Alana studies her and the strange admission. Abigail's chin crumples with emotion but she fights it.

ABIGAIL (CONT'D)
Who buried them?

ALANA BLOOM
They haven't been buried.

ABIGAIL
Don't you think they should be?

ALANA BLOOM
Your mother was cremated per the instructions in her living will.

An almost imperceptible scoff, then:

(CONTINUED)

ABIGAIL

"Living." Will. My dad?

ALANA BLOOM

Your father is more complicated.

ABIGAIL

Because he was crazy?

ALANA BLOOM

Nurses said you didn't remember.

ABIGAIL

I remember. I just didn't want to talk about it with them.

(then)

Is this your book?

ALANA BLOOM

I was reading it to you.

ABIGAIL

I started turning pages. Felt like I read it before. I remember your voice and dreaming about peacocks.

(then)

Aren't they really stupid birds?

Alana realizes Abigail is quoting her conversation with Will.

ALANA BLOOM

Yes.

ABIGAIL

I want to sell the house. I guess it's mine now. I can use the money for college, get an apartment.

Alana studies Abigail and her surprising practicality.

ABIGAIL (CONT'D)

(re: shopping bags)

What're all those?

ALANA BLOOM

Brought you some clothes. Thought a change would feel good. I guessed your size. Anything you don't want keep the tags on. I'll return it. And I brought you some music, too.

ABIGAIL

Your music?

(CONTINUED)

9

ALANA BLOOM

If there isn't anything you like, I got a stack of iTunes gift cards. I've got a stack of gift cards. I don't do well redeeming gift cards.

ABIGAIL

Probably says something about you.

ALANA BLOOM

Probably does.

10

INT. B.A.U. - JACK CRAWFORD'S OFFICE - DAY 2

10

Alana Bloom and HANNIBAL sit across from JACK CRAWFORD.

JACK CRAWFORD

I have 7 families waiting, let me rephrase, demanding that we find whatever's left of their daughters. Abigail Hobbs is the only person I can ask who might know the truth.

ALANA BLOOM

You can't ask her right now. We have to create a safe place for her first or you won't get any answers.

JACK CRAWFORD

I respect your sympathy for her, Doctor Bloom. One day I hope you'll appreciate my lack of it.

ALANA BLOOM

I have some appreciation.

JACK CRAWFORD

Only body we found is the one Hobbs didn't eat. 7 bodies. 7 girls.

HANNIBAL

7 sisters, in Abigail's mind. When she learns of her father's crimes.

JACK CRAWFORD

May already know about them. Her DNA's all over his slaughterhouse.

ALANA BLOOM

You really think Abigail helped her father kill those girls?

(CONTINUED)

JACK CRAWFORD

It is one possibility that needs to be ruled out. If she didn't help her father, she may know who did.

HANNIBAL

(to Alana)

How was Abigail? When you saw her?

ALANA BLOOM

Surprisingly practical.

JACK CRAWFORD

Suspiciously practical?

HANNIBAL

I would suggest she can be practical without being a murderer.

ALANA BLOOM

I think she's hiding something.

HANNIBAL

It may simply be her trauma.

ALANA BLOOM

Yes. Could also be more. She has a penchant for manipulation, withheld information to gain information. She demonstrated only enough emotions to prove she had them.

JACK CRAWFORD

Appreciating my lack of sympathy?

ALANA BLOOM

Providing psychological evaluation.

HANNIBAL

You said it may be more than trauma yet you question her involvement in the murders her father committed.

ALANA BLOOM

What I'm questioning is her state of mind. She repeated something I said when she was... unconscious.

JACK CRAWFORD

Leading you to believe she wasn't.

ALANA BLOOM

Leading me to believe it was odd.

(CONTINUED)

HANNIBAL

It is odd, but not unheard of for the comatose or anesthetized to recall word for word conversations that took place in their presence.

JACK CRAWFORD

I want Will Graham to talk to her.

ALANA BLOOM

Jack. Not yet.

JACK CRAWFORD

Doctor Bloom, you're not Will's psychiatrist. Doctor Lecter is.

HANNIBAL

For intents and purposes, yes, but I'm not entirely objective on this. Will and I share a compassion for Abigail Hobbs, we saved her life.

JACK CRAWFORD

Then who better to create a safe place for her to answer questions.

CLICK. CLICK. CLICK. CLICK. CLICK.

A succession of PHOTOS of YOUNG WOMEN, similar in appearance.

WILL GRAHAM (V.O.)

Garret Jacob Hobbs abducted and murdered eight girls over an eight month period. They each had the same hair color. Same eye color.

CLICK. We are --

INT. F.B.I. ACADEMY - LECTURE HALL - DAY 2

Will Graham stands in front of his classroom.

WILL GRAHAM

Same age, same height, same weight as his daughter Abigail. But there was a ninth victim who fit Abigail Hobbs' profile but Garret Jacob Hobbs didn't murder her.

CLICK. A PICTURE OF CASSIE BOYLE, impaled on the antlers of a severed stag head, her death a grotesque work of art.

(CONTINUED)

WILL GRAHAM (CONT'D)

The killer who did wanted us to know he wasn't the Minnesota Shrike. He was better than that. He is an intelligent psychopath. He is a sadist. He will never kill like this again. So how do we catch him?

ANGLE TO INCLUDE THE ENTRANCE

Jack Crawford and Hannibal ENTER, the reflective light of the projection screen bounces off their faces. In hushed tones:

HANNIBAL

Giving a lecture on Hobbs' Copy Cat?

JACK CRAWFORD

Need every mind on this we can get.

ON WILL GRAHAM

WILL GRAHAM

This Copy Cat is an avid reader of Freddie Lounds and TattleCrime.com. He had intimate knowledge of Garret Jacob Hobbs' murders. Motives, patterns. Enough to recreate them and arguably elevate them. To art.

CLICK. A PICTURE OF ABIGAIL and GARRET JACOB HOBBS in happier times on a hunting expedition.

WILL GRAHAM (CONT'D)

How intimately did he know Garret Jacob Hobbs? Did he appreciate him from afar, or did he engage him? Did he ingratiate himself into Hobbs' life? Did Hobbs know his Copy Cat as he knew him?

CLICK. A PICTURE OF LOUISE HOBBS, her throat sliced open, lying in a dark pool of her own blood.

WILL GRAHAM (CONT'D)

Before Garret Jacob Hobbs murdered his wife and attempted to do the same to his daughter, he received an untraceable call, re-routed through a swatting service.

CLICK. A PICTURE OF GARRET JACOB HOBBS, bloodied and filled with bullets, slumped dead in the corner of his kitchen.

(CONTINUED)

WILL GRAHAM (CONT'D)
I believe the as-yet unidentified
caller was our Copy Cat Killer.

ON JACK CRAWFORD AND HANNIBAL

CAMERA PUSHES IN ON Hannibal silhouetted in the darkness.

HANNIBAL
Brilliant.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

12 EXT. PSYCHIATRIC HOSPITAL - DAY 2 - ESTABLISHING 12
TIME-LAPSE.

13 INT. PSYCHIATRIC HOSPITAL - ABIGAIL HOBBS' ROOM - DAY 2 13
Abigail sits upright in bed, senses on alert.

ABIGAIL
So you're not a doctor or a nurse
or a psychiatrist?

CAMERA REVEALS FREDDIE LOUNDS standing across from her.

FREDDIE LOUNDS
I'm a journalist. I want to tell
the truth. Your truth. Sometimes
that involves some deception. But
know this, I will never lie to you.

ABIGAIL
Sounds like what a liar would say.

FREDDIE LOUNDS
You have every right not to trust
me, but in time, Abigail, I hope
you let me prove that you can.
(off her look)
If you tell me what you know, I can
help you fill in the blanks.

ABIGAIL
Why not tell me what you know.

FREDDIE LOUNDS
Your dad was the Minnesota Shrike.
(off her silence)
Your mother wasn't the first person
your father killed. He killed 8
girls. 8 girls that look --

ABIGAIL
Just like me.

FREDDIE LOUNDS
Yes.

Abigail reels from the larger meaning of that.

ABIGAIL
Why did they call him the Shrike?

(CONTINUED)

FREDDIE LOUNDS
It's a bird that impales its prey,
harvests its organs to eat later.

ABIGAIL
He ate them?

FREDDIE LOUNDS
(nods)
He was sick.

ABIGAIL
Does that mean I'm sick, too?

FREDDIE LOUNDS
You'll be fighting that perception.
Perception is the most important
thing in your life right now.

ABIGAIL
I don't care what anyone thinks.

FREDDIE LOUNDS
You better start caring, Abigail.
What you remember, what you tell
everyone, is going to define the
rest of your life. Let me help you.

ABIGAIL
Help me what?

FREDDIE LOUNDS
Carve a path in this world so you
can survive what your father did.
And not be held accountable.

Abigail absorbs the brunt of that truth.

ABIGAIL
How did they catch him?

FREDDIE LOUNDS
A man named Will Graham. Works for
the FBI but isn't FBI. He catches
insane men because he can think
like them. Because he is insane.

ANGLE TO INCLUDE DOORWAY

Will Graham, Hannibal and TWO HOSPITAL ORDERLIES ENTER.

FREDDIE LOUNDS (CONT'D)
Speak of the devil.

(CONTINUED)

13

WILL GRAHAM
Would you excuse us please?

FREDDIE LOUNDS
I'm not leaving you alone with her.

Will nods to the Orderlies, who then flank Freddie.

WILL GRAHAM
(to Abigail)
I'm Special Agent Will Graham.

As Freddie is escorted to the door:

FREDDIE LOUNDS
By Special Agent, he means not
really an Agent. He didn't get
past the screening process.
(to Will)
Too unstable.

HANNIBAL
I must insist you leave the room.

Before leaving, Freddie offers Abigail a business card.

FREDDIE LOUNDS
If you want to talk --

Will snatches the card without saying a word. Freddie doesn't offer any more resistance as the Orderlies escort her out.

WILL GRAHAM
Abigail, this is Doctor Lecter...
Do you remember us?

QUICK POP TO:

14 INT. HOBBS RESIDENCE - KITCHEN (RE-USE EP 101) 14

Abigail lies bleeding, gasping, terrified. Will frantically tries to stem the hemorrhage from her cut throat. Hannibal kneels besides Abigail and applies pressure to her wound.

POP BACK TO:

15 ABIGAIL HOBBS' ROOM - RESUMING 15

ABIGAIL
I remember you.
(then)
You killed my dad.

(CONTINUED)

That hangs there a moment, a weighted memory, then:

HANNIBAL
You've been in a bed for 3 weeks,
Abigail. Why don't we have a walk?

16 EXT. PSYCHIATRIC HOSPITAL - GARDENS - DAY 2 16
Abigail walks weak-legged, supported by Hannibal and Will.

WILL GRAHAM
I'm sorry we couldn't save your
mother. We did everything we
could, but she was already gone.

Tears sting Abigail's eyes, threatening to spill, but don't.

ABIGAIL
I know. I saw him kill her.

HANNIBAL
You saw it?

ABIGAIL
It was sort of like seeing it.

HANNIBAL
There was no vocabulary for your
mind to articulate the violence.

ABIGAIL
Didn't seem real. He was loving
right up until the second he
wasn't. He kept telling me he was
sorry and to just hold still. He
was going to make it all go away.

WILL GRAHAM
There was plenty wrong with your
father, Abigail, but there's
nothing wrong with you. You said
he was loving. I believe it.
That's what you brought out in him.

ABIGAIL
It's not all I brought out in him.

HANNIBAL
Did he tell you about the young
women he murdered?

Abigail goes silent and Will shoots Hannibal a look.

WILL GRAHAM

You don't have to answer that right now, if you don't want to.

HANNIBAL

But we will have to ask you those questions eventually.

ABIGAIL

I'm going to be messed up, aren't I? I'm worried about nightmares.

HANNIBAL

We'll help you with the nightmares.

WILL GRAHAM

There's no such thing as getting used to what you experienced. It bothers me a lot. I can only imagine how it bothers you when I see it over and over in my mind.

(then)

I worry about nightmares, too.

ABIGAIL

Do you have nightmares about killing my dad?

WILL GRAHAM

Sometimes it's hard for me to dream about much else.

ABIGAIL

Killing somebody, even if you have to do it, it feels that bad?

WILL GRAHAM

Ugliest thing in the world.

Hannibal eyes Will, knowing he's not telling the whole truth. Abigail takes Will's words in for a brief moment, then:

ABIGAIL

I want to go home.

Freddie Lounds leans on the hood of Hannibal's midnight blue Bentley, waiting. She spots Hannibal and Will as they approach and quickly stands, almost respectfully.

FREDDIE LOUNDS

Special Agent Graham, I never formally introduced myself.
(offers her hand to Will)
I'm Freddie Lounds.

WILL GRAHAM

Trying to salvage this joke from the mouth of madness?

FREDDIE LOUNDS

Please. Let me apologize for my behavior in there. It was sloppy and misguided. And hurtful.

HANNIBAL

Miss Lounds, now isn't the time.

FREDDIE LOUNDS

Look, you and I may have our own reasons for being here, but I also think we both genuinely care what happens to Abigail Hobbs.

WILL GRAHAM

You told her I was insane.

FREDDIE LOUNDS

I can un-do that.

WILL GRAHAM

You help Abigail see me as more than her father's killer and I help you with online ad sales?

FREDDIE LOUNDS

I can un-do what I said. I can also make it a lot worse.

WILL GRAHAM

Miss Lounds, it's not very smart to piss off a guy who thinks about killing people for a living.

Hannibal sighs at Will's unfortunate choice of words.

Jack sits behind his desk reading off his computer screen:

JACK CRAWFORD

"It's not very smart to piss off a
guy who thinks about killing people
for a living."

(then)

Know what else isn't very smart?

He addresses silent Will sitting across from him. Hannibal
and Alana sit on either side of Will, mutually concerned.

JACK CRAWFORD (CONT'D)

(to Hannibal)

You were there with him and you let
those words come out of his mouth.

HANNIBAL

I trust Will to speak for himself.

JACK CRAWFORD

Evidently, you shouldn't.

ALANA BLOOM

I'm just happy the story wasn't
about Abigail Hobbs.

JACK CRAWFORD

Then it's a victory.

(then)

Abigail Hobbs wants to go home.
Let's take Abigail Hobbs home.

ALANA BLOOM

What Abigail wants and what she
needs are two different things.
Taking her out of a controlled
environment would be reckless.

JACK CRAWFORD

You said she was practical.

WILL GRAHAM

That could just mean she has a
dissociative disorder.

ALANA BLOOM

You take her home, she may
experience intense emotions,
respond aggressively. Or reenact
some aspect of the traumatic event
without even realizing it.

JACK CRAWFORD

Doctor Lecter?

(CONTINUED)

HANNIBAL

Doctor Bloom is right, but there is a scenario where revisiting the trauma event could help Abigail heal and actually prevent denial.

JACK CRAWFORD

We have a difference of opinion, therefore I'm choosing the opinion that best serves my agenda.

ALANA BLOOM

Will killed her father to save her life. If she sees Will as her savior and he doesn't meet her expectations, she could transfer rage toward her father onto him.

JACK CRAWFORD

He'll deal with it.

(then)

I want to know if Will's right about our Copy Cat.

HANNIBAL

That the Copy Cat called the Hobbs house before the murders?

Jack nods.

ALANA BLOOM

We have no way of knowing what's waiting for her when she goes home.

A19 INT. TBD MINNESOTA COFFEE BAR LOCATION - DAY

A19

NICHOLAS BOYLE sits at a table as Freddie Lounds approaches with two cups of coffee, sitting one down in front of him.

FREDDIE LOUNDS

Thanks again for meeting me. I know this hasn't been easy for you.

NICK BOYLE

How would you know?

FREDDIE LOUNDS

I've been writing about Garret Jacob Hobbs. I've spoken to relatives of his other victims.

(CONTINUED)

NICK BOYLE

Hobbs is dead. Deserved a lot worse. Him and his whole family.

FREDDIE LOUNDS

There has to be some small comfort that justice was served.

NICK BOYLE

Comfort? My sister was impaled on a severed stag head. Cut down the middle. He pulled her lungs out while she was still breathing.

FREDDIE LOUNDS

I'm sorry, I am, but you have to try not to remember her that way.

NICK BOYLE

What do you want from me?

FREDDIE LOUNDS

I just thought you should know Abigail Hobbs came out of her coma.

OFF Nick Boyle taking that in...

EXT. HOBBS RESIDENCE - DAY 3

An EXPENSIVE RENTAL CAR pulls into the driveway, Hannibal behind the wheel. All four doors OPEN and Hannibal, Will, Alana and Abigail step out to consider the Hobbs home.

REVERSE TO REVEAL in 8-FOOT-TALL LETTERS scrawled across the front of the house, graffiti style, the word CANNIBALS.

OFF Abigail...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

20 EXT. HOBBS RESIDENCE - DAY 3 20

As Will, Hannibal and Alana look on, Abigail stares at the faded rust-colored stain on the front step, where her mother died, her eyes brimming with tears but not overflowing.

ABIGAIL

I was sort of expecting a body outline in chalk or tape.

WILL GRAHAM

They only do that if you're still alive and taken to the hospital before they finish the crime scene.

Those words wash over Abigail, she's barely aware of them.

ABIGAIL

Goodbye, mom.

21 INT. HOBBS RESIDENCE - FOYER - DAY 3 21

The DOOR OPENS in the darkened space. Alana and Abigail ENTER, Hannibal and Will float closely behind.

22 THE KITCHEN 22

Abigail lingers in the doorway. The room is more or less scrubbed, thoroughly gone over by CLEANERS.

ALANA BLOOM

If you ever want to go, you just have to say so and we will go.

ABIGAIL

Go where? Back to the hospital?

ALANA BLOOM

For now.

Alana and Hannibal hang back and allow Will to follow Abigail into the kitchen. She notices all the family pictures on the refrigerator have been turned around.

ABIGAIL

They turned all the pictures over.

ALANA BLOOM

Crime scene cleaners will do that.

She glances at the clean table and the linoleum floor.

(CONTINUED)

ABIGAIL

They did a really good job. Is that where all my blood was?

WILL GRAHAM

Yes.

Abigail wraps her head around that.

ABIGAIL

You do this all the time? Go places and think about killing?

WILL GRAHAM

Too often.

ABIGAIL

So you pretended to be my dad?

WILL GRAHAM

And people like your dad.

ABIGAIL

What did that feel like? To be him?

WILL GRAHAM

If feels like I'm talking to his shadow suspended on dust.

ABIGAIL

You think you knew him?

WILL GRAHAM

I tried to know him. I still try.

ABIGAIL

Even after you killed him?

WILL GRAHAM

Maybe even because I killed him.

Alana studies Will, realizing how difficult this is for him.

ABIGAIL

No wonder you have nightmares.

HANNIBAL

We should discuss your nightmare.

WILL GRAHAM

The attacks on you and your mother,
they were different. Desperate.
Your dad knew he was out of time.
Someone told him we were coming.

ABIGAIL

The man on the phone?

WILL GRAHAM

It was a blocked call. Did you
recognize his voice?

ABIGAIL

I had never heard it before.

A small, almost imperceptible glance at Hannibal.

ALANA BLOOM

Was there anybody new in your
father's life. Someone you met or
someone he talked about.

Abigail shakes her head "no."

WILL GRAHAM

He may have been contacted by
another serial killer, a copy cat.

ABIGAIL

Someone who's still out there?

WILL GRAHAM

Yes.

Off Abigail realizing her nightmare isn't over...

Will, Alana and Abigail scrub with soap and brush the
GRAFFITI LETTERS spelling "CANNIBALS." Hannibal delivers a
bucket of soapy water -- the extent of his hard labor.

ABIGAIL

Can you catch somebody's crazy?

ALANA BLOOM

Folie a deux.

ABIGAIL

What?

ALANA BLOOM
A French psychiatric term.
"Madness shared by two."

Will's BREATHING and HEART BEAT grow deafening in his ears as he stares at the door when it suddenly OPENS. LOUISE HOBBS, bleeding and wheezing, is shoved onto the doorstep by GARRET JACOB HOBBS, who slams the door behind her.

Will **SNAPS BACK TO REALITY**, continuing to scrub the graffiti off the side of the house.

HANNIBAL
One can not be delusional if the belief in question is accepted as ordinary by others in that person's culture or subculture. Or family.

ABIGAIL
My dad didn't seem delusional. He was a perfectionist. After he skinned a deer, he would pluck the loose hair. Most people use a torch. Dad would remove all the hair by hand. He wanted to make sure he got every one of them.

WILL GRAHAM
Your dad left almost no evidence.

ABIGAIL
Is that why you let me come home?
To find evidence?

HANNIBAL
It was one of many considerations.

ABIGAIL
Are we going to re-enact the crime?
(to Will and Alana)
You be my dad. You be my mom.
(to Hannibal)
And you be the man on the phone.

Uncharacteristically, Hannibal is caught off guard by that. More so by Abigail's steely nonchalant stare that followed.

ALANA BLOOM
We wanted you to come home to help
you leave home behind.

ABIGAIL

You're not going to find any of those girls, you know.

WILL GRAHAM

Why do you say that?

ABIGAIL

He'd honor every part of them. Made plumbers putty out of elk bones. At least that's what he told us. You know, to seal threads. Whatever bones were left of those girls is probably holding pipes together.

HANNIBAL

Where did he make this putty?

ABIGAIL

At the cabin. I can show you.

ALANA BLOOM

Abigail... there's someone here.

Abigail finds MARISSA (Abigail's age) standing behind her.

MARISSA

Hey, Abigail.

ABIGAIL

Hey.

Abigail and Marissa walk the stream that runs like a scar through the yard. Marissa nods at Abigail's bandaged neck.

MARISSA

Does it hurt?

ABIGAIL

Sometimes.

MARISSA

I thought it was TV. But I was watching Applejack and Twilight and they don't scream like that. And then there was all this shooting. Bang-bang-bang-bang-bang-bang. Very surreal, very public. Everybody on the block was on the news and then everybody at school. Whores.

ABIGAIL

They won't let me online.

MARISSA

You don't want to be online. It's all "The family that preys together stays together." But prey is with an E instead of an A because --

ABIGAIL

(cutting her off)

Did you talk to the news?

MARISSA

No. My mom doesn't want me talking to you, much less the news.

Marissa glances over her shoulder looking out for her mother.

ABIGAIL

Since when do you listen to her.

MARISSA

Clearly I'm not listening to her if I'm here talking to you. You know everybody thinks you did it.

ABIGAIL

I read the front of my house.

MARISSA

Those bitches from pep squad.

ABIGAIL

Do you think I did it?

MARISSA

I don't think you're the type. But I didn't think your dad was the murder-suicide type. Although the hunting should have been a clue.

ABIGAIL

Mine or his?

MARISSA

Both, now that you mention it.
(clarifying)
I don't think you did it.

MAN'S VOICE

I do.

(CONTINUED)

The girls look over to see a MAN IN HIS MID-20s named NICK.

ABIGAIL

This is private property.

NICK BOYLE

You were the bait. Is that how it worked? Lure 'em back to daddy for dinner? How'd you trap my sister? Chat her up? Say things girls say?

MARISSA

Piss. Off.

Marissa picks up a rock and throws it at Nick. He sidesteps to avoid her stone, continues to harass.

NICK BOYLE

You help dad cut my sister's lungs out while she was still using them?

Marissa throws another rock, striking Nick across his forehead, leaving a small gash. He stumbles, briefly silenced. When he looks up, clutching his bloody head wound, his looks right at Marissa, murder in his eyes...

...then he reacts and quickly turns and RUNS. Marissa and Abigail turn to see Will and Hannibal approaching from around the house. Alana and MARISSA'S MOTHER (early 40s) follow immediately behind. Abigail turns, but Nick is already gone.

HANNIBAL

Who was that?

ABIGAIL

Somebody's brother.

MARISSA'S MOTHER

Marissa. Come home.

Hannibal studies Marissa's rude behavior as she snaps at her mother:

MARISSA

Stop being such a bitch.
(to Abigail)
See you later.

ABIGAIL

Bye.

TIME CUT TO:

25 EXT. HOBBS RESIDENCE - ACROSS THE STREAM - MOMENTS LATER 25

Hannibal and Will stomp through the forest, returning from looking for Nick Boyle.

WILL GRAHAM

He's gone.

Hannibal's eyes fall to a bloodied rock on the embankment near the stream. As he turns to meet Will, his foot inconspicuously kicks a few dead leaves to cover the stone.

WILL GRAHAM (CONT'D)

You've never seen him before?

ABIGAIL

No. Have you?

Will shakes his head "no."

HANNIBAL

We should report this, yes?

WILL GRAHAM

Yes.

CUT TO:

26 EXT. WILL GRAHAM'S HOUSE - DAY - DREAMSCAPE 26

SLOW MOTION. Will stands outside his home, an eerie moment of silence, his CIRCULATORY SYSTEM humming in his ear, then a subtle crunching of grass indicates Will is not alone.

He glances over to see...

A BLACK STAG

It walks quietly through the meadow toward Will, who holds his breath, taking in the surreal vision of this beast. The BLACK STAG stops and watches Will.

ON WILL GRAHAM

He is now holding ABIGAIL HOBBS with a knife to her throat.

WILL GRAHAM

I'm sorry, Abigail. Please just hold still. Please. I'm going to make it all go away.

(CONTINUED)

Will stares at the BEAST, then cuts Abigail's throat.
ARTERIAL SPRAY peppers the grass in large drops. A horrible
TONE pierces the air as the BLACK STAG BOLTS.

CUT TO:

WILL GRAHAM

He startles awake in his bed at the abrasive drone of the
ALARM CLOCK, drenched with sweat. We are --

27 INT. MOTEL ROOM - DAY 4 27

Will peels off his wet t-shirt and shuffles to the curtains to let a blast of DAYLIGHT into the darkened room.

28 EXT. RUSTIC HUNTING CABIN - DAY 4 28

TWO LOCAL POLICE CARS lead Hannibal's expensive RENTAL CAR down the driveway as they pull in front of the cabin. Once again, all four doors OPEN and Hannibal, Will, Alana and Abigail step out of the car, taking in the cabin.

A LOCAL DETECTIVE and TWO POLICE OFFICERS remove the CRIME SCENE TAPE obstructing the door and allow Hannibal, Will, Alana and Abigail to ENTER. They wait respectfully outside.

29 INT. RUSTIC HUNTING CABIN - DAY 4 29

The DOOR OPENS and Abigail steps inside as Will wads up the CRIME SCENE TAPE in a loose ball and tosses it aside.

ABIGAIL

He cleaned everything. He said he was afraid of germs but I guess he was just afraid of getting caught.

WILL GRAHAM

No one else ever came up here with your dad? Except you?
(she shakes her head "no")
Ever help him make plumbing putty?

ABIGAIL

He made everything by himself. Plumbing putty, glue, butter. He sold the pelts on ebay or in town. He made pillows. Carved knives out of leg bones. No parts went to waste. Otherwise it was murder.

(then)

Was feeding them to us, wasn't he?

No one responds immediately, then:

HANNIBAL

It's very likely.

Abigail crosses to the gutting/skinning table.

ABIGAIL

Before he cut my throat, he told me he killed those girls so he wouldn't have to kill me.

(CONTINUED)

29

ALANA BLOOM

You're not responsible for anything
your father did, Abigail.

ABIGAIL

If he would have just killed me,
none of those girls would be dead.

PLIP. A single drop of blood falls from the ceiling onto
Abigail's cheek. She wipes it off with her fingertip and
stares at it a brief moment before glancing up.

30

INT. RUSTIC HUNTING CABIN - ANTLER ROOM - DAY 4

30

CAMERA PULLS BACK OFF OF Will, Hannibal and Alana as they
stare at something horrifying. Will speaks to his phone:

WILL GRAHAM

I need ERT at the Hobbs Cabin.

REVERSE TO REVEAL

A YOUNG WOMAN hangs naked, impaled on a RACK OF ANTLERS.
Will approaches and slowly lifts the young woman's head.

It's MARISSA. Abigail has climbed the stairs behind Hannibal
and Alana. Her eyes go wide, realizing what has happened.

OFF Abigail's SCREAM...

END OF ACT THREE

ACT FOUR

A31 EXT. RUSTIC HUNTING CABIN - ANTLER ROOM - DAY 4 A31

POLICE CARS and POLICE OFFICERS everywhere. CAMERA TRACKS along the cabin, barely staying ahead of a POLICE OFFICER unspooling a temporary barricade of YELLOW POLICE TAPE.

Abigail is being comforted by Alana along the edge of the woods as the CRIME SCENE INVESTIGATORS move in and out of the HOBBS CABIN. An F.B.I. S.U.V. barrels down the dirt road. Abigail and Alana watch as JACK CRAWFORD steps out.

CUT TO:

WILL GRAHAM

ANTLERS CURL AROUND CAMERA as CAMERA PULLS BACK TO REVEAL he's staring at Marissa's naked corpse. Hannibal behind him.

We are --

31 INT. RUSTIC HUNTING CABIN - ANTLER ROOM - DAY 4 31

Will Graham examines Marissa's swollen lip as Hannibal admires the handiwork of her killer.

WILL GRAHAM

Do you think she knew him?

HANNIBAL

Her killer?

WILL GRAHAM

Abigail. Do you think she knew the guy down by the stream?

HANNIBAL

Somebody's brother?

WILL GRAHAM

Not somebody. She said he asked her if she helped her dad take his sister's lungs while she was alive.

HANNIBAL

The young woman on the stag head.

WILL GRAHAM

Cassie Boyle. She had a brother. Nicholas. But Garret Jacob Hobbs didn't kill Cassie Boyle.

(CONTINUED)

With gloved hands and plastic tools, Will respectfully levers Marissa's jaw wide. Wielding a LED FLASHLIGHT with ALTERNATIVE LIGHT SOURCE, he shines it into Marissa's mouth.

HANNIBAL

I know.

(then)

Garret Jacob Hobbs would have honored every part of her.

Jack Crawford climbs the stairs, already frustrated.

JACK CRAWFORD

You bring Abigail Hobbs back to Minnesota to find out if she had anything to do with her father's murders and another girl dies.

Will tries to ignore Jack's frustrations, pushing forward on the forensic investigation at hand:

WILL GRAHAM

There's talcum on her lip. He was wearing gloves when he hit her. Split the latex on her tooth.

JACK CRAWFORD

You said the Copy Cat was an intelligent psychopath. No traceable motive. No patterns. He would never kill like this again.

WILL GRAHAM

I may have been wrong about that.

JACK CRAWFORD

Garret Jacob Hobbs didn't hit girls. Why would his Copy Cat?

HANNIBAL

He was provoked.

WILL GRAHAM

Scraped his knuckle on her teeth.
There's foreign tissue and what
could be trace amounts of blood.

JACK CRAWFORD

Where was Abigail Hobbs when this
girl was murdered?

WILL GRAHAM

In her hotel room.

JACK CRAWFORD

Where were you?

WILL GRAHAM

I fell asleep early.

JACK CRAWFORD

So you don't know if she was in her
hotel room or not.

HANNIBAL

We believe Nicholas Boyle murdered
this girl. And his own sister.

JACK CRAWFORD

With or without Abigail Hobbs?

WILL GRAHAM

Without.

JACK CRAWFORD

Did Abigail Hobbs know Cassie
Boyle? Did she know Nicholas Boyle?

WILL GRAHAM

No.

JACK CRAWFORD

Don't think she knows them or you
don't want to think she knows them?

WILL GRAHAM

She said she didn't know them.

JACK CRAWFORD

Doctor Bloom said Abigail Hobbs has a penchant for manipulation. Is she manipulating you, Will?

HANNIBAL

Agent Crawford.

JACK CRAWFORD

You tell me you were wrong about Hobbs' Copy Cat. I want to know what else you were wrong about.

WILL GRAHAM

Whoever killed the girl in the field, killed this girl. I'm right about that. He knew exactly how to mount the body. Wound patterns are almost identical to Cassie Boyle. The same design, same humiliation.

HANNIBAL

Abigail Hobbs isn't a killer but she could be the target of one.

JACK CRAWFORD

(to Hannibal)

I think it's time Abigail Hobbs left home for good. Pack up whatever she needs to pack up and get her out of Minnesota. Now.

Hannibal and Will turn to leave, then:

JACK CRAWFORD (CONT'D)

Not you, Will. You stay right here.

32-33 OMITTED.

32-33

34 EXT. HOBBS NEIGHBORHOOD - NIGHT 4

34

The REFLECTION OF POLICE LIGHTS dances across the window Abigail is looking through as Hannibal drives toward Abigail's home, Alana Bloom in the passenger seat.

POLICE OFFICERS part and remove orange cones to allow Hannibal to drive into the Hobbs driveway unobstructed, quickly reforming behind Hannibal's rental car to keep the CIRCUS OF REPORTERS and NEWS VANS and LOOKY-LOOS at bay.

Abigail, Alana and Hannibal get out of the car. Abigail glances back at the CROWD OF REPORTERS and CAMERA MEN.

(CONTINUED)

VARIOUS REPORTERS

Abigail. Did you know you were a cannibal? Abigail. Anything to say to the families of your father's victims? Abigail. Did your father feed you those girls? Abigail.

Abigail and her escorts walk toward the Hobbs Residence, while their eyes regard the Police Line. They finally look away just as Marissa's Mother pushes her way through the crowd. A POLICEMAN awkwardly tries to hold her back.

Like a paternal shield, Hannibal eases Abigail toward Alana and steps to intercept Marissa's Mother. He bars her path, grips her arms, his hands soft but firm.

MARISSA'S MOTHER

Why come back? Why did you come back here? Why did you come back?

Abigail can't find her words. Marissa's Mother is so wracked with grief she can barely stand. A Policeman arrives behind her as Alana moves in, easing her from Hannibal's hold.

Freddie steps out of the shadows near the garage.

FREDDIE LOUNDS

Abigail.

HANNIBAL

Miss Lounds, you're on the wrong side of the police line.

FREDDIE LOUNDS

This is my tale to tell. I've been covering the Minnesota Shrike long before you got involved.

But Hannibal and a POLICE OFFICER are already approaching.

The Police Officer grabs Freddie by the elbow, ushering her away from the Hobbs House and Abigail. She calls out:

FREDDIE LOUNDS (CONT'D)

I want to help you tell your story. You need me now more than ever.

ABIGAIL

I want to talk to her.

ALANA BLOOM

No, you don't. Go inside.

(CONTINUED)

Abigail reluctantly does as instructed.

ON FREDDIE AND HANNIBAL

Hannibal joins Freddie's escort across the Police Line.

(CONTINUED)

FREDDIE LOUNDS

I'm not the only one lurking about
the Hobbs house peeking in windows.
They really should monitor those
police lines more carefully.

HANNIBAL

Have you seen a young man? Mid-
20s, ginger hair? Un-washed.

FREDDIE LOUNDS

I'll tell you if I saw him if you
tell me why it's important.

35 INT. HOBBS RESIDENCE - RECREATION ROOM - NIGHT 4 35

Abigail sits on the couch, crying quietly, emotionally
exhausted from the horrors of the day.

INCLUDE A HANDMADE PILLOW

Embroidered across the surface, an image of a DEER walks
across a plane, trimmed in pelt. She clutches it to her
stomach, needing something to hold. Then it dawns on her.

Abigail's hands gnarl as she begins pulling at the fabric of
the pillow, digging her fingernails into it. The pillow
begins to rip at the seams and Abigail tears it open.

She begins to shake before CAMERA REVEALS she's removed the
pillow's stuffing. WADS and WADS and WADS OF HUMAN HAIR.
Abigail's heartbeat POUNDS IN HER EARS, filling her head with
a rhythmic, oppressive TONE. She begins to tremble.

As Abigail reels from this horror, there's A BLUR OF MOTION
unbeknownst to her in front of the sliding glass doors.

A slight BREEZE blows through Abigail's hair and SOUND
RETURNS TO NORMAL. She looks up to see the sliding glass
doors are NOW OPEN. Standing in front of her: NICHOLAS BOYLE.

NICK BOYLE

I'm not going to hurt you. I got
to talk to someone. I didn't kill
that girl. I swear I didn't.

Abigail instinctively goes still. Then BOLTS. Abigail
attempts to run. Nick Boyle grabs her, spins her around and
forces her against the wall, his hand over her mouth.

NICK BOYLE (CONT'D)

I didn't --

(CONTINUED)

CONTINUED:

Nick stiffens suddenly, eyes going wide as CAMERA REVEALS
Abigail has plunged a kitchen knife into him at his sternum.
She pulls it down, gutting him in one horrible motion.

(CONTINUED)

Just like her father showed her.

Nick stumbles back, already glassy eyed, and the AWFUL WET SOUND that follows can only be his entrails.

36 OMITTED. 36

37 OMITTED. 37

38 EXT. HOBBS RESIDENCE - NIGHT 4 38

Hannibal and Alana return from the MEDIA CIRCUS down the street, crossing the Police Line surrounding the Hobbs house.

39 INT. HOBBS RESIDENCE - FOYER 39

Alana and Hannibal ENTER through the front doors, moving toward the kitchen.

ALANA BLOOM
Abigail?

Before Alana can reach the kitchen, she sees a BLOODIED Abigail walking up the stairs, shell-shocked.

ALANA BLOOM (CONT'D)
Abigail...

Before Alana can get out another word... WHAM. Hannibal palms the side of her head from behind, SLAMMING her into the wall in one move. Alana is instantly knocked out, collapsing into Hannibal's arms as he gently lies her on the ground.

Abigail is stunned by Hannibal's sudden brutality but he reassures her:

HANNIBAL
She'll be alright.
(then)
Show me what happened.

40 INT. HOBBS RESIDENCE - RECREATION ROOM - CONTINUOUS 40

Hannibal cautiously ENTERS, Abigail behind him, to find the disemboweled corpse of Nick Boyle slumped in the room.

Abigail doesn't weep, she doesn't appear victimized and broken. She simply stares, inscrutably. Hannibal squats besides her, putting a steady hand on her shoulder as if to rouse her out of a deep sleep. His voice is gentle, fatherly.

HANNIBAL
Abigail.

(CONTINUED)

Abigail is terrified, traumatized by the blood on her hands.

ABIGAIL

He was going to kill me.

HANNIBAL

Was he? This isn't self-defense,
Abigail. You butchered him.

ABIGAIL

I didn't...

HANNIBAL

They will see what you did and they
will see you as an accessory to the
crimes of your father.

ABIGAIL

I wasn't.

HANNIBAL

I can help you, if you ask me to.
At great risk to my career and my
life. You have a choice. You can
tell them you were defending
yourself when you gutted this
man... or we can hide the body.

OFF Abigail, her mind spinning...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

41 EXT. HOBBS RESIDENCE - NIGHT 4 41

CAMERA FINDS Alana in the back of an AMBULANCE, the side of her head being bandaged. Will sits on the bench across from her; Jack Crawford stands just outside the doors.

ALANA BLOOM

I don't remember anything. Maybe a blur out of the corner of my eye, then a big, fat cut to black.

JACK CRAWFORD

Nicholas Boyle attacked Abigail. You. Struck Lecter across the back of head with a fireplace poker.

ALANA BLOOM

Where is Abigail?

WILL GRAHAM

Lecter took her back to the hotel.

JACK CRAWFORD

Scratched Nicholas Boyle before he ran out the back door. Blood on her hands matches the tissue we pulled from Marissa Schuur's mouth.

ALANA BLOOM

He got away?

WILL GRAHAM

He won't go to a hospital. He knows he'll get caught if he does.

JACK CRAWFORD

We'll get him one way or another.

ALANA BLOOM

What's one way?

WILL GRAHAM

We'll find his body, bled out. He already lost a lot of blood.

Frustrated, Will climbs out of the back of the Ambulance.

JACK CRAWFORD

Where are you going?

(CONTINUED)

WILL GRAHAM
I'm tired, Jack. I want to go home.

OFF Jack watching Will go...

42 INT. HANNIBAL'S OFFICE - NIGHT 5 42

Will sits opposite Hannibal, who listens intently.

WILL GRAHAM
Sometimes at night, I leave the
lights on in my little house and
walk across the flat fields. When
I look back from a distance, the
house is like a boat at sea. It's
really the only time I feel safe.

HANNIBAL
Far from shores that would breach
the hull structure of your mind.
What dark waters would they let in?

WILL GRAHAM
My mind has already been breached.

HANNIBAL
You view your mentality as
grotesque but useful.

WILL GRAHAM
Like a chair made of antlers.

HANNIBAL
You stood in the breathing silence
of Garret Jacob Hobbs' home. The
very spaces he moved through. Tell
me, Will, did they speak to you?

WILL GRAHAM
With noise and clarity.

HANNIBAL
You could sense his madness. Like
a bloodhound sniffs a shirt.

WILL GRAHAM
I tried so hard to know Garret
Jacob Hobbs. To see him past the
glint of slides and vials, beneath
the lines of police reports,
between the pixels of all those
printed faces of sad, dead girls.

(CONTINUED)

HANNIBAL
How did you feel seeing Marissa
Schoor impaled in his antler room?

WILL GRAHAM
Guilty.

HANNIBAL
Because you couldn't save her?

WILL GRAHAM
Because I felt like I killed her.

HANNIBAL
A lipless voice accusing you.

WILL GRAHAM
I got so close to him. Sometimes I
felt like we were doing the same
things at various times of the day.
Like I was eating or showering or
sleeping at the same time he was.

HANNIBAL
Even after he was dead?

WILL GRAHAM
Even after he was dead.

HANNIBAL
Like you were becoming him.

WILL GRAHAM
I know who I am. I'm not Garret
Jacob Hobbs, Dr. Lecter.
(then)
But I don't think I should see
Abigail anymore. Not for a while.

OFF Hannibal processing his broken friend...

TIME CUT TO:

43 INT. HANNIBAL'S OFFICE - LATER THAT NIGHT 5 43

Hannibal works quietly at his desk in his darkened space. He
scribbles in Will's PATIENT NOTEBOOK, adding to observations.

A CREEK from the balcony above him lifts his pen from page.

HANNIBAL
Hello, Abigail.

(CONTINUED)

CAMERA REVEALS Abigail standing on the second floor library.

ABIGAIL
How did you know it was me?

HANNIBAL
Hospital called. You climbed over
the wall. Where else were you to
go? Home is no longer an option.
(then)
Come down from there.

Abigail climbs down the ladder, taking Hannibal's hand for
balance as she steps off the last rungs onto the floor.

ABIGAIL
I don't want to go to sleep.

HANNIBAL
You can't anticipate your dreams,
can't block them, can't repress.

ABIGAIL
I didn't honor any part of him. So
it's just murder, isn't it?

HANNIBAL
Most would argue self defense.

ABIGAIL
Then why not tell the truth.

HANNIBAL
Most would argue. There would
still be those who would say you
were taking after your father.

ABIGAIL
Am I?

HANNIBAL
Like your father, you know the
unreality of the people who die.
You understand that they are not
flesh, but light and air and color.
Quick sounds quickly ended when you
change them. You changed Nicholas
Boyle like a burst balloon.

A wave of near-nausea washes over her, she pushes it down.

ABIGAIL
You said I gutted him. Like a deer.

HANNIBAL

Nicholas Boyle is more important
for the gutting, more important
than the life he clamored after.

ABIGAIL

You're glad I killed him.

HANNIBAL

What would be the alternative?
That he killed you?

ABIGAIL

I don't know if he was going to.

HANNIBAL

No, you don't.

ABIGAIL

You're the one who called the
house. You talked to my dad
before... What did you say to him?

HANNIBAL

A simple conversation, ascertaining
if he was home for an interview.
(off her look)
Then why not tell the truth?

ABIGAIL

They think who called the house was
a serial killer. Just like my dad.

HANNIBAL

I'm nothing like your father. I
made a mistake. Something easily
misconstrued. Not unlike yourself.
(then)
I'll keep your secret.

ABIGAIL

And I'll keep yours.

There's a finality to their agreement. A life long pact.

HANNIBAL

Reassuring to recognize when the
bolt of our fates slides home.
(then)
No more climbing walls, Abigail.

THE END